

Structural Aspects of German Architectural Competitions:

***Wettbewerbe Aktuell* 1971 - 2001**

The development of architectural design competitions and the use of precedents in *routine* and *exceptional* practice in Germany as published in the journal *Wettbewerbe Aktuell* from 1971 to 2001

Thesis submitted in accordance with the requirements of the University of Liverpool
for the degree of Doctor of Philosophy by Torsten Schmiedeknecht.

September 2010

For

Julia
Henri
Kate

And

My Parents

Abstract

This thesis investigates the German architectural competition journal, *Wettbewerbe Aktuell*, its relationship with the German competition system and the work produced within this system; as well as the study and use of precedent in competition practice; and the use of type as a design tool in German competition architecture.

With a current distribution of 11,300 copies (estimated readership 30,000), since June 1971, *Wettbewerbe Aktuell* has published the detailed results of more than 2500 architecture competitions. It presents the largest single collection of drawings of design proposals in contemporary German architecture.

Categorised by 'functional' building type, every month the results of six competitions are documented and published in detail; the prize winning entries of usually between ten and fifteen other competitions being presented in outline form. The detailed documentation of a competition consists of two parts: first an abbreviated version of the design brief and the jury's recommendation, listing prize winners, judges, prize money and dates; and secondly the publication of drawings and model photographs of the prize winning projects, together with the jury's evaluation of each project.

The thesis, structured into three main parts: Part I 'Context / Chronology'; Part II 'Theoretical Positioning'; and Part III 'Primary Research', investigates the difference between what is perceived as *routine* (local competitions in which participants routinely submit standard solutions) and *exceptional* (national competitions with international participants submitting non standard contributions) competition practice in Germany as published in *Wettbewerbe Aktuell*.

The concept of 'type' as it is understood in this thesis is introduced as a key aspect of *routine* practice. Historical interpretation of 'type' epitomized by two different strands, identified with the work of Antoine-Chrysostome Quatremère de Quincy and Jean-Nicolas-Louis Durand, are taken into account and followed through within the C20th German context in which *Wettbewerbe Aktuell* was operating. The work of the Swiss linguist Ferdinand de Saussure, in particular his concepts of the 'arbitrariness of the sign' and of *langue* and *parole* are considered and subsequently examined in the context of architectural competitions.

The thesis proposes that the German competition system is underpinned, particularly through its rules and regulations, by a functionalist ideology and argues that, in particular with regards to *routine* competitions, the use and repetition of predominant 'formal' types and patterns can be detected in the successful schemes published in *Wettbewerbe Aktuell*.

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INTRODUCTION

Prologue¹

Always in moderation: architectural competitions in the 1970s and 80s in West Germany

This is an attempt to briefly explore the theme of *the modest* in architectural design by considering the relatively prescribed nature of work that largely constituted regional and local competition architecture in West Germany during the 1970s and 80s as published in the journal *Wettbewerbe Aktuell*.

The 'institution' of architectural competitions in West Germany, at the time regulated by relatively strict principles and guidelines, had two main effects on publicly funded architecture, namely the prevention of *very bad* architecture and the prevention (in most cases) of *very good* architecture for publicly funded buildings such as libraries, schools and town halls. This consequently resulted in what may be termed as *rather modest* architecture.

Until 1996, the competition system allowed public clients to restrict eligible participants for architectural competitions. This was usually done by limiting the geographical area in which architects needed to be registered in order to enter specific contests. Consequently it was possible to run open competitions, without ending up with an unmanageable number of entries for, say, a small kindergarten competition in a village in Bavaria. Normally the boundaries of eligibility were drawn - depending on the size of the competition - along town, city or federal state lines, thus leading to contests in which the same architects would compete with each other again and again, their anonymity guaranteed by clear submission and presentation rules.

Competitions were – and are – assessed by juries composed of expert professionals (such as architects, urban planners) and client representatives, with the experts needing to be in the majority by at least one. Even small competitions have juries of at least seven members, making the process of finding a winning scheme a delicate and consensus driven one, crucially moderated by the jury chair. All these factors resulted in a competition culture in which contestants developed strategies and submitted schemes which relied increasingly on the use of established building

¹ A version of this prologue has been previously published as: Torsten Schmiedeknecht, "Always in Moderation", *Block, Issue no.1, The modest*, Rob Wilson ed., Block Publishing, 2010, pp46-47.

types – not so much ‘functional types’, in the sense of ‘a school’, ‘a town hall’ etc. - but more in the sense of ‘type form’ albeit in a somewhat distorted way. Thus the use of well-established and recognisable formal patterns, like ‘linear’, ‘centric’, ‘courtyard’, became more or less *routine* practice in small competitions, which were well documented in the pages of *Wettbewerbe Aktuell*.

In the context of any discussion of *the modest*, the phenomenon of this kind of competition culture is striking, in that the architecture that resulted did not necessarily set out to be safe and unspectacular, but by being part of the German competition system, it more or less defaulted to being so. This is not a description of any notion of taste or style, but simply the idea of an architecture aimed at serving the many rather than the few, and resulting from the implementation of post war social democratic ideology and due process. Looking back, it was a period in which stylistic excess was not part of the architectural equation, and the concept of the *starchitect* had yet to be born.

The image driven architecture of today – whether produced by those aiming for immediate effect or conversely claiming self-consciously to pursue an architecture of the *ordinary* or the *everyday* – is very different to that manifested in these competitions. The resulting buildings: town halls and kindergartens, primary schools and libraries across what was then West Germany, were an integral part of architecture production in the 1970s and 1980s, and appear now in retrospect to be rather refreshing in their unintended *modesty*.

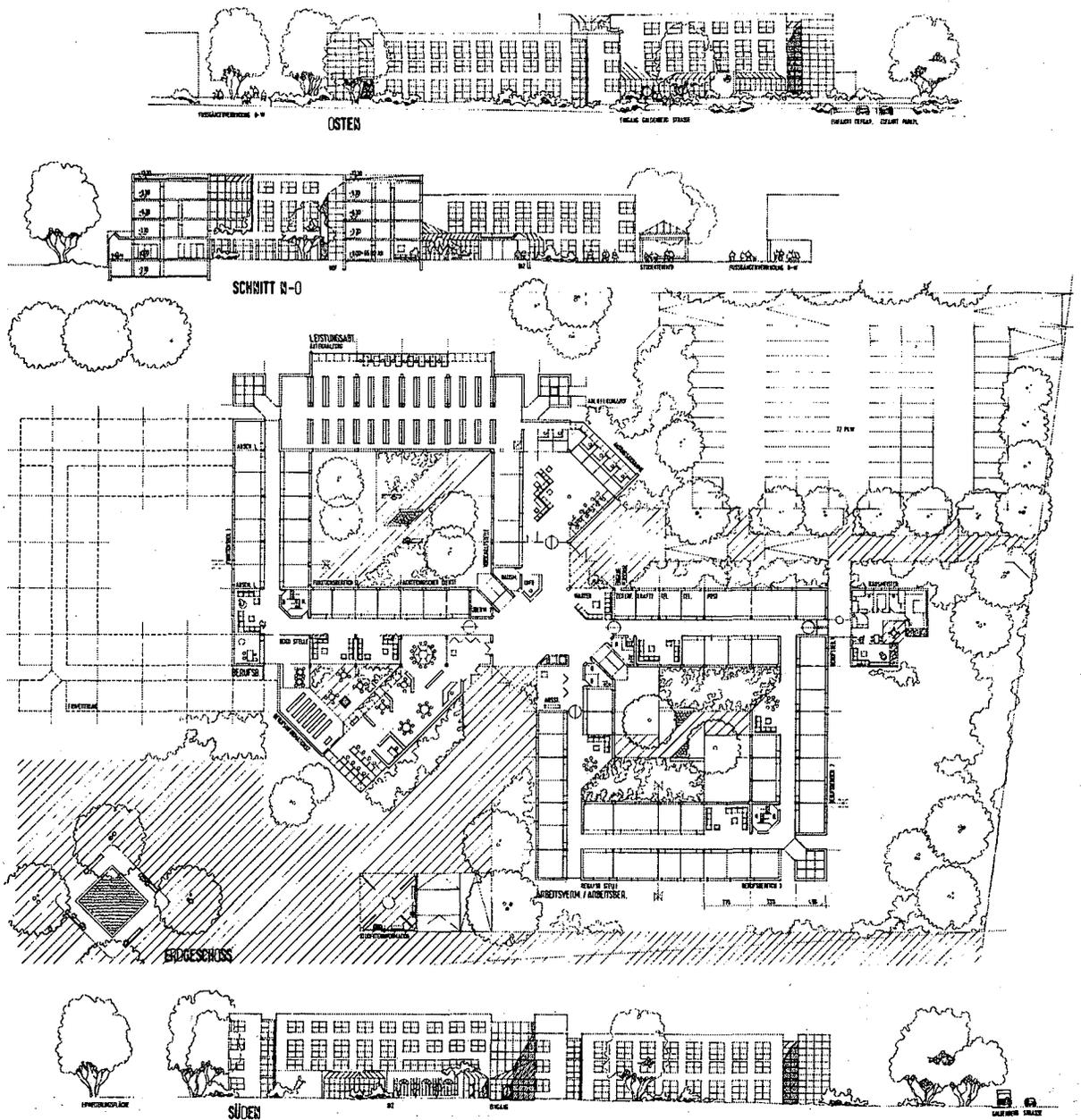


Fig.0.1: Courtyard Type, from Wettbewerbe Aktuell 2/1985, Arbeitsamt Regensburg (Job Centre Regensburg), 1st Prize, Karl Heinz Grün and Vural Cokbudak, Nürnberg.

Research subject: Competitions / Wettbewerbe Aktuell / Precedent / Typology

WA clearly is very helpful for the study of type. Integral to this is already the idea of 'designing in alternatives'. There are, on the other hand, architects who develop designs from just one conceptual position, and I believe that either one method is possible. But I am the kind of architect who prefers to design by trying out alternatives and for this WA is indeed very useful.²

Dorothee Stürmer

The central focus of this thesis is on the architectural competitions published in the years between 1971 and 2001 in the monthly German competition journal *Wettbewerbe Aktuell*.

At the onset I had a general interest in architectural competitions, which stemmed from my own experience as an architectural assistant and subsequently as a practising architect in Germany, between 1984 and 1996. During this time I worked for a number of practices regularly participating in architectural competitions. I was already familiar with *Wettbewerbe Aktuell* from an earlier age, as my father's architectural practice, working from 'home' after 1980, had a subscription to the journal. When I started my work experience for the practice in 1984, I was mainly inking-in drawings for competition entries. This was the first time that I experienced *Wettbewerbe Aktuell* 'in use'.

After having completed my Diploma in Architecture at the Polytechnic of Central London in 1992, I was employed by a small firm in Munich, Knapp & Beer, and worked uniquely on competition submissions for the first 10 months of my engagement. The difference between my training at PCL, where at the time very little emphasis was placed on plan layouts or the use of precedents in the studio, and my experience with Knapp & Beer in the German competition system, was extreme. One of the practice's principals was a very experienced competition designer, and the practice was relatively successful with their submissions. Studying the entries in *Wettbewerbe Aktuell* was, during this time, very much part of my everyday practice. Consequently, architectural competitions have been of particular interest to me from the very beginning of my career and consequently in 2000 I was asked to contribute

² *Ganz klar – zum Studium von Typologien ist WA sehr hilfreich. Darin ist allerdings auch schon der Gedanke vom Entwerfen in Alternativen enthalten. Es gibt andererseits ja auch Leute die ein Projekt von einem Ansatz heraus entwickeln – ich denke es geht beides. Ich bin eher der Typ der Alternativen entwickelt und von daher ist WA dann schon sehr nützlich.* Architect Dorothee Stürmer in conversation with the author, Frankfurt, June 2004. Transl. T Schmiedeknecht.

the chapter on Britain in a study on the culture and context of architectural competitions in selected European countries. The study was commissioned and funded by the German *Bundesamt für Bauwesen und Raumordnung* (Federal Bureau for Building and Space Planning) and coordinated by Raumbureau Jochem Schneider in Stuttgart.³

It was the bringing together of my practical experience as a competition architect which had also involved the use of *Wettbewerbe Aktuell*, and my involvement in a study concerned with the different cultural and legal contexts of architectural competitions within Europe, which aroused my interest in the specific characteristics of the German experience.

Recalling the time spent studying 'precedents' as a practicing architect, I realised that this kind of competition practice was unique to Germany and characteristically of the journal *Wettbewerbe Aktuell*, which made it possible for architects to place their contributions to competitions within a broader, and yet also 'confined' context. Hence the focus of my attention became the study and use of precedents by competition designers and how the journal might, or might, not contribute to this practice.

The study of precedent and 'the question of type' in architectural design are (with its many different connotations), as we will see, closely linked. Consequently it became fundamentally important to examine theories on 'type' in architecture and to see how they might (perhaps coincidentally) be manifest within the landscape of German architectural competitions.

The four key research areas which I identified concerned:

- 1) Architectural competitions in Germany.
- 2) The journal *Wettbewerbe Aktuell*.
- 3) The study, use and reproduction of precedents in competition architecture.
- 4) An examination of how, or in which form, 'type' is present within competition architecture.

³ Jochem Schneider / Raumbureau, *Architekturwettbewerbe in den Staaten des europäischen Wirtschaftsraumes*, Werkstatt: Praxis Nr.4 / 2001, Bundesamt für Bauwesen und Raumordnung, Bonn / Berlin, 2001. The countries examined were Denmark, Germany, France, Great Britain, Italy, The Netherlands, Switzerland, Spain and the Czech Republic.

The following research questions are addressed in the thesis:

Socio-political context

What is the social / political / cultural post war context which might allow or prevent certain tendencies in the competition system and in competition architecture to flourish?

Is the competition system a reflection of the German model of federal democracy and how does this in turn affect competition architecture?

Architectural competitions in Germany

Does the competition system itself lead to a tendency towards design by consensus or does it provide the entrance platform for the potential super-star?

What does a competition actually do? Does it produce stars? Does it prevent very bad architecture? Does it promote good architecture? Does it prevent very good architecture?

What are the positive aspects of a network (communication and cross-fertilisation of ideas) and the negative aspects (exclusive codes developed over time; power structures that endorse particular ways of working or viewing architecture)?

Can certain networks between prize-winners and jurors be traced?

Wettbewerbe Aktuell

How far is the journal *Wettbewerbe Aktuell* a reflection of the institutionalised character of the competition system?

What is the relationship between competition architecture and its dissemination through the journal *Wettbewerbe Aktuell*?

In what way does the catalogue style of *Wettbewerbe Aktuell* affect architects?

What are the effects of *Wettbewerbe Aktuell*'s specific editorial control and what are the dependencies between owner, publisher, editor and architects?

What is the relationship between competition architecture and its dissemination through the journal *Wettbewerbe Aktuell*?

Is it possible to establish a link between the format of *Wettbewerbe Aktuell* and a general tendency to think about architecture as diagram (plan, section, and elevation)?

The study, use and reproduction of precedents in competition architecture

Does the language used in the jury reports give any clues regarding the perception and subsequent production of architecture competitions?

Does a successful practice settle for the use of a limited number of standard architectural types in similar competitions or even across functional typologies? Is this reflected in *WA*?

What role does *Wettbewerbe Aktuell* play with regard to the development of specific building types in publicly funded German architecture?

How does a practice maintain integrity in their design approach in different procurement situations?

How, or in which form, is 'type' is present within competition architecture

Is there a prevalent tendency to use established types in competitions?

If so, are these architectural types or functional types?

Is there a difference between *routine* and *exceptional* competition practice in the employment of either 'type' or 'formal idiom'?

Can the use of certain standard types be traced across competition categories?

The aim of the research is to therefore investigate ways in which the publication *Wettbewerbe Aktuell* contributes to the culture of architecture in Germany by disseminating ideas and information in a characteristic manner, and in turn affects the continuing production of the built environment.

Structure

The thesis is structured into three main parts: Part I 'Context / Chronology'; Part II 'Theoretical Positioning'; and Part III 'Primary Research'; Seven Appendices at the end of the document contain statistical material from my own databases in relation to the work carried out on Gerber *Architekten* for Chapter VII, and on *routine* practice in Chapter IX respectively.

Part I – Context / Chronology

Chapter I, previously published in *An Architect's Guide to Fame*, introduces the journal *Wettbewerbe Aktuell*, looking at the unique position it holds among Germany's architectural publications.⁴ As opposed to Chapter III, where the emphasis is on the presentation and contents of the journal, Chapter I introduces the journal's 'value' for *routine* and *exceptional* practice, in order to discuss the

⁴ "Germany – (un) edited architecture" – *Wettbewerbe Aktuell*, in *An Architect's Guide to Fame*, Schmedeknecht & Davies eds., Elsevier / Architectural Press, 2005, pp. 121-142.

journal's impact on architects and their competition practice, evidenced in the series of interviews undertaken with architects, clients and jurors.⁵

Chapter II provides an overview of the development of the competition system in Germany, the context within which the publication *Wettbewerbe Aktuell* was instigated, examining the changes in legislation and to the rules and frameworks at specific points in time. The chapter also introduces the different types of competitions available for clients and explains the interplay between domestic and European legislation, and its impact on the competition system.

Chapter III is an account *Wettbewerbe Aktuell's* development from 1971 to 2001, describing both its consistent features and changes to the journal's content, layout and general presentation. This charts the journal's development relative to the changes in the competition system explored in Chapter II and establishes the reciprocal relationship between the journal and the competition system.

Part II – Theoretical Positioning

Chapter IV is part of the investigation into 'type' and conventions, and examines the written language used to communicate the jury's decisions as well as the briefs published in WA, asking the question as to whether there is a relationship between the jury reports and reoccurring patterns in design solutions.

The concept of 'type' as it is understood in this thesis is introduced in Chapter V as a key aspect of *routine* practice. Historical interpretations of 'type' epitomized by two different strands, identified with the work of Antoine-Chrysostome Quatremère de Quincy and Jean-Nicolas-Louis Durand, are taken into account and followed through within the C20th German context in which *Wettbewerbe Aktuell* was operating.^{6 7} Furthermore, the work of the Swiss linguist Ferdinand de Saussure, in particular his concepts of the 'arbitrariness of the sign' and of *langue* and *parole*

⁵ The interviews, due to the difference in views aired by the interviewees, provided a useful point of departure for the research, but are, however, not deemed to be representative of the profession's opinion.

⁶ Jean-Nicolas-Louis Durand, *Précis des leçons d'architecture données à l'Ecole Polytechnique, (1802-1805), Paris - Précis of the Lectures on Architecture with Graphic Portion of the Lectures on Architecture*, Introduction by Antoine Picon, The Getty Research Institute Publications Program, 2000.

⁷ Antoine-Chrysostome Quatremère de Quincy, "Type", *Dictionnaire d'architecture: encyclopédie méthodique*, Vol. III, part 2, 1788-1825, Paris. Cited from: Micha Bandini, "Type as a Form of Convention", *AA Files*, No.6, May 1984, pp81-82; and: Aldo Rossi, *The Architecture of the City*, Oppositions Books, 1982, pp40-41.

are considered and subsequently examined in the context of architecture through the writings of the British theorist and critic Alan Colquhoun.

Chapter VI, previously published in *Architectural Research Quarterly*, is set up as a case study and discusses two projects procured by different means (one by competition, and the other by direct commission) both designed by Darmstadt based architects Karle Buxbaum.⁸ It investigates, examining the overlap between competition and non-competition practice, how an architect's conception of the *ordinary* in design is maintained while working with different procurement methods. For this chapter a collaborative approach was taken and the architects participated by providing tours of the buildings discussed as well as drawings and photographs, and by answering questions on their conceptual approach in a one-off interview in March 2006 in their office in Darmstadt.

Part III – Primary Research

Chapter VII presents a close reading of entries in *Wettbewerbe Aktuell*, which manifest the competition practice of Prof. Gerber and Partner, in order to establish whether or not a particular competition design methodology can be traced in the successful projects. The focus then moves on to broach broader typological questions concerning whether or not a number of basic types can be isolated in Prof. Gerber's competition entries, examining projects by the practice published in the journal falling into categories 5 (cultural buildings) and 11 (administration buildings); and Gerber's competition entries published during the years 1995 and 1996 respectively.⁹ The research on Gerber's competition practice, as opposed to the examination of Karle / Buxbaum's exploration of the *ordinary* in Chapter VI, was carried out 'from a distance', deliberately using the work published in *WA* as the primary source. It was decided against interviewing Gerber himself or members of his staff, as this would have contradicted the assumption of the published work's autonomy within the journal.

Chapter VIII, previously presented as a conference paper, examines all primary school entries in *Wettbewerbe Aktuell*, published in the section *Wettbewerbspublikation* between 1983 and 2001, paralleling Chapter VII, but here

⁸ Torsten Schmiedeknecht, "Karle / Buxbaum: the ordinary in procurement and design", *Architectural Research Quarterly*, Vol.11/1, 2007, pp16-35.

⁹ Categories 5 and 11, and the years 1995 and 1996 were those within which Gerber had the most entries in *WA*.

taking into account the work of different practices within the same category. The focus is on the 'characteristic types' employed in competition entries.¹⁰

Chapter IX is an investigation of the differences (or not) between what has been set out as *routine* and *exceptional* practice. As in Chapters VII and VIII, the question here concerns whether a predominant use of certain types can be detected across several of the established categories, in *Wettbewerbe Aktuell*, and by different architects. A particular focus addresses the changes brought about by the introduction of the *European Services Directive* (92/50/ECC), to Germany's competition system in 1997. The chapter investigates the difference between what is perceived as *routine* (local competitions in which participants routinely submit standard solutions) and *exceptional* (national competitions including international participants and the submission of one-off highly specific design proposals) competition practice in open (anonymous) architectural competitions in Germany from 1977 (for *exceptional*) and 1986 (for *routine*) to 2001 as published in *WA*.¹¹ For *routine* practice, the categories investigated are: 3. 'Schools'; 4. 'Higher Education, Sciences and Research'; 11. 'Administration Buildings', and 12. 'State and Federal State buildings'. Furthermore, and with a focus on *exceptional practice*, the chapter provides a close reading of the 1988 competition for the *Deutsches Historisches Museum* in the Spreebogen, Berlin, in pursuing the question what *exceptional* practice is, and how this may be manifested, in the competition in question. Attention is paid particularly to the dichotomy between a seemingly *routine* process, and the apparent demand for *exceptional* solutions. The concern is to trace whether *exceptional* practice impacts on *Wettbewerbe Aktuell*, through similar 'rules' to those established earlier on in *routine* practice. A version of this chapter has also been previously published.¹²

The primary research for this thesis was focussed on the years between 1971 and 2001, also representing *WA*'s first thirty volumes in print, as a finite period of time. On the one hand this was important in order to be able to work with a

¹⁰ *International Conference on Architectural Competitions*, within the conference *Construction Matters: Managing Complexities, Decisions and Actions in the Building Process* at the Copenhagen Business School, 5-7 May 2010.

¹¹ The periods investigated were chosen in accordance with the availability of material in the respective categories.

¹² Torsten Schmiedeknecht, "Routine and Exceptional Competition Practice in Germany as Published in *Wettbewerbe Aktuell*", *Nordic Journal of Architectural Research*, Vol. 21, issue 2/3, pp151-165. It will also be published in: Roenn, Kazemian and Andersson eds., *The Architectural Competition: Research Enquiries and Experiences*, Axl Books, Stockholm, 2010.

manageable amount of data, but on the other hand, and perhaps more significantly, because the research from the very beginning was structured as a historical investigation from which the findings would be based on retrospective assessment. This also meant that the findings and conclusions must be seen in relation to the (recent) past rather than as a means for future predictions. Hence any outlook on the future of the journal, the competition system and of their respective role for architecture can only remain speculative. Therefore the conclusion at the end of the thesis is to be considered under three aspects: firstly, conclusions arising from the observation of the 'historical' data which can be summarised and reflected upon; secondly speculations about the repercussions for the competition system in Germany and the journal itself; and thirdly suggestions regarding future research possibilities in the subject area arising from the thesis.

Research context

Wettbewerbe Aktuell

Wettbewerbe Aktuell and its role within the German competition system have not to my knowledge been subject to previous research. The thesis presented here is unique in that its focus addresses the material presented in the journal (rather than the broader context of architectural journals in general) as a hitherto unexploited resource.

Competitions – Germany

In the German context varied research has been undertaken on architectural competitions. Weinbrenner-Jochem-Neusüß provide an outline of the *GRW1995* and thus the rules and regulations for competitions in place until 2009.¹³ Franke and Kümmerle's volume presents both a historical analysis and a description of the culture of competitions and strategic advice to clients and architects.¹⁴ Schneider and Raumbureau analyse the circumstances in different European countries and present detailed documentation of the various implementations of the *European Services Directive 92/50/ECC*. All three also provide more or less useful statistical data to support their research.

¹³ Weinbrenner – Jochem – Neusüß, *Der Architektenwettbewerb*, Bauverlag, Wiesbaden und Berlin, 2. Auflage (2nd edition), 1998.

¹⁴ Ulrich Franke, Karsten Kümmerle, *Thema: Architektenwettbewerb*, Birkhäuser Verlag, Basel – Boston – Berlin, 2006.

Becker provides a 'survey' of architectural competitions in Germany until WWII, also outlining the history of the rules and regulations, up to 1992.¹⁵

A different approach was taken by Stache, who, in 1987, endeavoured to illustrate the parameters' of 'the art of building' (*Baukunst*) in order to establish a basis for its assessment. In correlating statements by Vitruvius, Alberti and Gropius, with the criteria of programme, function, economy in architectural design, the author attempts to establish a basis for judging and assessing architecture, using as subject matter source material culled from a selection of competitions published in *Wettbewerbe Aktuell*.¹⁶ Stache's study, in pursuit of "theories of contemporary urban design and architecture", uses *WA*, contrary to the way the journal is examined as a primary resource in this thesis, as an arbitrary resource as his work does not take into account the peculiarities of the journal's publication format or its relationship with the architecture of design competitions in Germany.

Muscheler in 1985 contrastingly applied a linguistic *content* analysis of 40 volumes of the journal *architektur + wettbewerbe*, in search of an ideal circumscribed model for architecture and urban design in Germany.¹⁷

Competitions – General

In the international context the field of competition research is equally diverse. Strong has written mainly about the Anglo-American context. Her first volume, published in 1976 was subtitled *A guide for competitors, promoters and assessors* and provided general information for those involved in competitions, with short sections on practices in Germany, Switzerland, Sweden, Norway, Denmark, Finland, Iceland, France, Italy and Ireland.¹⁸ Her second volume - *Winning by design: architectural competitions* - looks more specifically at the process of competition design.¹⁹

¹⁵ Heidede Becker, *Geschichte der Architektur- und Städtebauwettbewerbe*, Verlag W.Kohlhammer – Deutscher Gemeindeverlag, Stuttgart-Berlin-Köln, 1992.

¹⁶ Peter Stache, *Architekturtheorie – Theorien gegenwärtiger Stadtbaukunst und Architektur in Deutschland am Beispiel des Wettbewerbswesens und relevanter Grundsätze*, Verlag Peter Lang, Frankfurt am Main – Bern – New York – Paris, 1987.

¹⁷ Ursula Muscheler, *40 Jahre Wandel von Begriffen und Leitbildern in Architektur und Städtebau Deutschlands*, Müller und Botermann, München, 1985.

¹⁸ Judith Strong, *Participating in Architectural Competitions*, The Architectural Press, London, 1976.

¹⁹ Judith Strong, *Winning by design: architectural competitions*, Butterworth Architecture, Oxford, 1996.

The international theoretical perspective regarding architectural competitions has been led by H el ene Lipstadt, who in 1989 published a volume of essays on architectural competitions, collecting contributions by Barry Bergdoll, Sarah Bradford Landau, Mary McLeod and Helen Searing.²⁰ Lipstadt's most important contributions to contemporary competition research, however, have been her essays "Theorizing the competition: the sociology of Pierre Bourdieu as a challenge to architectural history", and "Bourdieu's bequest", in which she relates the theories of the French sociologist to the field of architectural competitions.

De Haan and Haagsma meanwhile have contributed an important volume, examining 15 internationally significant architectural competitions from the nineteenth and twentieth centuries, (the Houses of Parliament in London, the Sydney Opera House and the Centre Pompidou in Paris).^{21 22 23}

Elisabeth Tostrup's study - *Architecture and Rhetoric: Text and Design in Architectural Competitions* - of 1996 examined the rhetorical aspect of competition design as practised in the Norwegian context.²⁴

Lipstadt, Tostrup, Chupin and the author of this thesis are, together with a number of academics and practitioners from Europe, North-America and Australia, part of a small but growing group currently involved in research into the history, theory and practices of architectural competitions.²⁵ This has involved two specialist conferences (Stockholm, KTH, 2008; Copenhagen Business School, 2010), the publication of a dedicated journal volume on competition research, and a current book edited by Roenn, Kazemian and Andersson.^{26 27}

²⁰ H el ene Lipstadt ed., *The Experimental Tradition*, Princeton Architectural Press, 1989.

²¹ H el ene Lipstadt, "Theorizing the competition: the sociology of Pierre Bourdieu as a challenge to architectural history", *Thresholds*, Vol.21., 2000, pp32-36.

²² H el ene Lipstadt, "Sociology: Bourdieu's bequest", *Journal of the Society of Architectural Historians*, Vol.64, No.4, 2005, pp433-436.

²³ Hilde de Haan and Ads Haagsma, *Architects in competition: international architectural competitions of the last 200 years*, 1988 Thames & Hudson, London, 1988.

²⁴ Elisabeth Tostrup, *Architecture and Rhetoric: Text and Design in Architectural Competitions*, Oslo 1939-1990, Andreas Papadakis Publisher, 1999.

²⁵ An online database for Canadian competitions since 1946 has also been established by Prof. Jean-Pierre Chupin of the University of Montreal: www.ccc.umontreal.ca.

²⁶ *Nordic Journal of Architectural Research*, Vol. 21 issue 2/3, 2009.

²⁷ Roenn, Kazemian and Andersson eds., *The Architectural Competition: Research Enquiries and Experiences*, Axl Books, Stockholm, 2010.

Typology

The thesis addresses the issue of 'type' in architecture and that of its study in different theories of typology. The work of Quatremère de Quincy and Durand provided the points of departure for two different explorations of architectural 'type'.

Firstly, 'type' as a category is seen as a non-functional entity open to transformation. This perspective is founded on Quatremère's thinking, and has been subsequently examined (and extended) variously in C20th architectural theory by Vidler, Argan, Bandini, Colquhoun, Oechslin, Purves, Robinson and Francescato.²⁸

Secondly, there is Durand's empirical conception of architectural 'type', which, in the German C20th context was developed via Hermann Muthesius through Ernst Neufert's broadly functionalist pragmatism allied to post war reconstruction; subsequently becoming the basis of what is generally seen within this thesis as fundamental to the operative and institutionalised basis of the competition system.²⁹

This dual conception is perhaps too conveniently polarised, and its efficacy is questioned in relation to its applicability here, where there is a degree of overlap between the two lines of thought.

Methodology

The main body of the research was carried out in reference libraries, and, where source material was available, via the Internet. A limited series of interviews was carried out; initially in order to gain an overview of received opinion of the journal's status and reputation. Six of the interviews, which were all conducted in German, have been transcribed from the original tapes recorded during the conversations, providing a 37,000 word long resource.³⁰

²⁸ The general formulation has been employed, in the architecture and thinking of Mies van de Rohe, and later in the work of O M Ungers and Aldo Rossi.

²⁹ See bibliography for works referenced and studied.

³⁰ I interviewed nine architects, including the editor of *WA* Thomas Hoffmann-Kuhnt, between September 2003 and September 2004. The length of the transcripts prohibited, however, a full translation into English and the inclusion into this thesis.

Prof. Max Bächer, Darmstadt (Architect and juror of competitions).

Dipl.-Ing. Peter Karle and Dipl.-Ing. Ramona Buxbaum, Darmstadt (Architects).

Prof. Nicolas Fritz, Darmstadt (Architect and juror of competitions).

Prof. Johann Eisele, Darmstadt (Architect and juror of competitions).

Dipl.-Ing. Thomas Hoffmann-Kuhnt, Freiburg (founding owner-editor of *Wettbewerbe Aktuell*).

Dipl.-Ing. Dorothee Stürmer, Frankfurt (Architect).

Dipl.-Ing. Frau Ludwig, Wiesbaden (Architect. Head of the Competitions Department of the *Architekten -und Stadtplaner Kammer Hessen*).

Dipl.-Ing. Cornelia Zuschke, Fulda (Architect. Chief Urban Planner (*Stadtbau Dezernentin*) of the City of Fulda, responsible for Urban Developments and Architecture Competitions).

After initial surveys of the documentary material available (quantitative research), a definitive thesis structure was developed to correlate with the leading research criteria. Part of the earlier research establish a set of data collections from the journal, which subsequently enabled a structured access to statistical information concerning specific competitions, particular architects and on the wider development of the journal. The research focus shifted from quantitative to qualitative research and each chapter was pursued addressing the respective questions identified.

The journal publication of *Wettbewerbe Aktuell* was used as the primary resource archive and its singularity provides an original and previously untapped source of particular 'value' to the research carried out. Secondary sources consulted included the available literature on architectural competitions, frameworks and legislations, and material collected on the history and theory of 'type' as it has been understood in architectural culture. In specific cases, primarily for Chapter VII and Chapter IX, additional sources, particularly relevant press coverage (mainstream press and trade press) and other local sources - for instance the various publications on the history of the competition of the *Deutsches Historisches Museum (DHM)* and its site in Berlin, were sought out and brought to bear on pertinent aspects of the thesis.

Part I - Context / Chronology

Chapter I

(UN) EDITED ARCHITECTURE

Chapter I provides a preliminary examination of the position the journal *Wettbewerbe Aktuell* occupies in German competition practice. Within this chapter issues, which are to be addressed in more depth in Part II, are raised and introduced.¹

Introduction

Wettbewerbe Aktuell makes a competition entry into an original architectural achievement.²

Architect Ramona Buxbaum

The work shown in *Wettbewerbe Aktuell* is of a decent standard but is rarely ever spectacular. You don't win design competitions with spectacular projects in this country – a successful project needs to be able to reach a consensus between a lot of different people.³

Architect Dorothee Stürmer

The best schemes never win.⁴

Prof Johann Eisele

Germany has a unique procurement system for publicly funded architecture. For the decades following WWII numerous town halls, kindergartens, schools, hospitals etc. were commissioned via, mostly anonymous, architecture competitions. In 1971, Thomas Hoffmann-Kuhnt, then a student and working as an architectural assistant in an office frequently participating in design competitions, had an idea that subsequently transformed the dissemination of information about competitions throughout the country. He founded the journal *Wettbewerbe Aktuell* to publish results and drawings of prize winning schemes from architecture competitions all over Germany, chronicling details such as the type of competition, the building 'type', the names of the jurors, the prize money and prize winners. [1.1]

¹ A version of this chapter has previously been published as: "Germany – (un) edited architecture" – *Wettbewerbe Aktuell*, in *An Architect's Guide to Fame*, Schmiedeknecht & Davies eds., Elsevier / Architectural Press, 2005, pp121-142.

² Ramona Buxbaum, Architect, in conversation with the author, Frankfurt, September 2003.

³ Dorothee Stürmer, Architect, in conversation with the author, Frankfurt, July 2004.

⁴ Prof Johann Eisele in conversation with the author, Darmstadt, September 2003.

Westufer Hauptbahnhof, Robert-Bosch-Strasse, Darmstadt

Wettbewerb:
Ideen- und Realisierungswettbewerb

Zulassungsbereich:
Lund Hansen und 5 Einladungen

Teilnehmer: Freischaffende, ungeschulte und
berufliche Architekten

Beteiligung: 51 Arbeiten

Preisgerichtssitzung: 6. September 1996

Auslober: Robert Bosch GmbH, Stuttgart
in Zusammenarbeit mit
Deutsche Bahn AG und Stadt Darmstadt

Betreiber/Vorprüfung:
CP CONSULTPARTNER GMBH, Leonberg
Kühnauer, Sauro, Gutjahr
von Hülse, Kistlermann

Fachpreisrichter:
Prof. Peter Zurevsky, Darmstadt (Vize.)
Prof. Max Bacher, Darmstadt
Christijan Djaplanovic, Stuttgart
Prof. Gabriel Epstein, Paris (F)
Dr. Wolfgang Gehike, Baugesamter, Darmstadt
Stellv. Prof. Peter Steiger, Zürich (CH)
Prof. Dr. Werner Durliß, Darmstadt
Willi Scherer, Stuttgart
Hermann Stunne, Darmstadt

Sachpreisrichter:
Peter Benz, Oberbürgermeister, Darmstadt
Graf Hans-Christoph Schwentz, Darmstadt
Jens Iselin Vitzke, Frankfurt/Main
Klaus Knoppe, Stuttgart
Stellv. Hagen Masang, Frankfurt/Main

Preisgerichtsempfehlung:
Das Preisgericht empfiehlt, die mit dem 1. Preis
ausgewählten Arbeit den weiteren Planungen
zugrunde zu legen und die Verfasser mit der
Realisierungsplanung zu beauftragen. Es unterstellt
die Ansicht der Architekten, Preisrichter durch die
obigen Projekte zu beauftragen.

1. Preis (DM 65.000,-):
AG 5 Bödiger, Kle - Pflz, Darmstadt

2. Preis (DM 52.000,-):
Seldin - Huxmann - Pirker, Darmstadt
Bearbeitung: Werner Gerhar - Darmar Quitz
Malters Dählinger - Corina Merzyn - Viola Nily

3. Preis (DM 40.000,-):
Kambacher und Ludwig, Frankfurt/Main
Langen & Pannaz, Frankfurt/Main
Mierzbach, Borislov Davitov
Fragwicz, Robert S. Garlap, Paris (F)
Vukelic, Jusehim Poracin, DE-Consult, Frankfurt
Mozak, Baumann - Ordelik, Frankfurt/Main

4. Preis (DM 29.000,-):
Kramm & Stigl, Darmstadt
Prof. Rüdiger Kramm - Axel Stigl
Mitarbeiter: Thomas Grünigler - Markus Rahlke
Georg Rombolten - Stefan Acker

5. Preis (DM 21.000,-):
III Architektbüro, Darmstadt
Andreas Hirschmüller - Gerrit Schmidt
Fischer, Jörg Ditzing - Joachim Lutz
Martini Meas - Gabriele Kuhn - Dirk Bayer

Ankauf (DM 17.000,-):
Aleker Cooperativ Architekten, Frankfurt/Main
Michael Blocher - Cornelia Schulz-Acker
Frank Iseli
Mittel: Michael Hanning

Ankauf (DM 17.000,-):
Lengfeld & Wölsch, Darmstadt
Fambrer, Markus Schwieger

Ankauf (DM 17.000,-):
Menzel + Moosbrugger Heuserstamm
Frank Menzel - Lotar Menze
Hans Moosbrugger
Mitarbeiter: Ralf Piechmann - Thilo Höhn
Fambrer: Tamaszcsar Erdingtechnik Stuttgart

Wettbewerbaufgabe:

Mit dem Ideenwettbewerb „Westufer-Haupt-
bahnhof“ sollen urbane Konzeptionen für einen
neuen städtebaulichen Schwerpunkt der „West-
stadt“ Darmstadt gefunden werden.
Für den Bereich des Hauptbahnhofs wurden in
den vergangenen Jahren Planungen erarbeitet,
die in einem Raumkonzept festgeschrieben sind.
Für die Gestaltung des Hauptbahnhofs, des „Ober-
ufer“, die Hausische Stadteinheit, liegt ein darauf
aufbauender Vorentwurf zur Harmonisierung der
örtlichen Flächen, insbesondere zugunsten
der öffentlichen Verkehrsangebote vor.
Die Weststadt ist eine der wichtigsten Arbeits-
stätten-Agglomerationen der Region Südhessen
und ihres regionalen Oberzentums Darm-
stadt. Im Verhältnis zur Innenstadt, die auf dem
Grundriss der „Kleinstadt“, der mittelalterlichen
Rundstadt des 18. Jahrhunderts, heute das
Einkaufs-, Kultur- und Verwaltungszentrum der
Region darstellt, weist die „Weststadt“ baulich
und städtebaulich noch kein eigenes Profil auf.
Die Schmelze der Burentypen bildet neben der
Hauptstrassenachse ein wichtiges städtebauliches
Element. Die Planung soll durch das
Ergebnis dieses Wettbewerbs ergänzt werden,
die die Integration u. a. folgender Maßnahmen
beinhaltet: Darstellung des Hauptbahnhofs als
Schwerpunkt und als Brücke zwischen „Ost-
und Westufer“, Entwicklung des Bereichs
Hauptbahnhof zu einem städtebaulichen
Schwerpunkt Darmstatts mit verdichteter
Bebauung, Verknüpfung aller Verkehrsarten
und Entwicklung eines eigenständigen städte-
baulichen Schwerpunktes, der vorwiegend von
Dienstleistungsarbeitsplätzen, städtischen
Wohnen und städtebaulichen Infrastrukturen
ausgezeichnet ist. Die Entwicklung wird durch
zwei Maßnahmen, die bislang zwei for-
schungsintensive Bereiche der Stadt dar-
stellen, und weitere ähnliche Unternehmungen im Umfeld
begleitet werden: als raumwissenschaftliches Labo-
r zu sehen.

(Unter Berücksichtigung der überörtlichen
Bedeutung des Wettbewerbsstandortes sind
auf dem Flächennutzungsplan der Stadt und der
Landes insgesamt ca. 150.000 m² flächengestaltungs-
fähig. Das für den Kern-
bereich der Südmitte Darmstadt geltende,
sogenannte „Mollat-Mall mit 4-5 Geschossen
soll für das Wettbewerbsgebiet nicht Grundzüge
sein. Vielmehr muß eine neue gleichbedeutende
Erfahrungsbildung für den Standort gefunden werden.
Das Programm gliedert sich in folgenden
Hauptausgangspunkten:
Dienstleistungs- u. Büroanbau ca. 80.000 m²
(50% Einheiten bis 150m², 25% bis 300m²,
25% bis 450m²)
Gewerbe/Handel/Beherbergung/
Veranstaltungen/Multifunktions/
Interaktives Wohnraumbau ca. 45.000 m²
(15% Einzelhandel u. Gastronomie, 15%
Dienstleistungen, 20% Technologie, 10% Pro-
duktion, 10% Ausstellung/Agentur, 30% Hotel,
Boarding House, Kino, Museum)
Wohnen ca. 15.000 m²
(30% 1-1,5-Raum-WG, 40% 2-Raum-WG,
20% 3-Raum-WG, 5% 4-Raum-WG.)
Die Planung der Deutschen Bahn AG sieht für
1997 einen S-Bahn-Anschluss Darmstadt vor.
Dabei entsteht eine schnelle und direkte CFV-
Verbindung zum Ballungsraum Frankfurt.
Modellfotos: CP CONSULTPARTNER, Leonberg



Fig.1.1: Typical opening page for competition documentation (reproduction @50%). WA 10/96.

Since July 1971, *Wettbewerbe Aktuell* has published the results of more than 2500 architectural competitions. Its first 39 volumes present the largest coherent collection of drawings of un-built design ideas in contemporary German architecture. The journal currently has a distribution of 11,300 copies per issue and is read widely within the architectural profession and among architecture students in Germany.⁵ Over the years *Wettbewerbe Aktuell* has become a kind of reference catalogue of German architects who regularly participate in competitions. Every month the results of about six competitions are documented and published in detail by *Wettbewerbe Aktuell*.

⁵ The print run in 1998, for example, was 13,500 copies, meaning a decrease of almost 20% over the last twelve years. Despite repeated requests to *Wettbewerbe Aktuell*, I have not been able to retrieve print runs for the years prior to 1998.

The journal is structured into three main parts: advertising of competitions to be launched; detailed documentation of competition results and a section showing built projects that resulted from competitions (this section was introduced in the mid-nineties). In addition to this, the successful applicant's schemes (that usually includes 1st, 2nd, 3rd, 4th and 5th place and a number of commendations) of about ten competitions are documented on a maximum of two pages each, mainly presenting model photographs.⁶

The detailed documentation of a competition usually consists of two parts. Each competition opens with a title page containing the factual information on the competition: client, geographical area for eligible participants, professionals eligible (i.e. architects in self-employment, employment, public service employment, landscape architects etc.), number of participants, date of jury, jurors and prize-winners, a brief text containing background information on the competition's purpose and a summary of the schedule of accommodation, followed by the recommendation of the jury as to which scheme should be awarded the commission. The second part of the documentation consists of the publication of the drawings and model photographs - usually about one or two A4 pages per scheme - of the awarded projects, plus the jury's statement on each project.

The journal has its own reference system ordered by 'functional' building 'type'. Each page is punch holed, suggesting that the reader could establish their own library by filing the competitions according to the publisher's reference codes (also corresponding with and summarised in an annual contents list).

Wettbewerbe Aktuell is solely dedicated to the publication of competition related information and does not publish any other material. This thesis attempts to investigate and illustrate how the publication contributes to the culture of publicly funded architecture in Germany by disseminating ideas and information in very particular ways, and how it thus might be affecting the continued production of the built environment and the architectural discourse in the country.

All of the architects who participated in the initial series of interviews conducted for this research had studied the subject in Germany and six are currently working as practising architects and are regularly taking part in architectural (design) competitions. The practising architects were critical and not entirely convinced

⁶ See Chapter III for detailed description.

regarding the measure of influence the journal might have on their own design or competition practice, and the main credit given to the journal by the architects was that in their view it made the process of procurement by design competition more transparent. To the contrary, a city planner, a representative of the *Architekten- and Stadtplanerkammer Hessen* as well as the founder and editor of *Wettbewerbe Aktuell* all believed that the journal could or did have an impact on design practice and thus the development of publicly funded architecture.⁷

Wettbewerbe Aktuell provides the material, like no other journal or forum, not only for a national discourse around publicly funded building projects but also for a discourse around a vast number of un-built contemporary architectural schemes. Given its readership it could be said that no members club or other kind of architectural organisation could achieve this level of communication between architects about their work.

Instigating and maintaining an architectural discourse

Through *Wettbewerbe Aktuell* the German competition system is elevated into a competition culture, a forum where people can actively follow and compare what is being done in other parts of the country.⁸

Prof Max Bächer

Wettbewerbe Aktuell elevates an architect's contribution to a design competition – which really in the first place is always simply a bid for a commission – into an independent architectural feat.⁹

Architect Peter Karle

Despite the journal's highly specialised subject area aimed at very specific audiences and its general unsuitability for the coffee table, it is the average German architect's undeniable desire to see their work published in *Wettbewerbe Aktuell*.

Between the nineteen sixties and nineteen nineties Germany probably had the most thriving architectural competition scene in Europe, if not in the world. It is in this context, where open design competitions had for decades provided young practices with a chance to compete with and to beat the architectural establishment and where architects with no previous building experience of their own could get commissions

⁷ Equivalent to the 'Architects Registration Board' in the UK. However, in Germany registration is a federal rather than a central state matter.

⁸ Prof Max Bächer in conversation with the author, Darmstadt, September 2003.

⁹ Peter Karle, Architect, in conversation with the author, Darmstadt, September 2003.

for buildings worth millions of *Deutsch Marks* / Euros, that the relevance of *Wettbewerbe Aktuell* may be acknowledged.

It is suggested that, due to its specific focus on competitions, the journal could help to build reputations for architects by far exceeding the renown that a practice might be able to attribute to its built work. In addition, *Wettbewerbe Aktuell* offers the ordinary practicing architect a chance to extend their role, and understanding of what they do, beyond that of providing a service to a client. Un-built project work is presented and thus located in the realm of an on-going architectural discourse; the skill of design is focused upon – over all the other complications, compromises and struggles that architects have to deal with in every other aspect of their work.

The ‘application process’ competition is elevated by *Wettbewerbe Aktuell* to an independent contribution to the architectural debate and, by putting them into the public realm, awards competition schemes value beyond the acquisitive role they have for the authors. Thus *Wettbewerbe Aktuell* lends the status of a perceptible achievement to a competition scheme and hence a project which is published in the journal might become more noteworthy for the architect, manifest via its own project number in the architects’ project list or archive, whether resulting in a building or not. Accordingly, most architects regard competitions as independent projects – elevating them from providing a service into undertaking a more artistic feat – and one interviewee thought that it was interesting that most architectural monographs are called something like “buildings and projects” when really they should be titled “buildings and applications for building projects” for most un-built projects are really an application of some kind.

Up to the early nineteen nineties there was a tendency for a number of ‘usual suspects’ to win prizes; they would appear in *Wettbewerbe Aktuell* on a regular basis, sometimes to a degree that they had nothing nearly as impressive to show in their portfolio of built projects. One side effect of these practices’ continual appearance in *Wettbewerbe Aktuell* was that of ‘perpetual breeding’ where the most talented designers would sift through copies of *Wettbewerbe Aktuell* and apply to the most successful competition practices for jobs. It can be presumed that the work of some of these practices had a tendency to dominate the scene and to have a real influence on other architects’ competition practice – both regarding the architecture as much as the presentation technique. However, because of changes in the competition system and the currently difficult economic climate for architects - it is now common

practice to select participants of a competition via a lottery or to invite a number of hand picked firms, be it large commercial practices for specific briefs or 'international stars' to deliver signature designs – it now seems to be impossible for most firms specialised in competitions to have a run of successful contests and subsequent publications in *Wettbewerbe Aktuell*. Hence the market where an office could have previously impacted on the competition scene and built a career from there seems to have ceased to exist for most. For example, in the early nineteen eighties the reputation of one practice, Eisele & Fritz from Darmstadt, was built mainly on their successful - and at times spectacular - competition entries (and, but to a lesser degree, on a number of built individual dwellings published in *Domus* and *L'Architecture D'Aujourd'Hui*). The impact that the practice had however was through its publications in *Wettbewerbe Aktuell*, where they also featured four times on the front cover. *Wettbewerbe Aktuell* was the main means of communication through which Eisele & Fritz exerted a greater influence on the scene than vice versa, evident in the number of schemes in competitions subsequent to their successes, were competitors tried to copy both their architecture and presentation style.¹⁰

Competitions as the epitome of design-by-consensus or the platform for the entrance of the super-star

Wettbewerbe Aktuell has a similar function to Hello magazine for it satisfies one's curiosity with regards to who does what, who has become an 'Also Ran', who is having a Come-Back etc. One should not underestimate the emotional dimension of the competition scene where competitions can provide a 'mental safety exit' for architects. The emotional set up of an architect is a rather important factor in their design ability. The design competition is one of the few places where architects are not accountable towards anyone, do not have to explain anything and, in principle, can do what they like.¹¹

Prof Nicolas Fritz

It is important to think about the task at hand and to find plausible solutions that are also easy to communicate later on between the client and the different user groups and lobbies. In such a system, an architecture that talks about extreme authorship, or a signature architecture, will always have difficulties to win competitions.¹²

Architect Ramona Buxbaum

¹⁰ It was shortly after their successful run of competitions that both partners were awarded Professorships.

¹¹ Prof Nicolas Fritz, in conversation with the author, Darmstadt, September 2003.

¹² Ramona Buxbaum, Architect, in conversation with the author, Darmstadt, September 2003.

Competitions might be mistaken by some as a continuation of the way one used to work at university. The danger for young offices is that they don't possess enough background knowledge about the whole competition system and about how juries in design competitions operate. How important it is to reach a consensus in the jury and thus how a project needs to be able to appeal to this consensus. Thus young people might be very disappointed not to get rewarded in a competition with the same kind of work that would have gained them maybe a distinction at architecture school.¹³

Architect Peter Karle

The contents of *Wettbewerbe Aktuell* set up an interesting conundrum: while on the one hand the journal helps to maintain an architectural status quo based on the idea of consensus, it simultaneously encourages the desire in architects to be recognised for their individual achievements. The former could be interpreted as being in the tradition of the German model of democracy and the desire to not stand out caused by a post war national trauma, while the latter is a consequence of a growing celebrity culture in all areas of contemporary western society. In the above quotation Fritz refers to a backdrop to architectural activity that is rarely discussed: the curiosity of architects with regards to 'who does what'.

The title of this section is polarised; perhaps one of the things that *Wettbewerbe Aktuell* actually does is to inform architects of the shades of activity inbetween superstardom and invisibility. In other countries without a journal like *Wettbewerbe Aktuell* this middle ground of design activity might be less visible, or if, then in the second tier trade press (with a less heavy emphasis on design). In this context the section *Wettbewerbe weiterverfolgt* in which the publishers show completed buildings resulting from won competitions becomes particularly interesting for it is showing buildings that are not always representing the kind of architecture that would find its way into mainstream journals such as *Bauwelt*, *Arch+* or *Deutsche Bauzeitung*.

One hypothesis about the role of *Wettbewerbe Aktuell* is that whatever effect competitions may have, the journal importantly magnifies the operation of the competition system. One interviewee likened the journal to "throwing iron filings across a magnetic field and thus making more transparent the particular method of procurement that a competition presents".

¹³ Peter Karle, Architect, in conversation with the author, Darmstadt, September 2003.

The journal provides a significant insight into the relationship between jurors, architects and architectures. This is not to suggest that there are or were active 'leaks' between competitors and jurors but it is intriguing to follow that particular architects seem to do particularly well in competitions with particular members or chairmen of juries. With a tool like *Wettbewerbe Aktuell* at hand one is obviously tempted to assess one's chances or to contemplate whether to, or in what kind of way to enter a contest, by finding out who is on the jury and to scrutinise what type of work they could favour. In turn this is also the case for clients wishing to launch competitions and who are looking for jurors, or in the case of an invited competition, needing to select participants.

Juries, whether in open or invited competitions, generally consist of members of the profession and a number of representatives of the client which for public buildings would include politicians, civil servants and a high ranking member of the institution commissioning the project. The German competitions directives relevant for this research (*GRW1977 and GRW1995*) stipulate that registered architects or other design professionals such as urban planners have to have a majority of at least one person on the panel.¹⁴

Due to the range of representatives that make up the jury panel, the German competition system seldom allows for eccentricities and can generally be seen as being unsuitable for a spectacular approach to architecture. One of the interviewees claimed that only in very rare cases did competitions in Germany produce or generate an architecture that could be described as trend setting or forward looking. As an exception from this rule he quoted the design for the 1972 Olympic Stadium in Munich by Behnisch and Frei Otto. In addition, the – presumed - willingness of jurors to make concessions in order to push their own favourite scheme to the top may result in the awarding of 2nd or 3rd prizes to qualitatively questionable schemes. *Wettbewerbe Aktuell* has no filter to prevent publication of these schemes.¹⁵

¹⁴ A verdict is achieved by vote, eliminating projects in a number of rounds until, depending on the size of the project, about eight schemes are left in competition. The number of prizes awarded in a competition varies depending on the size of the individual contest, but on average 1st to 5th prize plus a number of commendations are awarded. The client is obliged by law to employ the architect of one of the top five schemes in case the project proceeds.

¹⁵ At the other end of the spectrum it can also be safely said that well known international practices like Herzog and De Meuron, OMA or Coop Himmelblau have not really got to where they are by building successful competition schemes in Germany. In most superstar cases the contrary applies with the architects persistently employing any possible media at hand to promote their ideas independently, subsequently gaining direct commissions and then invitations to limited competitions

The 'safety first' phenomenon – conformism and breaks with conformism

The quality of architecture in Germany has increased in the last twenty years. I am not referring to the highlights here but to the general standard, the middle ground. One would have to investigate how far publications generally have contributed to this phenomenon but I would imagine that *Wettbewerbe Aktuell* has played some role in this development.¹⁶

Prof Johann Eisele

It is easy to imagine that the editor of *Wettbewerbe Aktuell* did not anticipate the success nor the impact that his initial idea would eventually have. However, despite there being no scientific proof, one can only speculate how the German competition scene would have developed without the journal. It was assumed by one interviewee that the journal has a similar effect on competitions as other mass media have on their target audience, encouraging conformism amongst the architectural fraternity leading to a kind of 'safety first' approach in competition design. This assumption was in some way confirmed in another interview with the suggestion that the dissemination of knowledge in *Wettbewerbe Aktuell* takes place on different levels: firstly on a graphic level where architects can study how to draw, secondly on a typological level and thirdly on a 'how do I win first prize' level appealing to a kind of 'how can I improve myself as a successful or an inventive designer' attitude. What is interesting here is that graphics can be copied, typology can be learned, but convincing 'formal' concepts are to a certain degree dependent on the individual's talent, engagement and possibly experience. In the context of this thesis, graphics and typology can be subject to the use of precedent. The ambiguous relationship between the transformation of that which is existing, and an artist's innovative powers, is central to the debate on typology which in Europe arose from the mid nineteen seventies onwards.¹⁷ While all three levels presumably play a role in the readers' subconscious decision to buy the journal, the 'safety first' attitude rooted in the former two levels might also prevent to some degree the rise of a star system by counteracting the desire to produce extreme architecture for competition entries.

Without a publication like *Wettbewerbe Aktuell* architects would, presumably, operate in more of a vacuum, possibly trying to reinvent the wheel in their pursuit of

where the chances of winning are higher and they find themselves in the company of other stars against whom to lose is presumably more acceptable.

¹⁶ Prof Johann Eisele in conversation with the author, Darmstadt, September 2003.

¹⁷ See Chapter V.

originality every time they enter a competition. This could have a number of effects, one of which is that competition design would take its inspiration from built architectures rather than from published competition schemes – and thus drawings – and another that a more eccentric type of architecture might emerge in Germany.

In the interviews there were a number of suggestions that competitions have changed because it seems that it is no longer possible to create a strong idea and to then draw up a scheme in diagrammatic fashion in one weekend. *Wettbewerbe Aktuell*, if indeed it encourages conformism in participants might have played some role in this shift. A tendency to conform could be followed by a reduction of the solutions explored for the same brief and hence more schemes of the same ‘type’ would compete with each other which in turn would force architects to pay more attention to detail, at least on a planning level.

One of the interviewees’ description of their approach to a recent Bank competition as “weighing up between three or four standard solutions and a number of extreme solutions no one would think of” illustrates how *Wettbewerbe Aktuell* might impact on such a scenario. While the argument can hardly be that *Wettbewerbe Aktuell* produces the standard solutions it undoubtedly sets them in the public realm and reveals them to a broader audience of architects. This might then perpetuate the limitation to an approved number of standard solutions in subsequent competitions.¹⁸

Emphasis on an architecture of form

The journal provides little factual information on the history of a project or on why a specific competition was launched for a specific brief on a specific site. A number of the non-practising professionals interviewed as part of this research did see the lack of material in *Wettbewerbe Aktuell* on the competitions’ social, political and cultural development (necessity and relevance for a community for example) as problematic, and a possible factor in unhealthily detaching the architect and end user from each other. One suggestion during the interviews was that the information provided portrays architecture, or the architect’s way of responding to a brief, firstly as a ‘formal’ exercise and secondly as a series of ‘functional’ requirements to be fulfilled.

¹⁸ Similarly, however, in the rare case where ‘extreme’ and supposedly ‘avant-garde’ projects are published – Libeskind’s Jewish Museum in Berlin for example – there might automatically follow a host of projects trying to take advantage of the moment. The argument here is that while the drawings of the Jewish Museum were published prior to construction in just about every journal, one should not underestimate the impact its publication in *Wettbewerbe Aktuell* probably had, where the scheme could be viewed amongst its competitors and in the midst of a series of other competitions.

Concerning the latter, however, the actual brief or schedule of accommodation is usually presented in abbreviated versions and hence cannot be taken into account when assessing the published schemes as a reader. Since all competition entries are usually being scrutinised for their fulfilment of the brief prior to the actual design jury sessions one must assume however that any scheme published will have included all the requested accommodation. Due to the difficulty of making proper judgements regarding the functionality of the schemes based on the published material and to the lack of more background, social and cultural information about the project the main focus of the reader and participant is certainly shifted towards the 'formal' qualities of the projects.

***Wettbewerbe Aktuell* as library / catalogue / pattern book**

Wettbewerbe Aktuell has a textbook character.¹⁹

Prof Johann Eisele

Architects who have entered many competitions without ever being awarded a prize continue to do so. *Wettbewerbe Aktuell* might play a role here for its lists and tables dwell on the fascination with the competitive side of a contest.²⁰

Prof Max Bächer

The focus on a straight forward, non edited publication format of *Wettbewerbe Aktuell*, which had, apart from some fine tuning, stayed the same in character for its first twenty years (after which some changes in response to competition legislation and to the German reunification occurred; see Chapter III for the changes and developments in the journal's contents), and the required submission format for competition entries - usually anonymous, not relying on text or annotations but on drawings and models - have over the years built a somewhat reciprocal relationship, manifesting together the visual standards for competition entries.

Wettbewerbe Aktuell is the only journal in Germany allowing a direct comparison between contemporary competition schemes, both regarding the actual design and the graphics (use of line weight, colour, layers etc.).²¹ Perhaps because of the current lack of commissions for architects more practices enter competitions

¹⁹ Prof Johann Eisele in conversation with the author, Darmstadt, September 2003.

²⁰ Prof Max Bächer in conversation with the author, Darmstadt, September 2003.

²¹ The journal *Architektur + Wettbewerbe* (Karl Kraemer Verlag, Stuttgart), collected competitions on the same building type and published them as volumes, hence the information is never as up to date as in *Wettbewerbe Aktuell*. It also tends to publish just one or two winning schemes per competition.

resulting in the fact that there is also an increasing number of novices who will study *Wettbewerbe Aktuell* very carefully with regards to competition graphics.

One of the questions that repeatedly arose in the interviews that I undertook was whether or not *Wettbewerbe Aktuell* had become something like an unofficial *DIN* (*Deutsche Industrie Norm*, equivalent to *British Standards*) for competitions. It is indeed remarkable how architects refer to and consult the journal in an almost similar manner to the way they use building regulations or other statutory norms. *Wettbewerbe Aktuell*'s publishing format, the title page per competition, its reference system and the division of projects into, albeit 'functional', building types combined with the diagrammatic drawings of the projects themselves provide a temptation for the reader to think of the design of competition architecture as a logical operation. The graphics of the title pages and *Wettbewerbe Aktuell*'s general 'fact sheet' aesthetics suggest a desire to categorise architects and architectures and, perhaps drawing styles as well.

One of the architects interviewed stated that they used the journal to explain specific drawing styles to their employees but added that they might also scrutinise the publication for precedents when working on building types with which they had no previous experience. In these respects *Wettbewerbe Aktuell* seems to fill a gap in the publishing market, namely that of a collection of drawings of specific building types represented in comparable scale. Thus the journal actually also complements textbooks like Neufert's *Bauentwurfslehre* (Neufert's Architect's Data).

As the architect Dorothee Stürmer stated, the quest for originality is not at the centre of the German competition system. *Wettbewerbe Aktuell* is supporting a procedure by which tried, tested and successful standard solutions take on 'model' character. It could be the case that whole schemes, plan layouts or sections published in *Wettbewerbe Aktuell* might get recycled by other architects using them for building commissions and reintroducing the found material to the main stream. As long as these built projects are ordinary enough and remain unpublished no-one will realise where the source of the layout was.

By its very existence (and as I will argue throughout this thesis) as an extraordinarily extensive data-base of design solutions for (mostly public) buildings – in 14 categories, subdivided into 104 sections – *Wettbewerbe Aktuell* encourages the cutting and pasting of existing solutions, or 'precedents' – a contemporary

pattern book - thus existing as an invaluable resource for architects, but also as a calibrator of architecture and its discourse in general.²²

Drawing convention

The journal currently makes competition drawings available to an estimated audience of 30,000 architects. Anyone studying *Wettbewerbe Aktuell*, specifically issues from the first two and a half decades of its existence, will realise that there had developed something of a 'black and white line drawing competition convention', to which most competing architects would adhere. [1.2]

However, since the introduction of the use of colour in almost all competitions from the mid nineteen nineties, architects have been provided with another means to make their work recognisable. Looking at, for example, drawings by Günter Behnisch's office from the late seventies to the early nineties it would be hard to conceive how one could draw in a more abstract and diagrammatic manner. Behnisch was tremendously successful – 71 entries in AW between 1971 and 2001 and his practice's competition style was copied innumerable times. [1.3] Presumably Behnisch, a very experienced architect with countless buildings to his name, had developed his style over the years and his drawings were a diagrammatic representation of tested architectural ideas. Consider however the effect these kinds of drawings might have had on young and inexperienced practices entering their first competitions. Behnisch's drawings in *Wettbewerbe Aktuell* might in this case well have presented a distraction or rather a temptation to be used as models for their own sake. The drawing style could thus override the content of the ideas it supposedly represents.

The advent of computer aided design and the subsequent demand by clients for competition schemes to be developed in more detail might suggest a return to old values where what one drew was what one knew. However, as one interviewee pointed out "these days you've got all your details in the CAD library and just drop them into the drawings when required".

²² The 14 categories are Urban Planning; Housing; Schools; Education, Science & Research; Culture; Sacral; Healthcare; Leisure, Sports & Recuperation; Tourism; Transport; Administration; Government & Local Authorities; Business, Industry & Services; Design & Detail.

5/8	wettbewerb aktuell 12/85		
	6/3	R-Pf	722

1. Preis: AS Plan, Kaiserslautern
Hauss, Haßloch

Die straßenräumliche Situation mit den beiden Platzbereichen und Zugängen ist treffend gelöst. Durch die Anordnung eines tieferliegenden Vorplatzes sind die Niveauunterschiede des Gebäudes ausgeglichen. Eine gute Maßstäblichkeit ist erreicht durch die Übernahme benachbarter Dachformen, die zu einer interessanten Bauform zusammengefügt wurden. Die inneren Funktionen sind in Ordnung. Der Foyerbereich ist zu knapp bemessen. Die äußere Gestaltung ist konsequent und in sich stimmig durchgebildet. Die Wirtschaftlichkeit liegt im mittleren Bereich.

LAGEPLAN M. 1 : 2 500
GRUNDRISSSE M. 1 : 1 000
ANSICHTEN, SCHNITTE M. 1 : 1 000

RAUMBILDUNG - AUSSENER PLATZ - HAUPTTERRASSE - MAAS - AUßERER PLATZ - HAUPTTERRASSE - KIRCHENPLATZ - VERGLEICHUNG DER VERHÄLTNISSE	ORIENTIERUNG - FORM DER LAGE MIT BEZUG AUF DEN UMLIEGENDEN RAUM - POSITION FÜR ALLE NUTZUNGSBEREICHE - FORM DER FREIZEITRAUMS
AUSSERE ERSCHLIESSUNG - VERGLEICHUNG DER VERHÄLTNISSE - VERGLEICHUNG DER VERHÄLTNISSE - VERGLEICHUNG DER VERHÄLTNISSE	INNERE ERSCHLIESSUNG - VERGLEICHUNG DER VERHÄLTNISSE - VERGLEICHUNG DER VERHÄLTNISSE - VERGLEICHUNG DER VERHÄLTNISSE
MATERIAL + KONSTRUKTION - VERGLEICHUNG DER VERHÄLTNISSE - VERGLEICHUNG DER VERHÄLTNISSE - VERGLEICHUNG DER VERHÄLTNISSE	GELÄNDE + GEBÄUDE - VERGLEICHUNG DER VERHÄLTNISSE - VERGLEICHUNG DER VERHÄLTNISSE - VERGLEICHUNG DER VERHÄLTNISSE

LAGEPLAN

Architectural drawings for the Winnweiler Community House, including elevations and floor plans. The drawings are arranged in a grid-like fashion. At the top, there are three elevation views: 'SÜDWEST' (Southwest), 'SÜDOST' (Southeast), and 'NORDBEST' (Northeast). Below these are two section views: 'SCHNITT A-A' and 'SCHNITT B-B'. The middle section contains a large floor plan labeled 'GRUNDRISS SAALEBENE' (Ground floor plan). To the right of this is a smaller floor plan labeled 'GRUNDRISS UNTERGESCHOSS' (Basement floor plan). At the bottom, there is another floor plan labeled 'GRUNDRISS GALERIEEBENE' (Gallery floor plan). The drawings are detailed, showing structural elements, furniture, and landscaping.

Fig.1.2:
 Typical Layout and Application of B/W Drawing Convention (reproduction @75%). WA 12/85.
 Gemeinschaftshaus Winnweiler, 1st Prize, Architect AS Plan, Kaiserslautern.

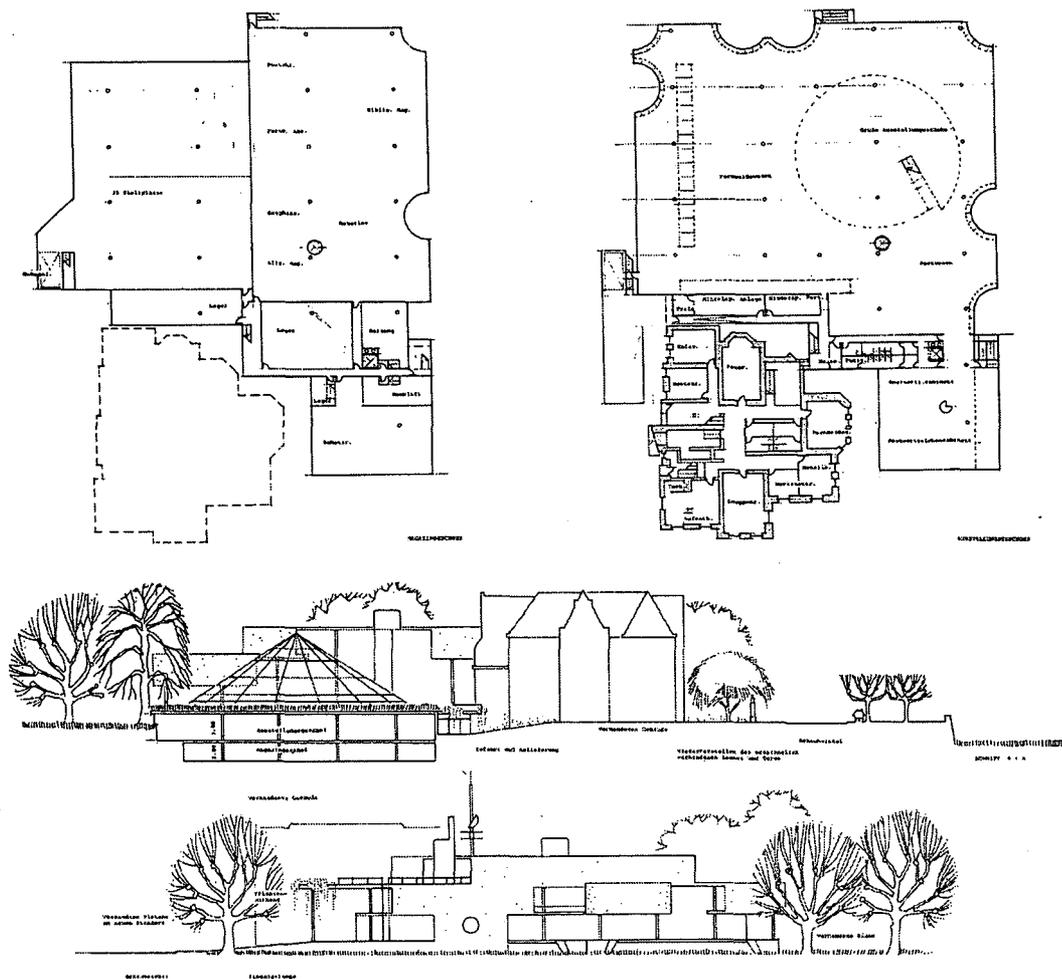


Fig.1.3: Extract from Behnisch & Partner's 1st Prize winning entry for the Federal Post Museum in Frankfurt, as shown in WA 4/83(reproduction @70 %). The image illustrates the diagrammatic and almost abstract drawing style the practice had developed.

The interesting question here is whether the fact that architects develop their own drawing techniques and graphics for competitions has an impact on their thinking about space and form. The work studied for this research, however, and as evidenced in Chapters VII, VIII and IX, suggests that 'formal' concerns, particularly with regards to plan types, override, at least until the end of C20th, those of drawing styles.

Editorial control

I would like *Wettbewerbe Aktuell* to be a mirror of contemporary architecture.²³

Thomas Hoffmann-Kuhnt

The only two mechanisms that the editor of *Wettbewerbe Aktuell* is exercising to control the journal's contents are the choice of the competitions to be published and the choice of the cover (see Chapter III for the editor's efforts for a balanced view on what to publish).²⁴

Wettbewerbe Aktuell's exclusion of any theoretical comment or debate from its contents could potentially render the journal into an uncritical means of propaganda of the profession's feats. Yet, the exclusion of theory has an interesting side effect, namely that there is no dominant voice. If there is a manifesto to be found within *Wettbewerbe Aktuell* then it is that of the power of drawings, or more explicitly diagrams, over verbal interpretations by a journalist or theoretician. *Wettbewerbe Aktuell* by default defines the term 'concept' as a 'formal' concern. This is further manifested by the publication of the jury reports corresponding to the respective projects, and their particular nature (see Chapter IV for a description and analysis of a sample of these reports).

One problem with the non-editorial approach could be a possible perpetuation of inferior quality through the journal. Despite, or maybe because of, the consensus driven culture of the last decades in architecture competitions in Germany one might hope that the central idea of an architecture competition is to raise general standards. However, not every competition yields desirable results – from both ends of the spectrum – which can be due to the difficulty of the brief or to the lack of strong contenders or also to mistaken decisions by the jury. Hence, if weak competition results are published in *Wettbewerbe Aktuell*, a 'bad' example is set which might not instantly be recognisable as such. The problem with this is that the medium carries an inherent authority by way of 'if it is in print it must be good'.

Wettbewerbe Aktuell accidentally emphasises a key problem in the competition system, for unlike in architecture schools, (hopefully) no distinction will be awarded if the quality is not right. In a competition, the ranking is always relative and on jury

²³ Thomas Hoffmann-Kuhnt, Owner, Publisher and Editor of *Wettbewerbe Aktuell*, in conversation with the author, September 2003.

²⁴ The 'pre-editorial' control of the journal's contents takes place in the competition juries.

day there is only the choice between the submitted projects. Having said that, occasionally several 2nd or 3rd prizes are awarded instead of a 1st prize.

Dependencies in journalism

In most forms of commercial architectural publication, editors, journalists and architects have established a reciprocal and dependent relationship. While architects happily pursue the publication of their projects in journals, they are often reluctant to accept even a mild form of criticism of their work in publication. Hence the majority of architecture journals are at the mercy of the architects whose work they are featuring regarding the provision of the practices' drawings and photographs. At present few journals have the financial power to pay for their own images.

Wettbewerbe Aktuell, unlike most other commercial journals in Germany, uses architecture drawings as the key medium to communicate architectural information.

The drawings published in *Wettbewerbe Aktuell* are mostly 'original' competition drawings and since the journal does not rely on high quality photography provided and paid for by architects it is thus relatively independent of those architects whose work it is publishing (except for the images from the *Wettbewerbe weiterverfolgt* section, and the cover which has been featuring photographs of buildings since 2001). Excluding any form of editorial criticism on individual projects, the owner, publisher and editor of *Wettbewerbe Aktuell* takes a very low risk of upsetting the vanity of architects - a risk that other journal editors have to constantly weigh up.²⁵ The absence of written criticism, however, might expose the published projects even more to the reader's unadulterated scrutiny for there is no 'schmoozing' text to go along side the drawings. What you see in *Wettbewerbe Aktuell* is usually what you get and must be taken at face value. The excerpts from the juries' reports are generally written in a rather dry and technical language (see Chapter IV) and since it is often the case that only extracts from the winning schemes' reports are published they - carrying the authority of an award giving body - hardly present a threat to any architect. *Wettbewerbe Aktuell* thus, unlike most other journals, to a certain degree expresses the *vox populis*, or the common architect's voice on contemporary mainstream architecture. However or

²⁵ Despite featuring model photographs - albeit of sometimes poor quality, taken on the occasion of the competitions' public exhibition - and some photographs of buildings in the section showing built projects, the main content of the journal are drawings.

perhaps because of this, according to three of the interviewees (who have all taught extensively in German schools of architecture) lecturers in Germany apparently warn against the use of *Wettbewerbe Aktuell* by students precisely because of its lack of editorial control. Any publication's influence is dependent on who has access to the information and how the individual is processing the material published. However, in *Wettbewerbe Aktuell*'s case the hypothesis might be that over the past thirty years it has encouraged some forms of architecture more than others and hence the readership might have become conditioned into a less diverse group than it otherwise would have been. Despite the journal's consistent format since 1971 a few changes have been applied to the journal suggesting that the editor is trying to respond to a changing market. *Wettbewerbe weiterverfolgt* was introduced in the nineties; photographs of buildings feature on the title on occasion and a web site is now in existence offering a range of services. Out of these, *Wettbewerbe weiterverfolgt* was named as the one section the interviewed architects were least interested in and which was thought by them to be out of character for the magazine. The practising architects also pointed out that beyond the wish to study the work published in *Wettbewerbe Aktuell* the other important reason to buy the journal, namely the notification and advertising of new competitions has lost its significance due to the availability of such data on the internet more quickly.

More competitive interviews and less design competitions will no doubt make the editor of *Wettbewerbe Aktuell* think about the content of the journal, which in its current form is very much geared towards architects operating within a healthy and flourishing design competition system. As it was pointed out by some of the interviewees, *Wettbewerbe Aktuell* could potentially become more important for authorities, as clients if there was more information on the competitions' context or history published.

Prof Eisele's quotation at the start of this chapter that "the best schemes never win" and the editor's ambition for the journal to be a mirror of contemporary architecture reflect the journal's importance and relevance for the ordinary architect rather than for the limelight seeking 'starchitect'. It is therefore suggested that the journal itself, with its catalogue style and reference system, supports the consensus driven competition culture in Germany, by magnifying the competition system as a vehicle to maintain a relatively high standard middle ground architecture. *Wettbewerbe Aktuell* encourages discourse and exchange between architects, while at

the same time the journal has to make relatively few concessions to its readership, as the readership is part of the perpetual circle of competition architecture, its publication, its consumption and subsequent (re) production.

This chapter set out to investigate the initial influences that *Wettbewerbe Aktuell* might have over publicly funded architecture in Germany. While it is impossible to claim direct influences over emerging styles or specific buildings, the possible effects on working methods of a large number of architects have been considered, suggesting that the journal itself, separately from the competition system may certainly be influencing and indeed helping to create a strand of architectural discourse in Germany. This discourse undoubtedly revolves around architectural form and the use of precedents and of typical plan configurations, as examined in detail in Chapters VII, VIII and IX of this thesis.

In order to establish further the current context of architectural competitions in Germany and its historic origins, Chapter II will now examine the development of the German competition system.

Chapter II

THE COMPETITION SYSTEM IN GERMANY

This chapter provides an overview of the development of the competition system in Germany and as such the context from which the publication *Wettbewerbe Aktuell* arose, taking into account the changes in legislation and the introduction / changes of rules and frameworks at specific times. The chapter also introduces the different types of competitions available for clients to choose from when launching a competitive contest and explains the interplay of domestic and European legislations and its impact on the competition system.

The organisation of architects as professionals in Germany

Germany has around 120,000 registered architects who are regulated and organised by the regional *Architektenkammern* (Regional Chambers of Architects), which are responsible on the one hand for registration matters and on the other for public relations between the profession and the public. Architects usually register themselves with a chamber after a completed university education, which must be followed by at least two years in practice. However, there is currently no equivalent to the RIBA Part III course and examination in place in Germany.

Architects in Germany are counted within the so called *Freie Berufe* (free professions), which also include lawyers, medical doctors and pharmacists, meaning that only those registered with their respective chambers can also carry the title. There are sixteen regional chambers, one in each federal state (*Bundesland*). Architects are registered with the chamber of the *Bundesland* in which their offices are located and in the past, before the introduction of the EU-directive, this had an important impact on their eligibility to take part in competitions. The *Bundesländer* with conservative regional governments such as *Bayern* (Bavaria) and *Baden-Württemberg* traditionally launched more competitions than for example their counterparts in the North of Germany like *Niedersachsen* (Lower Saxony) or in the economically more deprived Western state of the *Saarland*. Hence it became attractive for practices particularly from outside Bavaria and *Baden Württemberg* to either enter partnerships with practices from within these two *Bundesländer*, or to register offices in either of them in order to be eligible to participate in competitions launched in there. Together these sixteen chambers form the

Bundesarchitektenkammer (National Chamber of Architects), which acts on behalf of architects on a national and international level. But each of the sixteen chambers has its own department for competitions in order to help to organise and oversee public and private clients wishing to launch competitions. Interestingly, but very much in line with the federal ethos of the country, each *Länderkammer* is also responsible for their building regulations (*Bauordnung*) and their *Architektenrecht* (architects' rights / architects' law) which stipulates areas of contract laws and fee negotiations public liability rights and questions of copyrights.¹ Every registered architect is sent the monthly *Deutsches Architektenblatt* which reviews cultural, legal and technical matters on a national level but also includes a section on regional chamber matters and which used to publish competition statistics. The German equivalent to the RIBA is the *BDA – Bund Deutscher Architekten*. The *BDA*, however, is mainly concerned with questions of *Baukultur*, the culture of building or the built environment and it has no regulatory or registration powers. As opposed to the 16 chambers with which any person qualified can register, the *BDA* invites its own members and no one can join without having either been invited or recommended by another member. As such, the *BDA* has a more elitist make up and, despite having around 5,000 or so members, an analogy to a Gentlemen's club is perhaps not too far fetched. The *BDA* has also got 16 regional branches at the level of the *Bundesländer*, and one of its main assets are the various, and prestigious, prizes at national, regional and local level for what it deems to be successful buildings. The monthly magazine *Der Architekt* is free to all *BDA* members and the organisation is also involved in the *DAZ*, the *Deutsches Architekturzentrum*, which is located in Berlin. The main difference between thus between the *Kammern* (chambers) and the *BDA* is therefore that the former is open for eligible candidates to join has legal powers particularly with regards to architects' registration and architects' rights and duties, while the latter is a members only organisation without any particular legal powers but perhaps a stronger reputation with regards to the safeguarding of general cultural building matters.

¹ Maximum and minimum fees are, however regulated nationally by the HOAI (Honorarordnung für Architekten und Ingenieure).

Context: History of and cultural value of competitions in Germany

To demand absolute objectivity may perhaps be legitimate but it is naïve nonetheless. Sincere effort, tolerance, the willingness to discuss and other similar terms cannot help to get over eventual subjectivity. A nuisance, but thank god one that we cannot get rid off. All attempts – and they are still ongoing – to objectify the decision making in competition juries have – in my view – failed and only helped to support the triumph of mediocrity.²

Hans Kammerer

In order to establish the context for the competition system in Germany as it has been operating in the time frame considered for this research, a brief exploration into the cultural value attributed to architecture competitions in Germany is necessary.

The history of architecture competitions in general (Sharp / Haan / Tostrup / Lipstadt / etc.) and in Germany in particular (Becker / Weinbrenner / Franke und Kümmerle / Schneider / Stache etc.) has been well documented and what follows here is a brief summary of the available findings and data relevant to Germany in order to set the context in which the journal *Wettbewerbe Aktuell* is operating.³

Heidede Becker opens her book *Geschichte der Architektur- und Städtebauwettbewerbe*, which charts the development of the German architecture competition landscape from the mid nineteenth Century until the beginning of WWII, with the saying “*Konkurrenz belebt das Geschäft*” – competition stimulates business. She stipulates that this saying not only applies to the idea of commercial business but that it is equally valid in the field of architecture competitions.⁴

The notion of competition as a stimulus has its justification and is reflected not only in the countless number of unpaid hours architects in Germany have put into competition submissions – perhaps it is fair to assume that this is unrivalled by any other profession – but also in the various means by which competitions and their results are being disseminated. Within professional circles in Germany, for the best part of the decades from 1970 until 2000, the journal *WA* must be seen as a

² Die geforderte absolute Objektivität ist eine vielleicht berechnete, aber naive Forderung. Auch ehrliches Bemühen, Toleranz, Diskussionsbereitschaft und ähnliche Vokabeln können über die endliche Subjektivität nicht hinweghelfen. Ein Ärger, aber Gott sei Dank ein nicht zu beseitigender. Alle Versuche – und sie sind noch lange nicht aufgegeben -, die Wettbewerbsentscheidungen zu objektivieren, sind – so meine ich – gescheitert, haben nur den Triumph des Mittelmaßes gefördert. Hans Kammerer, “Architekten und Wettbewerbe”, *DAB*, No.5, 1989, cited from: Heidede Becker, *Geschichte der Architektur- und Städtebauwettbewerbe*, Verlag W.Kohlhammer – Deutscher Gemeindeverlag, Stuttgart-Berlin-Köln, 1992, p258. Translation T Schmiedeknecht.

³ See Bibliography and introduction.

⁴ Op.cit., Becker, p17.

considerable and powerful means for the distribution of competition results and the announcement of competitions to be launched.

Stimulus, particularly in the context of any discourse regarding architecture competitions in Germany, can however be seen as being slightly contradicted by the concept of consensus as it is in evidence in German society. Consensus is an integral part of German post WWII politics and forms the foundation of the country's modern identity. It follows, that the idea of reaching decisions by mutual consent should be, as it is central to the political system, fed through to decision making practices prescribed via a basis of rules and regulations.⁵

However, stimulus and competition set within a context of a consensus based system could also be seen to either contradict the idea of consensus, in which case consensus can no longer be the foundation, or to be stifled by the idea of consensus meaning that the very idea of competition and competing gains a slightly different meaning, i.e. perhaps that it is no longer serving the purpose of finding 'the very best', but rather something that everyone can agree on (which might, depending on the criteria, still be very good).

The current situation

The competition system in Germany is currently regulated by the *Richtlinien für Planungswettbewerbe (RPW; Guidelines for Planning / Design Competitions)* which came into place in 2009. For the time frame under investigation in this thesis the valid regulations were the *Grundsätze und Richtlinien für Wettbewerbe auf den Gebieten der Raumplanung, des Städtebaus und des Bauwesens* (short *GRW; Guidelines and Principles for Competitions in the Areas of Space Planning, Urban Planning and Building*) in the version of 1952, 1977 and 1995 respectively. The *GRW1995* marks a break with the previous regulations as in Germany it became part of the *Verdingungsordnung für freiberufliche Leistungen (VOF; Contracting Regulations for Services carried out by the Free Professions)*, in 1997, which in turn is the implementation of the *European Services Directive* from 1992 in Germany.

The *GRW1952, 1977 and 1995* stipulate - for example - what the object of a competition can be, the aims and objectives of competitions, the procedures for the

⁵ See: *GRW1995*; and Manfred G. Schmidt, *Political Institutions in the Federal Republic of Germany*, Oxford University Press, 2003.

announcement of prizes, and mentions, the relationship between participant's efforts and their rewards. It regulates matters of fairness and equality. They also seek to clarify questions of anonymity with regards to work submitted by participants, depending on the type of competition, and distinguish between open and restricted competitions and various sub-categories. Furthermore, questions relating to participants and eligibility and the responsibilities of jury members and clients are clarified together with the correct procedures for competition announcements, jury sessions, public exhibition of work and the calculation of prize money. Suggestions are made as to what a competition brief should contain, how a competition should be announced and what is reasonable to expect in terms of submission documents from participating architects.⁶

Historic developments 1868 to 1934

As mentioned before, architecture competitions, particularly since the end of WWII and the founding of the Federal Republic of Germany, have played a significant role in the procurement of, mostly publicly funded, buildings in Germany. Whilst in the years immediately after the war, it was mainly buildings deemed to be significant or of particular importance ⁷, since the nineteen seventies competitions were used as a procurement instrument for medium and small scale local public institutional buildings such as schools, libraries, sports facilities, local administration centres etc.

The first attempt to regulate architecture competitions in Germany was made in 1868, when on the occasion of the XI. Meeting of architects and engineers (*XI. Versammlung der Architekten und Ingenieure*) the first *Grundsätze für das Verfahren bei öffentlichen Konkurrenzen* (Principles for the procedures in public competitions) was agreed. This was based on an earlier draft presented by a commission of the *Berliner Architekten-Verein* (Berlin Club of Architects).⁸

Stache cites the 1868 regulations, in which it was argued that public competitions were an appropriate implementation of the then present tendencies to publicly deal with large and important endeavours and enterprises. The regulations further stated that public competition was of interest for both architects and clients as their

⁶ See for example the contents of the GRW1995 as published in Weinbrenner – Jochem – Neusüß, *Der Architektenwettbewerb*, Bauverlag, Wiesbaden und Berlin, 2. Auflage (2nd edition), pp51-54.

⁷ Peter Stache, *Architekturtheorien – Theorien Gegenwärtiger Stadtbaukunst und Architektur in Deutschland*, European University Studies, Peter Lang Verlag, Frankfurt am Main – Bern - New York – Paris, p58. Translation T Schmiedeknecht.

advantage lay in the multiple approaches to a set brief; the revealing of extraordinary talent; the limitation of nepotism and the exclusion of monopolisation; the continuous stimulation of public interest for building; the increased tension of artistic forces through competitive situations.⁹

The premise for the ten principles of the 1868 regulations was the idea that these rules should guarantee for both clients and for participants that public competitions would be successful endeavours in providing high quality results. Whilst there have been a number of changes in the regulations since 1868, the fundamental principles of why competitions should be used as a procurement method remain today.¹⁰

Thus the changes and amendments made to the regulations were usually relatively small, even if they meant that procedural details had to be adjusted in order to guarantee what was perceived as fair competition.

One difference for example (as pointed out by Becker) between the regulations valid from 1868 to 1879 and today's version, is that currently the public exhibition of all submissions takes place after the jury has come to a verdict. The 1868 regulations had stipulated that the work had to be publicly exhibited at least two weeks in

⁸ Op.cit., Becker, pp221-222.

⁹ Op.cit., Stache, p22.

¹⁰ The ten principles, firstly put together for consultation on 18 May 1867 at the GM of the *Architekten-Verein*, and subsequently adapted at the XI GM of the same organisation on 2 November 1868 in Hamburg, were:

§. 1. Expert jury members must have a majority.

§.2. The jurors have to be named in the brief. The jurors have to agree to the brief and to accept their role as jurors before the brief is published.

§.3. The acceptance of the role of juror means that such a person cannot participate in the competition and neither in the subsequent building process.

§.4. The brief must not ask for more drawings and calculations than are necessary for a clear presentation of the design and the construction of a scheme. The scale of the drawings asked for must be clearly prescribed in the brief.

§.5. The brief has to either clearly stipulate the building cost / budget as a main parameter, in which case projects which exceed this sum are to be excluded from the competition. Or the estimated cost are given as a rough guideline, in which case the competitors will be given more freedom.

§.6. All submitted schemes are to be publicly exhibited prior to the jury session, for at least two weeks.

§.7. The announced prize money is to be awarded to the relatively best schemes, as long as there are acceptable / competitive projects among the submissions.

§.8. If, because of programme violations, none of the submitted project are accepted, the jurors have to publicly justify this.

§.9. The awarded schemes are the property of the client only in so far as they are used for the building project. The intellectual property remains with the designer.

§.10. The money awarded for the first prize must be at least equivalent with the honorarium usually paid to a reputable architect for such work.

Source: Ulrich Franke, Karsten Kümmerle, Thema: Architektenwettbewerb, Birkhäuser Verlag, Basel – Boston – Berlin, 2006, p30. Transl. T Schmiedeknecht.

advance of the jury sessions. Translated into the current situation, however, it must be assumed that the emphasis on the anonymity of participants in competitions (for the period considered for this research) and the profession's strong influence on the competition system and procedures, together with (as we will see later) suspected practice of the domination of juries by 'strong' chairs, would make the exhibition of schemes prior to the jury session highly undesirable in the eyes of the professionals – architects – involved.

The 1879 amendments to the regulations also contained four other changes, some of which are still valid today.¹¹ Firstly, projects that were handed in late or violated the rules from now on had to be categorically excluded. Secondly, the distribution of prize money could be altered by a 100% vote of the judges. Thirdly, the jury's reasoning had to be made public and lastly it was suggested that the fee table for architects should be made the basis for the calculation of the sum awarded to the winner of the first prize.

In 1897 a series of new amendments was ratified at the 26th Delegate Conference of the *VDAI (Verband Deutscher Architekten- und Ingenieurs Vereine – Confederation of German Architects and Engineers Clubs)* the most decisive ones of which were the introduction of a distinction between open (*öffentlichen*) and restricted (*beschränkten*) competitions with regards to the eligibility of participants. Furthermore, it was suggested that for competitions for large and peculiar programmes sketch competitions should be held on the basis of which proper design contests could follow. As Becker stated, this can be seen as the forerunner of today's multiple stage procedures.¹² Further changes to the regulations in 1898 and in 1904 were mainly concerned with the rules for jury procedures in public competitions (1898) and procedures for the allocation and calculation of prize money (1904).¹³

Between 1904 and 1934 when the regulations would be no longer negotiated but were prescribed by the *Reichskammer der bildenden Künste (RKdbK – Reich Chamber for the Plastic Arts)* – after the *BDA (Bund Deutscher Architekten, founded 1903)* and the *VDAI* had, as Becker put it, “brought themselves into line” with the National Socialist regime, a series of changes had been made with the aim to improve mainly what had been perceived as procedural weaknesses in the

¹¹ Op.cit., Becker, pp221-248.

¹² Ibid., p225.

¹³ Loc.cit.

regulations. Some of the key amendments concerned the possibility for stronger influence of confederations and associations via competition committees and jurors on competition briefs; the extension of written jury reports beyond the prize winning schemes so that at least the schemes considered for the long list would be included; the institutionalisation of the preliminary assessment of schemes also for competitions with small numbers of participants; revision of the calculation of prize money. A controversy between *BDA* and *VDAI* was caused by the stipulation to 'morally bind' the client to commission one of the prize-winners as it was feared by the *VDAI* that this would lead to fewer competitions being launched.¹⁴

One of the issues discussed in the years leading up to the Third Reich had been the question as to whether there should be one central competition commission to overview and safe guard the regulations or whether this should be done in a decentralised manner. In 1927 it was decided that there should be one commission to be responsible for national and international contests and 14 district commissions to control local competitions. All of the commissions had to advise clients on all competition related matters, particularly the establishing of briefs, the choice of jurors and preliminary judges and the keeping of the competition regulations.¹⁵ In the 1927 regulations, under the heading *Grundsätzliches* (fundamentals) it was recommended that competitions should only be launched for 'important' buildings. Furthermore, according to Becker, a lot of attention was dedicated to the procedures of the preliminary juries.

In 1934, the *RKdbK* prescribed that it was not allowed for its members to take part in competitions that were not run according to the regulations. Furthermore the application of fines for non-*RKdbK* members taking part in regulated competitions was prescribed. The former is to a certain degree still applied, as it is the norm in competitions that the participants have to be qualified architects.¹⁶

Also stipulated in the 1934 prescription was that jury chairs were to be held responsible for the following of the rules and regulations in jury procedures and also that, a recommendation equally still in place today and contrary to the 1927 version,

¹⁴ *Ibid.*, p227.

¹⁵ *Ibid.*, p228.

¹⁶ Rare exceptions for example are competitions open to architecture students, landscape architects or urban designers.

the client was going to be obliged to commission one of the awarded schemes if the project went ahead.¹⁷

This last regulation is of considerable importance as it does not always work in favour of the architects who have been awarded prizes. Cases have been known in the more recent past for example in which clients did not share the jury's views and either launched new competitions with slightly altered briefs and requirements or projects were completely brought to a halt.¹⁸

Current competition rules: GRW 1952, 1977, 1995 - key aims and objectives

The aims and objectives of any kind of competition regulation seem obvious: to regulate architecture competitions in a way that provides a level playing field for the design professionals directly involved – the competitors - but also for the profession itself in order to maintain fair chances for the possibilities to participate in competitions for architects. Furthermore, regulations aim to provide both the client – particularly in publicly funded buildings – and the public as users with the best possible process to find suitable design and building solutions for specific programmes and sites. At least, this is the theory.

The language in which, for instance the *GRW1995* is introduced and written, seems to imply a belief in a quasi scientific and fault proof system, which in every case is able to provide all involved with an ultimate and satisfying result. What the regulations do not take into account are parameters possibly coming into consideration when a competitive process is launched within certain and specific cultural circumstances. Hence, what I will describe below as the 'culture of categorisation' could be speculated upon as being an integral part of the regulations and thus of the competition system itself. As I will also argue throughout this thesis, the journal *WA* must be looked at and investigated particularly with regards to the phenomenon of categorisation.

¹⁷ See extracts of the 1927 and 1934 regulations in:
Op.cit., Becker, pp291-312.

¹⁸ One such recent example was an urban design competition with university buildings in Darmstadt's city centre in 1989. The first prize went to local architects G + M Schössler (see *WA3/90*, pp157-170). However, the project was not pursued – interpretations for the reasons why differ, but commonly it is assumed that the client and the city wanted a more spectacular kind of architecture in that location - and a new competition for a congress and science centre was launched in 2000, with the winner, Talik Chalabi from Vienna, announced in 2001 and subsequently published in *WA 11/2001*.

The Preamble of the current regulations – *Richtlinien für Planungswettbewerbe / RPW 2008* (Guidelines for Planning Competitions) which came into force in early 2009 emphasises that the basis of the *RPW*, which are similar to those of the previous regulations, the respective *GRW*'s, are already evident in the first 1867 draft:

- equality of all participants, including during the process of application
- a clear and precise brief
- an appropriate relationship between prize money and expected performance
- a competent jury
- the anonymity of the submissions
- the promise to commission

The changes occurring to the *GRW* since 1952 are in particular to do with the suggestions regarding the type of programmes for which competitions should be launched, the possibilities for limiting the field of participants (by area or other methods of pre-selection), the types of competition available to clients and finally as to how far German regulations are an interpretation of European legislation, or rather how European law has been implemented in the German context.

The *GRW1977* was made public by the German government on 20 April 1977 and with it, for the first time, the responsibility for the overseeing of competitions was given to the eleven individual regional *Architektenkammern* (chambers of architects).¹⁹ Prior to this, since WWII, this responsibility lay with the *Bund Deutscher Architekten (BDA)*. The *BDA* had also signed responsible for the *GRW1952*, the predecessor of the 1977 version of regulations. (*Grundsätze und Richtlinien für Wettbewerbe auf dem Gebiete des Bauwesens und des Städtebaues*). The *GRW1977* was recommended by the then *Bundesminister für Raumplanung, des Städtebaus und des Bauwesens*, but the use of competitions was, like in the *GRW1952* version not being made mandatory. In the *GRW1952*, not unlike in 1927, it was even recommended, because of the cost and time commitments of all involved, only to use competitions for buildings whose programmes are particularly suitable for the use of competitions in order to find solutions.²⁰

The implementation of the *European Services Directive (92/50/ECC)* into national law in Germany on the 1st of November in 1997, in the *Verdingungsordnung für freiberufliche Leistungen (VOF* - contracting regulations for services carried out

¹⁹ Since reunification there are now 16 regional chambers, one for each Land.

by the free professions, which in turn regulate the *GRW1995*) brought with it one important change to the German competition system. Until then, it had been possible for clients to limit the geographical area from which architects would be eligible to compete in open competitions. The new rules, however, stipulate that any open competition in which the anticipated combined fee for all consultants (including architects) exceed €200,000 has to be advertised in Europe and that every architect registered in a country of the European Union is eligible to participate.

While at first it was feared by German architects that this would increase the competition from foreign architects in the domestic market, these concerns have turned out to be somewhat unfounded. However, the lack of local or regional restrictions has resulted in two other and by far more drastic effects on the German competition landscape: firstly the competition between architects registered in Germany has increased as, for instance, now architects from Berlin can enter secondary school competitions in Munich, and vice versa; and secondly, as a result of this, the number of open competitions has, in an attempt by public clients to limit the increasing number of participants even in small open competitions, decreased significantly.

1973: 310; 1974: 322; 1975: 240; 1976: 232; 1977: 300;
1978: 398; 1979: 476; 1980: 391; 1981: 286; 1982: 225;
1983: 212; 1984: 243; 1985: 363; 1986: 395; 1987: 362;
1988: 389; 1989: 505; 1990: 509; 1991: 568; 1992: 507;
1993: 524; 1994: 418; 1995: 418; 1996: 366.

Table 2.1: Number of architectural competitions, according to Weinbrenner and derived from the statistics held by the *Kammern* (chambers), in Germany between 1973 and 1996.²¹

Types of competition available to clients in Germany

The *GRW1977* was modified and became the *GRW 1995* in order to accommodate the EU services directive, particularly abolishing the ability of clients to restrict the regional eligibility of participants. The *GRW 1995* stipulates the following types of competitions as options for clients:

²⁰ Op.cit., Stache p58.

²¹ Source: Op.cit., Weinbrenner – Jochem – Neusüß, p.61.

GRW 2.1.1 Ideas Competitions (not be to built; in preparation for realisation competition)

GRW 2.1.2 Realisation Competitions (specified brief; intended to be built)

GRW 2.2 Phased Competitions (two or more phases; key requirements of brief stays the same during all phases)

GRW 2.3 Open Competitions

GRW 2.3.1 one phase (open to WTO; no regional restriction allowed; unlimited number of participants; anonymous)

GRW 2.3.2 two phases (open to WTO; no regional restriction allowed; unlimited number of participants in phase one; limited / fixed number of participants in phase two; anonymous)

GRW 2.4 Restricted Competitions

GRW 2.4.2 limited open (WTO open application procedure; selection of participants according to strict non-discriminating rules according to the task at hand; sometimes selection by lottery; number of participants fixed preliminary; possibility to pre-select participants; anonymous)

GRW 2.4.3 invitation (WTO open application procedure; selection of participants according to strict non-discriminating rules according to the task at hand; sometimes selection by lottery; no possibility to pre-select participants; anonymous)

GRW 2.4.4 co-operative (like invitation but: not anonymous; client, participants and jury exchange views and information in common meetings; brief and programme are being developed further as part of the process)

GRW 2.5 Simplified Procedure

All of the above with the exception of two-phase competitions are possible as simplified procedures. The brief is only going to be solved in principle and the level of engagement comparatively low; small jury.²²

²² Sources: Op.cit., Franke, Kümmerle, p37. Op.cit., Weinbrenner – Jochem – Neusüß, pp93-109.

Regulations 1867-2000

A summary of the history of the legal frameworks within which architecture competitions have been held in Germany helps to establish the relationship between the institution architecture competition and the architectural output generated through competitions.

1863 erste Grundsätze für das Verfahren bei öffentlichen Konkurrenzen vom Architektenverein Berlin.

Turn of the Century BDA is in charge of competitions

First post war GRW established in July 1952 ratified by Präsidium des Deutschen Städtetages and Bundesvorstand BDA.

GRW 1952 was succeeded by GRW 1977 – responsibilities were transferred from BDA to *Architektenkammern* (Weinbrenner page 59/60). GRW 1977 was the first binding competition regulation for the whole of Germany.

GRW 1995 as response to European Services Directive – European Services Directive implemented in Germany in 1996 via VOF.²³

Architectural competitions in the European context

A 2001 study coordinated and compiled by Jochem Schneider / Raumbureau compared the situation regarding architectural competitions in nine countries of the European Economic Area, particularly with regards to the introduction of the EU directive 92/50/EEC which regulates the procurement of public services.²⁴ The study revealed, amongst other findings, the uniqueness of the German situation. Data collected regarding the number of competitions launched in the respective countries showed that for example there had been 50 design competitions taken place between 1995 and 1997 in the UK (an average of 17 per year) compared to 278 in 1998 in

²³ Source: Op.cit., Becker, p222.

²⁴ Jochem Schneider / Raumbureau, *Architekturwettbewerbe in den Staaten des europäischen Wirtschaftsraumes*, Werkstatt: Praxis Nr.4 / 2001, Bundesamt für Bauwesen und Raumordnung, Bonn / Berlin, 2001. The countries examined were Denmark, Germany, France, Great Britain, Italy, The Netherlands, Switzerland, Spain and the Czech Republic.

Germany and 985 in the same year in France. Considering that these figures relate to the years after the implementation of the EU directive, they become even more significant, as in Germany for instance the number of competitions had peaked in 1992 at around 500. One also needs to remember here that the 1992 figure will be based on a much larger number of open competitions.²⁵ The French context is different from the German situation as before the EU directive came into being, most French competitions were not based on the anonymity of the contestants. The usual model was that around 10 architects would be invited to participate in a competition and would subsequently present their projects personally to the jury. It was only after France had been put under pressure from the European Commission that the country agreed to adhere to the EU directive for competitions exceeding the threshold value stipulated in the directive.²⁶

Anonymous design competitions in Britain are, for example, now a rarity, despite the UK having a substantial heritage of competitions both for nationally significant buildings and for smaller community buildings such as schools and libraries. The procurement via competitive processes is often limited to either competitive interviews or to expressions of interest and the last significant proper open and anonymous design competition was that for the Tate Modern in London, which was won by Swiss practice Herzog and De Meuron in 1995. But even that competition was carried out in two phases, resulting in a star-studded shortlist of six (OMA, Herzog & De Meuron, Rafael Moneo, David Chipperfield, Tadao Ando and Renzo Piano) from an original list of 148 participants. A good example for the difference between the German and the British system is competition for the London Aquatic Centre for the 2012 Olympics, won by Zaha Hadid in 2006. When *Wettbewerbe Aktuell* showed interest in the publication of the winning projects this was prevented by the client as the competition had been run as an 'expression of interest' contest. The fear, it must be assumed, was that with the publication of the competitors' drawings the result could perhaps have been contested by one of the participants as the competition's rules, and particularly the process of finding the winning scheme, seemed rather unclear and perhaps not as transparent as could have been desired. In contrast, the Stadium for the Munich Olympics in 1972, won and built by Günther Behnisch and Frei Otto, was procured by anonymous design

²⁵ Exact figure not available to the author

competition, as are, indeed, the majority of national and regional sporting venues used for international competitions in Germany.

However, the *Raumbureau* study also revealed how the nine countries had implemented the EU directive and, more importantly, whether or not competitions were a mandatory procurement method for publicly funded buildings. Interestingly, the UK was one of only three countries (France and Switzerland being the other two) in which competitions are mandatory, albeit only in cases in which 50% of the total funding is publicly financed and the overall project sum exceeds 5 million Euros (around £4m). The British system has found a way around this via the extensive use of PFI projects in which the actual financing of the building costs are of course avoided.²⁷

Context

In his 1978 article for issue No.93 of *Architektur + Wettbewerbe*, the architect Helge Bofinger lamented the lack of artistic and intellectual endeavour in the architecture produced through design competitions in Germany. In the first paragraph of his essay he quotes Frank Lloyd Wright as saying that the “net result of a competition was the average of the average of the average” before going on to argue that buildings like Wright’s Guggenheim or Larkin would have been inconceivable as successful competition entries.²⁸ Bofinger argues that it is no surprise that participants in open design competitions fall victim to what he calls the ‘psychology of competitions’; competitors entering design competition proposals that embody a rather calculating and result-orientated mentality. He goes on to reason that one of the key components of the German competition system was the use and repetition of, albeit programme specific, standard (functional) types and solutions. This, Bofinger claimed, led to a situation where architects, including the so-called avant-garde, cosmetically reworked and dressed up standard solutions as surrogates for a lack of personal design perspective and ambitions - mainly because what appears to count in competitions are measurable results and a successful outcome. Bofinger argues that competitions no longer represent a progressive field of discourse but rather are a true reflection of normative practice. He observes that surrogate radical architectures had

²⁶ Op.cit., Schneider, p15.

²⁷ Ibid., p29.

become a decorative part of the competition landscape. The variety of formal solutions on offer increased dramatically during the ten years before 1978 and seemingly every provincial office was now familiar with and capable of using the 45-degree angle 'Berlin School Type' or the 'Stirling glass fold'. Bofinger concludes that consequently it was only the talented middle ground that succeeded with competitions; architects had surrendered their authority to determine clear and formally radical solutions, achieved through the application of rigorous thinking, in favour of an architecture based on (false) consensus, be it dressed up in romantic-sentimental or hypermodern costumes.

Bofinger makes no direct reference to the competition regulations and yet it is tempting to look at his observations in the context of the *GRW*'s. However, and this is important to be mentioned at this stage, Bofinger's remarks can also be criticised as promoting the virtues of the individual artist or genius architect. The German competition system until the introduction of the *VOF* and thus *GRW1995*, supported what was criticised by Bofinger, namely the design of competition schemes by the use of established solutions. Whether for better or for worse: a link between the system's regulations and its yields must be considered.

Bofinger's thoughts, in the context of the process of architectural design, are more far reaching than the author himself might have been aware. The problem of whether or not, and if, how to employ and use precedent is a fundamentally integral part of any design process. Both Werner Oechslin in his essay "Premises for the Resumption of the Discussion of Typology" in which he establishes a link between Durand's approach to typology as evident in the *Precis des lecons d'architecture donnees a l'Ecole Polytechnique* and the writings of Quatremère de Quincy on 'type', and Alan Colquhoun in "Typology and Design Method" have pointed out and discussed the problems of the individual genius creator architect on the one hand and the tendency to interpret 'type' from a purely functionalist point of view on the other. Chapter V will outline the relevance of the above for the relationship between the German competition system and *WA*.

²⁸ Helge Bofinger, "Über die Kunstlosigkeit unserer Architektur", *Architektur Und Wettbewerbe*, Issue 93, Karl Krämer Verlag, Stuttgart, 1978, ppI-II.

A culture of categorisation

The first paragraph of the preamble of the *GRW1995* states that in competitions in the area of space planning, urban design and architecture / building, exemplar designs for buildings, technical plants and cities can be developed. It further stipulates that competitions challenge designers and architects to compare their “creative powers” with others and that competitions are thus excellently suited to find economic and innovative solutions for difficult as much as for day to day design tasks. Accordingly, it is stated, that competitions promote interdisciplinary collaboration and the general awareness for design quality.²⁹ In paragraph two, it is further claimed, that competitions, due to the anonymity of the contestants, offer an excellent opportunity for a “procurement process of building / planning commissions which is comprehensible and solely orientated along objective criteria”. According to the text, competitions also give every contestant the opportunity to convince with their own achievements, independently of who they are, as “in the deliberations of an independent jury, via a concentrated and transparent process, the best design concepts and suitable partners, to form the basis for further decisions to be made by the client, can be found”.

Further down in the preamble, it is suggested that the *GRW1995*, as a replacement of the *GRW1977*, are to be the basis of a “fair” and “partnership based” collaboration of all parties involved in a competition, and that they shall enhance the development of architectural culture in Germany taking into consideration also any social, economical, ecological and technical aims.

It is interesting to note the language used in this short piece of text, setting the scene for the actual *Grundsätze und Richtlinien* (Guidelines and Principles) which follow on the next 34 pages. The terms used to describe the competition system seem to suggest that there are ultimate ways for the procurement of buildings as much as ultimate solutions to design problems, and that the competition process as such, because of its associated attributes like “fair”, “objective”, “comprehensible”, “independent”, “excellent” is a safe guarantor to deliver the given objectives.

In Germany, the university qualification (or degree) candidates in architecture receive is *Diplom-Ingenieur* (Diploma in Engineering), placing the discipline formally within engineering and thus science rather than within art. This might not

²⁹ Op.cit., Weinbrenner – Jochem – Neusüß, p15

be overly relevant for how architects perceive themselves and their activities but it might hint at the idea that objective 'solutions' to architectural 'problems' can be found through the pursuit of a logical procedure.

It is in this context that the journal *WA* is of relevance, as it can be argued that through its format and contents it is actively reinforcing the idea of competitions as a 'logical and ultimately fair' process to achieve the best possible results for the built environment.

Competitions as (ideological) instruments

As established by Schneider, the system of architecture competitions in Germany and the way they are regulated is different to that of other European countries. Particularly the concept of open but regionally restricted competitions that were still possible under the *GRW1977*, provided the possibility for young architects, as long as they were registered within the eligible geographical area, to take part and compete in competitions of any size, big or small.

When looking at the relationship between a consensus driven society and the processes implemented to achieve consensus, in the context of architecture competitions one must ask to whose benefit the system in place until the implementation of the *European Services Directive*, was designed. Here it must also be mentioned that architects in Germany still have an 'almost' monopoly, as from the size of 150sqm for non industrial buildings and 800sqm for industrial buildings, anyone who is not registered as an architect can not sign a planning application. In Germany, unlike for example in the UK where only the title but not the professional activity is protected, both the title architect (*Architekt*) and the activity that goes with the title under the professional rules, are regulated, protected and thus monopolised. According to the *Bundesarchitektenkammer* in 2005, Germany, with the exception of Italy, had got the highest density of registered architects per capita in Western Europe (and thus probably one of the highest in the world).³⁰

Whilst it is fair to assume that the system served architects (pre 1995), particularly in local competitions, very well, it must also be acknowledged that the system yielded results in general that, if not achieving many outstanding buildings, at

³⁰ Source: www.akbw.de

least prevented disasters. The system, by the simple fact of its existence, encouraged public clients such as town councils to launch competitions for their new buildings. At the same time, through mandatory public exhibition of competition entries, it enabled both the public and architects to enter and maintain some form of discourse.

Though one might argue that often there are two parallel types of discourse – one within the profession and one within the broader public. It is undeniable that having to compete with others raises the bar for anyone involved, and to regularly see 30, 40 or 50 different contributions to the same brief must be seen as a positive. However, an important question for this research is in how far the procedures and processes in existence were leading to a quasi self-perpetuation of certain kinds of design solutions to specific problems and thus a quasi pre-prescribed architecture. Following on from this, and if it should be the case, the question is of course as to whether this should be seen as a problem or not. Whilst one might point out the dangers of limitation on the one hand, on the other hand one might argue that limitation also means a limitation of excesses. As such, it might be argued that competitions and particularly their procedures serve as two kinds of ideological tools: one to maintain and achieve consensus and to avoid the rise of excess, and two as a reminder to society that the state invests and keeps interest in the built quality of the public realm.

Having established the historical context of architectural competitions in Germany in this chapter, the following Chapter III will now chart the development of the journal *Wettbewerbe Aktuell* through a close reading of its content and format from its inception in 1971 until the turn of the millennium.

Chapter III

A CHRONICLE OF THE CHANGES IN FORMAT, CONTENT AND DISTRIBUTION OF *WETTBEWERBE AKTUELL*

Chapter III is an account of *Wettbewerbe Aktuell*'s development from 1971 to 2001, describing the journal's beginnings, the consistent features and changes in its contents, layout and general presentation. This chapter charts the journal's development relative to the changes in the competition system explored in Chapter II and looks at the (reciprocal) relationship between the journal and the German competition system.

An encounter with the founder, owner, publisher and editor

In an interview in September 2003 Thomas Hoffmann-Kuhnt, the founder, owner, publisher and editor of *Wettbewerbe Aktuell* recounted how the idea for the journal rose out of a mixture of personal circumstances and his view of a perceived need by the profession for a publication containing work that had been awarded prizes in recent competitions.

The idea for *Wettbewerbe Aktuell* is closely related to my own history. In school I was a total zero and the final disaster was when I failed the same year twice.¹

Thomas Hoffmann-Kuhnt

After dropping out of school, Hoffmann-Kuhnt relocated to Darmstadt to begin an apprenticeship as a draughtsman / technician in the practice of an architect, Dr. Halwig, who frequently participated in competitions. This was in the late nineteen sixties and the only publication regularly publishing drawings from competition entries in Germany at the time was the journal *Architektur + Wettbewerbe*.² A + W published themed volumes on, for example, kindergarten or leisure buildings and Hoffmann-Kuhnt recalled in the interview how his employer had often made

¹ Die Idee für WA ist eng mit meiner persönlichen Geschichte verbunden. In der Schule war ich eine absolute Niete und das Desaster war dann daß ich zwei Mal in der selben Klasse hängen geblieben bin. Thomas Hoffmann-Kuhnt, founder, owner, publisher and editor of *Wettbewerbe Aktuell*, interviewed by the author, September 2003.

² From 1939 until 1979 the publication was called *Architektur-Wettbewerbe*. From 1980 until December 2008, when the last issue was published, the title was *Architektur + Wettbewerbe*. The publisher throughout had been Karl Krämer Verlag, Stuttgart.

derogatory remarks on the publication with regards to the age and the lack of 'freshness' of the material published. According to Hoffmann-Kuhnt, during his time with Dr. Halwig there was a frequent search for material (when doing competitions) that one could 'vaguely' remember, as it was five or more years old. In his employer's view, what was needed was something in which an architect could see what designs and which architects had won prizes and awards in the most recent competitions, in order to allow him to stay up-to-date with current developments.

After completing his apprenticeship, during which time he also took evening classes to gain the *Fachabitur* (an alternative 'A-Level' qualification, allowing pupils who left school at sixteen to take up apprenticeship subsequent access to Polytechnics (at the time) or universities), Hoffmann-Kuhnt moved to Munich to study architecture, but his experience with architectural competitions stayed with him and he decided to pursue the idea of founding a journal dedicated to architectural competitions in Germany. A number of the characteristics of *Wettbewerbe Aktuell*, the emphasis on *Aktuell* (immediate, instant, up-to-date) on the one hand, and the catalogue style with its referencing system on the other, born out of the observations he had made during his apprenticeship, were then finally translated into the first issue in the summer of 1971.³ The referencing system was, according to Hoffmann-Kuhnt, established in order to allow architects / readers to compile their own collections by grouping all kindergartens or leisure buildings into separate folders. Interestingly enough, if one was to do this, the result would be very similar to *A + W's* publishing format as it would result in a series of themed folders. Two main differences, however, would remain: *WA* publishes all prize winning and awarded schemes as opposed to selected ones and that the most recent competitions would still be 'fresh'.

Prior to producing the first issue and going onto the market, Hoffmann-Kuhnt needed money. A friend's uncle was willing in principle to invest 20,000 DM for a share of the profits, if Hoffmann-Kuhnt could convince him of the viability of the project. In order to do so the young entrepreneur sent out a flyer to 150 architects he had identified as regularly participating in competitions (and winning prizes), from

³ There have been, incidentally also in the German speaking world, two publications which have been modelled on *Wettbewerbe Aktuell*. In September 1973 the Swiss *Aktuelle Wettbewerbszene* was firstly published, using a referencing system and publishing format almost identical to that of *Wettbewerbe Aktuell*. The last issue was published in 2003. In 1975 the Austrian *Wettbewerbe* came onto the market, publishing results from Austria only. *Wettbewerbe* was, according to Hoffmann-Kuhnt, mainly financed by the contributors as "who did not pay, did not get in". *Wettbewerbe* is still being published.

the *Architektenblatt*, the free monthly publication sent to all registered architects, which publishes (some) competition results as data (but without showing drawings). Asking if they were willing to subscribe to a journal like *WA* if it did exist, he received 100 positive responses and was thus able to convince his friend's uncle to invest in the launch of *WA*.

The first issue (according to Hoffmann-Kuhnt with a 'disastrous layout'), but very similarly structured to today's issues, was published solely in black and white and carried the subtitle *Wettbewerbsentscheidungen der Architektur in Deutschland* (Decisions in Competition Architecture in Germany). The subtitle has since disappeared as the journal is increasingly international, mainly European competitions. Karl Krämer, the publisher of the rival and already existing *Architektur + Wettbewerbe* had warned Hoffmann-Kuhnt that he would apply for a court injunction in case the latter would use both the words *Architektur* and *Wettbewerbe* in his title. And, because Krämer had used capitals for the title on his covers, Hoffmann-Kuhnt decided to go with a lower case title.

Hoffmann-Kuhnt admits that "technically, during my early years of studying, the filing system and the categories were pretty much coming from nowhere, and from a guy who hadn't even got his first degree it was really quite outrageous, but I stuck with it and now I can't change it anymore". His main concern was to sell copies so he had to think about what readers would expect, accept and ultimately buy. One of the first, and key decisions, was to refrain from writing an editorial and / or comments on the published projects. Hoffmann-Kuhnt argues that in his view, the reader did not want to be told what was good and what was bad, but rather wanted to be left to make their own choices and value judgements. The material shown thus consists of the drawings, photographs of the models and the jury reports or their extracts for each published project. Another important decision was to show all projects within the same competition at the same scale so that readers could instantly compare the results like for like.

For the first twenty years, Hoffmann-Kuhnt himself composed the layout of every issue. On a plywood board he had retrieved from a skip he mounted each page, consisting of the 1/200 scale drawings supplied to him by the architects of the awarded schemes. These composed pages were then reduced five times to the scale of 1/1000, not the least, as he freely admits, to save cost. The drawings were obtained for free as the architects would not charge fees and the photographs of the

models he either took himself or they were supplied for free by (for example) the local authority client running a competition. Until 1991 and the journal's move from Munich to Freiburg, Hoffmann-Kuhnt, in his own words, physically produced *WA* more or less on his own. His then girlfriend helped with typing and his business partner dealt with the subscriptions and kept the books. In the nineteen eighties he bought a machine called *typotyper*, a kind of gigantic type writer plus exposure facilities with which he produced the individual pages. The readily prepared sheets were then sent to the printers. In 1992 the first layout was produced with Quark Express software on Apple computers. Since Hoffmann-Kuhnt was not computer literate himself he had to employ a typesetter and eventually enlarged his team, initially employing two people for each job in order to be able to cover for illness and holidays.

From the very beginning, Hoffmann-Kuhnt's rule was that he would only publish projects which had been awarded with prizes and commendations, and in exceptional circumstances a selection of those schemes which had been considered in the penultimate jury round or *Engere Wahl*. Very rarely, he says, did architects not want to have their schemes published, because they had not won first prize. He would usually convince them by arguing that if he did not show the schemes, no one else could notice that they really should have come first. He also recalled a number of cases in which architects had literally 'copied' (in his words "pitifully") other, previously published schemes, subsequently revealing themselves to him and asking to please not publish their 'work'.⁴

In 1991 Hoffmann-Kuhnt took sole control of *Wettbewerbe Aktuell*, by agreeing to pay his former investor and partner a life annuity. He now started to invest and to expand the monthly issues from 60 pages to first 80 pages and then 110 – 120 pages. This allowed him to accommodate more advertising, to show more competitions but also to expand the section *Wettbewerbe weiterverfolgt* in which finished schemes resulting from competition wins are shown as buildings. This expansion of the journal also coincided with the increase in public building and competitions held in the years after reunification.

In 2000 *WA* established its own web site, containing all the information available in the journal, including a free competition archive, which contains the names of prize-

⁴ He would not, as he had promised confidentiality, reveal to me who the architects were or in which competitions this occurred.

winners published in the journal back to 1990. The web site also offers the option to purchase individual competition results online, as the free archive does not include the drawings and model photographs published in the journal.

A small selection of model photographs from the respectively current issue is, however, available on the web site under the heading 'highlights'. Furthermore, the site offers the user to purchase information on competition briefs and launches.

The initial *Wettbewerbsmeldungen* (competition announcements) were introduced in the January issue of 1974 (WA1/74). [3.1] Hoffmann -Kuhnt had announced this in the December issue of 1973, also pointing out that this was only possible if he increased the amount of advertising in order to keep the cost in control. The *Wettbewerbskalender* (competition calendar), followed in issue WA1/76. [3.2] Competitions were listed in a table showing eligibility by area and by type of professional status / registration (distinctions were made between self employed or 'free' architects, employed architects and students, for example). The *Wettbewerbskalender* in combination with the *Wettbewerbsmeldungen*, was a vital and important selling point for the journal as WA was the only place where this kind of nationwide information system on new competitions was available in a quickly accessible way.

In principle Hoffmann-Kuhnt states that he tries to achieve a balance between the number of competitions published per category and the locations in which competitions take place, in order to cover representatively the competition scene in Germany at any one time.

However, and with a view towards the shift in the German competition system over the past decade, this claim is valid only with regards to the journal's contents up to the mid nineteen nineties.

In response to the changes in the competition system, particularly the implementation of the European Services Directive in Germany in 1997, and the resulting decline in open anonymous competitions, the journal has moved away from its original aim to only publish 'proper' competitions. Hence, if the editor decides that another competitive selection procedure has resulted in interesting work he may also decide to publish it.

**Bauwettbewerb
Schulzentrum an der Eversbuschstraße 18
in München**

Wettbewerbsbereich:
Regierungsbezirk Oberbayern

Abgabetermin: 3. Mai 1979

Auslober:
Landeshauptstadt München

Teilnehmer:
Alle Architekten, die am Tage der Auslobung Mitglieder der Bayer. Architektenkammer sind und seit mindestens 5 Monaten im WB ihren Hauptwohn- und Hauptgeschäftssitz haben.

Fachpreisrichter:
Prof. Peter Biedermann, München
Dipl.-Ing. Werner Wirsing, München
Dipl.-Ing. Michael Eberl, München
Dipl.-Ing. Walter Mayer, München
Dipl.-Ing. Sebastian Rosenthal, München
Dipl.-Ing. Uli Zech, München

Preise:
1. Preis DM 35 000,-
2. Preis DM 23 000,-
3. Preis DM 17 000,-
4. Preis DM 12 000,-
4 Ankäufe je DM 4 000,-
Gesamtpreissumme DM 103 000,-

Aufgabenprogramm:

In Untermenzung soll die bestehende Grundschule an der Eversbuschstraße zu einem kleinen Schulzentrum mit 8 Grundschulklassen und 24 Realschulklassen - unter Einbeziehen des Raumbestandes im Altbau - erweitert werden (1. BA). In einem weiteren, zeitlich noch nicht festlegbaren Bauabschnitt ist bei Bedarf der endgültige Ausbau des Schulzentrums durch Anbau eines 24-klassigen Gymnasiums vorgesehen (2. BA). Gegenstand des Wettbewerbes ist, diese erste Bebauung zu klären, während der 2. BA nur als Umriss entsprechend dem voraussichtlichen Raumbedarf als Bruttofläche darzustellen ist. Das Schulzentrum (1. BA) umfaßt unter Einbeziehung des Altbestandes insgesamt:

Grundschule mit 8 Klassen = rd. 240 Schüler
Realschule mit 24 Klassen = rd. 720 Schüler
Integrierte Schul- und Stadtbibliothek
Außenstelle der Volkshochschule
Kindertagesstätte, bestehend aus einem Kindergarten mit 2 Gruppen und einem Kinderhort mit einer Gruppe.

Der Altbestand beinhaltet von diesem Programm die Grundschule mit 8 Klassen sowie 9 Klassen der Realschule. Aufgrund des engen funktionalen Zusammenhangs zwischen Altbestand und Neubau ist eine gute, geschlossene Verbindung beider Bauteile erforderlich.

Das Raumprogramm des 1. BA (Neubauteil) gliedert sich in folgende Nettogesamtfächen:

- Allg. Unterricht 1220 qm
- Naturwissenschaften 530 qm
- Musischer Bereich 790 qm
- Lehrer- u. Verwaltungsbereich 305 qm
- Volkshochschule 115 qm
- Allgem. Bereich 890 qm
- Sporttrakt mit Doppelhalle 27 x 30 m mit entspr. Umkleide- und Nebenräumen
- Versch. Freisportflächen
- Schul- u. Stadtbibliothek insges. ca. 630 qm, bestehend aus Schulbibliothek (5000 Bände) und öffentlicher Bücherei (20 000 Bände)
- Kindertagesstätte mit Kindergarten (2 Gruppen) und Hort (1 Gruppe), insges. 390 qm.

Leistungen:
Lageplan M. 1: 1 000; Grundrisse, Schnitte, Ansichten M. 1: 200; Fassadenausschnitt M. 1: 50; Massenmodell M. 1: 500.

Unterlagen:
Gegen Voreinsendung der Schutzgebühr von DM 100,- auf Konto Nr. 203 000 der Stadtkasse München bei der Stadtparkasse München (BLZ 701 500 00) oder auf das Postcheckkonto 115 beim Postcheckamt München (BLZ 70010080) jeweils mit dem Vermerk "Konto Nr. C 222 Wettbewerb Schulzentrum Eversbuschstraße 18" erhältlich beim Baureferat Gruppe Hochbau, Rosental 7, 8000 München 2.

**Bauwettbewerb
Sonderschule in Pfungstadt**

Wettbewerbsbereich:
Land Hessen

Abgabetermin: 15. Mai 1979

Auslober:
Landkreis Darmstadt-Dieburg

Teilnehmer:
Alle freien Architekten, die seit dem 1. Januar 1979 an einem Ort des WB in die Architektenliste des Landes Hessen eingetragen sind und das Planvorlagerecht besitzen.

Fachpreisrichter:
Baudir. W. Betzler, Dieburg
Ing. grad. H. Caup, Pfungstadt
Dipl.-Ing. R. Hoehstetter, Darmstadt
Dipl.-Ing. E. Söder, Frankfurt
Dipl.-Ing. D. Stahl, Karlsruhe

Preise:
1. Preis DM 17 000,-
2. Preis DM 11 000,-
3. Preis DM 8 000,-
4. Preis DM 5 000,-
3 Ankäufe je DM 3 000,-
Gesamtpreissumme DM 50 000,-

Unterlagen:
Gegen Voreinsendung der Schutzgebühr von DM 100,- auf das Konto des Landkreises Nr. 33 200 114 bei der Sparkasse Dieburg, BLZ 508 526 51, Angabe des Buchungstextes: Wettbewerb Sonderschule Pfungstadt, HHSt. 2.2762-941000.1, erhältlich beim Kreisbaumt Außenstelle Dieburg, 6110 Dieburg.

**Bauwettbewerb
Sonderschule in Weiterstadt**

Wettbewerbsbereich:
Land Hessen

Abgabetermin: 15. Mai 1979

Auslober:
Landkreis Darmstadt-Dieburg

Teilnehmer:
Alle freien Architekten, die seit dem 1. Januar 1979 an einem Ort des WB in die Architektenliste des Landes Hessen eingetragen sind und das Planvorlagerecht besitzen.

Fachpreisrichter:
Dipl.-Ing. v. Dalwig-Nolda, Mainz
Dipl.-Ing. E. Eilingsfeld, Frankfurt
Prof. G. Fasel, Darmstadt
Bauberrat H. Lautz, Dieburg
Prof. D. Naumann, Erzhausen

Preise:
1. Preis DM 17 000,-
2. Preis DM 11 000,-
3. Preis DM 8 000,-
4. Preis DM 5 000,-
3 Ankäufe je DM 3 000,-
Gesamtpreissumme DM 50 000,-

Unterlagen:
Gegen Voreinsendung der Schutzgebühr von DM 100,- auf das Konto des Landkreises Nr. 33 200 114 bei der Sparkasse Dieburg, BLZ 508 526 51, Angabe des Buchungstextes: Wettbewerb Sonderschule Weiterstadt, HHSt. 2.2762-941000.6, erhältlich beim Kreisbaumt Außenstelle Dieburg, 6110 Dieburg.

**Städtebaulicher Ideenwettbewerb
"Neubaugelände Grundacker II"
in Freiberg a.N.**

Wettbewerbsbereich:
Regierungsbezirk Stuttgart

Abgabetermin: 25. Mai 1979

Auslober:
Gemeinde Freiberg a.N.

Teilnehmer:
Alle freien Architekten, sowie Garten- und Landschaftsarchitekten in Arbeitsgemeinschaft mit freien Architekten, die am Tage der Auslobung an einem Ort des WB in die Architektenliste Baden-Württemberg eingetragen sind.

Fachpreisrichter:
Prof. Hans-Dieter Lutz, Stuttgart
Architekt Martin Stockburger, Stuttgart
Kreisbaumeister Richard Sautter, Ludwigsburg
Stellvertretende Fachpreisrichter:
Arch. Rudolf Mauthe, Stuttgart
Kreisbaumeister Gerd Danner, Freiberg

Preise:
1. Preis DM 9 000,-
2. Preis DM 6 000,-
3. Preis DM 4 000,-
4. Preis DM 2 000,-
Ankäufe insgesamt DM 4 000,-
Gesamtpreissumme DM 25 000,-

Aufgabenprogramm:
Die Gemeinde Freiberg a.N. zählt ca. 13 000 Einwohner, sie ist größtenteils Wohngemeinde und wird ab dem Jahr 1980 S-Bahn-Station. Im Regionalplan ist die Gemeinde als Kleinzentrum ausgewiesen.

Die Gesamtfläche des Planungsgebietes beträgt ca. 9,3 ha. Das Gelände fällt leicht nach Norden bzw. Nordosten ab. Für die Bebauungsplanung soll voraussichtlich der nordöstliche Teil mit ca. 4,8 ha vorgezogen werden. Die im Flächennutzungsplan als Wohngebiet ausgewiesene Fläche soll als allgemeines Wohngebiet überplant werden. Die Flächen sind entsprechend nachfolgend aufzuteilen: Etwa 25 % der Gesamtfläche sollen mit 3-4-geschossigen Gebäuden überplant werden. Für Einzelhäuser mit Grundstücksgrößen von 5-6 ar sollen etwas 25 % der Flächen ausgewiesen werden. Die Einzelhäuser können ein- oder zweigeschossig aufgezweit werden. Die restlichen ca. 50 % der Flächen sind auszuweisen als Flächen für Doppel-, Reihen- und Gartenhofhäuser mit möglichst geringem Platzbedarf für das Einzelobjekt.

Kinderspielflächen sind entsprechend der Bebauungsdichte einzuplanen. Anzustreben ist eine Größe pro Kinderspielfläche nicht über 500 qm. Zur Abgrenzung in die Flur und zur Auflockerung des Wohngebietes sollen Grünflächen eingeplant werden. Das Gesamtgebiet soll u.U. in zwei Einzelabschnitten erschlossen werden. Die Bildung von Einzelbau- und Erschließungsabschnitten muß deshalb möglich sein.

Leistungen:
Lageplan M. 1: 500; Modell M. 1: 500.

Unterlagen:
Gegen Voreinsendung der Schutzgebühr von DM 50,- auf das Konto Nr. 1580 bei der Kreisbank Ludwigsburg, BLZ 604 500 50, erhältlich beim Rathaus Freiberg, Marktplatz 2, 7141 Freiberg a.N.

Rückfragen:
Rückfragen können bis zum 25.4.1979 schriftlich an den Auslober gerichtet werden.

Fig.3.1: Wettbewerbsmeldungen as shown in WA 4/79 (reproduction @75%).

Wettbewerbskalender 4/79, Teil II

Wettbewerstitel	Wettbewerbsbereich														Teilnehmer	ausführliche Meldung siehe Heft	Abgabe			
	Bundesland												Teilbereich							
	BRD	Bay	Bin	Bim	B-W	Hes	Hmb	Nds	NRW	R-Pf	S-H	Sid	freischaff.	beamtete angestellte Absol.				Studenten		
Realisierungswettbewerb Rathaus Fellbach																●		März 79	21.5.79	
Städtebaulicher Ideen- und Wettbewerb Altstadtgebiet Waldshut-Tiengen														●				März 79	22.5.79	
Realisierungswettbewerb Handelslehranstalt Rastatt																		März 79	22.5.79	
Bauwettbewerb Altenkrankenheim Herz-Jesu in Neuss																●		Febr. 79	22.5.79	
Städtebaulicher Ideenwettbewerb "Butterberg-West" in Bad Harzburg		●														●		März 79	23.5.79	
Städtebaulicher Ideenwettbewerb Weserpark Bremerhaven		●														●		März 79	25.5.79	
Städtebaulicher Ideenwettbewerb Neubaugebiet Grundacker II in Freiburg																●		April 79	25.5.79	
Bauwettbewerb Kirche der ev.-luth. Bugenhagen-Kirchengemeinde in Lübeck																●		April 79	28.5.79	
Realisierungswettbewerb Friedhofskapelle in Kehl																●		April 79	28.5.79	
Realisierungswettbewerb Sporthallenbad Herzogenried in Mannheim																●		März 79	28.5.79	
Bauwettbewerb Schulgebäude in Plochingen																●		April 79	28.5.79	
Städtebaulicher Ideenwettbewerb Wohnbebauung am "Rügersberger Hang" in Weidenberg/Opf.		●														●		April 79	29.5.79	
Bauwettbewerb Justizvollzugsanstalt Weiden		●														●		Febr. 79	31.5.79	
Realisierungswettbewerb Altenpflegeheim Bühl																●		April 79	1.6.79	
Bauwettbewerb Stadthaus Goldgasse in Wiesbaden																●		April 79	1.6.79	
Städtebaulicher Ideenwettbewerb Sanierungsgebiet Waldstraße, Offenbach																●		März 79	6.6.79	
Realisierungswettbewerb Geschäftsgebäude und Verwendung des Gesamtgrundstücks der Volksbank-Raiffeisenbank in Bühl																●		April 79	11.6.79	
Bauwettbewerb Staatl. Sondervolksschule in Nördlingen		●														●		April 79	12.6.79	
Realisierungswettbewerb Bürgerhaus mit Sporthalle in Korntal-Münchingen																●		April 79	12.6.79	
Wettbewerb Weißhaus Trier																●		April 79	12.6.79	
Bauwettbewerb Hotel in Ostfildern (Ruit)																●		April 79	13.6.79	
Realisierungswettbewerb Um- und Erweiterungsbau des "Kulturzentrums Brücke der Nationen" in Oldenburg																●		März 79	14.6.79	
Realisierungswettbewerb Rathaus Schiffdorf																●		April 79	15.6.79	
Realisierungswettbewerb Rathaus Nürtingen																●		April 79	19.6.79	
Städtebaulicher Ideen- und Realisierungswettbewerb Altstadtgebiet Buchen																●		März 79	19.6.79	
Städtebaulicher Ideenwettbewerb "Klosterkaserne" in Konstanz																●		BRD und West-Berlin	April 79	20.6.79
Bauwettbewerb Umbau und Erweiterung der Raiffeisen-Volksbank Isen																●		Regierungsbezirke Ober- und Niederbayern	April 79	26.6.79
Bauwettbewerb Bürgerzentrum Schößstraße in Grevenbroich																●		Land Nordrhein-Westfalen	April 79	30.6.79
Bauwettbewerb Thermenbad und Kurmittelhaus, Städtebaulicher Ideenwettbewerb Kurbereich in Staffelstein																●		Architekten: Freistaat Bayern und West-Berlin Garten- u. Landschaftsarch.: BRD und West-Berlin + 4 Einladungen	April 79	3.7.79
Bauwettbewerb Stadthalle und Platzgestaltung in Neumünster																●		Länder Schleswig-Holstein, Hamburg, Bremen, Niedersachsen, West-Berlin	März 79	10.7.79
Ideenwettbewerb "Wohnen in der städtebaulichen Verdichtung" in Neunkirchen																●		Länder Rheinland-Pfalz und Saarland	April 79	17.7.79
Städtebaulicher Realisierungswettbewerb Innenstadterneuerung Waiblingen																●		Land Baden-Württemberg	April 79	20.7.79
Bauwettbewerb Dienstgebäude in Hannover-Herrenhausen																●		Länder Niedersachsen, Bremen, Hamburg, West-Berlin	April 79	24.7.79
Städtebaulicher Wettbewerb Sanierungsbereich Innenstadt "Scharfack" in Aschaffenburg																●		Regierungsbezirke Unter- und Mittel-franken, Darmstadt	April 79	30.7.79
Ideenwettbewerb Gestaltung "Salzhof" in Bad Salzfurt																●		Land Nordrhein-Westfalen	April 79	30.7.79
Bauwettbewerb Kreis- und Stadtparkasse mit städtebaulicher Einbindung in Kaufbeuren																●		Regierungsbezirke Schwaben und Oberbayern	April 79	9.8.79

:11

Fig.3.2: Wettbewerbskalender as shown in WA 4/79 (reproduction @ 75%).

The early years

Wettbewerbe Aktuell's first issue was published in June 1971 as number 1/71. [3.3] It was 64 pages long and contained 11 documentations of competitions, all from Germany, between three and nine pages in length. [3.4]

In addition it featured two short inaugural essays on pages 1 and 2, by the then president of the Federation of German Architects, BDA (*Bund Deutscher Architekten*), Konrad Sage and by the architect Bert Seidel, who was a member of the federal competition committee of architects (*Bundes-Wettbewerbsausschuß der Architekten*) respectively.

Sage's essay, an extract of his opening speech of the BDA exhibition *Architektur-Wettbewerbe – warum?*, at Essen's DEUBA in 1971 (architectural competitions – why) was titled *Wettbewerb als Ideenfindung und Ideenwertung* (the competition as a means to find and evaluate ideas). One of the essay's key points is the interpretation of the term competition in the context of architecture. Sage argues that the *Architektenwettbewerb*, the architectural competition, is not a competition in which performance as such is measured, but that the architect, when competing, is operating outside conventional norms of free market and economic competition.

In any economic competition, according to Sage, success is paramount, but it is that kind of success that the architect should never pursue, because otherwise the need for success results in purpose oriented actions that often destroy or obstruct meaningful connections and relationships in life. Architecture, in Sage's view, is not commodity and has no trade value. The value of architectural competitions therefore, according to Sage, lies in the possibility for clients and juries to compare schemes and to base their decisions on the evaluation of alternatives.

On behalf of Hoffmann-Kuhnt, the inclusion of this short piece of writing must be seen as a masterstroke as it fundamentally supports the format of his publication. The second essay by Seidel starts where Sage finished, and also argues for the virtue of *Alternativbildung* - the establishing of alternatives - as the very basis of the 'progressive' procurement method competition. In order to support his pro-competition arguments, Seidel quotes the results of a study / questionnaire conducted by the architects' chamber Baden Württemberg among competition clients.

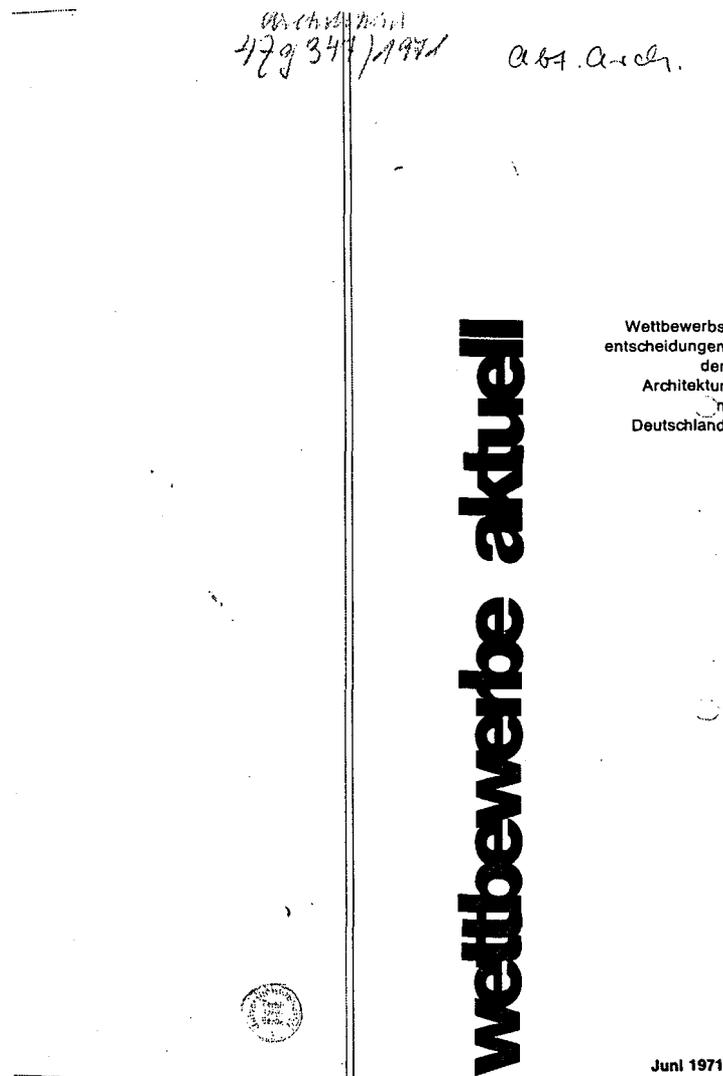


Fig.3.3: Copy of cover of *Wettbewerbe Aktuell*'s first issue, June 1971 (reproduction @50%).

The three questions represented in the essay (Did the client see it as positive to be able to choose the most suitable project from the awarded schemes?; Did the client think that they got a better result through the competition than they would have had via a direct commission?; Did the client think that the financial investment in a competition was justified by the result) were all answered affirmatively by at least 85% of the 269 questioned participants, a fact that leads Seidel to end his essay with the statement “what better arguments than these could one find for competitions”.⁵

⁵ Bert Seidel, “Architekturwettbewerbe – warum”, *Wettbewerbe Aktuell* 1/1971, pp 1-2. He refers to a questionnaire by the BDA Bezirksgruppe Baden-Württemberg (District Group Baden-Württemberg): *Architektenwettbewerbe – eine Umfrage* (architectural competitions – a questionnaire), published in *architektur wettbewerbe*, No.55, August 1968, ppXII-XIII.

Der Wettbewerbsausschuß Baden-Württemberg hat vor einiger Zeit eine Umfrage unter Auslobern von Wettbewerben angehalten. Ich darf abschließend 3 Fragen aus diesem Fragenkatalog vorlesen und Ihnen gleichzeitig die statistische Auswertung der Antworten bekanntgeben.

1. Hat es der Auslobler als positiv angesehen, aus der Anzahl der Preise und Ankäufe den besten bzw. den für ihn geeigneten Entwurf auszuwählen zu können?

Antworten:	
Mit Ja	282 = 97,4 %
Mit Nein	1 = 0,4 %
Nur teilweise	3 = 1,1 %
Nicht beantwortet	3 = 1,1 %
<hr/>	
	289 = 100 %

2. Glauben Sie, daß Sie durch den Wettbewerb zu einem günstigeren Ergebnis gekommen sind, als es ein Direktauftrag erreicht hätte?

Antworten:	
Mit Ja	230 = 85,5 %
Mit Nein	14 = 5,2 %
Nur teilweise	18 = 7,1 %
Nicht beantwortet	6 = 2,2 %
<hr/>	
	268 = 100 %

3. Sind Sie der Ansicht und entspricht es der von Ihnen gemachten Erfahrung, daß sich die Wettbewerbskosten für den Auslobler lohnen, weil er durch den Wettbewerb zu einer guten und wirtschaftlichen Lösung der in Frage stehenden Bauaufgabe kommen kann?

Antworten:	
Mit Ja	231 = 85,9 %
Mit Nein	10 = 3,7 %
Mit teilweise	24 = 8,9 %
Nicht beantwortet	4 = 1,5 %
<hr/>	
	269 = 100 %

Was könnte besser für Wettbewerbe sprechen als diese Aussagen!

wettbewerbe aktuell

Wettbewerbsentscheidungen der Architektur in Deutschland erscheint monatlich im Verlag Ludwig Helwig, München-Breitbrunn

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Nachdruck nur mit Zustimmung des Verlages.

Mit Autorennamen oder Initialen gekennzeichnete Beiträge geben nicht die Meinung der Redaktion wieder.

Für unverlangt eingehende Pläne und Manuskripte kann keine Garantie übernommen werden; Rücksendung solcher Unterlagen erfolgt nur, wenn Rückporto beiliegt.

Die drucktechnische Wiedergabe hängt weitgehend von der Qualität der übermittelten Unterlagen ab.

Bei den Urteilsbegründungen handelt es sich um Auszüge aus den Gerichtsprotokollen bzw. um eine entsprechende Darstellung der Beweise nach Kriterienlisten.

Bei den Fachpreisurteilen wird der Vorsitzende stets an erster Stelle genannt

Seite Inhaltsverzeichnis

1-2	Prof. Sage, B. Seidel Architekturwettbewerbe - warum?
3-8	Internationaler städtebaulicher Ideenwettbewerb Karlsruhe
9-18	Pädagogische Hochschule der Universität München
19-22	Ideenwettbewerb für die Planung eines Freizeitbereichs mit Sportstätten in Pfullingen
23-26	Evangelisches Gemeindezentrum in Ludwigsburg-Eglosheim
27-30	Ideenwettbewerb Herzogenried-Mannheim, Städtebau · Grünplanung · Bundesgartenschau 1975
31-34	Allgemeiner Bauwettbewerb für die städtebauliche Gestaltung des Gebietes beiderseits der Sonnenallee in Berlin-Neukölln
35-38	Ideenwettbewerb zur Gestaltung der Ortsmitte Mehrstetten
39-44	Erholungszentrum Forchheim
45-50	Gesamtschule Ottobeuren
51-58	Berufliches Schulzentrum Biberach/Riss
59-64	Betriebshof Sieker der Stadtwerke Bielefeld

Fig.3.4: Copy of contents page of *Wettbewerbe Aktuell's* first issue, June 1971 (reproduction @50%).

WA's second issue (2/71), published in July, still opened with a short essay, this time by the spokesperson of a house builder, the *Hausbau GmbH & Co. KG*, Heilbronn. *Der Wettbewerb als konstruktive Kritik* (the competition as a means of constructive criticism), by Peter-J. J. Gollong describes competitions as an expression of the human will to express oneself and as the motivation for all further development. Gollong cites an unnamed article on a model of education according to which anyone who desires to work creatively has to know and to recognise the current state of knowledge in his or her respective area and to be able to define themselves and their environment. According to Gollong, contemporary architecture falls into the realm between the abstract world of technology and the specific desires of man. For

Gollong this means that the architect must not only work on the resolution of contemporary or current requirements, but also needs to consider the future development of the field as a whole. And for Gollong this is, because of the absence of scientific or academic commentary and text, *Wettbewerbe Aktuell* could become useful for architects as it allows the architect to stay up to date with recent developments and to see what colleagues are contributing to the field of competitions. Gollong then moves on to raise the problem of plagiarism and whether or not the journal would contribute to it or not. But, citing the chief architect of his firm, he points out that, because competitions always take place in different locations, the danger of full blown plagiarism is relatively small. And if 'details' (not technical ones) of a scheme are being appropriated and incorporated into other projects and a decent result follows, Gollong's chief architect did not see a problem altogether, partly also because of the inherent desire of architects for authorship.⁶ Incidentally Gollong did touch upon here what could be viewed as the key value of the journal over the decades, namely the provision of precedents for competition architecture, published in order to be used and appropriated as solutions for future competitions.

Having set up the publication with the use of three supportive essays in the first two issues, the August issue of 1971 (3/71) did not contain a further article, but instead introduced the section *Wettbewerbe weiterverfolgt* (competitions followed) on page II. This inaugural appearance of the section, was however very different to the much enlarged version of the same section as it is today. *Wettbewerbe weiterverfolgt* did not contain any photographs or drawings but consisted of a series of short paragraphs describing the progress of competitions that had already been decided and had been published in WA. For example:

Cemetery Chapel in Maichingen, Category 6/4. The author of the project awarded first price, Fritz Schneider, Maichingen, was commissioned to build the project. The revision of the drawings is almost finished.⁷

⁶ Peter-J. J. Gollong, "Der Wettbewerb als konstruktive Kritik", *Wettbewerbe Aktuell* 2/71, pII.

⁷ *Friedhofshalle in Maichingen, Rubrik 6/4, Seite 85. Der Verfasser des mit dem 1. Preis ausgezeichneten Entwurfs, Fritz Schneider, Maichingen, erhielt den Auftrag zur Verwirklichung des Projektes. Die Überarbeitung der Pläne steht vor dem Abschluß. WA 3/71, pII. Transl. T Schmiedeknecht.*

Wettbewerbe Aktuell, from the first issue onwards, had been working with the above mentioned categories and filing system. [3.5] In the quote category 6/4, referring to Hoffmann-Kuhnt's own system, means that the project of a cemetery chapel would fall into category 6, *Sakrale Bauten* (sacred buildings), sub-category 4, *Bestattungswesen* (undertakers).

In order to remind his readers of the categories Hoffmann-Kuhnt included a list of the categories in the front of every December issue, together with a yearly list of contents [3.6], ordered by categories, at the end of every December issue. The filing system also included, until the geographical restriction of participants became redundant as a result of the EU services directive in 1992, a box at the right hand side top of every right hand side page and vice versa for left hand side pages, containing the category / subcategory, possible related categories, the federal state in which the competition had taken place, the page number (every year has running page numbers), and the issue number of *WA*. [3.7] As we can see from this, considerable emphasis was placed by the publisher, on the possibility for readers to immediately reference material, preferably within *WA* itself.

Changes and developments in contents, covers and presentation conventions

From June 1971 until December 1973 *WA*'s title covers contained no images or drawings. The A4 format was simply divided into two columns, both outlined, with the right hand side column containing the name of the journal, the subtitle and the date. The first image appeared on the cover of the January issue of 1974, which now also showed, in bold, the issue number in addition to the date. The image shown was placed in the previously empty left hand side column and was of a b/w line drawing of the site plan of the scheme awarded first prize in the competition for an education centre / school in Montabaur, Rhineland-Palatinate, by Gerhard Dürr and Klaus Gauger from Neustadt. [3.8]

This particular cover layout remained, with the exception of occasional alterations of the column width for individual issues, unchanged until the January issue of 1992 (*WA1/92*), when the columns were replaced a white background, now showing the title image, still in b/w, over the whole page. The title *wettbewerbe aktuell*, still in lower case, had been moved to the right hand side, below the issue number which was now shown in outline and without the date. [3.9] The new cover

coincided with Hoffmann-Kuhnt's taking sole control of the journal and with his acquisition of apple computers.

1 Städtebau	7 Gesundheitswesen
1/0 Allgemein	7/0 Allgemein
1/1 Planung im städtischen Gebiet, Stadtteilzentren	7/1 Krankenhäuser der Grundversorgung
1/2 Wohnbebauung im städtischen Gebiet	7/2 Fachkrankenhäuser
1/3 Planung im ländlichen Raum, Ortszentren	7/3 Kliniken der Zentral- und Hauptversorgung
1/4 Wohnbebauung im ländlichen Raum	7/4 Rehabilitationszentren
1/5 Planung von Sondergebieten für Gewerbe- und Gemeinbedarf	7/5 Heil- und Pflegestätten
1/6 Sanierung im städtischen Bereich, Altstadtsanierung	7/6 Heilbäder, Kurmittelanlagen
1/7 Sanierung im ländlichen Raum, Ortskernsanierung	7/7 Kurverwaltung, Kurgastzentren
1/8 Strukturplanung, Flächennutzungsplanung, Landschaftsplanung	8 Freizeit, Sport, Erholung
2 Wohnungsbau	8/0 Allgemein
2/0 Allgemein	8/1 Sporthallen
2/1 Geschloßwohnungsbau	8/2 Sportstadion
2/2 Innerstädtische Wohn- und Geschäftshäuser	8/3 Sportzentren
2/3 Verdichtete Wohnformen, Stadthäuser	8/4 Hallenbäder, Freibäder
2/4 Einfamilienhäuser, Reihenhäuser	8/5 Jugendzentren, Freizeitanlagen
2/5 Behindertenwohnungen	8/6 Zoologische Gärten, botanische Gärten
2/6 Jugendwohnheime, Studentenwohnheime	8/7 Landschafts- und Gartenbau
2/7 Altenwohnungen, Altenpflegeheime	9 Fremdenverkehr
2/8 Berufsgebundene und ausbildungsbedingte Wohnheime	9/0 Allgemein
3 Schulen	9/1 Gaststättenbetriebe
3/0 Allgemein	9/2 Spielcasinos
3/1 Vorschulische Einrichtungen – Elementarbereich	9/3 Rasthäuser, Motels
Kindergärten, Kindertagesstätten	9/4 Hotels
3/2 Grundschulen – Primarbereich	9/5 Jugendherbergen
3/3 Hauptschulen, Realschulen – Sekundarbereich I	9/6 Freizeitzentren, Feriensiedlungen, Campingplätze
3/4 Gymnasien – Sekundarbereiche I + II	10 Verkehr
3/5 Oberstufenzentren – Sekundarbereich II	10/0 Allgemein
3/6 Sonderschulen	10/1 Gestaltung von Straßen und Plätzen, Fußgängerzonen
3/7 Berufsbildende Schulen, Fachoberschulen	10/2 Parkhäuser, Tiefgaragen
3/8 Gesamtschulen – Schulzentren Sekundarbereiche I + II	10/3 Straßenverkehrsbauten, Brücken
3/9 Bereichsübergreifende Schulzentren	10/4 Bahnhöfe, Gleisüberbauungen
4 Ausbildung, Wissenschaft und Forschung	10/5 Hafenanlagen
4/0 Allgemein	10/6 Flughäfen, Abfertigungsgebäude
4/1 Universitäten, Hochschulen	11 Verwaltungsbauten
4/2 Fachhochschulen	11/0 Allgemein
4/3 Berufsspezifische Fortbildungsstätten	11/1 Rathäuser, kommunale Verwaltungsbauten
4/4 Wissenschaftliche Tagungs- und Konferenzzentren	11/2 Regierungsbauten, Behördenbauten
4/5 Zentrale Universitätseinrichtungen	11/3 Verwaltungsbauten der Wirtschaft
4/6 Institute, Laborbauten	12 Staat und Kommune
4/7 Forschungszentren	12/0 Allgemein
4/8 Volkshochschulen	12/1 Gerichtsgebäude
5 Kultur	12/2 Bauten des Strafvollzugs
5/0 Allgemein	12/3 Feuerwachen, Rettungszentren
5/1 Denkmäler, Kunst am Bau	12/4 Bauten der Bundespost
5/2 Bau- und Denkmalspflege	12/5 Rundfunk- und Fernsehbauten
5/3 Bibliotheken	12/6 Bauten der Polizei und des Militärs
5/4 Museen, Galerien	12/7 Bauhöfe
5/5 Messen, Ausstellungen	13 Wirtschaft, Industrie, Dienstleistung
5/6 Opernbauten, Theaterbauten	13/0 Allgemein
5/7 Nutzungsvariable Stadthallen, Kulturzentren	13/1 Sparkassen, Banken
5/8 Kulturelle Gemeindezentren, Mehrzweck- und Versammlungsräume	13/2 Dienstleistungsbetriebe, Geschäftshäuser
6 Sakrale Bauten	13/3 Produktions- und Werkstätten
6/0 Allgemein	13/4 Technische Ver- und Entsorgung
6/1 Kirchen, Kapellen	13/5 Technologie- und Gewerbebetriebe
6/2 Klöster	14 Design und Detail
6/3 Kirchliche Gemeindezentren	14/0 Allgemein
6/4 Bestattungswesen	14/1 Mobile Ausbausysteme, Messebau
	14/2 Werkstoffgebundene Bauten und Bauelemente
	14/3 Innenarchitektur
	14/4 Typenentwürfe für Serienfertigung

Die Zeitschrift **wettbewerbe aktuell** ist so konzipiert, daß die veröffentlichten Wettbewerbsdokumentationen in den mit einem 14-teiligen Register versehenen Jahrgangsordner nach 14 Themenkreisen abgelegt werden können. Die Sammlung kann jahrgangsweise oder auch über mehrere Jahre hinweg nach Themen erfolgen. Alle Veröffentlichungen sind mit einer Kopfleiste versehen, die sowohl der schnellen Orientierung, als auch der Einordnung der Wettbewerbe in den

Jahrgangsordner, dient. Die Kopfleiste enthält die Angabe des Monatsheftes, die Seitenzahl und den Wettbewerbstitel mit der entsprechenden Einordnungsziffer. Im Jahresinhaltsverzeichnis sind alle veröffentlichten Wettbewerbe sowohl unter ihrem Hauptthema (Einordnungsziffer) erlaubt, als auch mit dem Vermerk s.a. (siehe auch) unter dem möglichen Nebenthema. Unter **ww** (wettbewerbe weiterverfolgt) sind auch die Projektdarstellungen bereits realisierter Wettbewerbsentwürfe aufgeführt.

Fig.3.5: The referencing system as shown in a supplement from WA 12/1997 (reproduction@75%).

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1/1 Bebauungsplanung im städtischen Gebiet, Stadtteilzentren		3/1 Kindergärten, vorschulische Einrichtungen - Elementarbereich	
"Stadtwerkegelände" Friedrichshafen	1- 12	siehe auch 4/1 Hochschule der Künste Berlin	13- 24
Bebauung des Geländes der Stadtverwaltung in der Altstadt von Warendorf	291-302	siehe auch 6/3 Gemeindezentrum Nürnberg	25- 36
Gestaltung des "Viehmarktplatzes" in Trier	313-322		
"Fasanenstraße" in Berlin	511-526	3/2 Grundschulen - Primarbereich	
		Hauptschulen - Sekundarbereich I	
1/2 Wohnbebauung im städtischen Gebiet		Volksschülerweiterung in Bergen	437-446
"Brauereigelände" Paderborn	45- 52		
Neubaugebiet "Preungesheim" Frankfurt	157-170	3/7 berufsbildende Schulen, Fachoberschulen	
"Rennbahngelände" Eggenfelden	527-536	Berufsschule I in Bamberg	89-100
Wohnbebauung "An der Bessunger Straße" in Darmstadt	627-636		
1/3 Bebauungsplanung im ländlichen Raum		4 Weiterführende Ausbildungsstätten -- Wissenschaft und Forschung	
Rathaus, Bürgerhaus, Sparkasse Gilching	335-348	4/1 Universitäten und Hochschulen	
Ortsmitte Bomlitz	349-356	Hochschule der Künste in Berlin	13- 24
"Am Thanner Weg" in Neustadt b. Coburg	357-362	4/2 Fachhochschulen	
		Fachhochschule Rheinland-Pfalz in Bingen	141-156
1/4 Wohnbebauung im ländlichen Raum			
Baugebiet "Weissbrunn-Waldfeld" in Traunreut	573-578	5 Kultur	
1/5 Bebauungsplanung von Sondergebieten und Vorbehaltsflächen für Gemeinbedarf		5/2 Bau- und Denkmalspflege	
siehe auch 7/6 Neuallbenreuth	411-422	siehe auch 5/8 Bürgersaal Frankenthal	281-290
		siehe auch 11/1 Rathausenerweiterung Verden	489-500
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"Schloß-West" in Öhringen	303-312	Museum für Moderne Kunst in Frankfurt	459-474
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"Stadtkern Süd" in Mühlacker	579-588	Stadthalle Deggendorf	113-122
1/7 Sanierung im ländlichen Raum, Ortskernsanierung		Stadthalle Günzburg	323-334
Ortskern in Senden	589-596	Jugend- und Kulturzentrum Bergkamen	645-656
Ortskern "Schildesche" in Bielefeld	637-644	5/8 kulturelle Gemeindezentren, Mehrzweck- und Versammlungsräume	
		Gemeindezentrum Aichwald	133-140
2 Wohnungsbau		Bürgersaal Frankenthal	281-290
2/1 Sozialer Geschößwohnungsbau		Gemeindehaus Korntal-Münchingen	363-370
siehe auch 1/1 Friedrichshafen	1- 12	siehe auch 7/7 Bad Dietzenbach	239-244
siehe auch 11/2 Gelände Neuerburg Trier	423-436	siehe auch 1/3 Gilching	335-348
siehe auch 1/6 Rheda-Wiedenbrück	447-458	siehe auch 8/7 Landesgartenschau Freiburg	597-610
2/3 sonstige verdichtete Wohnformen		6 Sakrale Bauten	
siehe auch 1/1 Altstadt Warendorf	291-302	6/1 Kirchen und Kapellen	
2/7 Altenwohnungen, Altenpflegeheime		Kirchen und Kapellen	
Altenheim Wertingen	37- 44	siehe auch 6/3 Gemeindezentrum Nürnberg	25- 36
Altenwohnanlage mit Sozialstation Senden	201-210	6/3 kirchliche Gemeindezentren	
		Evang. u. kath. Gemeindezentrum Nürnberg	25- 36
2/8 berufsggebundene und ausbildungsbedingte Wohnheime		Kath. u. evang. Kirchenzentrum Augsburg	269-280
siehe auch 7/4 Attel	189-200	siehe auch 5/8 Gemeindehaus Korntal	363-370
		6/4 Bestattungswesen	
		Friedhof Großbettlingen	171-178

XVII

Fig.3.6: Yearly contents by category as shown in WA 12/83 (reproduction @75%).

12/1	wettbewerbe aktuell 4/79		
	1/2	Bln	256

Fig.3.7: The referencing box as shown in WA 4/79 for the competition Kammergericht Berlin. 12/1 is the main category (law courts) and 1/2 stands for category urban design /dwelling in an urban context. Bln stand for Berlin and 256 is the running yearly page number (reproduction @200%).

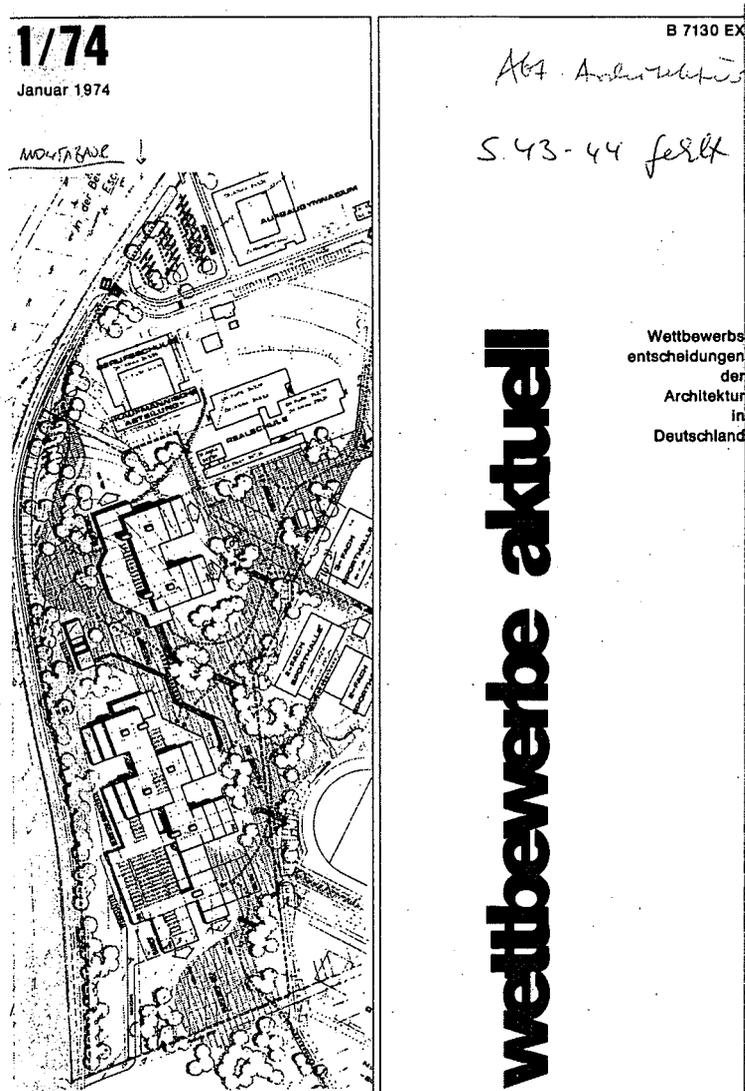


Fig.3.8: Copy of cover of WA 1/74. School in Montabaur. 1st Prize, Dürr and Gauger, Neustadt (reproduction @50%).

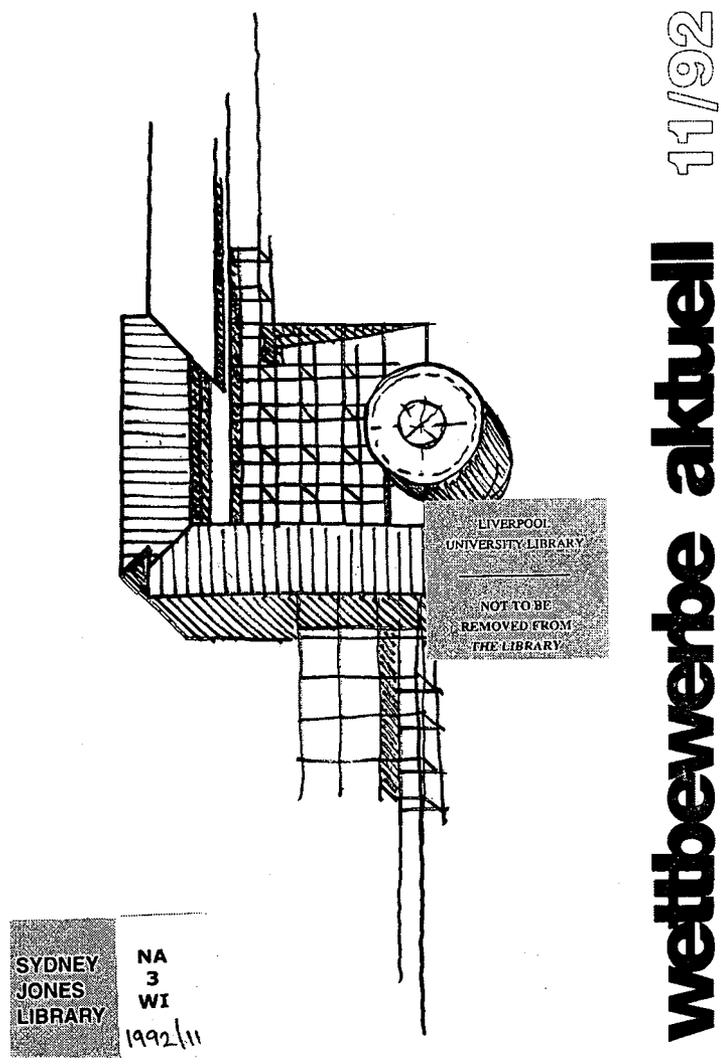


Fig.3.9: Copy of cover of WA 11/92. Townhall in Henstedt-Ulzburg. 1st Prize, Jungjohann – Hoffmann – Krug, Kiel (reproduction @50%).

Until issue 4/96, Hoffmann-Kuhnt had never used colour on the cover of the journal. This April issue showed an exterior perspective of Allmann Sattler Wappner's first prize scheme for the Herz Jesu Kirche in Munich. The drawing itself is presumably computer generated, albeit in a fairly basic manner, and only two colours, brown and blue, are used on the facades. The colour drawing is not reproduced in the documentation in the journal and no perspectives are shown in colour of the other

entries. This could either mean that the drawing itself was a one-off production by Allmann Sattler Wappner for the journal, or that, and this is more likely, the journal was still compiled as part colour and part b/w in order to save cost. Pages 33 to 83 of this particular issue are indeed in b/w, with pages 23-33 and 84-104 produced in colour.

Until the mid nineteen-nineties clients, with the help and support of the *Architektenkammern*, usually prohibited the use of colour in competition drawings as it was thought to be easier to compare entirely b/w presentations. In addition, reproduction techniques in the nineteen seventies and eighties were not advanced enough to provide, at a reasonable price, multiple copies of a colour drawings. The two standard methods of reproduction were blueprints and, from the mid nineteen eighties onwards photocopies, which were however slightly more expensive. The first coloured drawings of competition entries in *WA* were published in issue 8/95, when the entire selection of prize-winning schemes for the garden exhibition in Dresden 2003 was published in colour across 11 pages. This is interesting, as, strictly speaking the competition was a landscape rather than an architectural one and that clearly drawing techniques in that genre were so advanced by then that it would have made no sense to publish the competition in b/w. The rest of the issue, however, was still in b/w, with the exception of the section *Wettbewerbe weiterverfolgt*, which was also in colour. After the early versions of *Wettbewerbe weiterverfolgt* (see quote on page 8 above), had been abandoned in August 1976, the section was revived in a different format in issue 1/89. The section was still in b/w and rarely featured completed buildings at that point. During the course of 1989 and 1990, however, the section was expanded and the quality of the reproductions, in particular that of the photographs, improved considerably. By January 1991 *Wettbewerbe weiterverfolgt* was seven pages long and had a much improved layout, and when the journal changed the layout of the cover in January 1992, *Wettbewerbe weiterverfolgt* had become a regular feature in the journal. In July 1995 the first colour drawings in *Wettbewerbe weiterverfolgt* were published: a sketch by Auer & Weber on their *Ortszentrum Germering* scheme (first published in *WA* 8/84) and two drawings by AP Stuttgart (a computer perspective and a site plan) on their banking and administrative centre at the main train station in Stuttgart (*WA* 6/89). The first time, however, that colour had been used in the journal at all, was in *Wettbewerbe weiterverfolgt* in issue *WA10/92* when the finished scheme for the production

facilities of *Braun*, Melsungen by Stirling & Wilford was published. After Stirling & Wilford had, in 1977, been the first foreign firm to feature on the cover of *WA*, namely with their winning scheme for the *Staatsgalerie* Stuttgart in *WA12/77*, they were now also the first practice ever whose work had been shown in colour in *Wettbewerbe Aktuell*.

Towards the end of the decade, *Wettbewerbe weiterverfolgt* had been continuously been expanded and the last issue of the nineteen-nineties contained 5 projects over 19 pages.

The first all colour title cover was for issue 5/97, showing the winning scheme by v. Gerkan Marg and Partners for Hall 8/9 of the EXPO 2000 Hannover and the first photograph of a finished building rather than of a competition drawing or model was on the cover of issue 3/2000. The photograph shows an exterior shot of a logistics centre in Coesfeld-Lette, by Schilling Architekten from Cologne. Whilst this was already a big step away from the relatively modest and two dimensional qualities of the earlier b/w covers, which had also been representative of the journal's main content's (and purpose), the publication of an all colour cover featuring an interior photograph of the *Staatliche Jugendmusikschule* (Federal Youth School of Music) in Hamburg, finally demonstrated that the emphasis of the journal and the dynamics of the competition system had changed quite considerably. Of the six competitions published in that issue as part of the main *Wettbewerbsdokumentation*, only one had been launched as an open competition, with all others having had some form of prequalification mechanism in place in order to restrict the number of participants. By then, all competitions published in the main section were also in full colour.

Of the 352 title covers available to be inspected for this research (of a total of 366⁸) 84 showed drawings from urban design competitions (cat. 1 - *Städtebauliche Wettbewerbe*) which provides the overwhelming majority of a single category. This was followed by 22 projects for universities or higher education (cat. 4) and 19 museums (cat. 5). Compared to the number of projects published within the journal this means that the urban design competitions are represented according to their

⁸ 30 covers showed no image: *WA 1/71* – *WA 6/71* and volumes *WA 73* and *WA 74* respectively. 14 covers containing images were not available in the four libraries I visited which hold *WA* in parts or in total (RIBA Library London; Sydney Jones Library, University of Liverpool; *Deutsche Nationalbibliothek*, Frankfurt; *Fachbereichsbibliothek Architektur und Kunstwissenschaft*, TU Berlin).

appearance within the journal. However, category 11 schemes, buildings for administration / office buildings, for example are not very present on the cover as they only appear 14 times, but provide the third largest category by total entries. The entries in total from 1976 to 2001 are as follows:

1	<i>Städtebau</i> (Urban Planning)	410
2	<i>Wohnungsbau</i> (Housing)	174
3	<i>Schulen</i> (Schools)	167
4	<i>Ausbildung / Wiss. / Forsch.</i> (Education, Science & Research)	139
5	<i>Kultur</i> (Culture)	315
6	<i>Sakrale</i> (Sacral)	75
7	<i>Gesundheitswesen</i> (Healthcare)	78
8	<i>Freizeit / Sport / Erholung</i> (Leisure, Sports and Recuperation)	128
9	<i>Fremdenverkehr</i> (Tourism)	35
10	<i>Verkehr</i> (Transport)	149
11	<i>Verwaltungsbauten</i> (Administration)	273
12	<i>Staat + Kommune</i> (Government and Local Authorities)	70
13	<i>Wirtschaft</i> (Business, Industry and Services)	140
14	<i>Design + Detail</i> (Design & Detail)	3

The most published practices in WA from 1971 to 2001 are v. Gerkan Marg & Partner with 146 entries followed by Gerber with 125 entries.

Contents

As mentioned above, apart from the actual drawings and factual information on competition results, two of the key components of *Wettbewerbe Aktuell*, until the advent of online services and the journal's own web site in 2000, were the sections *Wettbewerbsmeldungen* (announcements, from 1/74) and *Wettbewerbskalender* (calendar, from 1/76). *Wettbewerbsmeldungen* typically listed the competition title,

the geographical area from which architects were eligible, the submission date, the client, the eligible professionals, the jury members and the prize money available. In addition, contact details of where to obtain the competition documents were supplied. [3.1]

The *Wettbewerbskalender*, from issue 1/76, has been published in table form, with the competitions listed in rows on the left hand side and eligibility criteria such as the *Wettbewerbsbereich* (competition area) and professional eligibility listed in vertical columns, and corresponding or matching information was marked with black dots. In addition there was a column relating to the issue in which the respective competitions were published in *Wettbewerbsmeldungen*, and another one showing the submission date. In July 1983, the *Ausstellungskalender* (exhibition calendar), later renamed into *Wettbewerbsausstellungen* [3.10] (competition exhibitions), was introduced, listing venues and dates of exhibited competitions.⁹

The format of the calendar changed in issue 1/97, in response to the introduction of the EU services directive and three columns for *Art* (type of competition) were added: open competitions; competitions with prior selection / application; other competitions. Under the heading of competition area, the individual columns for federal states (which from 6/90 had included one column for *DDR* (GDR), and from 1/91 had listed the new five federal states individually) were replaced by four columns: EU; Germany; regional restrictions; others. As a further sign of changes and a widening approach, there were also five new columns under the heading *Fachbereich* (area of expertise), which distinguished between architecture, urban design, landscape design, interior architecture and engineering. This layout remained in place, with minor but insignificant changes, until today.

In issue 6/81 the section *Wettbewerbsergebnisse* was introduced, in which competition results were published as data, listing, in alphabetical order of the federal states, the competition title, date of the jury and the number of participants; followed by the list of prize-winners, including the prize money. [3.11] If a competition had been announced previously in the announcements in WA, reference was also made to the respective issue. Twelve years later, in issue 1/93, the section showed model photographs and included the jury's recommendation and from issue 5/93 onwards, the section was significantly expanded (13 pages in that issue, for

⁹ Public clients are obliged to display competitions publicly after the jury sessions for at least one week.

example, showing 11 competitions with model photographs plus data). The section, however, still also contained two pages of data on competition results only. The increase in the number of competitions being shown, corresponds directly to the boom in public buildings in Germany post-reunification and in issue 1/95 the section was renamed from *Wettbewerbsergebnisse* into *Wettbewerbsentscheidungen* (competition decisions), containing two pages of Kurzergebnisse (short results), still listed by federal state (and 'others'), and eleven pages of one to two page features per competitions with model photographs and / or site plans. [3.12]

Wettbewerbsentscheidungen over the years varied slightly in length between 10 and sometimes up to 20 pages, the initial main part of the journal, *Wettbewerbsdokumentation*, while remaining the most informative and detailed section and still showing about six competitions per issue, decreased in length from between 60-70 pages to now between around 50-55 pages on average.

The three key dates in the German competition system that are of interest with regards to changes that may be reflected in WA are 1977 as the date of the introduction of the GRW1977, 1990 as the year of reunification, and the years between 1995 and 1997, when the GRW1995 and the European services directive were introduced respectively. Whereas 1977 went unnoticed with regards to the format or contents of WA, a number of gradual changes, as outlined above, were introduced from 1991 onwards in response to reunification but also as a result of Hoffmann-Kuhnt's taking sole control of WA. In the conclusion and outlook, I will briefly return to the relationship between the changes in the journal, the changes in the system and the resulting consequences for the realm of architectural competitions in Germany.

Having charted the journal's development, the history of architectural competitions in Germany and the position of WA in the contemporary context, the following Chapter IV will now provide the first part of the thesis' theoretical positioning by examining a sample of briefs and jury reports, published in *Wettbewerbe Aktuell*, in pursuit of key terminologies and nomenclatures.

Wettbewerbstitel	Meldung n. Nr.	Präferenzta- staltung	voraussetzlicher Ausstellungsort	Termin
Bayern				
Realisierungswettbewerb Grundschule mit Turnhalle, Gunzenhausen-Süd	8/97	09.12.97	im Gründerzentrum, Industriest., Gunzenhausen	02. - 08.02.98
Realisierungswettbewerb Umwidmung und Erweiterung Hauptschule zum Städtischen Gymnasium im Markt Murnau	8/97	13.14.02.98	im Städtischen Gymnasium in Murnau	anschl. an die Sitzung ca. 1 Woche
Städtebaulicher Realisierungswettbewerb „Am Uhrentor“, Neumarkt/Oberplatz	8/97	14.02.98	in der Kröpfer-Siedlung in Neumarkt	28.02. - 10.03.98
Ideen- und Realisierungswettbewerb Platzzentrum Rügenburg/Burgweining	11/97	07.03.98	im Diözesanmuseum am St. Emmeran-Platz vgl. 10.00 - 18.00 Uhr	11. - 23.03.98
Hamburg				
Realisierungswettbewerb Städt. Jugendmusikschule, Hamburg	8/97	30.01.98	Ort noch nicht bekannt, Rückfragen unter genikus loci, Hamburg, Tel. 040/378268	anschl. an die Sitzung
Mecklenburg-Vorpommern				
Bau-Realisierungswettbewerb Gymnasium Bad Doberan	8/97	30.01.98	Augsur-Bebel-Str. 3, Gräber Saal, Bad Doberan	31.01. - 13.02.98
Nordrhein-Westfalen				
Städtebaulicher Wettbewerb „Herzstückliches Wohnen, Löhkuweg“, Ahten	7/97	16.12.97	im Technischen Rathaus, Südstraße 41, Ahten	05. - 16.01.98
Städtebaulicher Realisierungswettbewerb Ehrentalige Hindenburgkaserne, Münster	2/97	09.01.98	in der Münsterlandhalle im Foyer des Weißen Saales es werden alle Arbeiten der 1. Stufe ausgestellt	11. - 25.01.98
Realisierungswettbewerb Siedl., Friedhof in Bocholt-Museum	9/97	05.02.98	im Stadthaus Bocholt (Rathaus), Berliner Platz 1	09. - 13.02.98
Realisierungswettbewerb Löhninger Straße, Münster	8/97	05.02.98	in der Adolf-Kolping-Straße/Löhninger Straße	anschl. an die Sitzung ca. 2 Wo.
Realisierungswettbewerb Grundschule mit Sportpl., Erkelenz	8/97	23.01.98	in der Turnhalle Hauptschule Erkelenz, Zehnthofweg vgl. 10.00 - 16.00 Uhr	25. - 28.01.98
Rheinland-Pfalz				
Kleinwettbewerb Neubau Rathaus, Malsch	8/97	08.12.97	in der Zehnteckstraße Malsch, Rheinneckarreis	28.01. - 01.02.98
Sachsen				
Architekturwettbewerb Gebäudewissenschaften der Uni Leipzig	7/97	10.12.97	in der Guanenberg-Galerie, Guten-Jung-Platz 1, Leipzig	02. - 09.01.98
Kleinwettbewerb Festschulegalerie, Dresden-Hellerau	8/97	15.01.98	Ort noch nicht bekannt Rückfragen unter Tel. 0351/8 0735-0	ab 17.01.98 ca. 2 Wochen
Sachsen-Anhalt				
Realisierungswettbewerb Modernes Sporthaus, Singenhausen	8/97	21.11.97	anschließend an die Sitzung, Ort noch nicht bekannt Rückfragen unter SÄLEG Magdeburg, Tel. 0391/8 5034 10	
Realisierungswettbewerb Altenpflegeheim „DHR“, Helldorf	10/97	02.02.98	anschließend an die Sitzung, Ort noch nicht bekannt Rückfragen unter SÄLEG Magdeburg, Tel. 0391/8 5034 10	
Realisierungswettbewerb Umbau Alterspflegeheim „Reform“, Magdeburg	10/97	12.02.98	anschließend an die Sitzung, Ort noch nicht bekannt Rückfragen unter SÄLEG Magdeburg, Tel. 0391/8 5034 10	
Thüringen				
Realisierungswettbewerb Mariengasse-Marktphase, Mühlhausen	11/97	05.02.98	in der Bräuhaus, Obermarkt 21 vgl. 7.00 - 17.00 Uhr, Dienstag bis 18.30 Uhr	06. - 14.02.98
Realisierungswettbewerb Fußballstadion Zentrum, Mühlhausen	11/97	16.02.98	in der Bräuhaus, Obermarkt 21 vgl. 7.00 - 17.00 Uhr, Dienstag bis 18.30 Uhr	17. - 26.02.98
Sonstige Ausstellungen				
Realisierungswettbewerb Altenhilfsleistungen an 4 Standorten in der BRD	2/97	09.10.97	Ort und Zeitpunkt noch nicht bekannt, Rückfragen, GUS Ges. für Umweltpflege Stuttgart, Johannesstr. 71 Tel.: 07 11/0 36 08 01	
Kunst- und Architekturprojekte Brennerbaul - Füllstein - Kasperkowitz - Lemmer Bauwerkstätten in Mainz			MAA-Galerie, Stubenring 5, A - Wien 1	08.01. - 01.02.98
Der Architekt als Bauherr			Info: Frau Küller, Frau Lembach, Tel. 06131/59 60-27 täglich 9 - 12 Uhr	16.01.98
Schäden an Balken-, Dachstuhl- und Parkdeckensituationen in Thür			Info: Frau Küller, Frau Lembach, Tel. 06131/59 60-27 täglich 9 - 12 Uhr	11.02.98
VÖBA und europäischer Vergütungsbereich für Einsteiger in Mainz			Info: Frau Küller, Frau Lembach, Tel. 06131/59 60-27 täglich 9 - 12 Uhr	13.02.98
Werner Gabriel Förster und Partner in Baden für Stuttgart			Architektur-Galerie, Am Weißenhof 30, 70191 Stuttgart Di - Sa 14 - 18 Uhr, So 11 - 16 Uhr	10.12.97 - 08.02.98

Fig.3.10: Copy of cover of Wettbewerbsausstellungen, the latter version of the Wettbewerbeskalender, from WA 1/98 (reproduction @50%).

Bayern

Realisierungswettbewerb

Haus des Gastes in Oberstaufen

Auslobungsmeldung: Heft 12/81
Preisgerichtssitzung: 22./23. April 1982
Beteiligung: 50 Arbeiten

1. Preis (18 000,-) Adolf Tannhoff, Kaufbeuren
Hans-Jörg Scherer, Marktberdorf
2. Preis (13 000,-) Werner Girsberger - Gerd Sonnke - Peter Zwerch, Kempten
3. Preis (13 000,-) Werner Baumann, Dillingen
3. Preis (8 000,-) Peter Holletzek - Gerhard Voigt, Ravensburg

Ankauf (4 500,-) Erwin Weinert, Harburg
Ankauf (4 500,-) M. Dzaebel, Bad Wörishofen
Wolfram H. Keller, Buchloe
Ankauf (4 500,-) Otto Walter, Ichenhausen -
Hermann Ötli, Gersthofen - Kurt Hofmann,
Augsburg
Ankauf (4 500,-) Peter Lukats - Ulrich Zahn,
Augsburg

Ideen- und Realisierungswettbewerb Marktplatz und umgebende Bebauung in Alzenau

Auslobungsmeldung: Heft 5/82
Preisgerichtssitzung: 18./19. Oktober 1982
Beteiligung: 25 Arbeiten

1. Preis (25 000,-) Kosig & Kosig, Hassfurt
 2. Preis (20 000,-) Christian Lauffs, Darmstadt
 3. Preis (13 000,-) Dr. Hartmut Holl, Veitshöchheim - Hermann Wördehoff, Würzburg
 4. Preis (10 000,-) Klaus Hartmann, Klaus Heim -
Norbert Heldmann - Eberhard Wölk, Hanau
1. Ankauf (4 000,-) Albrecht Pfohl, Darmstadt
1. Ankauf (4 000,-) Manfred Grosbüsch,
Darmstadt
1. Ankauf (4 000,-) Rolf Keller, Zumikon
2. Ankauf (3 000,-) Auer - Beck - Cramer -
Frotschen, Darmstadt
2. Ankauf (3 000,-) Jochen F. Buschmann,
Offenbach

Beschränkter Realisierungswettbewerb Neubau von Büros und Produktionsstätten DATEV III in Nürnberg

Preisgerichtssitzung: 20. Oktober 1982
Beteiligung: 5 Arbeiten

1. Preis (20 000,-) Ferdinand Reubel - Heinz Seipel - Nürnberg - MA: Nikolaus Neuleitner
2. Preis (10 000,-) Albin Hennig, Nürnberg
MA: Konrad Kropf - Klaus Hinkelmann -
Dieter Breitschaft
3. Preis (5 000,-) Scharzer & Partner, Nürnberg
Prof. Gerhard Scherzer - Prof. Hermann
Scharzer - Hansfried Schweighöfer - Ulrich
Walltraff - Hans-Joachim Wonneberger
MA: Erwin Schilder

Städtebaulicher Wettbewerb Kurgebiet in Rodach

Auslobungsmeldung: Heft 7/82
Preisgerichtssitzung: 3. November 1982
Beteiligung: 26 Arbeiten

1. Preis (20 000,-) Thomas Maucher -
Dr. Heiko Tönshoff, München
 2. Preis (16 000,-) Hans Nickl, München
 3. Preis (12 000,-) Maya Reiner - Jörg Weber,
München
 4. Preis (10 000,-) Peter W. Michalski, Eggen-
felden - Alfons Lengdobler, Hebertsfelden
 5. Preis (7 000,-) Klaus-Michael Wabnitz,
München
1. Ankauf (5 000,-) Werner Girsberger, Kempten -
Peter Zwerch, Kempten - Eberhart Krauss,
Freising - Edmund Spengler, Freising
2. Ankauf (5 000,-) Gunter Maurer, München -
Schmidt & Partner, München
3. Ankauf (5 000,-) Prof. Günther Grzimek,
Pfaffenhausen - Jo Stahr, München

Beschränkter Ideenwettbewerb zur Neuge- staltung des Zuschauerbereiches des Bayer. Staatsschauspiels - Residenztheater in München

Preisgerichtssitzung: 5. November 1982
Beteiligung: 5 Arbeiten

1. Preis (16 000,-) Alexander Frhr. von Branca,
München
2. Preis (12 000,-) Prof. Friedrich Kurrent,
München
3. Preis (12 000,-) Prof. Gottfried Böhm, Köln

Baden-Württemberg

Beschränkter Realisierungswettbewerb Weiterentwicklung des Kreiskrankenhauses in Rottweil

Preisgerichtssitzung: 8. September 1982
Beteiligung: 8 Arbeiten

1. Preis (35 000,-) Schweitzer - Laage + Partner,
J. Hagner, Stuttgart
MA: H.-D. Michaelzahn - H. Schmitt - M. Voy
2. Preis (25 000,-) Hausser + Dörner + Partner,
Nagold - MA: Hauser - Kempf - Ade - Eber-
hardt - Huber - Schleh - Schneider - Stoll -
Rothfuß - Sonderfachleute: Wolfgang Vogt
3. Preis (20 000,-) Gaiser-Feigenbutz, Karlsruhe
MA: Stanislaw Bomze - Peter Troll -
Christine Lübke

Beschränkter städtebaulicher Ideen- und Realisierungswettbewerb Neuordnung des Bahn- hofsbereiches Stuttgart-Vaihingen

Preisgerichtssitzung: 8. Oktober 1982
Beteiligung: 15 Arbeiten

2. Preis (17 500,-) Kist - Koop - Fehmel - Wald-
mann, Fellbach - MA: Huppertz - Schert
2. Preis (17 500,-) Mete Arat - Hans-Dieter
Kaiser - Gisela Kaiser, Stuttgart
MA: Dominik Pöss
3. Preis (10 000,-) Gerhart Klipper - Frank
Schneider - Wolfgang Schreiber, Stuttgart
MA: Beate Höttgen - Martin Klipper - Rein-
hard Kuppe - Hans-Jörg Riemann - Henner
Pfenning

Ankauf (7 500,-) Prof. Rainer Zinsmeister -
Giselher Scheffler, Stuttgart - MA: Karin
Böhmer - Peter Hübner - Dorothee Linden-
berg - Karin Riesch - Heinrich Roese
Ankauf (7 500,-) HPP Henrich - Patschnigg &
Partner, Düsseldorf - Beteiligte: M. Thurn -
M. Slapa - Tüda Ugureli - MA: R. Horstkotte -
H. Esslinger - V. Comarniski - J. Brehmer -
J. Schmidt - D. Todzy

Städtebaulicher Ideenwettbewerb "Bibelisgasse" in Kändern

Auslobungsmeldung: Heft 6/82
Preisgerichtssitzung: 15. Oktober 1982
Beteiligung: 17 Arbeiten

1. Preis (23 000,-) Wilhelm Grobber - Günter
Schöning - Gunhild Lubberger, Kleinkems
 2. Preis (16 000,-) Karl Eith, Lorrach -
Adolf Morr, Rheinfelden
 3. Preis (10 000,-) W. Siegel, Freiburg
 4. Preis (5 000,-) Eberhard Wendler - Marianne
Würth, Lauchringen
1. Ankauf (3 500,-) Thomas Heiss - Günter
Pfeifer, Freiburg
2. Ankauf (3 500,-) Rudolf Heinemann - Hans-
peter Wöhrlin, Freiburg

Städtebaulicher Ideenwettbewerb Baugebiet "Gabelmann" in Baden-Baden

Auslobungsmeldung: Heft 9/82
Preisgerichtssitzung: 15. Oktober 1982
Beteiligung: 10 Arbeiten

1. Preis (22 000,-) Architektengruppe M. Saß,
Freiburg
 2. Preis (16 000,-) Peter Krätz, Baden-Baden
 3. Preis (10 000,-) Martin Foerster, Baden-Baden
 4. Preis (7 000,-) Friedrich H. Nussler, Baden-
Baden - Wolfgang Müller, Stuttgart
1. Ankauf (5 000,-) Rolf Nestle, Baden-Baden
2. Ankauf (5 000,-) Rolf Disch, Freiburg

Städtebaulicher Ideenwettbewerb "Nördlich Rathaus Bisingen" in Bietigheim-Bissingen

Auslobungsmeldung: Heft 8/82
Preisgerichtssitzung: 4. November 1982
Beteiligung: 26 Arbeiten

1. Preis (13 000,-) Götz Schmidt,
Bietigheim-Bissingen
2. Preis (9 000,-) Ulrich Collmer,
Gärtringen
3. Preis (6 000,-) H. Scheele, Stuttgart
Ankauf (4 000,-) Karl-Hans Keinath -
Dieter Guttenberger, Esslingen
Ankauf (4 000,-) Horst Haag - Wolfgang Müller,
Stuttgart

Rheinland-Pfalz

Ideenwettbewerb zur Umgestaltung des alten Krankenhauses in ein Verwaltungsgebäude für die Verbandsgemeindeverwaltung Prüm

Auslobungsmeldung: Heft 5/82
Preisgerichtssitzung: 8. Juli 1982
Beteiligung: 19 Arbeiten

1. Preis (7 500,-) Dieter Erlen - Carola Erlen
& Partner, Köln
2. Preis (5 500,-) Prof. S. Scheuermann u.
Scheuermann, Aachen
3. Preis (4 500,-) ARGE F. Daheim - Geller +
Müller - P. Friedeberg, Aachen/Euskirchen
Ankauf (2 500,-) Matthias Boje, Köln
Ankauf (2 500,-) Büro Plan Marienburg,
Helmut Mettelisfen, Köln

Wettbewerb Einfamilienhäuser im Wohn- und Freizeitpark Stromberg-Schindeldorf

2. Preis: K. Haupt, Köln
3. Preis: H. & H. Lennertz, Aachen
Ankauf: N. Jakobs, Mönchengladbach
Ankauf: Dr. Vidolovits, Sinheim
Ankauf: H.G. Klusmann, Bielefeld

Schleswig-Holstein

Gutachterverfahren Gemeindezentrum Bargtheide

Preisgerichtssitzung: 7. Juni 1982
Beteiligung: 3 Arbeiten

Weitere Bearbeitung: Kürpig, Bargtheide

Realisierungswettbewerb für eine Fußgänger- bereichsplanung in Verbindung mit einem Ideenwettbewerb zur Fortschreibung des städte- baulichen Rahmenplans von Oldenburg/Holstein

Preisgerichtssitzung: 3./4. August 1982

1. Preis (15 000,-) S. Senfft, Eutin
2. Preis (8 000,-) Schnittger - Schrabisch, Kiel
Sonderfachleute: K.-D. Bendfeldt + Partner
3. Preis (7 000,-) Sven Allan Jensens,
Kopenhagen - MA: S. Christensens - N. Hurup -
S.A. Jensen - Per Midholm - U. Ellgaard
Mit der weiteren Bearbeitung wurde beauftragt:
S. Senfft, Eutin.

Gutachterverfahren Pastorat mit Gemeinderäumen in der Kirchengemeinde Hamwarde/Gülsow

Preisgerichtssitzung: 26. August 1982
Beteiligung: 4 Arbeiten

Weitere Bearbeitung: Haeseler, Schwarzenbek

Gutachterverfahren Friedhofskapelle in Travemünde

Preisgerichtssitzung: 21. Oktober 1982
Beteiligung: 3 Arbeiten

Weitere Bearbeitung: Dannien - Fendrich,
Lübeck

Gutachterverfahren Gemeindehaus der Kirchengemeinde Nahe

Preisgerichtssitzung: 29. Oktober 1982
Beteiligung: 4 Arbeiten

Weitere Bearbeitung: Kahicke + Steingraber, Kiel

Beschränkter Realisierungswettbewerb Rathaus Ahrensböök

Preisgerichtssitzung: 22.11.1982
Beteiligung: 7 Arbeiten

1. Preis: Jungjohann - Hoffmann - Krug, Kiel
2. Preis: Chlumsky - Peters - Hildebrandt, Lübeck
3. Preis: Esau - Griesenberg, Ahrensburg
4. Preis: Esau & Partner, Oldesloe
5. Preis: Stuhr & Sörensen, Bad Oldesloe

VI

Fig. 3.11: Wettbewerbsergebnisse as shown in WA 1/83 (reproduction @75%)

Warenhaus Karstadt in Potsdam

Wettbewerbsart:
Beschränkter Realisierungswettbewerb

Beteiligung:
6 eingeladene Teilnehmer

Preisgerichtssitzung: -
11. Mai 1995

Auslober:
Karstadt AG, Essen und
die Landeshauptstadt Potsdam

Betreuung:
Sanierungsträger Potsdam, Potsdam
Stefan Sterf, Berlin

Vorprüfung:
Günter Hahn · Giuseppina Petrucci · Stefan Sterf
Fred-Rainer Rack · Andreas Schleicher
Rodrigo Opazo · Leo Cierpka

Fachpreisrichter:
Prof. Angerer, München (Vors.)
Strecker, Berlin
Bohnenkamp, Essen
Prof. Steidle, München
van Geisten, Potsdam
Franke, Cottbus
Stellv.: Lantzerath, Essen · Prof. Winkes, Berlin

Sachpreisrichter:
Dr. Deuss, Essen
Laudien, Essen
Lehmann, Potsdam
Röhrbein, Potsdam
Dr. Fritz-Haendeler, Potsdam
Stellv.: Appelhoff, Essen · Globisch, Potsdam

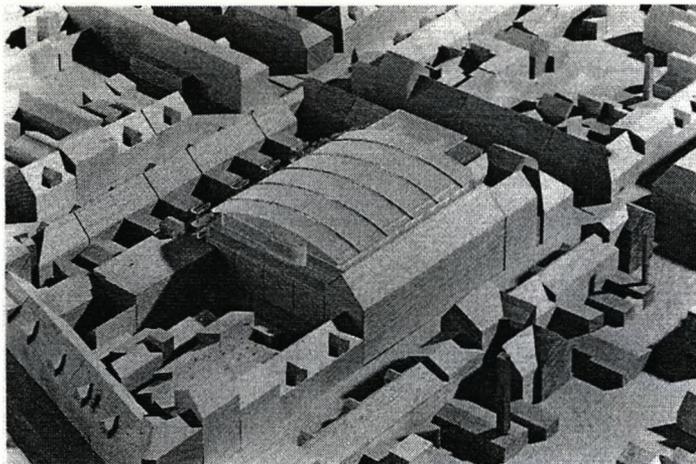
1. Preis:
Prof. K. Kafka in LTK-Architekten, Dortmund
Mitarbeit: S. Kubicki · M. Hoffmann · U. Schmidt
D. Schöne-Warnefeld · G. Heitkötter
Freiraumpl.: Prof. G. Nagel
Tragwerkspl.: Prof. W. Sobek
Haustechnik: Prof. B. Ingebire, Köln

1. Preis:
Hinrich Baller · Doris Piroth, Berlin
Mitarbeit: E. Brauner-Szonn · P. Celli · A. Leber
F. Hamblen · S. Schnorbusch · A. Scholtz
A. Stöckl · I. Tollas · R. Wetzels · G. Witt
Fachberater: IP Ingenieurgesellschaft Pichler
Landschaftspl.: Raimund Herms im Ing. Büro für
Haustechnik Kempke & Stanton

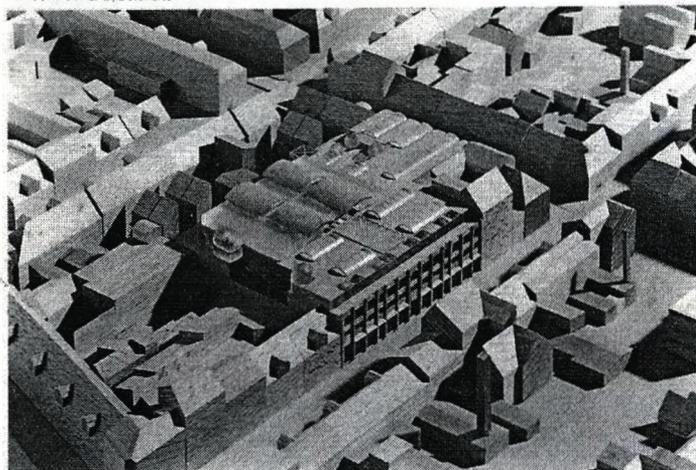
2. Preis:
Auer + Weber + Partner, Stuttgart
Mitarbeit: Hoiner Reimers

Wettbewerbsaufgabe:
Anlässlich der städtebaulichen Sanierung und dem geplanten Ausbau des ehemaligen Warenhaus Karstadt in der Brandenburger Straße, ist es Ziel des Wettbewerbes durch hervorragende Ergebnisse das bestehende diffizile Gleichgewicht zwischen Stadtstruktur und Warenhaus zu stabilisieren und ein dauerhaftes Gesamtkonzept zu entwickeln. Dabei gilt es die historisch hochwertige Substanz des Warenhauses durch Modernisierung und Erweiterung mit betriebswirtschaftliche notwendigen Aspekten zu einem attraktiven Ensemble zu vereinen.

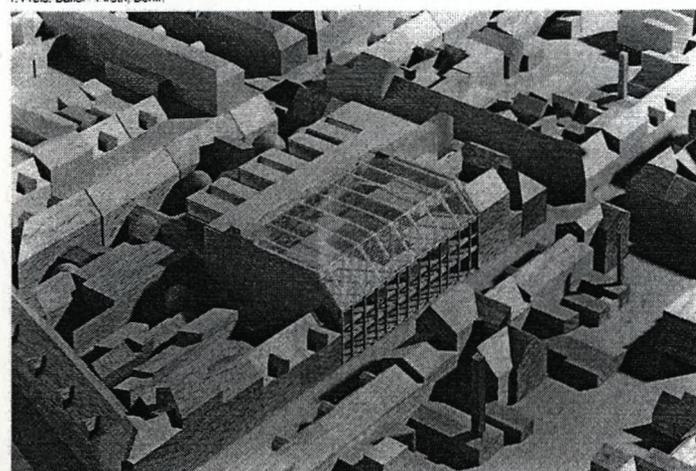
Preisgerichtsempfehlung:
Das Preisgericht empfiehlt dem Auslober die beiden ersten Preisträger zur weiteren Bearbeitung ihrer Beiträge einzuladen.



1. Preis: Prof. Kafka, Dortmund



1. Preis: Baller - Piroth, Berlin



2. Preis: Auer + Weber + Partner, Stuttgart

Fig.3.12: Typical page layout of Wettbewerbsentscheidungen.
Here as shown in WA 8/195 (reproduction @75%).

Part II – Theoretical Positioning

Chapter IV

THE INSTITUTION: THE STRUCTURE AND CONTENTS FORMING THE COMPETITION BRIEFS AND JURY REPORTS PUBLISHED IN *WETTBEWERBE AKTUELL*

As part of the investigation into 'type' and conventions, the contents and structure of the reports used to communicate the juries' decisions is subject to a closer reading in this chapter, investigating whether or not there could be a relationship between the reports and reoccurring patterns in design solutions. The theoretical grounds for the use of 'type' as an analytical tool for the work presented in *WA* and to be explored in Chapters VII, VIII, IX, will follow in Chapter V. But firstly, Chapter IV examines the possibilities of a relationship between 'type' solutions in design on the one hand, and the way they are perceived and described by juries on the other. The source material for this investigation is drawn from a sample of the work examined closer in Chapters VIII and IX (primary schools and museums). This sample was chosen as it represents what was initially identified as routine practice on the one hand (schools) and exceptional practice on the other (museums). The structure of the reports was examined with regards to recurring patterns or similarities and the question as to whether or not a 'standard' format could be detected and how far a hypothesis of a 'cut and paste' culture could be justified. It would also be relevant if the criteria looked at by the juries showed consistency within the reports on the schemes in the same competition, and whether or not the same would apply when considering a broader sample across a number of competitions. Do the reports reflect how, in Germany at the end of the C20th, architects think or conceive of competition architecture, both with regards to its assessment but also its making? Furthermore, the language used in the reports was looked at in order to find out if there were standard terms being used to describe the schemes.

Prior to the investigation into the jury reports, the extracts of the briefs and schedules of accommodation usually published on the competitions' 'title' page were examined, alongside the list of prize-winners, jurors and other numerical data. In order to be able to establish possible similarities / regularities (or not), the criteria applied were the same as for the jury reports. In addition the reports were studied to

find out whether a case could be made for a reciprocal relationship between briefs and reports and subsequently briefs, schemes and reports.

The briefs: Format and contents

A close reading of the briefs for the 23 primary schools published between 1981 and 2001 and 20 national museum competitions published between 1977 and 1998 in WA revealed that a number of issues were consistently present in the briefs, whereas other topics were either less frequently raised in the documentation or absent altogether.

For the 43 competitions a total of 176 reports were studied. Because the study sampled what represents jury reports on competitions for relatively mundane programmes with local relevance (schools), and reports for on competitions for programmes relevant for a wider public (museums), it covers both *routine* and *exceptional* competition practice, and thus the two different aspects within competition architecture which had been established as starting points for this research. What was of interest at the beginning of this part of the research was to purely collect data and to list the terms and topics according to their occurrence. At that point, qualitative judgements were not made. Once the data was collected, however, it allowed, particularly with regards to the presence or absence of topics, the comparison between competitions of the same category, but also across the two selected categories.

One aspect consistently raised in all published briefs, were the respective projects' contexts. There were differences in the detail the physical context was described but in all cases there was at least a short paragraph outlining the nature of the site and its setting within a specific context or location. In the same realm, but not quite as consistently, particular issues were mentioned regarding the scale of the surroundings and the existence and relevance of local road networks.

With the exception of four school competitions and two museum contests (see tables 1 and 2), there was either a schedule of accommodation given or the brief contained a rough summary of the size of the programme to be dealt with. Four of the school competitions and ten of the museum competition briefs contained requests for particular internal layouts or spatial relationships between stipulated areas.

Primary Schools	Schwabhausen 10/85	Rheinmünster-Greffern 4/86	Röhlein 4/86	Kämpfelbach 4/86	Künzelsau 10/88	Waldbreitl 1/89	Berlin-Lichterfelde 11/89	Illertissen / Tiefenbach 6/92	Jüdische Gemeinde Berlin 2nd Stage 6/91	Hückeswagen-Wichagen 4/92	Neustadt an der Aisch 12/94	Friolzheim 11/95	Vaubangelände Freiburg	Müllacker 7/96	Münster-Gievenbeck 3/93	Münster 6/96	München Milbershofen 6/98	München Friedenspromenade 8/99	Viersen 6/00	München-Sendling 10/00	Rebstock 5/01	Riedberg 5/01	Preungesheim 5/01
History of Place / School																							
History of Competition																							
Context																							
(Urban) Scale																							
Road Network																							
Size / Schedule																							
Possibilities for extension																							
Pedagogical Issues																							
Parking																							
Internal Layout																							
Topography																							
External / Landscape Layout																							
External Appearance																							
Disabled Issues																							
Sustainability																							

Table 4.1: Contents of Competition Briefs by Topic Mentioned: Primary Schools

Museums	Staatsgalerie Stuttgart 12/77	Wallraf-Richartz-Museum Köln 4/76	Schirn / Römerberg Frankfurt 9/80	Karmeliterkirche Frankfurt 2/81	Bundespostmuseum Frankfurt 4/83	Museum f Moderne Kunst Frankfurt 8/83	Germ. Nationalmuseum Nürnberg 8/84	Kunstmuseum Bonn 5/85	Museuminsel Hamburg 6/86	Kunst - und Ausstellungshalle Bonn 10/86	Haud der Geschichte der BRD Bonn 2/87	Museum fuer Voelkerkunde Frankfurt 6/87	Kunstpalaast Duesseldorf 3/88	DHM Berlin 8/88	Jüdisches Museum Berlin 9/89	Türkensaserne München 7/92	Neues Museum Berlin 5/94	Museum Georg Schaefer Schweinfurt 3/97	Rautenstrauch Joest Museum Köln 3/97	DHM Berlin 11/98
History of Place / Museum																				
History of Competition																				
Context																				
(Urban) Scale																				
Road Network																				
Size / Schedule																				
Possibilities for extension																				
Pedagogical Issues																				
Parking																				
Internal Layout																				
Topography																				
External / Landscape Layout																				
External Appearance																				
Disabled Issues																				
Sustainability																				
Curatorial Issues																				
Listing Issues																				
Request to keep ex. Structure																				
Identity																				

Table 4.2: Contents of Competition Briefs by Topic Mentioned: Museums

For example in the brief for the *Grundschule Röthlein* (WA 1/87) the brief distinctly asked for a minimum of circulation space and for the school business not be disrupted by non-school activities in case they should take place during school hours. The schedule of accommodation for the second stage of the competition for the *Grundschule der Jüdischen Gemeinde zu Berlin* (WA 6/91) suggested a particular layout for the multi-purpose space, which was also to serve as a Synagogue. In addition the space was to be used as an exhibition space and to be available for external users, and had to be able to accommodate 500 seats, 100 of which needed to be arranged on a dividable gallery. The stage was to be orientated towards the East and Jerusalem and was to be the area for the Thora.

In the museum competitions requests for specific layouts were more frequent but at times more generic, like the relatively open and not further specified demand to use an existing part of the *Karmeliterkirche* in Frankfurt (WA 2/81) for prehistoric, Roman and early history exhibits. Similar to this was the list of specific existing buildings to be used for certain function in the *Museum für Völkerkunde in Frankfurt* (WA 6/87), which did not further request as to how they should be used. A more detailed account of the distribution and arrangement of spaces was given, however, for the re-ordering of the *Kunstpalastr Düsseldorf*, in which contestants also had to deal with a rather complex existing situation. Here the programme specifically asked for "a generous entrance area" and "a generous staircase" in order to be able to lead people from floor to floor. Furthermore very specific demands were made with regards to where to locate certain functions and galleries (location and floor).

One particular issue was of interest with regards to the school competitions, namely the question as to whether or not pedagogical issues, or perhaps rather developments and / or a questioning of the status quo in primary school education and (and thus architectural implications) would be of any importance in the competition process.

In Chapter VIII it will be pointed out that within the school competitions analysed, the relationship between circulation space and standard rectangular classroom (50-60sqm) was never challenged in the competition designs. The absence of a more investigative or challenging position towards standard primary school education and the lack of an architectural manifestation of this is confirmed by its general absence from the briefs set for the competitions.

For the museum competitions the presence or absence of pedagogical concerns were equally of interest, but here they were also looked at under the heading of curatorial issues. What could be identified as purely pedagogic in the case of the museums only occurred three times (*Schirn / Römerberg* Frankfurt (9/80), *Museum für Moderne Kunst* Frankfurt (8/83), *Kunst – und Ausstellungshalle* Bonn (10/86)). More surprising, however, was the fact that within the sample of the 23 school competitions the term *Pädagogik*, or pedagogy, either in its form as a noun or as a derivative adjective, was only raised in two briefs – (*Neustadt a.d. Aisch* (12/94) and *Münster* (5/95)). In the brief for the Neustadt school, the brief stated that the design of the exterior areas or landscape should be considered from a pedagogic point of view. Which pedagogic view is meant here remains open to interpretation, and the question may be asked why the client went to the trouble of making it part of the brief in the first place. More specific in that respect is the stipulation of the requirements in the brief for the Münster school. Here the client specifies the user group as consisting of 70% of pupils from different ethnic, language and cultural backgrounds, and also the need for a *Sonderpädagogische Fördergruppe* (special pedagogical support group) for children with learning difficulties and for those who learn slowly. Furthermore, the brief states that the school is intent on using a “pedagogical programme” which “perceives, accepts and support man as an entity” and which changes the question of spatial requirements. Of the published projects, only the second and third placed responded architecturally to this request and the jury’s report on the second placed scheme duly recognised this.

Two other aspects that one may think of as significant in a project, namely the history or development of the institution (if it had a history) and location on the one hand, and the history or broader context of the competition itself, were largely absent from the school competition briefs. Only four briefs make any kind of reference to broader historical developments of the location and five briefs engage in one way or another with the history or context of the actual competition taking place. [T4.1] In some cases, however, this is simply due to the fact that the competition shown represents the second phase of a particular contest, like for instance that for the Jewish School in Berlin (6/91).

External appearance, including any request for particular treatments of massing and / or elevations was mentioned in 7 briefs, one of which overlapped with the demand for sustainability (*Hückeswagen – Wiehagen* (4/92)). To consider or take in

to account sustainability or ecological matters was asked for in five out of the 23 briefs only and just one brief mentioned as an issue that the design should take into account disabled children and users.¹

In the museum competitions, as stated before, more than 50% of the briefs (13 cases) contained some advice on curatorial matters. Furthermore, the issue of identity was raised in ten of the 20 competitions sampled. [T4.2] In seven cases curatorial matters and questions of identity were brought up in the same brief. In the brief for the *Kunstmuseum Bonn* (8/85), for example, a competition which had attracted 246 entries, the client particularly raises the importance of the project as a sign for the continuing development of Bonn as the then capital of West-Germany. The programme then further specifies, albeit in a general way, the three main collections to be accommodated in separate spaces in the museum. The *Kunstmuseum Bonn*, the *Kunst – und Ausstellungshalle Bonn* (10/86) and the competition for the *Deutsches Historisches Museum* in Berlin (8/88), together with the contest for the *Berlin Museum mit jüdischer Abteilung* (now commonly known as the Jewish Museum) in Berlin (9/89) were competitions with great significance for West-Germany, and the matter of creating or maintaining 'identity' in all four projects could suggest a direct relationship with curatorial matters. However, the brief as published in *WA* of the *Jewish Museum* does not engage in the question of curating, which might be a coincidence but could perhaps also reflect on the nature of the winning scheme by Daniel Libeskind in which the architecture for many was seen as the main exhibit (and which is, as is well known, notoriously difficult to equip with an exhibition).

The length of the briefs / extracts of briefs varies between 200 and 400 words in general and language used in the briefs assessed was of a technical and 'matter of fact' nature. As has been established above, architectural theory (in any form) is completely absent from any of the briefs and the desire to find strong architectural positions was not expressed. As we will see, some of the reports did, however, make a point about architectural positions evident in certain schemes and the issue of an architectural 'idea' or 'concept' is often present in the juries' descriptions and reports. I will show in more detail later on what constitutes, in the context of these competitions the terms idea and concept.

¹ However, German building regulations – *Bauordnung(en)* – stipulate how to deal with accessibility and related issues.

What is also evident is the direct relationship with the 100% occurrence of the description and mention of the respective physical contexts, and the overwhelming majority of reports opening with an assessment of the massing and general siting of a scheme. Functional relationships are, as stated above, not always part of the demands requested in the extracts of the briefs published in WA, but the assessment of a building's functionality was often part of a report.

The reports: Format and content

The 176 jury reports and report extracts assessed from the 43 competitions vary in length from relatively short summary accounts of 100 words to more detailed explanations up to, for instance in the case of the *DHM Berlin* or the *Kunst-und Ausstellungshalle Bonn*, 500 words. As a general observation it can be established that the reports, like the briefs, are written in a matter of fact way, often describing the perceived strength of a project by listing positive points before also highlighting what the jury thought would be unacceptable or worth improving in a specific project. The language used in the reports studied was with no exception accessible and direct and, providing the reader is familiar with slightly more specialised terms such as *Erschliessung* for example (which can mean both access and circulation), should be understandable to non-architects.

Within the same competition (and this was the case for all 43 contests) there was great consistency in the written format of the reports and the order in which issues were raised and discussed.

Within the school competitions there was also consistency across the competitions, which reflected the way the briefs had been set and written. As stated above, the majority of reports began with a brief description of the individual site response chosen by the project's author. Most jury reports put a particular emphasis on the massing of a project and the general layout of a scheme on a site. This was mostly described as *Städtebauliche Einfügung* (urban integration) or *Städtebauliche Lösung* (urban solution).

The general layout of plans was subject to discussion in almost every report studied and while the term 'type' as such was not mentioned in most cases, the formal configuration of a plan layout – courtyard, linear etc. – and the make up of corridors, for example (single loaded, double loaded) was frequently part of the assessment.

Aufgabenprogramm:

Die ca. 8 km südlich der Kreisstadt Schweinfurt gelegene Gemeinde Röhlein beabsichtigt, eine neue Grundschule mit 8 Klassen zu errichten, da die bestehende Schule nur unzulänglich untergebracht ist und aufgrund der steigenden Einwohnerzahl zusätzlicher Schulraum geschaffen werden muß.

Das für die Bebauung vorgesehene Grundstück befindet sich im Nordwesten des Gemeindeteils Röhlein und ist unbebaut. Im Zuge des Baues und der Gestaltung der Außenanlagen soll der auf einem Teil des Nachbargrundstücks als Verkehrsübungsplatz genutzte Festplatz umgestaltet und in die Umgebung integriert werden. Außerdem soll eine Verbindung (eventuell mit Überdachung) der Schule mit dem bestehenden Sportkomplex entstehen. Da das hierfür erforderliche Grundstück noch nicht erworben wurde, muß alternativ eine andere Zugangsmöglichkeit zum Sportbereich möglich sein. Auch sollte in der Konzeption die Möglichkeit der Schaffung einer Toilettenanlage für den Festplatz in Erwägung gezogen werden.

Bei der Gliederung der Baukörper bzw. der Zuordnung zu Funktionsbereichen sind kurze Wege und leichte Orientierbarkeit anzustreben. Eine Störung des Schulbetriebes bei außerschulischer Nutzung ist durch entsprechende bauliche Maßnahmen auszuschalten (Verkehrsübungs- bzw. Festplatz). Der Fachunterrichtsraum soll von den allgemeinen Unterrichtsräumen schnell und leicht erreichbar sein. Der Umfang der beabsichtigten außerschulischen Nutzung und etwaige Mehrflächen sind im Rahmen der Wettbewerbsleistungen zu erläutern. Bei der Gestaltung des Bauwerkes sind die dominierende Ortsrandlage und die Einbindung in die umliegende Bebauung besonders zu beachten.

Das Raumprogramm sieht folgende Funktionsbereiche vor:

- Allgemeiner Unterrichtsbereich 601 qm mit 8 Klassen, Mehrzweckraum, 2 Gruppenräume
- Technischer Bereich 99 qm
- Lehrer- und Verwaltungsbereich 176 qm
- Pausenhalle 85 qm
- Sonstige Räume 147 qm.

Preisgerichtsempfehlung:

Der mit dem 1. Preis ausgezeichnete Entwurf wird zur weiteren Bearbeitung empfohlen. Dabei sind die im Protokoll aufgeführten Mängel zu beheben. Bei der Überarbeitung der Gestaltung der Außenanlagen im Bereich der Busvorfahrt und der Pkw-Stellplätze sollte auch der Festplatz mit dem Verkehrsübungsplatz großzügig gestaltet werden.

Programme:

The municipality of Röhlein, located ca. 8 KM South of Schweinfurt (chief town of the district), is planning to build a new primary school with 8 classes, because the existing school is located in substandard accommodation and the rising number of inhabitants requires an increase of primary school places.

The site is located in the North West of Röhlein and is currently empty. As part of the building project and the landscaping, the adjacent traffic training centre, which occupies part of the fairground site, shall be redesigned and reintegrated into the local environment. Furthermore the school should become connected (perhaps via a canopy or covered area) with the existing sports complex. Since the necessary part of the site has not been purchased yet, an alternative point to the sports complex needs to be proposed. The concept should also consider the possibility to create lavatories for the fairground.

The overall layout should be planned in consideration of short distances and easy orientation. School business should not be disrupted by non-school activities in case they take place during school hours (traffic training centre / fairground). The class room for specialist teaching shall be easily and quickly accessible. The extend of planned non-school use and possible resulting additional areas, are to be explained and fulfilled within the competition requirements. The design needs to consider the dominant location at the edge of the municipality and the integration of the surrounding buildings.

The programme stipulates the following functional areas:

- general teaching area 601 sqm with 8 class rooms, multi purpose room, 2 group rooms
- Technical area 99 sqm
- Teachers' and administrative area 176 sqm
- (wet play) Hall
- Other rooms 147 sqm.

Jury's recommendation:

The design awarded first prize is recommended for further development. The deficiencies pointed out in the jury report are to be rectified. In the further development of the design of the landscaping in the area of the bus drive and the car park, the fairground and the traffic training centre should be considered to be more generous.

Figures 4.1a & b: Original Programme and translation of Jury's recommendation, Grundschule Röhlein, WA 1/87.

Aufgabenprogramm:

Basierend auf dem 1974 durchgeführten Wettbewerb "Erweiterung Landtag, Erweiterung Staatsgalerie Stuttgart" (siehe wettbewerbe aktuell Heft 10/74, Rubrik 11/2), soll im Rahmen der hieraus gewonnenen städtebaulichen Vorgaben das landeseigene Gelände zwischen Konrad-Adenauer-, Urban- und Eugenstraße mit einem Erweiterungsbau der Staatsgalerie und dem Neubau des Kammertheaters bebaut werden. Die beabsichtigten Erweiterungsbauten des Landtags auf dem anschließenden Gelände sind vorerst zurückgestellt worden. Städtebauliche Hauptaufgabe bei dieser Planung ist, die in weiten Teilen zwar gestörte, in ihren Merkmalen und Grundmomenten aber noch vorhandene städtebauliche Ordnung dieses für Stuttgart wichtigen Kernbereichs so weit wie möglich wiederzugewinnen. Besonderer Problempunkt ist hierbei die zur mehrspurigen Durchgangsstraße ausgebauten Konrad-Adenauer-Straße. Langfristig soll dies durch eine Tieferlegung gelöst werden. Besondere Bedeutung kommt außerdem der Grünraum- und Fußgängerbeziehung zu. Man erhofft sich nicht nur eine gewisse Abschirmung der Verkehrsbelastigungen, sondern entlang der Talauflage, unter Ausnutzung der topographischen Möglichkeiten, alte Sicht- und Fußgängerbeziehungen wieder aufzunehmen und die gegenseitigen Grünverbindungen über die Konrad-Adenauer-Straße hinweg weiterzuführen. Zweifellos kommt dabei der Ausbildung des alten Hangfusses eine gewichtige Rolle zu.

Für den Neubau besteht folgender Raumbedarf:

A Erweiterung Staatsgalerie	
- Eingang und Foyer	1200 qm
- Wechselausstellung	820 qm
- Cafe	120 qm
- Bibliothek	550 qm
- Personalräume	180 qm
- Verwaltung	340 qm
- Ausstellungsräume	2450 qm
- Lager, Depots, Magazin	1870 qm
B Neubau Kammertheater	
- Eingang und Foyer	180 qm
- Zuschauerraum	350 qm
- Schauspielprobenbühne	255 qm
- Magazin	100 qm
- Künstlergarderoben	55 qm
- Personalräume	60 qm
C Staatl. Hochschule für Musik und Darstellende Kunst	
- Unterrichtsräume	200 qm
- Probenbühne	100 qm

Bei dem Neubau der Staatsgalerie umfassen die Ausstellungsräume den größten Teil des Programms, sie sind in folgende drei Komplexe gegliedert:

- Deutsche Malerei 19. Jhd., Außerdeutsche Malerei 19. Jhd.
- Deutsche Impressionisten, Klassische Moderne aus Frankreich, Klassische Moderne aus Deutschland
- Kunst der Gegenwart, moderne Kleinplastik, Neue Schwäbische Kunst.

Programme:

Based on the 1964 competition "extension regional parliament, extension Staatsgalerie Stuttgart" (see *wettbewerbe aktuell* issue 10/74, category 11/2), the area between Konrad-Adenauer-, Urban- and Eugenstraße, owned by the federal state shall be built on with an extension for the *Staatsgalerie* and a new building for the *Kammertheater* (chamber theatre). The formerly proposed extensions for the regional parliament have been postponed for the moment. The key task in urban design terms in this project, is to re-establish urban order of this important core of Stuttgart, which in large parts has been destroyed but is yet still identifiable in its characteristics and essential moments. A particular problem presents the multi lane Konrad-Adenauer-Straße, which has been extended into a thoroughfare. In the long term it is planned to move the road below ground. Another important aspect is the green space and the relationship and arrangement for pedestrians. It is hoped that the design not only protects from the traffic nuisance but also that it reconnects, via the use of the existing topographical possibilities along the valley, old views and pedestrian connections, and that it continues and connects the respective green areas across the Konrad-Adenauer-Straße. Without doubt, the expression of the old foothill plays an important role here.

For the new building the following schedule is required:

A Extension Staatsgalerie	
- entrance and foyer	1200sqm
- changing exhibitions	820sqm
- café	120sqm
- library	550sqm
- staff rooms	180sqm
- administration	340sqm
- exhibition spaces	2450sqm
- storage, depots, magazines	1870sqm
B New Building Chamber Theatre	
- entrance and foyer	180sqm
- auditorium	350sqm
- rehearsal stage	255sqm
- magazine	100sqm
- artists changing rooms	55sqm
- staff rooms	60sqm

C State University for Music and Representative Arts

- teaching rooms	200sqm
- rehearsal stage	100sqm

For the new built part of the Staatsgalerie the exhibition spaces present the largest part of the programme and are structured into three areas:

- C9 German Painting, C19 Non-German Painting
- German Impressionists, French Classic Modernism, German Classic Modernism
- Contemporary Art, Modern Small Sculptures, New Swabian Art.

Figures 4.2a & b: Original Programme and Translation, Staatsgalerie – Kammertheater Stuttgart, WA 12/77

**1. Preis: Walter Bauer,
Würzburg**

Die Schule ist mit großer Selbstverständlichkeit in das Baugrundstück zwischen Turnhalle und Kindergarten eingefügt. Die Gebäudeform - um einen Eingangshof gelegt - ermöglicht für alle Klassenräume, den Mehrzweckraum und den Lehrertrakt eigenständige Freiräume, die durch die herausgezogenen Mauerseiben jeweils ihre deutliche Abgrenzung und ihren Schutz erhalten. Mit wenigen Mitteln und unaufdringlicher Selbstverständlichkeit sind die Außenanlagen gestaltet. Die lockere Form der Wegeführungen eine Parklandschaft herstellend, die unauffällig in den Auenwald übergeht, ist überzeugend. In dieses Wegenetz fügt sich der Übergang zur Turnhalle unauffällig ein. Die Anordnung der Pkw-Stellplätze in dem zu nahe an der Straßen-

einmündung gelegenen Buswendeplatz ist schlecht. Die Gebäudegestalt ist mit Klarheit entwickelt, jedoch nicht schematisch. Mit wenigen Absätzen im Geländeverlauf, die die inneren Bereiche nach außen hin sichtbar machen, ist eine gute Maßstäblichkeit erreicht. Die vorgeschlagenen Erweiterungen werden der Baugestalt keinen Abbruch tun. Sie schließen sich funktionell richtig an den vorhandenen Klassentrakten an. Der dreiseitig eingeschlossene Pausenhof, die richtig bemessene Pausenhalle mit dem angegliederten Mehrzweckraum, die kurzen, in ihren Ausweitungen und Belichtungen selbstverständlich gegliederten Flure versprechen eine angenehme, den Kindern gerecht werdende Raumatmosphäre. Die Fassaden sind klar aber auch abwechslungsreich gestaltet. Das Gebäude fügt sich überzeugend in die Landschaft und das Dorfbild ein. Die einzelnen Schulbereiche sind klar gegliedert

und übersichtlich. Die Pausenhalle in Kombination mit dem Mehrzweckraum ist gut gelungen. Sie ist zum Eingangsbereich gut situiert. Der Raumzuschnitt ist großzügig. Die Anordnung der Klassenräume zu den Freibereichen mit den vorgelagerten Wandscheiben läßt einen guten Schulbetrieb erwarten. Der Grundriß verspricht eine gute Schulorganisation. Die Wege für den Schulbetrieb sind klar, übersichtlich und kurz. Die WC's sind zentral angeordnet und von allen Bereichen schnell zu erreichen. Die geplante Teilunterkellerung im Grundwasserbereich führt zu baulichen Mehraufwendungen, die geplanten Grabendächer zu einem erhöhten Bauunterhalt. Das Verhältnis $BRI/HNF = 6,51$ und liegt im wirtschaftlichen Bereich.

GRUNDRISSSE
ANSICHTEN, SCHNITTE

M. 1: 750
M. 1: 750

*Figure 4.3a: Original Jury Report 1st Prize Scheme, Grundschule Röhlein, WA 1/87.
Architect: Walter Bauer, Würzburg.*

The school has been integrated very naturally on the site between sports hall and kindergarten. The building form - arranged around an entrance yard - allows for all classrooms, the multi purpose hall and the teachers' area to have individual open spaces, which are also protected and separated by the extended wall slabs. The landscaping is designed economically and with great ease. The relaxed and convincing design of the paths creates a park landscape, which unobtrusively fades into the wood. The link to the sports hall is unobtrusively integrated into this network. The arrangement and location of the car parking within the bus drive, too close to the road entrance, is bad. The building's *Gestalt* is clear and yet not schematic. A few level changes in the landscape, revealing the inside of the building, also maintain an appropriate scale. The proposed extensions would not impact negatively on the building's appearance and they are located in the functionally correct places. The playground, enclosed on three sides, and the appropriately scaled (wet play) hall with the attached multi purpose hall, and the short and appropriately scaled and lit corridors promise a pleasant and child friendly atmosphere. The building is well integrated in the landscape and the general appearance of the village. The individual areas of the school are clearly structured. The (wet play) hall in combination with the multi purpose hall is well done. It is well located with regards to the entrance area. The positioning and arrangement of the classrooms in relation to the external open spaces with the extended wall slabs promises to support the school routine. The plan promises a well-organised school. The routes are clear and short. The lavatories are located centrally and easily accessible from all areas. The planned basement in part of the school would be below the water table and lead to more cost. The planned ditches would lead to an increase in maintenance. The relationship of BRI^2 to HNF^3 is 6.51 and is economical.

*Figure 4.3b: Jury Report 1st Prize Scheme, Grundschule Röhlein, WA 1/87.
Architect: Walter Bauer, Würzburg. Translation T Schmiedeknecht.*

Similarly, the mention of either function or use was part of the majority of reports, if often by way of criticising functional criteria that had not been met. In contrast,

² *BRI* = *Bruttorauminhalt* (Gross Volume)

³ *HNF* = *Hauptnutzfläche* (Main Useable Area)

detailed discussions of building sections were, if at all present, mostly concerned with vertical circulation points and / or key multi-storey spaces such as entrance halls or sports facilities. However, the general formal composition of projects was often of concern.

As the study of the actual drawings from the journal has revealed earlier, facades or elevations seem to play a lesser role than one might perhaps expect in the juries' evaluations of schemes. Of the 101 school reports studied, less than twenty had mentioned the design of elevations, or the rhythm or composition of a façade drawing. This would indicate that at competition stage, even though the planning of the schemes is usually at quite an advanced level and often provides the basis for a planning application of the winning project, the elevations of a scheme are on the one hand treated with a certain degree of abstraction by the architects, and on the other hand are perhaps the one element that is seen by the juries as the most variable or negotiable. This is interesting in so far as it would support the view point of competition architecture as being modest and that competitions are not won usually, at least for the period considered in this research, by extrovert architecture.

A number of other issues or topics stood out to be largely absent from the jury reports on the primary schools, as they were either scarcely mentioned or not at all. In direct relation to the briefs, the term pedagogy was almost entirely absent from every report, and was in fact only mentioned in eight cases. In fact, even in the two competitions where pedagogy had been mentioned in the brief, the term was picked up in two of five reports in each case. The term teaching, or rather its German equivalent *unterrichten*, was not used at all in any of the 101 reports. However, the noun *Unterricht*, broadly meaning 'lesson', did occur, but then it did not in any way to suggest pedagogical content. In addition, terms such as *Raumerlebnis* (spatial experience) and *Raumfolge / Raumabfolge* (spatial sequence) were not used very frequently.

And finally, (particularly with regard to school competitions), architectural positions per se, despite being mentioned occasionally as 'ideas' or 'concepts', were not discussed as such. What was termed as an idea or a concept, in most cases constituted itself from a description of a project's formal configuration in combination with the way that it was integrated (or not) within its immediate (urban) context.

1. Preis: James Stirling & Partner, London

Die Baukörper der neuen Staatsgalerie sind von der Konrad-Adenauer-Straße in überzeugender Weise abgerückt. Durch eine zweireihige Baumallee wird die erhöhte Eingangsterrasse von dem Verkehrsraum getrennt. Mit diesem Konzept wird die alte Staatsgalerie im Straßenraum positiv sichtbar gemacht. Das gleiche gilt für den nach Westen vorgezogenen Baukörper des Kammertheaters.

Fußgänger und motorisierte Besucher erreichen die räumlich interessant gegliederte Eingangsterrasse von Norden und Süden an der richtigen Stelle. Die Eingänge zu den einzelnen Bereichen sind folgerichtig angeordnet. In urbaner Weise werden die Fußgänger durch die Anlage geführt. Das Eingangsgeschoß - erschlossen durch eine räumlich reich gegliederte Halle - weist 4 voneinander klar differenzierte Raumbereiche auf: Wechsellausstellungen, Plastikhof, Vortragsraum, Kammertheater. Die Addition dieser 4 Bereiche wirkt etwas starr. Der eigentliche Ausstellungsbereich bietet optimale Verhältnisse: Gut bemessene Oberlichträume U-förmig um einen Plastikhof gelegen; vertiefter, runder Plastikhof unter Einbezug der öffentlichen Fußgängerrampe. Wohltuend sind die Ausgänge und Ausblicke von den Oberlichtsäulen direkt in den Plastikhof. Ideal ist die Verbindung von Ausstellungsräumen zum Plastikhof. Der einfache Aufbau des Kammertheaters ermöglicht viele Spielformen. Auch die Betriebsräume funktionieren einwandfrei. Etwas problematisch erscheint wohl die lange Rampe vom Eingangs- zum Spielbereich im tunnelartigen Raume.

Sehr sicher wirkt die architektonische und räumliche Durchbildung des Projektes mit seinen klaren geometrischen Formen. Eingangs- und Museumsgeschoß stimmen konstruktiv teilweise zu wenig überein. Die klare Architektur der Grundformen wird durch Annexbauten (Störfaktoren) einerseits gesteigert, andererseits wird durch diese Elemente der Anlage ein menschlicher Maßstab gegeben. Der Entwurf wird mit seiner hohen architektonischen Qualität der gestellten Aufgabe für die Staatsgalerie Stuttgart sowohl in formaler wie auch in städtebaulicher Hinsicht überzeugend gerecht. Für die weitere städtebauliche Entwicklung dieses Bereichs zwischen Staatsgalerie und Landesbibliothek gibt der Verfasser interessante Anregungen, die einen Ansatz für die räumliche Ordnung in diesem Gebiet darstellen.

The buildings for the new Staatsgalerie are convincingly separated from the Konrad-Adenauer-Straße. The traffic area and the elevated entrance terrace are separated via a double lined tree alley. This concept positively reveals the old Staatsgalerie in the street realm. The same applies to the building of the Kammertheater, which is pulled forwards to the West.

Pedestrian and motorised visitors reach the spatially interesting entrance terrace from North and South at the right point. The entrances to the individual areas are located in the correct places. Pedestrians are led through the complex in an urban fashion. The entrance level - accessed via a spatially rich hall - has four clearly differentiated areas: changing exhibitions; sculpture yard; lecture room; chamber theatre. The addition of these four areas seems a little static. The actual exhibition area provides optimal conditions: well proportioned top lit spaces arranged in a u-shape around a sculpture yard; a round sculpture yard which is located below, integrating the public pedestrian ramp. The connection to and views out of the top lit spaces into the sculpture yard are pleasant. The connection between exhibition spaces and sculpture yard are ideal. The simple arrangement of the chamber theatre enables many different forms of plays. The utility spaces also work flawlessly. The apparently long ramp from the entrance to the play area in the tunnel like space seems problematic.

The architectural and spatial development of the project with its clear geometric forms appears very safe (mature). Entrance level and museum level do in part not coincide enough with regards to construction. The clear architecture of the basic forms is on the one hand heightened via the annexe buildings (disturbing factors) and on the other hand these elements give the complex a human scale. The design, with its high architectural qualities, fulfils the requirements of the given task for the Staatsgalerie Stuttgart both formally and with regards to urban design considerations. The author makes interesting suggestions for further urban developments for the area between Staatsgalerie and Landesbibliothek (library), providing a starting point for the spatial order in this area.

Figures 4.Aa & b: Jury Report and Translation, Staatsgalerie - Kammertheater Stuttgart, WA 12/77. Architect James Stirling & Partner, London.

Views, orientation, natural lighting and occasionally natural ventilation were discussed in about 50% of the reports, with orientation being mentioned the most. Not surprisingly, taking into account when the competitions had taken place, but also the stringent German building regulations and DINs, sustainability, in its current German terminology as *Nachhaltigkeit*, was not mentioned at all. One has to keep in mind, however, that *Ökologisches Bauen* (ecological building) as such has been to a certain degree absorbed into the mainstream for the best part of the past two decades in Germany, and what has recently become a rather conspicuous issue in the UK, namely the issue of sustainability (together with the uncertainty of its actual definition), has already been established in Germany as a common part of the building process, achieved through high building quality (and the application of common sense).

All reports on the schools, without exception, contained at least one short sentence on the expected economical credentials of a scheme, both with regards to building costs and also with a view towards expected maintenance cost. The data for this part of the assessment, however, is usually drawn from the preliminary jury report, which assesses whether a scheme has fulfilled the programme and has not violated any of the parameters set by the client. The preliminary assessment (*Vorprüfung*) is based on an evaluation of the mandatory calculations of total square meters and cubic meters to be submitted for every scheme by the architects.

The majority of jury reports on the museum competitions were equally concerned with issues of massing, composition, urban integration and the siting and resolution of entrance situations. In addition particular attention it seems was paid to the relationship between circulation systems and exhibition spaces. One interesting exception, however, was the collection of the five reports on the *Jewish Museum* in Berlin (9/89). The report on Daniel Libeskind's first prize scheme contains the German terms for concept, history, *Gestalt*, context and innovative quality but does not engage in any functional or curatorial matters at all. Two of the other four reports do mention functional issues but in general the jury seemed to have been more concerned with awarding prizes to schemes possessing a strong architectural image that would contribute to the museum's identity.

The similarities between the reports on the museums and those on the schools prevail, but questions of 'identity', 'architectural expression', 'quality of the architecture', 'spatial concepts' and 'character' stood out as having concerned the

juries in the museum contests more than those of the school competitions. Another difference between the two categories detected was that there was stronger emphasis in the museum schemes on materials, in particular with regards to facades and cladding. However, similar to the school competitions this was not in combination with discussions on the composition of elevations, but rather from a more general and often also cost related position.

In a few cases, for example in the competition for the rebuilding and restructuring of the Neues Museum in Berlin (5/94, won by Grassi and built by Chipperfield who had come second), the report mentions a lively dispute (*lebhaftes Auseinandersetzung*) within the jury regarding the scheme by Axel Schultes and Charlotte Frank who had been awarded 5th prize. The dispute was caused by the architects' intention to move away from small-scale intervention in favour of a more monumental and independent single addition to the context. According to the report the scheme was the only one submitted causing the jury to disagree and to have such a dispute. Incidentally Schultes' (then still part of Bangert Janssen Scholz and Schultes) contribution to the *Jewish Museum* had also violated the rules by distributing the functions in a way that contradicted the brief. However, the jury saw in the scheme a "geometrical order and diversity" and highly valued the "artistic qualities of the concept" that it decided to award 5th prize. Another controversial discussion was recorded in the report on the 5th prize scheme (Paul Petry + Partner) for the *Rauthenstrauch-Joest-Museum* in Cologne (3/97), in which the severity of the scheme's elevations raised a debate between jury members.

The objective of this chapter was to determine whether or not similarities and regularities within the jury reports published in *WA* could be detected. The study of the 176 reports and briefs sampled showed that the main concerns of juries can be summed up as the following: massing and integration into context, location of entrances, circulation routes, floor plan layouts with regards to functional relationships, anticipated economical performance and implications.

Theoretical debates on architecture in general were, if they did take place within the juries, not recorded in the reports and the valuation and appreciation of architectural concepts and ideas are based on formal configurations and layouts. Extreme architectural positions (or lack of) are not particularly discussed either.⁴

⁴ Confirming the findings from Chapters VII, VIII and IX.

As part of the close reading of Prof. Gerber's competition practice in Chapter VII, some of the key terms that had occurred in the reports on the practice's work have been identified: *Städtebauliche Einfügung* (urban integration), *Kubatur* (volume), *Einheit* (unity), *Richtung / Orientierung* (direction / orientation), *Zuordnung / Bezug* (relation / relationship), *Höhenentwicklung* (height development), *Erschließung* (access / circulation), (*Wirtschaftlichkeit* (economy), *Nutzung* (use), *Funktion* (function), *Gliederung* (structure), *Achse* (Axis) and *Entwurfsansatz / Entwurfsidee* (design premise / idea), combined with adjectives such as such as *klar* (clear), *kompakt* (dense / compact), *ablesbar* (legible), *großzügig* (generous), *maßstäblich* (in scale), *richtig* (right) and *spannungsvoll* (tense) or *städtisch* (urban). These key terms were in line with the findings of the material looked at in Chapter IV.

The relationship between briefs, reports and schemes that has been identified within this chapter, but also in Chapters VII to IX will form part of the conclusion. What can already be established here is the astonishing degree of uniformity present in the issues and topics discussed in the jury reports. If one considers the work, the briefs and the context within which the competitions take place, this is perhaps not surprising. The parameters of the competitions studied were mostly clearly defined and the work submitted must be seen as a direct response to these stipulations. Furthermore, the jury reports as published in *WA*, show a consistently reciprocal relationship with the briefs, as generally both language and contents are drawn from what can be considered a confined palette of expression and topics.

Chapter V will now establish the relationship between the German competition system, the journal *Wettbewerbe Aktuell* and the concept of 'type' (and its history and theories), with a particular focus on the idea of consensus in the German contemporary context.

Chapter V

A 'FUNCTIONAL' SYSTEM, A 'FUNCTIONAL' JOURNAL AND THE USE OF 'FORMAL' TYPES

The concept of 'type' is now introduced in Chapter V as a key aspect of *routine* practice. Two different historical interpretations of 'type', one through the work of Antoine-Chrysostome Quatremère de Quincy and the other via that of Jean-Nicolas-Louis Durand, are considered and followed through within the C20th German context. The work of the Swiss linguist Ferdinand de Saussure, in particular his concepts of the 'arbitrariness of the sign' and of *langue* and *parole* are taken into account and examined in the context of architecture through the writings of the British theorist and critic Alan Colquhoun.

Colquhoun investigated the application of semiological analysis to the study of architecture in his essay "Historicism and the Limits of Semiology", and explored the idea of 'type' in two critical essays: "Typology and Design Method" and "Modern Architecture and Historicity".¹ In order to establish the semiological aspect of this thesis, it is necessary to briefly set out the terms established by the Swiss linguist Ferdinand de Saussure, explained by Jonathan Culler in his cogent summary of Saussure's work, as 'the father of modern linguistics'.^{2 3} Saussure's key concepts, fundamental to his influence on what became Structuralism, and in particular semiological theory, are relevant in the context of this research: 'the arbitrary nature of the sign', and distinctions between '*langue* and *parole*' and 'synchronic and diachronic perspectives'. In opening paragraphs of his discussion of "The Arbitrary Nature of the Sign", in *Saussure*, Culler explains states that:

The first principle of Saussure's theory of language concerns the essential quality of the sign. The linguistic sign is arbitrary. A particular combination of signifier and signified is an arbitrary entity.... What does Saussure mean by the arbitrary nature of the sign? In one sense the answer is quite simple. There is no natural or inevitable link between the signifier and the signified.⁴

Jonathan Culler

¹ Alan Colquhoun, *Essays in Architectural Criticism – Modern Architecture and Historical Change*, MIT Press, Cambridge, Mass., 1985.

² Ferdinand de Saussure (1857-1913).

³ Jonathan Culler, *Saussure*, Fontana / Collins, 1976.

⁴ *Ibid.*, p19.

He acknowledges exceptions to this principle, that occur when linguistic signs are 'motivated' and therefore less arbitrary, exemplified by the English word 'typewriter' in which both sound sequences ('type' and 'writer') relate to the signified, in this case the concept of a 'typewriter'. However, in accepting Saussure's principle as the rule, Culler deduces that not only the signifier is arbitrary, but that this also applies to what is signified:

The fact that the relation between signifier and signified is arbitrary means, then, that since there are no fixed universal concepts or fixed universal signifiers, the signified itself is arbitrary.⁵

Jonathan Culler

In the context of this thesis, the point is fundamental since we are trying to establish the nature of the relationship between the competition system, embedded in the socio-political German context, and the architecture which is produced within this system. The question then is, whether or not the relationship between the two is consequential. Is the architecture determined by the system, or is it, following Saussure, 'arbitrary'?

The second aspect of structuralist linguistics relevant here, is the distinction between *langue* and *parole* established by Saussure and as we will see later, related to architecture by Colquhoun:

La langue is the system of a language, the language as a system of forms, whereas *parole* is actual speech, the speech acts which are made possible by language. *La langue* is what the individual assimilates when he learns the language, a set of forms or "hoard deposited by the practice of speech in speakers who belong to the same community, a grammatical system which, to all intents and purposes, exists in the mind of each speaker".... It is the social product whose existence permits the individual to exercise his linguistic faculty.... *Parole*, on the other hand, is the "executive side of language" and for Saussure involves both "the combinations by which the speaker uses the code of the linguistic system in order to express his own thoughts" and the "psycho-physical mechanisms which permit him to externalise these

⁵ Ibid., p23.

combinations”.... In the act of *parole* the speaker selects and combines elements of the linguistic system and gives these forms a concrete phonic and psychological manifestation, as sounds and meanings.⁶

Jonathan Culler

What is important here is the relationship between an existing ‘system’, subject to changes and modifications, and its expression in ‘concrete’ terms. In this sense analogies can be sought between the socio-political German context and its system of architectural competitions – as *langue* – and its manifestation via the projects submitted – as *parole*.

Thirdly Saussure’s other conceptual duality is developed in contrasting ‘synchronic and diachronic perspectives’. Saussure distinguished between the ‘synchronic’ study of language, which considers a linguistic system only at a particular moment without reference to a wider temporal dimension, and the ‘diachronic’ study of language, which considers language and its development over time. In placing Saussure’s principles within an architectural context, it is useful to consider the argument presented in Colquhoun’s “Historicism and the Limits of Semiology”, before examining his particular observations concerning the relationship between Saussurian linguistics and thinking about ‘type’:

The study of language has taught us that we cannot regard the world as a series of facts each of which has its own symbol of representation. By isolating the synchronic aspect of language, de Saussure was able to demonstrate that it is only by operating within the structure of a given language that we gain access to the world of fact. The diachronic or historical study of language, whatever other uses it may have, is not able to reveal how people actually speak language and therefore how they represent the world and communicate about the world with each other.⁷

Alan Colquhoun

Colquhoun further explains how Saussure conceptualises “a total structure” applicable to the study of language at any specific point in time, where because this structure exists, individuals can “form concepts” capable of being shared by other members of their society:

⁶ Ibid., pp29-30. Culler references the following works by Saussure:

Saussure, *Cours de linguistique générale*, critical edition by Rudolf Engler, O.Harrassowitz, Wiesbaden, 1967-74.

Saussure, *Course in General Linguistics*, Wade Baskin transl., Peter Owen ed., Fontana, London, 1974.

⁷ Op.cit., Colquhoun, “Historicism and the Limits of Semiology”, p129.

From the analysis of an infinitely large system, a few basic rules of transformation can be deduced.⁸

Alan Colquhoun

Having acknowledged the validity of Saussure's distinction between 'synchronic' and 'diachronic' studies in language, Colquhoun, however, points out what he perceives to be the fundamental differences between language and art, or 'linguistic' and 'aesthetic' systems. While he recognises that the signs employed in aesthetic systems may well be chosen in an arbitrary manner, he challenges the idea that this makes the signs themselves arbitrary. In his view, because of the 'social availability' of aesthetic systems and their differentiation from language, as "social phenomena" rather than "intellectual constructs", "their social function as symbols must be taken into account". He argues in one example that, in "language, change only occurs in one part of the system at a time. In aesthetic systems, change often occurs in one part in the whole system, e.g., the change from the Gothic to classical architecture, or from eclecticism to modern". Colquhoun goes on to demonstrate that in his view in language "change is always unintentional", whereas in 'aesthetic' systems, albeit not necessarily rationalised, "change is always intentional":

By aesthetic systems, therefore, I mean systems whose sensible form is interesting in itself. In language, the indissoluble relationship between the signifier and the signified is a function of the arbitrary value of the signifier.⁹

Alan Colquhoun

Therefore, he argues, the changes occurring in 'aesthetic' systems can, only meaningfully be subject to 'diachronic' studies:

These fundamental differences between language and art mean that in aesthetic systems the study of the diachronic dimension takes on a peculiar importance. Because the changes which occur in aesthetic systems are revolutionary and intentional, these changes are directly related to ideology, and ideology can only be understood in a historical context.¹⁰

Alan Colquhoun

⁸ Ibid., p130.

⁹ Loc.cit.

¹⁰ Ibid., p131.

This is an important issue for this study since it raises the question to what extent both the competition system in Germany and the architectural projects generated within it, should be looked at in a broader historical context; and also whether or not the competition system may be viewed as the reflection of a particular ideology (in this particular case relating functionalist tendencies and consensus politics). Consequently to what degree can the architectural work itself be considered an expression of a prevalent ideology?

It is now possible to examine the link between structural linguistics and the concept of 'type'. Colquhoun draws a comparison between Saussure's linguistic categories and architectural design, by applying the idea of *langue*, (that which is fixed) and *parole*, (that which is open to transformation and manipulation), to architecture.¹¹ Making reference to "a set of procedures and rules" available to the artist, Colquhoun argues that this is what contains the aesthetic norms which are accepted within specific societal contexts. He explains how these rules, for him, function somewhere between *langue* and *parole*. They are then "typologically fixed entities" which help to communicate the meaning of an artefact within a society. Making a distinction between what he sees as different versions of 'type', he explains:

In the first sense, type has a genetic connotation: it is the essence that has been stamped on the original version, which each subsequent form will recall. In the second sense, type merely has the connotation of a de facto form, which is rich in meaning and can be reinterpreted again and again in different historical circumstances.¹²

Alan Colquhoun

In the first instance this reference to the origin of form or 'archetypes', is associated with the idea that form is necessarily repeated in a manner that closely resembles a 'precedent'. Furthermore it implies, rightly or wrongly, that different meanings can be attached to a 'type' that has been passed on through historical evolution.

In order to establish a further conceptual and theoretical context for the influence and widespread dissemination of competition architecture through *Wettbewerbe Aktuell* it is necessary to investigate in more depth the application of the idea of 'type' in architectural theory, its origins and more recent interpretations in historical

¹¹ Ibid., "Introduction: Modern Architecture and Historicity", p15.

¹² Loc.cit.

architectural studies. Typological thinking within this thesis is considered as an overlapping concept: on the one hand it is seen as a theoretical position where architecture can be seen as an autonomous discipline; and on the other the specific autonomy that architecture acquires in the journal *WA*, is viewed as relational to the consensus based socio-political context of post war (West) Germany (and it remains to be seen whether or not this is in an arbitrary manner). The former position has been derived from the close study of the journal *Wettbewerbe Aktuell* and the particular way in which architectural projects were disseminated in the journal. The notion of 'autonomy' in this context is pertinent since the constitution of the journal can be seen as a fixed system, within which architecture is regarded with a particular formality. A similar, but more extreme and encompassing view of the 'autonomy' of architecture, was expressed by Aldo Rossi in his essay "Architecture for Museums":

Architecture was born out of need, now it is autonomous; in its highest form it creates museum places which are drawn upon by technicians to be transformed and adapted to the multiple functions and needs to which they have to be applied. Rigorous argument about architectural design has to be based upon a logical foundation; and it is this, in its most general form, which is the rationalist position towards architecture and its building. I believe in the possibility of an education which is covered by a world of form as logically clear as any other architectural notion, by considering this as meaning as transmittable in architecture as in any other form of thought.¹³

Aldo Rossi

The second view of architectural 'type', paralleling the consensus based decision-making processes within German politics practised within the competition system, is represented in the limited number of standard 'type' or 'pattern' solutions recurrent in the projects studied.

In the context of competition architecture, two different approaches to architectural design are apparent: firstly that informed by the concept of 'type', and secondly that identified with a 'formal idiom' (or 'aesthetic expression') characterized by 'arbitrary form making' as a basis for the architectural production.

We can distinguish between two main interpretations of 'type' in architecture. Firstly there is that of the French archaeologist and theoretician Quatremère de Quincy (1755 - 1849) in which precedent is a relatively open term and in which an

¹³ Aldo Rossi, "Architecture for Museums", Aldo Rossi, J. O'Regan, AD/Gandon, London/Dublin, 1983, p25.

existing ('formal') 'type' is open to transformation. This idea of 'type' is not fixed to specific buildings and has no direct 'functional' connotation.¹⁴ Secondly there is 'type' originating from the writings and teaching Jean-Nicolas-Louis Durand (1760 - 1834), whose interpretation is more directly linked to the idea of 'functional' building types.¹⁵

Both interpretations are evident in the German competition system. Durand's in the way that competitions are set up and organised by building types and subsequently published within certain categories in the journal *Wettbewerbe Aktuell*. Quatremère is present via the use of existing 'formal' types across established 'functional' building types in the work published in the journal.

The evidence gathered from the pages of *Wettbewerbe Aktuell* suggests that, in the work produced for mainstream competitions in Germany, there is, perhaps unselfconsciously, in existence a default 'formal type' position. However, the institutionalised practice of architectural competitions and its *modus operandi*, the way briefs are written and competitions are run, seems to support the notion of 'functional' thinking, particularly with regards to Durand's 'type' theory, which emphasised "the productive capacity of rules and elements according to programs inductively defined".¹⁶

The Italian critic Micha Bandini in "Typological theories in architectural design" stipulated that typology in artistic production – for this context architecture – always becomes an issue when the artist, or the architect, is facing the dilemma between the presence of historical precedent on the one hand and the issue of individual artistic creativity and invention on the other.¹⁷ The tension between the two has always been present in theoretical debates in C20th European architecture; in a German context acted out in the famous *Werkbund Streit* (*Werkbund Debate*) of 1914 between Muthesius and Van der Velde; but it is also a central issue for

¹⁴ Antoine-Chrysostome Quatremère de Quincy, "Type", *Dictionnaire d'architecture: encyclopédie méthodique*, Vol. III, part 2, 1788-1825, Paris. Cited from: Micha Bandini, "Type as a Form of Convention", *AA Files*, No.6, May 1984, pp81-82; and: Aldo Rossi, *The Architecture of the City*, Oppositions Books, 1982, pp40-41.

¹⁵ Jean-Nicolas-Louis Durand, *Précis des leçons d'architecture données à l'Ecole Polytechnique, (1802-1805)*, Paris - *Précis of the Lectures on Architecture with Graphic Portion of the Lectures on Architecture*, Introduction by Antoine Picon, The Getty Research Institute Publications Program, 2000.

¹⁶ See also: Anthony Vidler, "The Production of Types", *Oppositions Reader*, Princeton Architectural Press, 1998, p 437.

¹⁷ Micha Bandini, "Typological theories in architectural design", *Companion to contemporary architectural thought*, Farmer and Louw eds., Routledge, 1992, pp 387-395

architects entering design competitions.¹⁸ Situated between positions of *Typisierung* or standardisation propagated by Muthesius – who was trying to reconsolidate industrial production and artistic endeavour in order to – in his view – strengthen Germany's position in the world market in the realm of manufacturing (and design) – and that of Van der Velde in support of individual artistic freedom dismissive of the idea or use of precedent, but preceding them by a good 100 years, is that of Quatremère de Quincy and his theory of 'type'. As Bandini states, Quatremère, in the "neo-platonic tradition of neo-classicism" saw 'type' as an initial *a priori*, subject to possible transformations by the designer in accordance with the requirements and particular demands of the brief.¹⁹

Muthesius' position, in some respect has found repercussions in the work of Pevsner and his categorisation of buildings into 'functional' types.²⁰ Furthermore Muthesius can be seen as having delivered a precedent for Ernst Neufert's *Bauentwurfslehre* (architect's data), which in this context of architectural competitions and their institutionalisation in Germany, is of particular relevance, as the *Bauentwurfslehre* provides the user with typical solutions for fixed programmes. It is argued here, that for the post war competition system in Germany, issues of standardisation and systematisation were particularly pertinent as they seemingly support the idea of a transparent, fair and calculable *modus operandi*.²¹

Quatremère's position, as will become evident throughout the chapters examining the actual work submitted to competitions and published in *WA*, is relevant for the manner in which competitions are approached by participants within the German system, supported by the publication *WA*, namely in the use of existing 'formal types' across 'functional' categories.²²

Opposed to the idea of 'type', both 'formal' and 'functional', is the concept of the existence of a 'formal idiom' as the starting point for architectural design, which

¹⁸ see also Kenneth Frampton, *Modern Architecture – A Critical History*, Thames and Hudson, reprinted 1997 edition, pp109-115.

¹⁹ Op.cit., Bandini, p389.

²⁰ Nikolaus Pevsner, *A History of Building Types*, Princeton N. J., 1976

²¹ See also Chapter II on the competition system and the language used in the regulations.

²² This needs perhaps to be seen, however, in an accidental rather than in an intellectual way.

However, Quatremère's position has been expressed theoretically, and architecturally, in the German context in the work of O M Ungers and his theory of the transformation of types. See for example: O M Ungers, *Architecture as Theme*, Gruppo Electa, Milan, 1992; O M Ungers, "The Grounds of Typology", *Casabella* 509-510, 1985, p93.

suggests the acceptance and validity of terms such as exception, extra-ordinariness, statement, progress, individual, object, anti-convention and being without precedent. Colquhoun has observed the contradiction (in his view) between what he termed biotechnical determinism and free expression within the doctrine of the Modern Movement.²³ In a thinly veiled attack against functionalism, Colquhoun pointed out that in his opinion “a vacuum has been left where previously there was a body of traditional practice”.²⁴ His view of the design practice of the Modern Movement was that the role of function, and the overemphasis on technological matters as a starting point for design, could never be helpful in the generation of form and had thus given reign to “permissive expression, the total freedom of the genius which, if we but knew it, resides in us all”.²⁵ Colquhoun criticises what he calls “the self-imposed limits of modernism” resulting in the dilemma he describes in “Typology and Design Method”, namely the problem of where to turn in the search for ‘final form’, and the contradiction he perceives between “biotechnical determinism on the one hand and free expression on the other”.²⁶

We can now begin to build up a picture of the general body of doctrine embedded in the Modern Movement. It consists of a tension between two apparently contradictory ideas – biotechnical determinism on the one hand and free expression on the other. What seems to have happened is that, in the act of giving a new validity to the demands of function as an extension of nature’s mode of operation, a vacuum has been left where previously there was a body of traditional practice. The whole field of aesthetics, with its ideological foundations and its belief in ideal beauty, has been swept aside. All that is left in its place is permissive expression, the total freedom of the genius which, if we but knew it, resides in us all. What appears on the surface as a hard, rational discipline of design, turns out rather paradoxically to be a mystical belief in the intuitional process.²⁷

Alan Colquhoun

Colquhoun exposes what he evidently sees as the limitation of functionalism and in turn criticises both of the ideas he finds to contradict each other: ‘form follows function’ on the one hand and the concept of the ‘individual genius’ as a generator of design on the other. This is particularly relevant in the context of this thesis as there

²³ Op.cit., Colquhoun, “Typology and Design Method”, pp 43-50.

²⁴ Ibid., p46.

²⁵ Loc.cit.

²⁶ Ibid., p18.

²⁷ Ibid., p46.

seems to be an interesting contradiction in place between the idea of 'competition' and to compete, i.e. to 'be better' and the need of having to reach consensus.

Considering the German post war competition system the above is relevant as what is thrown up unselfconsciously by the 'functional' precepts of the competition system, may be identified as 'formal' types which are underpinned by the culture attached to a consensus politics.

Two kinds of competitions and thus competition practice have been identified and tested in this thesis with regards to the use of 'type' and 'formal idiom' respectively: *routine* (local competitions in which participants routinely submit standard solutions) and *exceptional* (national competitions with international participants submitting non-standard contributions) competition practice in open anonymous architectural competitions in Germany as published in *WA*.

As the majority of competitions published in *WA* and therefore analysed for this research, falls into the category of *routine* practice and even the competitions initial classed as *exceptional* also yielded *routine* results (subsequently termed *routine exceptional*) it became evident that 'type' rather than 'formal idiom' was predominantly present in the competition results studied.

It can be argued that there is a reciprocal relationship between the German model of consensus based federal democracy, the architecture competition system implemented and the dissemination of its results through the journal *WA*. It is therefore necessary to look at how 'type' and consensus are relate to an architecture procured through anonymous design competitions in the last three decades of the C20th in Germany.²⁸

Consensus as a concept

What is the social, political, cultural post war context, which might allow or prevent certain tendencies in the competition system and in competition architecture to flourish? Germany, after WWII became a federal democracy consisting of eleven federal states. With reunification this was extended by the five new federal states

²⁸ The idea of the 'formal idiom' will also be looked at in this thesis, but as it has been established that as a generator of competition architecture during the time period analysed it was of marginal importance, it will be looked at it in relation to 'type' and as its opposite when appropriate, rather than on its own.

formerly located in the old GDR.²⁹ The country's political organisation is that of a parliamentary democracy, in which the members of the directly elected federal parliament, the Bundestag, provide the legislative. The execution of policy is largely carried out by the federal states, the *Länder*, which have their own parliaments, and it is in particular in the areas of law and order and education that the individual *Länder* have executive power. The system of federal democracy, in which power sharing is balanced between national, regional and local parliaments, has as its very basis the concept of consensus. After the horrors of WWII one of German society's foremost aims has been to prevent the rise to power of any singular group or person, which could dominate and / or indoctrinate the country.

The basis of the German model of democracy is the so-called *Grundgesetz*, the basic law, which was drawn up in 1949. Peter Pulzer, in his essay "The citizen and the state in Modern Germany" states that the basic law's "remit was formidable".

In its dual purpose of making possible the exercise of power and averting the abuse of power it has been successful, almost certainly beyond the expectations of its authors.³⁰

Peter Pulzer

The social nature of the Federal Republic as it is stipulated in the basic law is key to an understanding of decision-making processes, which lie outside parliamentary responsibilities and are yet important to the country's functioning as a modern democracy. These processes are often embedded within administrative organisational structures at the level of the individual *Länder*, as described by Manfred G. Schmidt:

A further key to Germany's federalism resides in administration and in the process of implementing federal legislation. Administration is mainly within the jurisdiction of the states. In most policy areas the states are the single responsible administrative agent for the federation. In contrast to the United States of America, the German federal government does not have an administrative infrastructure of its own at the regional or local level – with few exceptions, mainly defence and foreign policy....This indicates a horizontal division of authority in Germany's federalism: while overall direction and

²⁹ The old states: Bremen, Berlin, Hamburg, Schleswig-Holstein, Lower-Saxony, Nordrhein-Westfalen, Rhineland-Palatinate, Hesse, Baden-Wuerttemberg, Saarland, Bavaria.

The new states: Saxony, Saxony-Anhalt, Thuringia, Brandenburg, Mecklenburg-Vorpommern.

³⁰ Peter Pulzer, "The citizen and the state in modern Germany", *The Cambridge Companion to Modern German Culture*, Eva Kolinsky and Wilfried Van Der Will eds., Cambridge University Press, 1998, p36.

legislative authority reside with the federation...administration and implementation are largely a function of the states.³¹

Manfred G. Schmidt

The procurement methods for publicly funded building projects, and thus the competition system – as outlined in Chapter II – are in part a direct result of this unique model of federal democracy.

In this context, what Schmidt calls “two modes of conflict resolution” is of particular interest as it is also partly reflected in the way architecture is procured on the one hand and discourse is established on the other:

...at least two opposing modes of conflict resolution are operative in Germany's polity. The first mode is based on bargaining and resembles the techniques of compromise in consociationalism. The second mode of conflict resolution resides in majority decision making and is derived from a pure majoritarian model of democracy.³²

Manfred G. Schmidt

Translated into the context, for example, of the jury of an open and anonymous architecture competition, it is evident that both modes of conflict resolution are present at one and the same time. Bargaining and thus compromise take place during the initial rounds of jury sessions and decisions are finalised by majority vote.

In order to understand the relevance of ‘type’ (almost as a default position) in German architectural competition design – and its subsequent dissemination and thus as it is argued here perpetuation by and in WA, one must first try to capture the prevailing cultural conditions, which, it is argued here, might have been fostering such an approach to architecture. In his book *Intellectuals and the Nation – Collective Identity in a German Axial Age*, the German sociologist Professor Bernhard Giesen explains the origins of what he perceives as a certain lack of the presence of ideology in German political (and perhaps cultural) life in general in the first decades after WWII:

The second code of national identity in postwar Germany was thus that of economic prosperity, the *Wirtschaftswunder* and a corresponding rejection of all things ‘ideological’. The mistakes of the past were located in the ideological

³¹ Manfred G. Schmidt, *Political Institutions in the Federal Republic of Germany*, Oxford University Press, 2003, p61.

³² *Ibid.*, p63.

seduction of the masses. A repetition was to be avoided through limitation to the factual, to the existing and impartial, and through a rigorous disbelief in the 'overextended' ideas of any intellectuals who aimed at comprehending the whole.³³

Bernhard Giesen

One only needs to compare, for instance, the national broadsheet press and television news in Germany with their British counterpart to put the above into context. The German model of reporting on news is largely based on factual reporting – albeit of course edited – with very little personal opinion expressed in the 'news' sections of papers like *Süddeutsche Zeitung* and *Frankfurter Allgemeine Zeitung*. It could almost be said that the space dedicated to national and international news, as opposed to that given to opinion and debate, is proportionally reversed in the British press.³⁴ It is therefore perhaps appropriate to assume that a publication like *WA*, which is based on the distribution of 'factual' competition news, might perhaps have struggled to survive in the British cultural context. Giesen, prior to the statement quoted above, had already identified the causes, which, in his belief, had led to a particular relationship between ideological positions and artistic or intellectual endeavours:

...the German postwar identity arose more from an orientation by the demonic and catastrophic than by conceptions of the sacred, or of fulfilment of a collective happiness. The new encodings consisted less of a catalogue of national virtues than of collective avoidance imperatives. This construction of national identity *ex negativo*, accomplished through an exclusion of threat instead of a positive symbolisation, had the advantage of embodying a special form of Modernity. It left to individuals a free space in which to design their own identity, although any association of the individual with a particular characteristic that secured this affiliation tended to limit precisely that individual diversity.³⁵

Bernhard Giesen

³³ Bernhard Giesen, *Intellectuals and the Nation – Collective Identity in a German Axial Age*, Cambridge University Press, 1998, p149.

³⁴ Whilst it is not the claim here that this could be extended to the architectural trade press, there are differences that can be located in the way that the individual author in a typical British publication like for instance *The Architectural Review*, is usually given more space, or perhaps it is even demanded of them, to express his or her subjective opinion when writing a criticism on a building, then may be the case in Germany. Criticism in Germany, in the mainstream architectural press (*Bauwelt* or *DB* for example) is often based on the recounting of 'facts' and is in that sense – at first sight – less subjective and more descriptive. For instance compare the articles on Stirling and Wilford's Stuttgart *Staatsgalerie* by Peter Davey in the *Architectural Review* in December 1992 (AR vol.191 / issue 1150, pp38-46) and in *Architect's Journal* of 6 February 1985 (AJ vol.181 / issue 6, 1985, pp48-55) by Peter Blundell Jones, with the reviews of the same building in the *Deutsche Bauzeitung* 9/85 (db 9/84, pp38-41) by Gerhard Ullmann and in *Bauwelt* (Bauwelt 38/1993, pp2049-51), by Frank R. Werner.

³⁵ Op.cit., Giesen, p146

Translated into the realm of architectural competitions and the immanent importance for participating architects in post war Germany of establishing a common language in order to be able to communicate, and considering Giesen's remark of the national identity being constructed *ex negativo*, it seems evident that the direct consequence of this is an approach to architecture which seeks to reconcile rather than to aggravate the opinions of both the public and the profession. 'Type', pattern and precedent as default positions are perhaps not only suitable but it could be argued also necessary to maintain such a position.

After WWII, the newly established political system of a federal social democracy was very much aimed at the levelling of society, implemented via a 'social contract' which was thought to guarantee the avoidance of the horrors of the past via the creation of a fairer and more balanced social environment in which there would be benefits and opportunities for the many rather than for the few. Part of the characteristic of this political system, still in existence today, is the interplay between state, regional and local institutions, with the general premise that none of them, in whatever field, would be allowed to become too singularly powerful. Thus, decision by committee, in political and social post war German life is an inherent factor hardly to be underestimated when looking at the yield in the field of cultural – and thus architectural – production.

In their introduction to *The Cambridge Companion to Modern German Culture*, Eva Kolinsky and Wilfried Van Der Will identify that by the mid-nineteen fifties there was

...a general sense that a decade of post-war democracy had truly obliterated the national socialist past....Two major tenets of the political culture crystallised at that time: pride in economic achievement and the assumption that West Germany was a model democracy.³⁶

Evan Kolinsky / Wilfried van der Will

The dichotomy within a young democracy weary of its country's recent past and thus keen to avoid past mistakes, and the resulting restriction of "too much"

³⁶ Eva Kolinsky and Wilfried Van Der Will, "In search of German culture: an introduction", *The Cambridge Companion to Modern German Culture*, Eva Kolinsky and Wilfried Van Der Will eds., Cambridge University Press, 1998, pp14-15.

individualistic artistic freedom and expression, according to Kolinsky and Van Der Will eventually lead to a situation in which

... endorsing democracy became as normal as rejecting it had been in the Weimar years, culture could free itself from the earlier dichotomy between individualist retreat and ideological conformity.³⁷

Evan Kolinsky / Wilfried van der Will

With architecture being a 'practical' art, and competition architecture having a certain amount of public dimension and exposure, it seems no surprise that, perhaps more than in literature, fine art or theatre, in architecture risk taking or strong intellectual positions were not necessarily the norm in Germany in the decades between the war and reunification. The fear of standing out, paired with an almost prescribed *modesty*, were, whilst somewhat contradictory to the idea of competition, the prevailing characteristics of architecture and architects.

Wolfgang Pehnt, by referring to Walter Dirks, describes the situation in the first years after the war, reasoning that the "revolutionary mood" many artists had encountered after WWI, had been replaced by the hope for the new cities to become "not only more frugal, simple and factual than the old but also more dignified, noble, social, spiritual, in short: more beautiful".³⁸ Pehnt elaborates that nothing was more important immediately after the war than the organisation of food, fuel and accommodation, and the re-establishing of the country's infrastructure. According to Pehnt, the fact that a small number of people were able and willing to consider, beyond the daily grind and misery, thoughts of "guilt and atonement, sense and hope" was all the more astonishing. Hans Schmitt, from his book *Der Neuaufbau der Stadt Köln*, is cited:

(Self)-restriction does not mean need and renunciation, it rather means, that we have to become aware that everything lavish and expensive is necessarily leading again to destruction, is doomed to be short lived.³⁹

Hans Schmitt

³⁷ Loc.cit.

³⁸ Walter Dirks, "Mut zum Abschied", *Frankfurter Hefte* 2, 1947. Cited from Wolfgang Pehnt, *Deutsche Architektur seit 1900*, DVA, Muenchen, 2nd edition, 2006, p250.

³⁹ *Selbstbeschränkung bedeutet nicht Not und Entsagung, es heisst vielmehr, dass uns bewusst werden soll, wie alles Aufwendige notwendig wieder zur Zerstörung, zum Eintagesdasein verurteilt ist.* Hans Schmitt, *Der Neuaufbau der Stadt Koeln*, 1949, p64. Cited from Op.cit., Pehnt, p249. Translation T Schmiedeknecht.

Furthermore, in 1947 a call by 38 *Werkbund* members was made to “all of those who are of good will”, demanding the “valid simple” as a premise for the future designs and restorations of the destroyed cities.⁴⁰ While this call was not related to the competition system (and made no reference to it), it seems however synonymous for the mood amongst architects in much of the German post war era until reunification. The *Gültig-Einfache*, that which is valid against different value judgements and therefore remains ‘useful’ on the other hand is only distinguished via a fine line from the banal. It is in this context that *WA* is of particular significance as it does represent a (precise) cross section of competition design activity at any given moment.

‘Type’ as a means of communication to reach consensus

Guilio Carlo Argan postulated that “type is never formulated *a priori* but that it is always deduced from a series of instances” and that it “operates on the levels ‘formal’ configuration, structure, and decorative elements.”⁴¹

So, the type of a circular temple is never identifiable with this or that circular temple... but is always the result of the confrontation and fusion of all circular temples. The birth of a type is therefore dependent on the existence of a series of buildings having between them an obvious formal and functional analogy. In other words, when a type is determined in the practice or theory of architecture, it already has an existence as an answer to a complex of ideological, religious, or practical demands, which arise in a given historical condition of whatever culture.... Two salient facts show that the formative process of a typology is not just a classifying or statistical process but one carried out for definite formal ends. Firstly: typological series do not arise only in relation to the physical functions of buildings but are tied to their configuration. The fundamental type of the circular shrine for instance, is independent of the functions, sometimes complex, which such buildings must fulfil.... Secondly, although an infinite number of classes and sub-classes of types may be formulated, formal architectural typologies will always fall into three main categories; the first concerned with a complete configuration of buildings, the second with major structural elements and the third with decorative elements.⁴²

Guilio Carlo Argan

⁴⁰ “Because only the simple and the valid can be used for different purposes”. *Denn nur das Gültig-Einfache ist vielfältig brauchbar*. “Ein Aufruf. Grundsätzliche Forderungen”. Published in various sources, amongst others: *Hefte für Baukunst und Werkform* (1947) I, p29. Cited from *Ibid.* Transl. T Schmiedeknecht.

⁴¹ Guilio Carlo Argan, “On the Typology of Architecture”, *Theorizing A New Agenda For Architecture*, Kate Nesbitt ed., Princeton Architectural Press, 1996, p243.

⁴² *Loc.cit.*

Argan's view is important insofar as it describes more or less exactly what the role of 'type' (or pattern) as a 'contingent' position in architecture competition design in Germany in the nineteen seventies to the late nineteen nineties was, particularly with reference to the question of 'formal' configuration.

It is assumed here, that any society in which major (and minor) decisions are based on consensus, has to settle and agree on a mode of communication in order for the different parties interested and involved in decision making processes to be able to understand each other. The question, in the context of this research on architecture competitions and their dissemination, is what such a mode of communication can consist of.

Having briefly established above the cultural context of post war Germany, it is now possible to identify a link between the idea of a consensus based society and the idea of 'type' / pattern (here in the sense of architecture) as a means of communication in the particular scenario of architectural competitions.

In his essay "Type and the Possibility of an Architectural Scholarship", Guido Francescato makes the case for the idea of 'type' to be an essential ingredient of the communication between architect and society. Opening his argument with the Quatremère de Quincy quote that "Everything must have a precedent", Francescato explains how he sees 'type' as the link between architecture and society.⁴³ In Francescato's view, architectural objects (or buildings) come into being in the designer's head as a selection of types from which he / she can choose from. In that sense, architectural knowledge is united and embedded in types, containing form, function and meaning, which have been passed on through history. The dialogue between architecture and society then allows for a 'type' to be transformed. The initial choice of 'type', according to Francescato, can eventually be discarded, but for the duration of the design process it acts as the main criterion informing the project. Francescato makes reference to Ernesto Rogers, according to whom typologies were the generators and transmitters of architectural knowledge. Elaborating on Rogers' theory he states that "the architect knows by type" and further explains:

If, as Quatremère had proposed, type is a formal structure intended for a specific use and is the result of the interaction of society and nature, identifying

⁴³ Guido Francescato, "Type and the Possibility of an Architectural Scholarship", *Ordering Space*, Franck & Schneekloth eds., Van Nostrand Reinhold, 1994, p253.

a type that would solve the problem proposed by the program is the way in which architectural knowledge is brought to bear on that problem. By the initial choice of type, architects extend their roots into society, make a connection with human needs, and begin the process of transforming an abstract type (Argan's "progetto di forma") into a specific, concrete reality.⁴⁴

Guido Francescato

Regarding the relationship between competition architecture in Germany, the journal *Wettbewerbe Aktuell* and their embedding in the post war cultural German context, Rogers' observations can be interpreted twofold: one as a connection between a consensus driven society and its architects, and two as a reinforcement of the architecture produced in a system which is subsequently supported via its own dissemination in the journal.

Published in the same volume as Francescato's essay, Julia Robinson also examines the relevance of 'type' with regards to its possibilities as a form of communication between different parties, but Robinson distinguishes between 'basic types' "used in everyday parlance by all members of a culture" and 'classificatory' types "used by the profession to describe formal and other differences between buildings".⁴⁵ Robinson, furthermore, makes a distinction between the use of 'type' as an 'answer', and the use of 'type' as a 'question'. The use of 'type' as an answer to her means that the selection of the building 'type' impacts on all further decisions during the design process. Not unlike what we can find in the pages of *WA*, 'type' in this interpretation has 'normative' connotations, and is, according to Robinson, subject to be exposed to ideas and images of a more prescriptive nature. She cites the example of the limitations of, for example, the use of 'type' for the design of a hospital. In Robinson's example, 'functional' and 'formal' types are almost merged in order to support "the status quo by generating conventional solutions".⁴⁶ In this scenario the choice of 'type' is not only stipulated by function but in turn it impacts on the choice of materials, windows, doors etc. but also the way a project may be sited and of what scale it might be.

However, when used as a question, 'type', according to Robinson does not only serve to enhance communication but also opens up a number of possibilities in the design process. She argues that

⁴⁴ Ibid., p259.

⁴⁵ Ibid., Julia Robinson, "The Question of Type", pp179-194.

⁴⁶ Loc.cit.

... because the building types that we take for granted are not fixed, but change over time, their nature cannot be assumed to be fully understood, but remains a constant question. For instance, as the typical American single-family house constructed in the United States changed from a bungalow to a ranch house, split-level and pseudo-Victorian, the idea of house type has altered to encompass the new concepts and forms.... In situations where no applicable type seems to exist, the question of what needs to be built arises in the context of the existing types, and asks what attributes of what existing building types can be useful in this situation.⁴⁷

Julia Robinson

To Robinson, there is a distinction between the uncritical use and employment of normative patterns and the testing, on the basis of typological knowledge, of alternatives leading to further development. In Robinson's view, architects have a responsibility to criticise "normative patterns of building" and should occupy themselves with finding alternatives to what is routinely built. For her, this also requires for the architect to be knowledgeable of existing normative patterns, but also to be able to analyse them.⁴⁸

The use of normative patterns in the German architectural competitions which are subject of this research, is a crucial part of the application of 'type' and would suggest the view, that often 'type' in this context is indeed used as 'answer' rather than as 'question'. This would furthermore support the idea that 'type' as such is both a form of communication, but also, a means to prevent the evolution of extreme 'formal' solutions. However, as types and patterns are used by competition designers across 'functional' building categories, Robinson's observation with regard to 'type' as 'answer' might need to be expanded. The application of 'type' within the German competition system can therefore perhaps be seen as lying in between what Robinson stipulates as question and answer scenarios.

Robinson's distinction between 'basic' and 'classificatory' types throw an interesting light on another aspect of 'type' within the German competition system and its dissemination in *Wettbewerbe Aktuell*, namely the classification of 'functional' building types in the journal set against the repetition of normative patterns, mainly in plan, or as Argan put it on the level of 'formal' configuration.

⁴⁷ Loc.cit.

⁴⁸ Loc.cit.

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⁴⁷ Loc.cit.

⁴⁸ Loc.cit.

Types seem to emerge in one of two ways: relatively unconsciously, as a human response to the need to order objects for functioning in daily life; and more or less consciously, in response to the need to describe and analyze an object for a specific reason. In architecture, basic type is what people ordinarily use, and represents a way of understanding architecture as sets of generalized, identifiable objects. The second kind of type in architecture, classificatory type, represents the professional attempt to make distinctions and clarify relationships.⁴⁹

Julia Robinson

Robinson then explains how the first category of 'type' for her is representative of a 'convergence of objects', for instance in the pair of house and apartment. In the latter approach 'type' is more succinctly used to underline and manifest differences within classes of objects and to outline boundaries between them, such as single-family or multifamily housing. The two approaches are then distinguished by two different ways of understanding. Firstly, Robinson refers to an understanding, derived from direct experience, which can be described as normative. And secondly, there is a critical understanding leading to or containing analysis.⁵⁰ Thus Robinson's view in the context of *Wettbewerbe Aktuell* can be reformulated into the distinction between 'functional' types and 'formal' types. It is between these two polarities that the value of 'type' in *Wettbewerbe Aktuell* as a means of communication to achieve and maintain consensus must be seen and analysed.

'Type', 'formal idiom', federal democracy and competition architecture

As pointed out above, in Germany the debate of 'type' versus individual expression flared up firstly in 1914, the so called *Werkbund Streit* or *Typen Streit* (Werkbund Controversy, Standardisation Controversy), on the occasion of the Cologne Exhibition.⁵¹

Within the threefold relationship of post war competition system, the architecture produced within it and its dissemination in WA, the following can be established. The

⁴⁹ Ibid., p181

⁵⁰ Loc.cit.

⁵¹ Whilst Hermann Muthesius was arguing for standardisation as the way forward to improve and secure quality, his opponents, lead by Henry van der Velde, postulated individual artistic expression as a fundamental principal in the design process. The debate carried on all the way through to the Bauhaus years, with the founder Walter Gropius the protagonist of the (according to Colquhoun), contradictory combination of functionalism and individual artistic expression while the last Director of the Bauhaus before its closure, Ludwig Mies van der Rohe saw function as a non-determinant factor in the design process (and in his own work explored the use of a limited number of types).

competition system, based on a fixed set of rules and regulations, implies on the one hand an inherent tendency towards determinist (and thus functionalist) thinking according to which the adherence to rules can stipulate (to a certain degree) the result. On the other hand, the need for consensus which is embedded in the process of finding a winning scheme in a competition, somewhat contradicts this position and supports an approach towards architectural design which does not veer too far off the status quo – in this context meaning the use of established, tried and tested solutions for competition entries. Typology in its functional derivative following Durand and Neufert, is evident in the standardised *modus operandi* of routine competitions and the way the rules are implemented, for instance with regards to standard competition briefs and requirements (stipulation of types of drawings and drawing convention). The work actually produced – and reproduced in the journal – is in that regard synonymous with ‘formal’ typological thinking in which the programme or function is not the driving factor but the use and manipulation of precedent is of an increased importance.

It is assumed here that the unique political, social and cultural circumstances in post WWII Germany have enhanced the existence of a system to procure publicly funded buildings through anonymous design competitions. The idea of anonymity and, in principal, the opportunity for any size and kind of practice to enter competitions and to compete with each other in their local or regional area, are no doubt a reflection of the basic principles of the German model of social democracy.

With regards to the questions of whether or not there is a tendency, within this system, to use established types in competitions, reference must be made to what is termed here *routine practice*. As will be examined later on and the findings of this research will attempt to demonstrate, there is indeed a prevalent inclination (and I argue that this is fostered by the relationship between competition system and journal), for architects in *routine* German competitions to employ established types or ‘formal’ configurations in their submissions to architecture competitions. The established types used are in the majority ‘formal’ (but not pure) types and not ‘functional’ types. However, certain tasks will always yield more contributions of specific types than others. An interesting fact here is that the classification of ‘functional’ types in the journal does not seem to have an impact on the use of ‘formal’ configurations as I will show in Chapters VII, VIII and IX.

Having now established the context within which *Wettbewerbe Aktuell* is located, and the premises under which this research is being conducted, the following chapter will take a broader view on design practice in competitive and non-competitive situations. It will look specifically at the work of the German practice Karle / Buxbaum and their approach towards the *ordinary* in two selected projects, one of which had resulted from a competition win.

Chapter VI

THE QUESTION OF THE *ORDINARY* IN PROCUREMENT AND DESIGN: KARLE / BUXBAUM

The chapter discusses two projects procured by different means (one competition, one direct commission) by Darmstadt based practice Karle / Buxbaum, and looks at how the practice's idea of the *ordinary* in architecture is maintained whilst working with different procurement methods.¹ The chapter aims to outline and illustrate the conditions in which architects find themselves when entering competitions, while also providing a comparison of competitive and non-competitive procurement situations.

Introduction

Darmstadt based practice Karle / Buxbaum have explored ideas of the *ordinary*, or routine, in two projects: a competition-win and a commission. Respective emphases on type and image vary in consequence of the procurement route. Having set out the position of *Wettbewerbe Aktuell* with respect to the German competition system in the previous chapters, and before analysing the work published in *Wettbewerbe Aktuell* in Chapters VII, VIII and IX, Chapter VI examines the impact different procurement and design situations can have on the final product. The chapter examines the use of type and its possibilities within a competitive and a non-competitive scenario.

Contemporary criticism in architecture frequently ignores the procurement process that a project has undergone and its impact on the design of a building. Critics tend to concentrate on the finished product, the building, paying little or no attention to how the architect secured the job, who the client was, how they were represented, the client architect relationship and how these impacted on both design and design process, beyond functional requirements.

This chapter compares two projects by Karle / Buxbaum, a fourteen strong practice founded by Peter Karle and Ramona Buxbaum in Darmstadt, Germany in 1990. The firm concern themselves with ideas of the everyday in architecture, also termed the *ordinary* or the *mundane*. It is assumed here that most architects are not

¹A version of this chapter has previously been published. Torsten Schmiedeknecht, "Karle / Buxbaum: the ordinary in procurement and design", *Architectural Research Quarterly*, Vol. 11/1, 2007 pp16-35.

interested in the everyday as a concept in the sense used by the French thinker Henri Lefebvre, and thus do not associate it with the idea of social transformation, but that they rather look at the *ordinary* in the visual context that surrounds them, most of the time, as inspiration for their designs. What follows thus seeks to evaluate Karle / Buxbaum's conceptual interpretation of the *ordinary* and how it extends beyond design into an attempt to maintain integrity in a changing procurement environment. I assess how such an approach is subjected to varied treatments in the design of an administration building for the protestant church in Gernsheim, won in competition, 2001-03 [6.1]; and a direct commission for an extension to a 1960s primary school in Darmstadt, 2002-04. [6.2]

Changes to the design competition system in Germany, and the resulting need for design conscious practices to secure work by other means, have also raised important questions for Karle / Buxbaum; not only in the way the practice looks to further establish itself and to seek work, but also with regard to the architecture they are aiming to create and the process of designing and producing it. The two projects have been chosen because they differ from each other in the working and negotiating process that took them to planning permission stage. The competition entry was designed on the basis of a given brief, without any personal or verbal presentation to the client prior to having won the competition. The direct commission was developed in meetings and negotiations with the client's representatives. I thus investigate the conception of two schemes and the different processes of design at the early stages, where working on a building in the context of an anonymous competition entry (to the equivalent of RIBA stage D) is considerably different to developing a project always in a working relationship with a client or their representatives.

Karle / Buxbaum's interpretations of the *ordinary*

Peter Karle describes his approach to design:

I cannot understand how today's generation of students and young architects can be so dismissive of the architecture of the sixties and seventies. In my view there was often more conviction in the work than is the case today and the architects of that period were certainly serious about what they were doing.²

Peter Karle

² Peter Karle in conversation with the author at the practice's office, Darmstadt, March 2006.



Fig.6.1: Protestant Regional Administration in Gernsheim; view from North-West.



Fig.5.2: Extension to Käthe-Kollwitz Primary School in Darmstadt; main elevation.

The practice's early influences are found in the 1970s and '80s work of French architect Jean Nouvel and of the Austro-German group Haus-Rucker-Co. Nouvel's projects of the time carried strong narrative elements, albeit always with direct reference to architecture. He composed a 1982 scheme for a children's centre in Antony, France, around a linear plan, emphasising what he considered to be key spaces for children in a house – the attic, the cellar and the living room – while simultaneously commenting on construction and structure by playfully exploring different possibilities in the use and origin of columns.³ Haus-Rucker-Co were for a period not concerned with designing buildings but rather with exploring and commenting on existing spatial contexts by means of temporary installations, often driven by complex (and sometimes for the audience inaccessible) narratives. Their 1986 project *Linear House* in Darmstadt presents a similar concept to Nouvel's children's centre, arranging three fragments of a house – stairs with roof, hall, façade with chimney – along a 400m long linear axis visually connecting the School of Architecture with the city's *Jugendstil* icon, the Marriage Tower (*Hochzeitsturm*) by Olbrich.⁴ Both Nouvel's and Haus-Rucker-Co's projects are examples of a conceptual approach that persists, if in a less indulgent way, in Karle / Buxbaum's thinking. They prefer an architecture that communicates stories about architecture. This representational approach is aligned with aesthetic preferences for the work of modernist designers and architects such as Eileen Grey, Mies van de Rohe, and also the post war work of Egon Eiermann and Ernst Neufert, whose work was part of the teaching curriculum in Darmstadt at the time of Karle / Buxbaum's architectural education.

In an essay titled "*Amnestie für die gebaute Realität*" (Amnesty for the built Reality), Laurids Ortner, founder of Haus-Rucker-Co, argues for an acceptance of post-war German architecture conceived as the translation of social democracy – the prevailing political system – into a built environment, simultaneously declaring monotony in the urban fabric to be a virtue rather than a problem.⁵ Ortner's observations are fundamental to an understanding of Karle / Buxbaum's view of the *ordinary* as the architectures – and not the activities – which surround us. In "*Besonderheiten regeln das Gewöhnliche*" (Peculiarities regulate the Ordinary)

³ _____, "Jean Nouvel", *L'Architecture D'Aujourd'hui*, No231, February 1984, pp72-73.

⁴ Dieter Bogner (ed), *Haus-Rucker-Co*, Ritter Verlag, Klagenfurt, 1992, pp142-149.

⁵ Laurids Ortner, "Amnestie für die gebaute Realität", *Werk Archithese 17/18*, 1978, p30.

Ortner establishes four rules of how to deal with the present city: 1) architecture must remain objective (no story telling, no memories, no meaning); 2) the majority of buildings are urban glue; 3) the new shall increase the density of the existing: what is there already, sets the scene; 4) the bigger the building the more potential for flexibility in the implementation of the above.⁶ After Ortner, Karle / Buxbaum see designing and developing a project as being part of a democratic process which, depending on the respective context, is subject to different interpretations and subsequently requires different strategic measures for different procurement scenarios.

Representation and narrative in Karle / Buxbaum's work refers to characteristics of previous architectures that have over time become mundane constituents of everyday life. Attempting to achieve *Allgemeingültigkeit*, a general validity or commonplaceness, for the architects, this offers lasting and understandable concepts for their buildings, their work driven by simple narratives derived from architectural observations of site and locale. These observations are then directly translated, not abstracted, into the formal representation of a particular image and/or the application, and sometimes transformation of basic types.

Karle / Buxbaum's approach to the *ordinary* is based on an appreciation that the architecture of the period in which they grew up made a valid cultural contribution, and thus the practice's architecture uses a representational language referring to the context of the 1970s. Consequently, what was conceived then as being abstract in the modernist sense, is now referenced in Karle / Buxbaum's architecture and re-appears as image or representation of the formerly abstract. This concept embeds the architects' desire for the user to recognise and feel familiar with the spaces and typologies that they create; parallel to the approach taken by Nouvel and Haus-Rucker-Co in the projects mentioned above. However, Peter Karle stresses that, whilst allowing for a distinction between architecture and building, the practice's references are exclusively architectural. It is images of what they consider to be architecture, rather than building, that re-appear in their work. Maintaining this distinction between building and architecture, Karle made a point of emphatically distancing himself from Venturi, Scott Brown and Izenour's approach towards the

⁶ Laurids Ortner, "Besonderheiten regeln das Gewöhnliche", *Werk, Bauen und Wohnen* 4, 1989, pp44-55.

ugly and the *ordinary*, insisting that (from his point of view) main street is *not* almost alright. It is worth noting that for Venturi the recognition and decoding of a sign (or building) is detached from sensual experience and therefore a purely intellectual process, while for architects like Rossi and O M Ungers, for example, it is to the contrary one's sensual experience which can lead to an intellectual understanding of a building, particularly with regards to questions of type and morphology.⁷

The two projects

For the *Käthe-Kollwitz-Schule* extension, the architects referenced the existing situation through the contemporary application of the school's existing prevailing construction material and method: the concrete frame. In the interior, their referencing technique is particularly evident. The artist Florian Baudrexel decorated the corridor walls with the use of an oversized home made *Spirograph* – a drawing instrument familiar to most Germans growing up in 1970s – and the resulting murals are like a gigantic magnifying glass into that period.

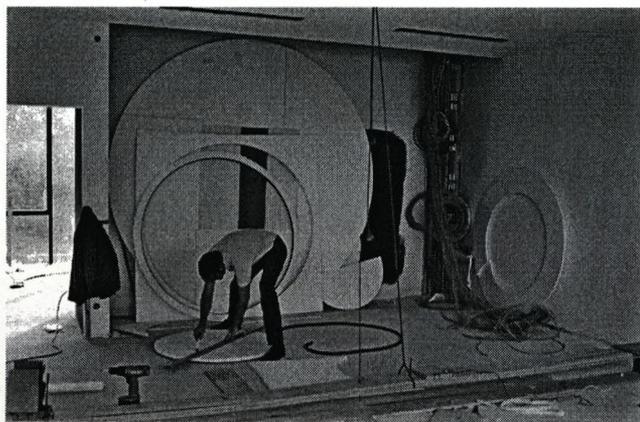


Fig.6.3: The artist Florian Baudrexel constructing his home-made Spirograph

⁷ Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas*, MIT, 1977.

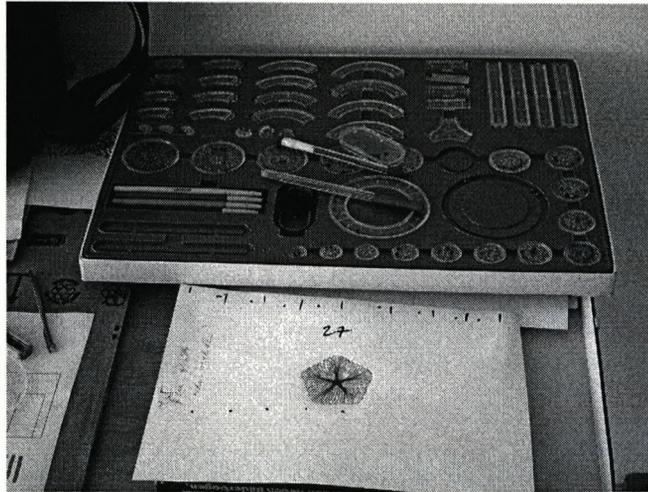


Fig.6.4: An original Spirograph in its case

The murals as such exemplify Karle / Buxbaum's position between post war modernism and post-modern representation of image; while they are abstract geometric patterns on the one hand they are also highly representational images of a particular time on the other. [6.3; 6.4]

In the Gernsheim scheme for the administration building for the Protestant Regional Administration Starkenburg-West (*Evangelische Regionalverwaltung Starkenburg-West*) the approach was different, partly by choice and partly by necessity. Due to the procurement process as an anonymous design competition and the need to produce a scheme at competition stage that would achieve a consensus between the jury members, here it is the choice of type and its treatment in plan more than the visual appearance that makes the strongest reference to what the architects see as their interpretation of the *ordinary*. Anonymous local competitions like the one in Gernsheim demand, according to Karle / Buxbaum, plausible and clear architectural strategies in renunciation of any rhetoric. The *ordinary*, for Karle / Buxbaum is in part derived from a specific and calculated analysis of the ordinariness that a small design competition presents as a process. The resulting building thus is an illustration of their belief that certain kinds of procurement methods encourage or discourage and enable or disable certain kinds of architectures. [6.5]

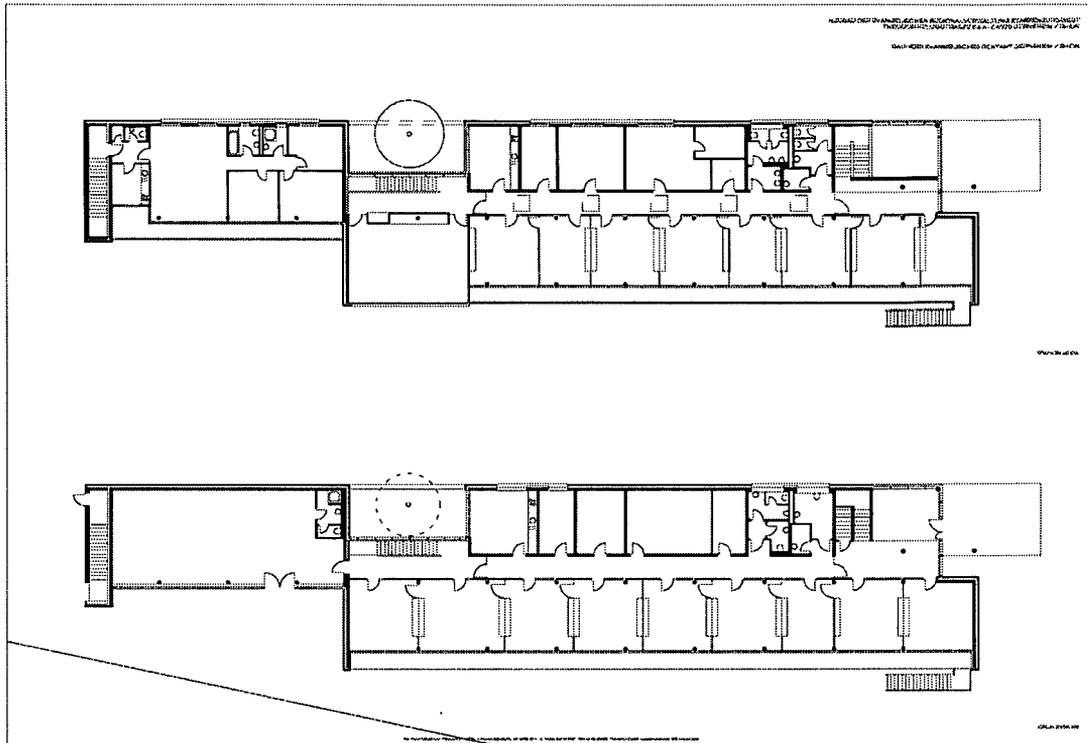


Fig.6.5: Protestant Regional Administration in Gernsheim. Ground and first floor plans showing the main office accommodation to the South and the servant rooms to the North of the corridor (not to scale).

Karle / Buxbaum and the changing German competition context

As has already been discussed, Germany has a unique – if changing – system of procuring publicly funded buildings by design competitions. Due to the implementation of the *European Services Directive 92/50/ECC* in 1997, procurement in Germany is now moving towards the selection of architects through competitive interviews and restricted competitions, rather than through open design competitions. Before 1997, young practices could successfully compete with established firms in competitions for public buildings open to all architects of a particular region. Competition entries could provide launch pads for careers and the opportunity to build a profile on the basis of built competitions. As established in Chapter II, design competitions are increasingly launched Europe wide, but are often restricted to a limited number of participants. As we have seen, open design competitions based on the anonymity of the respective contestants usually require the architect to develop a

project to 1:200 – and sometimes beyond – in which the main footprint and conceptual issues are resolved before any direct contact and negotiations with a client can take place. It is also worth mentioning here again, that in Germany any jury in a design competition has to consist of a majority of qualified architects or urban design professionals by whom juries are also usually chaired. This is particularly relevant when considering the positioning of a building in the wider (urban) context and the general level of architectural knowledge and debate in a jury session.

It was under this old system that Karle / Buxbaum started out, managing through various successful competition entries, without building at the start, to become acknowledged; establishing a competition portfolio that they would subsequently take to private or public sector clients in bidding for work directly. As opportunities to participate in open competitions are now less frequent, Karle / Buxbaum have been forced to work on their understanding of how clients operate in different procurement situations. The practice is actively trying to analyse the relationship between procurement method and appropriate working practice.

As this comparative study suggests, there are possibly more opportunities to pursue the conceptual approach of the *ordinary* in directly commissioned projects where a dialogue with the client leaves space to explain and develop conceptual issues that would be difficult to convey in a non-verbal competition situation.

The competition in Gernsheim: A visual process

Ramona Buxbaum suggests:

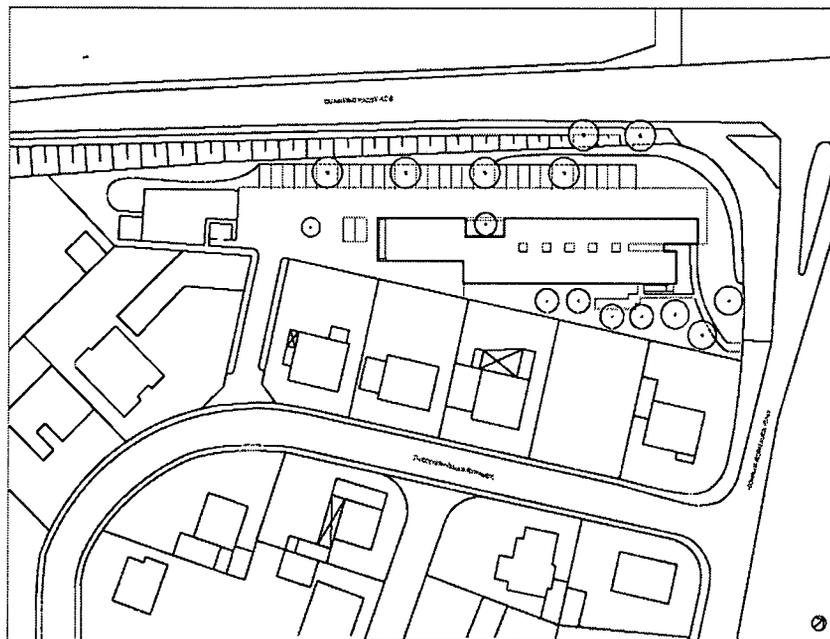
The important thing when entering a competition in this country is to think about simple solutions that are easy to communicate. Because once the jury has ended the result has to be able to be communicated in the local political arena amongst all the stakeholders.⁸

Ramona Buxbaum

A significant portion of the matrix of post WWII German towns and cities is dominated by inconspicuous buildings forming the backdrop for urban life, and one

⁸ Ramona Buxbaum in conversation with the author at the practice's office, Darmstadt, March 2006.

would perhaps expect a project like the *Evangelische Regionalverwaltung Starkenburg-West* to fit into this category. The site in Gernsheim, a small town on the river Rhine to the West of Darmstadt, is suburban in character and located between a heavily trafficked main road and a residential area, consisting of semi-detached and detached houses. For Karle / Buxbaum, the site releases the small office building from its assumed role of belonging to the urban matrix, into becoming a focal point for the area. The project's contextual function, however, is contrasted with the simplicity that comes with its basic type, the double loaded corridor office building. The building's conventional footprint is unspectacularly adapted to the site conditions by means of a simple shift. [6.6]

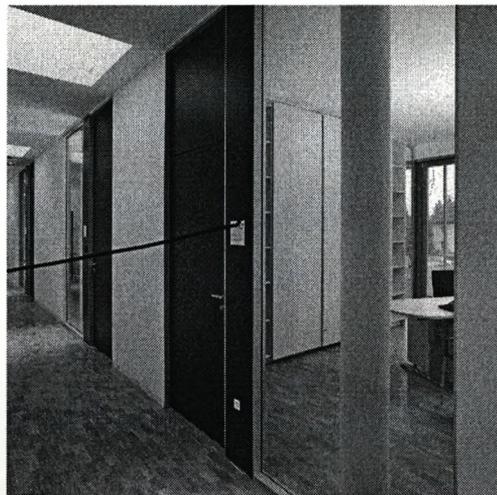


*Fig.6.6: Protestant Regional Administration in Gernsheim, site plan.
The building acts as an ordering device between the main road
and suburban dwellings (not to scale).*

In plan, the type is fine-tuned and the double loaded corridor accesses glazed office units to the South-East and servant rooms to the North-West. At either end of the corridor there is what the architects an 'event space': a double height glazed entrance hall on the Northern corner and the yard in front of the second internal stair case to the South-West. The external yard, towards which social spaces are oriented, indicates the opposite end of the corridor and the change of accommodation on the building's South-West corner. It provides a spatial divide between the office

accommodation and the print works on the ground floor and the warden's flat on the first floor. [6.7-6.9]

A similar tension between conspicuousness and calm is applied to the treatment of the external elevations. Rugged peat clay brick dominates the North-West front elevation facing the main road. The brick wall starts as cladding to the cantilever over the entrance hall and then develops into a large expanse, interspersed by an irregular window pattern. The windows consist of inner natural oak double-glazing units and outer anthracite metal single-glazing units, which act as noise barriers and sit slightly proud of the wall. Where the wall meets the yard at the end of the office accommodation, double height glazing mirrors the treatment of the entrance hall with brick lining the yard's Southern wall and the lintels above the glazing.



*Fig.6.7: Protestant Regional Administration in Gernsheim.
View from corridor into first floor office units.*

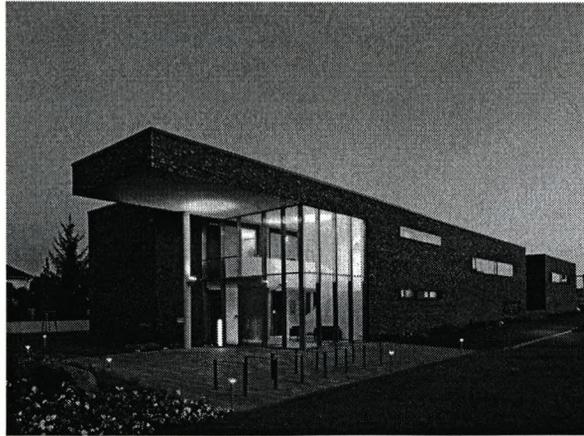


Fig.6.8: Gernsheim. Dawn view of entrance hall.

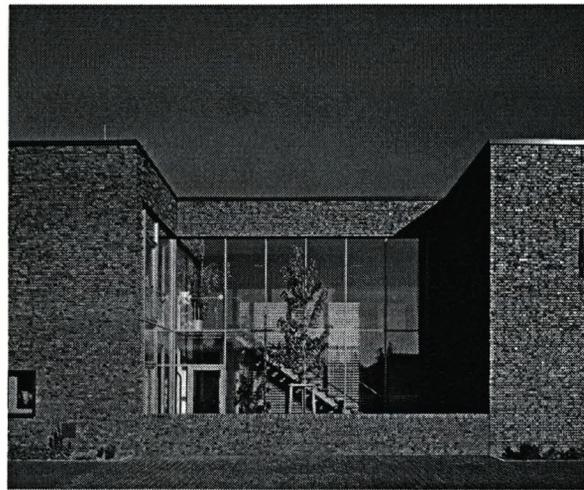


Fig.6.9: Gernsheim. The external courtyard.

The brick's bonding and the location of the movement joints indicate its function as a layer rather than a load-bearing device. [6.10]The regular natural oak framed glazing on the rear South Eastern elevation facing the housing, across a garden as a buffer zone, is reminiscent of a more conventional office building. [6.11] The simplicity and diagrammatic nature of both floor plans combined with the building's layout on the site explain Karle / Buxbaum's attitude towards competition practice, but is also reminiscent of design as taught at Darmstadt in the 1980s when students were encouraged to think about how they could communicate the concept for a scheme with one sketch on a small beer mat, an approach taken and developed from the *parti*, a method taught at the nineteenth century *École des Beaux Arts* in France.⁹

⁹ Hyungmin Pai, *The Portfolio and the Diagram*, MIT Press, Cambridge MA, 2002, p43.



Fig.6.10: Gernsheim. Façade detail on front elevation.

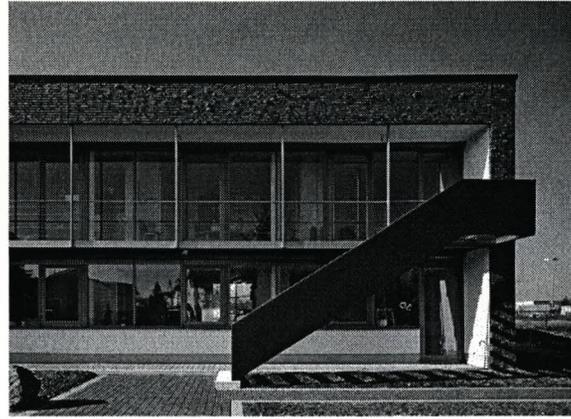


Fig.6.11: Gernsheim. Rear elevation with escape staircase.

In Darmstadt these ideas would often subsequently be visualised as abstracted, two-dimensional footprints of buildings in which different components could be separated, highlighted or named. Comparing the drawings of the original 2001 competition entry to the finished building illustrates a relatively smooth transition from idea to drawing to object. At competition stage the intervention at the urban level and the organisation of the building are both evident on the submitted drawings.

The first sheet of Karle / Buxbaum's competition entry for the Gernsheim scheme contains a site plan, three reductions of the site plan explaining the layout and four hand drawn diagrams depicting the scheme's *parti*. These diagrams are annotated with extracts from the design report. Sheets two and three show plans, short sections and elevations and the fourth sheet contained a 1:20 elevational study and a 1:20 part cross-section respectively. In the competition there was, apart from a model, no requirement for any three dimensional representation of the scheme. [6.12-6.16] The design report, a requirement for the competition submission, is structured into five sections: From Type to Scheme; Urban Design; Building Morphology; Internal Building Organisation; Energy Concept. Like the scheme itself, the report minimises prose and describes concisely the key points of the proposal. The clarity of the approach shown in the entry drawings and design report illustrate a precise

understanding of the building type and its possibilities. It is difficult to say whether the competition rules and requirements naturally suit Karle / Buxbaum's way of thinking or whether the practice has, over the years, adapted and developed a more diagrammatic design technique when entering competitions.

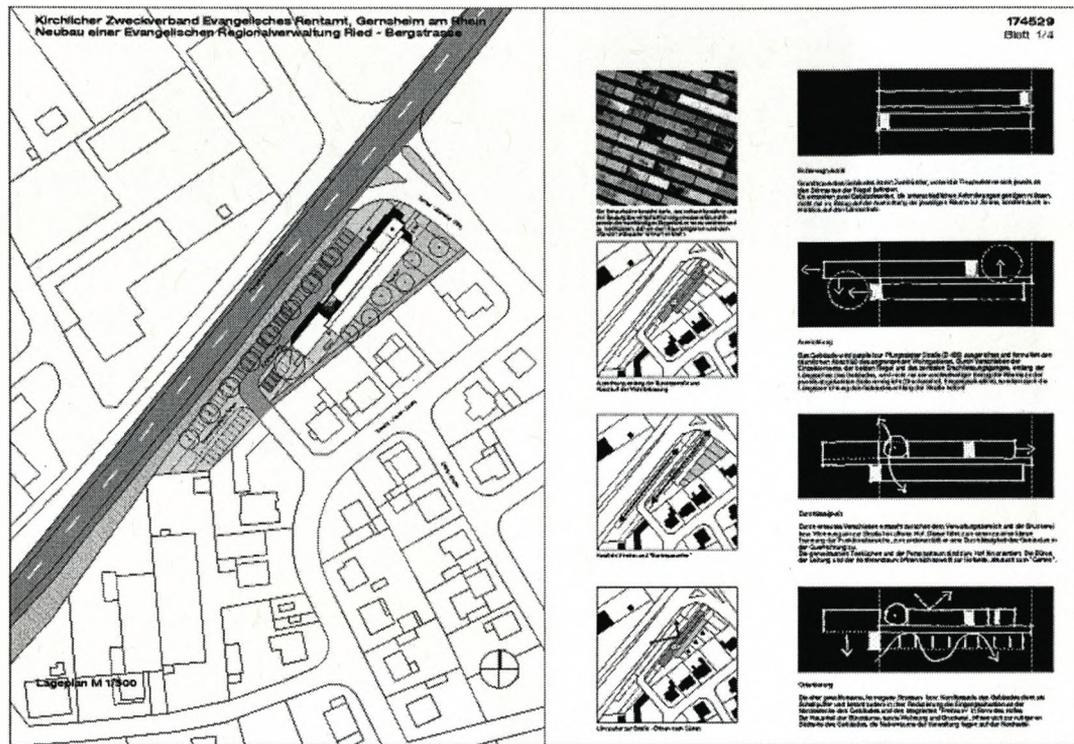


Fig.6.12: Gernsheim. Competition entry sheet 1. Site plan and diagrams (not to scale).

The architects know that this technique is not suitable for every contest and other competition clients let it be known to them that they had expected more spectacular schemes. However, in the competition for the *Evangelische Regionalverwaltung Starkenburg-West* it could be argued that Karle / Buxbaum's design philosophy and their working method suited both the brief and the client.

The design competition as procurement method enabled the architects to demonstrate their understanding that to make architecture never means to invent, but rather to discover or rediscover; and therefore to constantly reinterpret known terms, both in the period of design but also once the building is occupied. The way the double loaded corridor in the Gernsheim scheme has been, as the architects put it, 'conjugated' by locating all office accommodation to the South side, allowed the type to be manipulated.

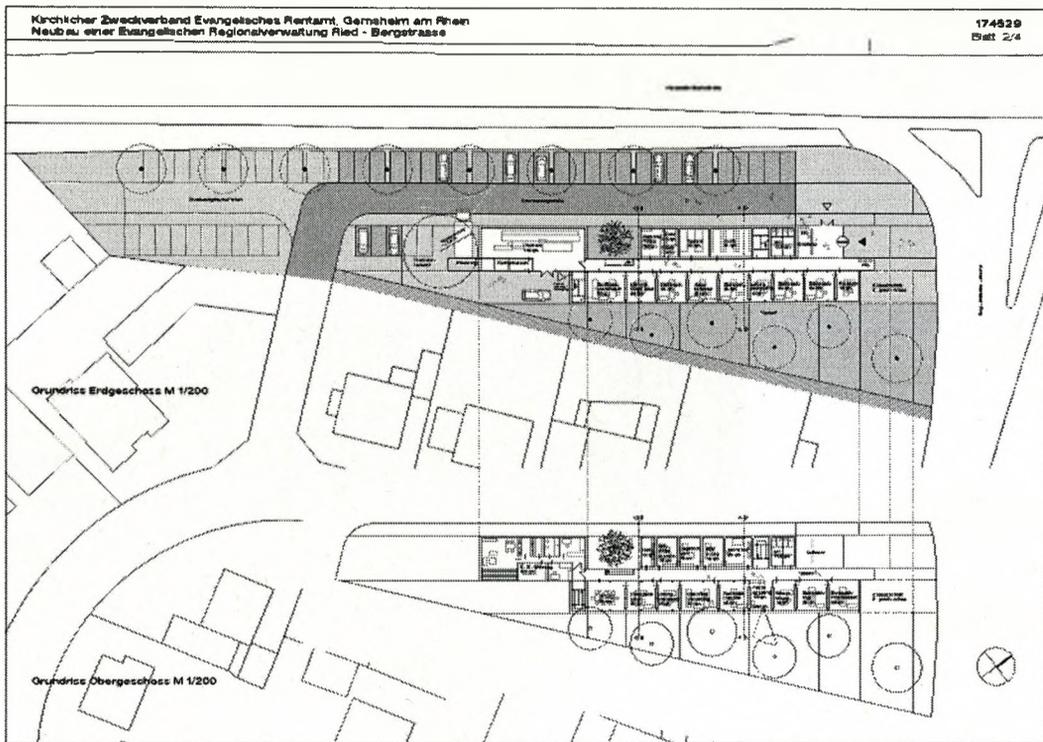


Fig.6.13: Gernsheim. Competition entry sheet 2. Floor plans (not to scale).

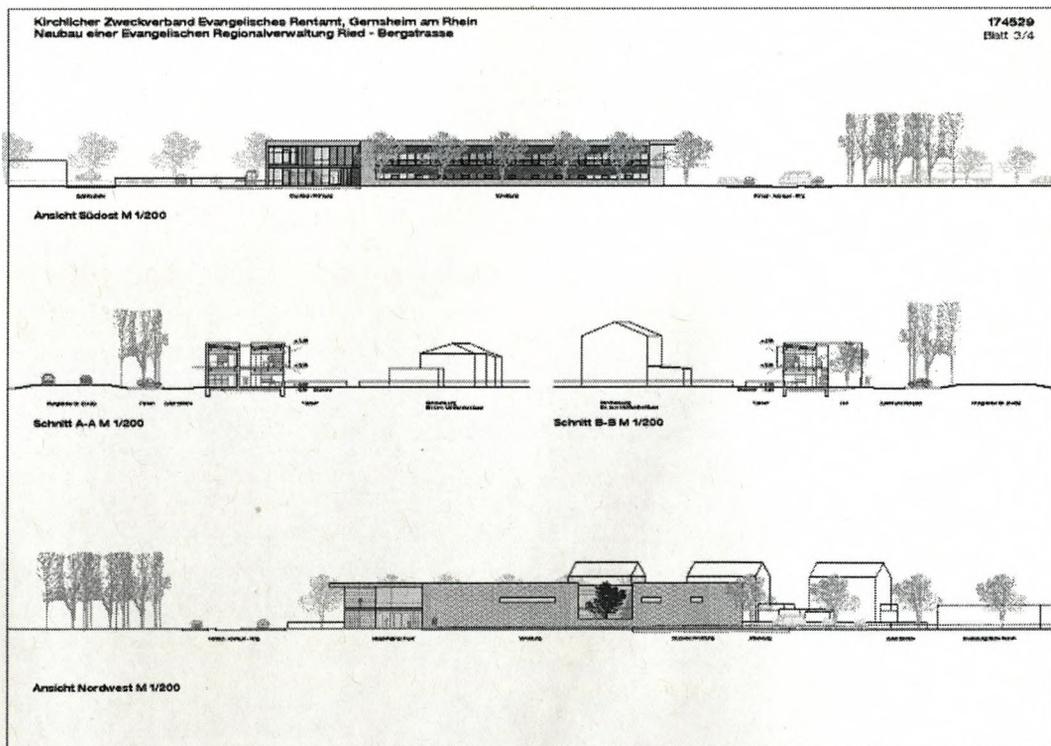


Fig.6.14: Gernsheim. Competition entry sheet 3. Sections and elevations (not to scale).

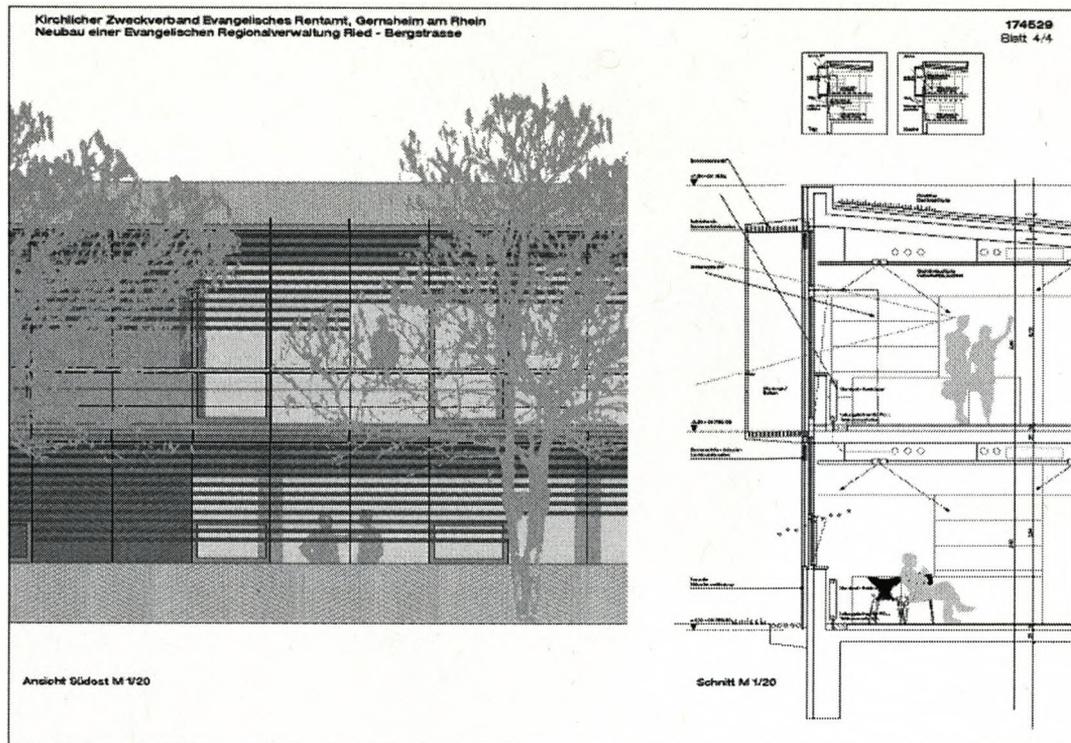


Fig.6.15: Gernsheim. Competition Entry sheet 4. Detailed section and elevation studies (not to scale).

In accordance with the context of the location, the North and South elevations are articulated in entirely different ways from one another. In plan – and in the original competition drawings – the distribution of the functions and the resulting façade treatment, were not however the decisive elements. It was the robustness and flexibility of the *ordinary* type itself that convinced the jury.

Looking at the relationship between working and procurement methods and the interpretation of the *ordinary* in the scheme's development, the following can be assumed:

-The architects' diagrammatic approach towards the type is a direct result of their reading and interpretation of the rules of entering a design competition. By entering the competition the architects acknowledged the need to develop a theme for the building that, in order to have a chance to succeed had to be instantly graspable by the jury. Thus the scheme was developed as a diagram on the basis of: a) a generic type and; b) a specific footprint on the site resulting both from the analysis of type and the urban context. Karle in this context speaks of 'common competition schemes'.

- The footprint and plan, and hence the generic nature of the building, remained as constants while the scheme was developed further post competition stage.
- A number of investigations followed regarding the building's material nature, moving, for example, from the initially conceived use of stone natural cladding to the use of peat clay brick, which in the architects' view is representative of a traditional building material and hence appropriate for the purpose of a building owned and financed by an established religious organisation.
- The generic nature of the plan and the specificity of the elevations provide a conceptual tension in which the former makes strong references to the *ordinary* while the latter define the building as an ordering device in the context. In this way the building illustrates the two stages of its conception. On the one hand the plan and footprint are representative of the competition, of having to win the job, of an awareness that a consensus that needs to be reached in the jury phase in which the architects' ideas of the *ordinary* – by means of repetition and the employing of basic type – are most strongly represented. On the other hand, the material expression of the building was subject to the architect's desire to make a specific and individual mark on the site and for the client.

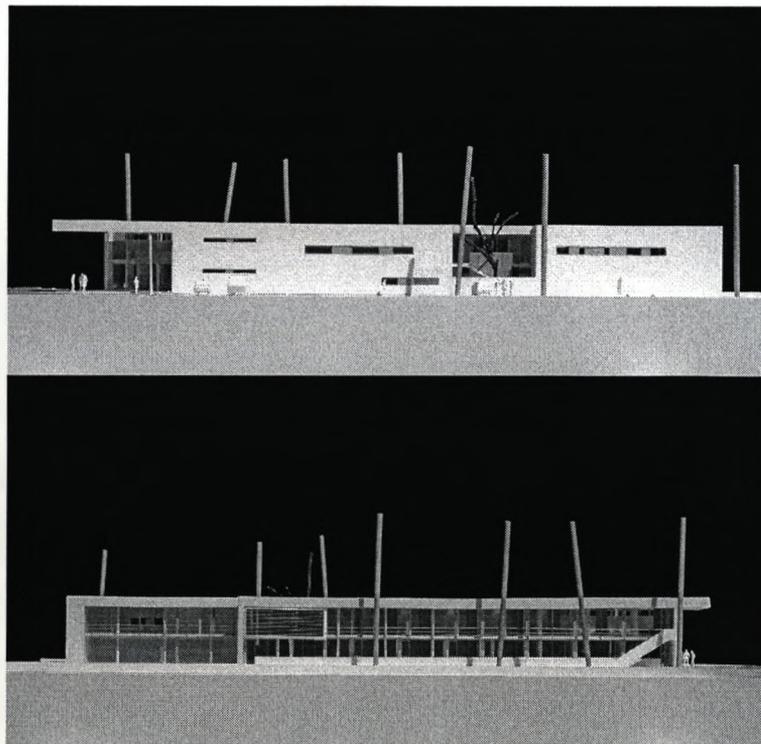


Fig.6.16: Gernsheim. Model.

The commission in Darmstadt: A verbal process

Ramona Buxbaum argues that:

If you are invited up front to have a conversation with the client the situation is very different. The question then is not to design a building on the basis of a given brief, but rather one is challenged as to how one would principally approach a problem. And, a very important aspect, the client will check whether they think they could imagine working with you. In this kind of scenario your ability as a designer certainly plays a different and perhaps slower role. But as an architect you also have to understand that first and foremost a client wants to be delivered with a service.¹⁰

Ramona Buxbaum

In 2002 Karle / Buxbaum were approached by the city council of Darmstadt with the request to design a small five class and two group room extension to the *Käthe-Kollwitz-Schule*, a prefabricated two storey concrete primary school originally built in 1969 by architects Loewer & Partner. The school is situated in an area called Weststadt, described by Peter Karle as a forgotten part of Darmstadt. It is surrounded by, and caters for, the children of the residents of 1960s and '70s housing blocks, which were partly built to house workers of electronic and household goods manufacturer Bosch; who also financed the original school as compensation to the city for being allowed to develop part of the area as a production and administration site. [6.17]

The client, the local education authority, was represented by both the Deputy Head and a project architect from the City's Buildings and Estates Department, whose staff are in the majority qualified architects and engineers. Karle / Buxbaum had little or no contact with the end user and only limited negotiations with the education authority. As with all public projects, the design and all subsequent stages had to be authorised by various committees up to the City Council. However, in this project, the architects never gave a public presentation to the Council or any other authority. The project's journey from the professional or architectural realm, as Karle / Buxbaum termed it, through the political realm was managed solely by the two representatives from of the Buildings and Estates Department.

Not having been presented with a concise brief, Karle / Buxbaum started to test different footprints on the site initially aiming to design a timber-framed building in

¹⁰ Ramona Buxbaum in conversation with the author at the practice's office, Darmstadt, March 2006.

contrast to the existing concrete structure. After it was decided that the extension was going to be located between the existing building and the road and preliminary studies for a timber frame structure had been developed and presented to the client, the architects received a notification from the city's building department that Darmstadt was not going to finance a timber frame school because of a policy change since Karle / Buxbaum's commission. [6.18]

The practice freely admit that this brought a new angle to the project at a moment when the timber scheme had come to a conceptual stand-still, and when they had realised that the timber concept would have been alienating rather than contrasting the new building from the existing school. They felt that their understanding of the value of the mundane in their architecture had not been successfully incorporated into the timber scheme. As with previous projects, for example their refurbishment of a housing block designed by Ernst Neufert, Karle / Buxbaum now began to analyse the positive qualities of the 1960s architecture and work on a possible interpretation and subsequent translation of these qualities into a contemporary building.

The qualities that emerged from Karle / Buxbaum's analysis of the existing building and with which they decided to work were: the clarity of the planning; the simplicity of the façade treatment; and the prefabricated concrete's obvious reference to the time of the building's initial design. In order to add, and complement, the monochrome character of the old school building, orange and olive green were introduced as additional reference points to the 1970s. [6.19-6.23]

A key challenge faced by the architects was how to design a prefabricated exposed concrete building in accordance with contemporary building regulations. Similar to the change from timber to concrete construction, a positive view was taken: in order not to have to insulate the concrete elements, the panels were pulled away from the insulated layer, thus creating a number of unheated in-between spaces; like the loggia, staircase and bridge connecting the extension to the old building.

Not being entirely honest, in the sense that structural elements are not consistently articulated as such throughout the scheme, the building, however, puts a logical construction order on display allowing an understanding of the difference between load bearing and enclosing components. Whereas the old school building's exterior is dominated by prefabricated concrete panels and horizontal windows, with

columns and beams structuring the main atrium around which the plan is organised, in the extension this order has been reversed. And while the old building is based on a courtyard type, with more or less four identical external elevations, in the extension, based on a single loaded corridor type, the distinction between the front, the back and the side of the building is clearly articulated with the front elevation dominated by the threefold layering of concrete frame, glazing system – composed of panels in various orange tones as well as 45 photovoltaic elements – and green mural painting. [6.24-6.25]

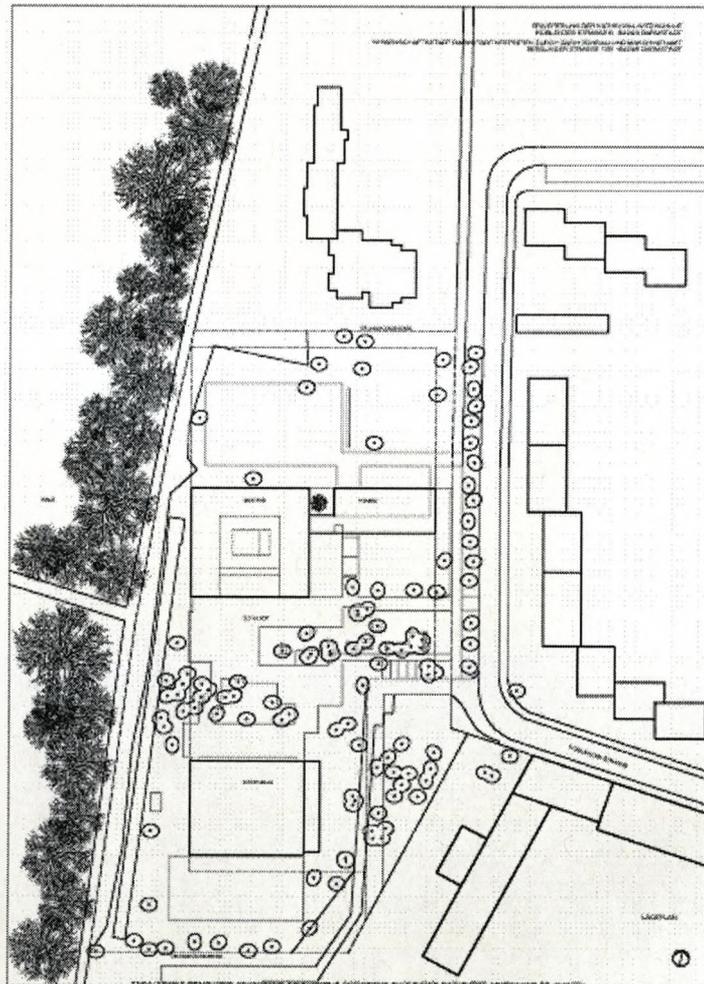


Fig.6.17: Extension to Käthe-Kollwitz Primary School in Darmstadt. Site plan (not to scale).

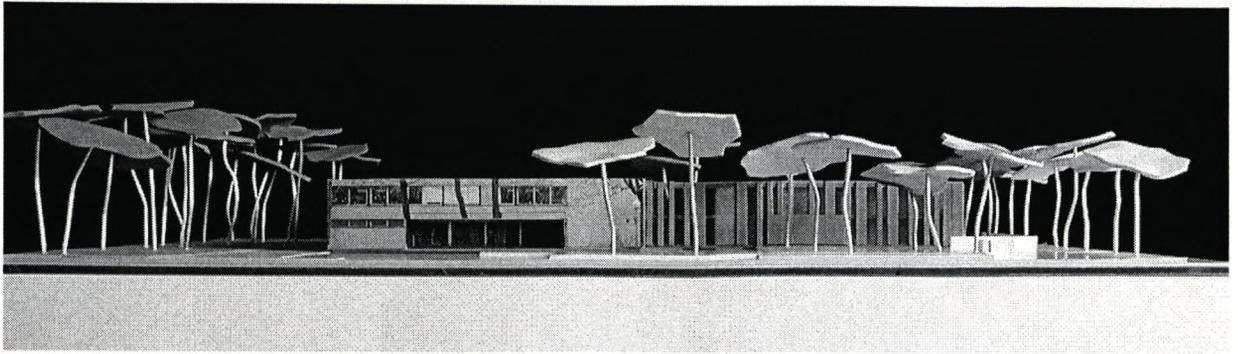


Fig.6.18: Darmstadt. Model photograph showing one of the initial timber proposal.

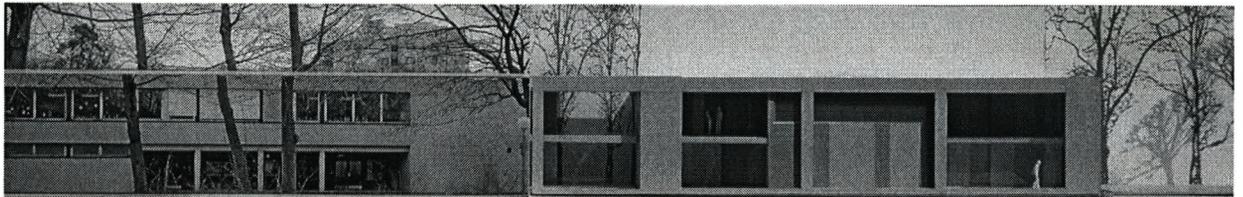


Fig.6.19: Darmstadt. Photograph of working model of the concrete scheme, showing the layering of concrete, (orange) panels and (green) mural.

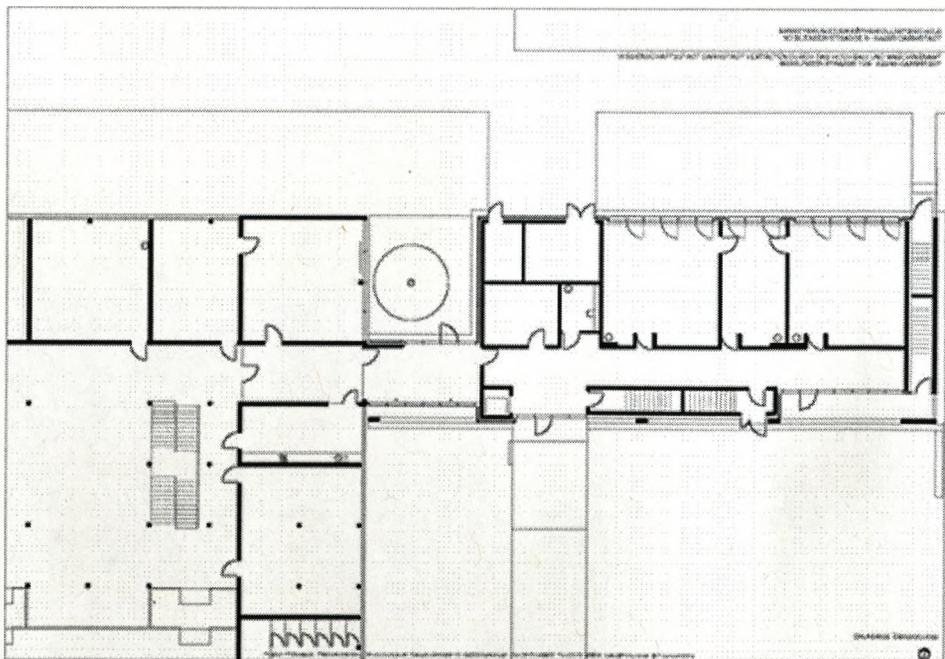


Fig.6.20: Darmstadt. Ground floor plan of extension (right) and part of the existing building (not to scale).

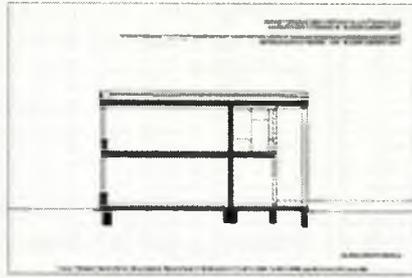


Fig.6.21: Darmstadt. Cross section (not to scale).



Fig.6.22: Darmstadt. Front elevation from playground with concrete columns, (orange) panels and photovoltaic elements.



Fig.6.23: Darmstadt. Rear elevation of linking element with existing on the right and extension on the left.



*Fig.6.24: Darmstadt.
Dawn view of front elevation showing corridor wall with (green) mural.*



*Fig.6.25: Darmstadt.
View from main road showing the extension in the foreground and the existing building on the left.*

Together with the facing *Spirograph* drawings on the opposite corridor walls, the murals complement the orthogonal nature of the architecture. But they were also part of a new working process for the architects as the school extension is the first project for Karle / Buxbaum in which work by another artist develops a life of its own and simultaneously becomes a fully integrated part of the building. [6.26-6.28] The architects' concept of the *ordinary* for the *Käthe-Kollwitz-Schule* extension is based on the dialogue between the visual interpretation of the 1970s theme – including an industrial generic detailing of the exterior – and the building's rational planning. This was enabled through the relationship they established and maintained with the client's representatives from the very first stages in the project.

Peter Karle believes that the complexity of the referencing method paired with the 'banality' of the building's plan would have been impossible to convey convincingly as a potentially winning scheme in an anonymous design competition. With respect to the school extension, it can be concluded that Karle / Buxbaum's interpretation of the *ordinary*, subjected to a process of negotiations, has yielded a coherent architectural outcome:

- The scheme was conceived through a series of meetings with the client in which there was no given presentation format. The visuals required for round-table discussions were more fragmented than they would have been in a competition situation.
- There was no cut-off point in the scheme's development between design and realisation and the building phase. Despite the diagrammatic nature of the plan, the scheme was not conceived as diagram. Plan, construction and image were developed as an integrated process.
- The project's detailing is more generic than in the competition scheme, using conventional – *ordinary* – construction methods, while the murals also evoke memories of the era referenced by plan and construction. Thus the scheme is less in tension but provides a coherent interpretation of the *ordinary* as found in the locality.

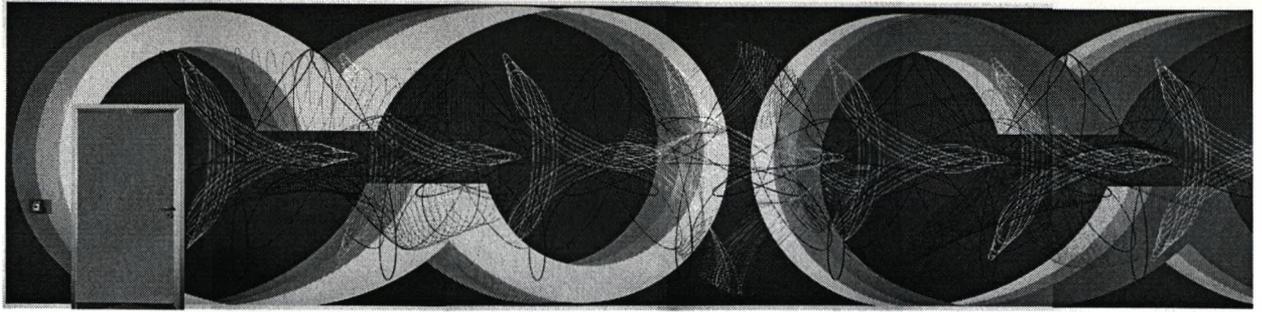


Fig.6.26: Darmstadt. Spirograph drawing on ground floor corridor wall.

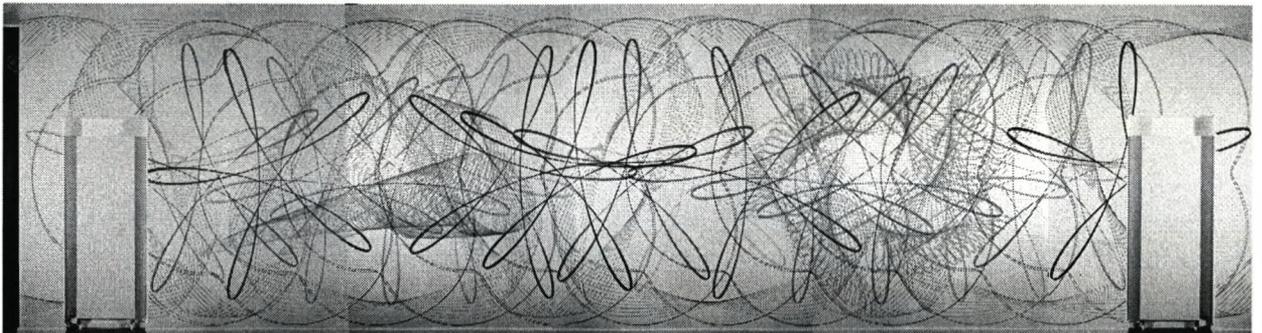
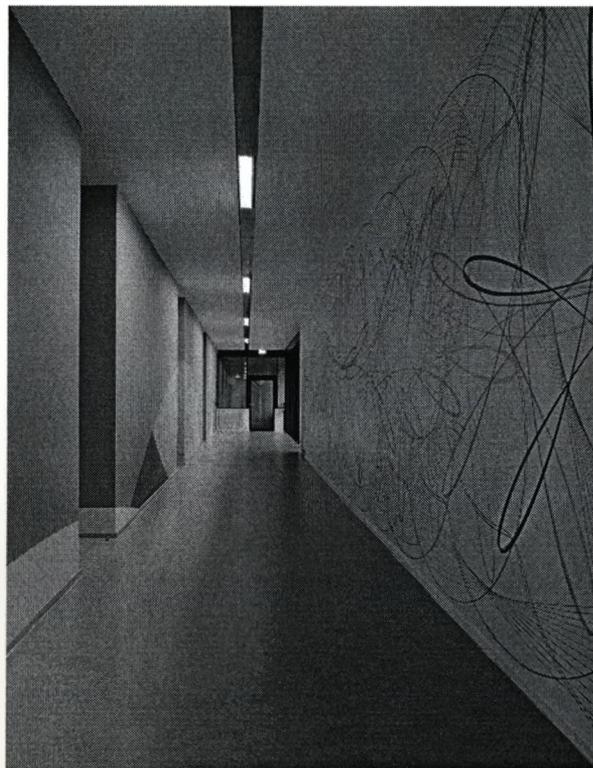


Fig 6.27: Darmstadt. Spirograph drawing on first floor corridor wall.



*Fig.6.28: Darmstadt.
View of first floor corridor with (green) mural on the left and Spirograph drawing on the right.*

Implementing the *ordinary*

This chapter has looked at how Karle / Buxbaum's architectural interest in the *ordinary* is manifest in two projects subject to different procurement routes. It has been established that the practice employed two different design concepts in order to pursue the *ordinary* in the respective schemes. Resulting from the conditions of the anonymous design competition (and therefore the local context) and employing type, urban design and diagram, the idea of *architecture as type* determined the design of the administration building in Gernsheim. In the directly commissioned school extension, however, 'architecture as image' resulted from a process in which the architects were, from the beginning of the design process, interested in issues of narrative, construction and repetition and were able to communicate these directly to the client's representatives.

A local architectural competition based on the anonymity of its contestants and judged by a panel of experts stipulates certain parameters that impact on the design process. A client, in order to run a competition has to develop a brief and a schedule of accommodation to which architects respond with a usually prescribed set of visuals. It can be assumed that the prescribed format of a standard competition entry forces architects to clearly state and communicate their concepts, particularly regarding issues of type and urban design and that this subsequently allows for comparison and analysis of different schemes and options. Typological and urban issues can perhaps also be more easily communicated visually to a jury of experts rather than verbally to a committee. It could also be suggested that an emphasis on prescribed visual presentations in competitions suits most architects. In contrast, they are rarely asked in other procurement situations to produce a whole comprehensive display of their schemes at the design stage, particularly with regards to a project's setting in the urban fabric. As a general benefit to both architects and the public, all competitions entries are usually publicly exhibited, giving added incentive to the participants and enabling a public dialogue.

Local anonymous-, and jury consensus-based design competitions in Germany have, until the recent past, in most cases delivered the post-war social democrat maxim 'that we are all equally mediocre' and thus have, as Ortner pointed out, contributed to no small extent to the *ordinary* of the contemporary city. The competition as a process encourages thinking about design in typological terms and it can be argued that, in smaller and local competitions, type generally is one of the

predominant criteria for assessment as it enables the jury to establish comparators. This is particularly relevant when considering type as a tool for the initial urban strategy of a scheme.¹¹

In the Gernsheim competition, Karle / Buxbaum's ideas of the *ordinary* rely on the employment of a generic type, generated and represented in the competition through diagram. Construction and image are divorced from this as they were conceived at a latter stage and the scheme is not based on narrative. Diagram and repetition are intrinsic in the generic type, but the building itself breaks with the monotony of the *ordinary* surrounding it. Consequently the scheme visually perhaps manifests less of the *Allgemeingültigkeit* than the architects might have desired. It could be argued that the division in the process between the diagrammatic competition entry and the subsequent development of the scheme is at the centre of the tension between the ordinariness of the type and the extraordinariness of the building's material expression in hand made brick, its visual appearance and its role as an urban ordering device.

By way of comparison, it can be argued that the Darmstadt school extension presents more coherently Karle / Buxbaum's ideas of the *ordinary* despite, or perhaps because of, having taken the architects through a more testing design process. Because the project had never undergone a competition entry treatment, this perhaps allowed – or forced – the architects to consider and argue their views concerning the *ordinary* more slowly but therefore more concisely. It must be assumed that the context of the existing school, the nature of the programme and the procurement process, allowed for a more utilitarian approach to the design of the building. Image and construction as response to the monotonous context provide the building with its narrative interpretation of the *ordinary*, whilst repetition in both planning and the industrial detailing give the scheme its robustness. Progressing the scheme through dialogue, the architects could develop the theme of the *ordinary* by employing familiar 1970s imagery. The type here is merely a by-product of the brief. It must also be considered that the school, while programmatically an integral part of the local context, is not significant as a spatial urban ordering device.

¹¹ As the findings in Chapters VII – IX will show:

- There is a limit to the number of types that are successful in competitions.
- In the majority of cases, the type used in the competition was the one built
- There is often very little visual resemblance between buildings of the same or similar types resulting from competitions.

As noted above, Germany's building industry and procurement systems are undergoing significant changes and it will become paramount for architects to adopt different modes of operation, particularly with regard to the architect's relative professional role. In this context Karle / Buxbaum's efforts are centered on their concern with the *ordinary*. And while elsewhere the *ordinary* is often referred to purely in design terms, in Karle / Buxbaum's case this also involves their tactics and strategies when dealing with the business and mechanics of producing buildings under varying conditions.

Having established the difference between competition practice and non-competition practice in the specific case of Karle / Buxbaum in Chapter VI and thus having concluded the theoretical positioning of this thesis, the following Chapter VII, as the first of three 'primary research' chapters, presents an examination of the competition entries of Prof. Gerber and Partner published in *Wettbewerbe Aktuell*, with a view towards an analysis of 'type' within competition practice.

Part III – Primary Research

Chapter VII

THE DIAGRAM AND THE COMPETITION: *ROUTINE* COMPETITION PRACTICE AND THE CASE OF GERBER ARCHITEKTEN

The chapter examines through a close reading of entries in *Wettbewerbe Aktuell* the competition practice of Prof. Gerber and Partner, in order to establish whether or not a competition design methodology can be traced in the successful projects. The chapter's focus resumes on the question of 'type', as set out in Chapter V, and examines whether or not a number of basic types or patterns can be isolated in Prof. Gerber's entries in *Wettbewerbe Aktuell*.

Gerber *Architekten*, over the years in different guises and originally named *Werkgemeinschaft 66*, between 1971 and 2001, have had the second most entries in *Wettbewerbe Aktuell*.¹ By detailed examination of the practice's work published in *WA*, it is hoped to analyse whether or not there are common denominators in the competition schemes executed by them over the years; and if so what they are and if they show any similarities to the findings in the following chapters (VIII and IX) on primary schools and 'type' across category.

At the centre of this chapter is an investigation as to whether a successful practice settles for the use of a limited number of standard architectural types in similar competitions or even across functional typologies? Furthermore, the research tried to establish how many of Gerber's successful entries had actually resulted in finished buildings and whether the buildings closely correlate to the designs submitted to the respective competitions? Regarding the comparison between Gerber's schemes and following the general theme of this thesis, the difference between 'type' and 'formal idiom' is also considered to see whether a preference by the practice for one of these can be determined. Following on from this, the question then arose whether or not it might be possible to establish a link between the format of *Wettbewerbe Aktuell* and a general tendency in Gerber's design methodology to perceive architecture as a diagram (plan, section, and elevation)? Possible effects on Gerber's competition architecture of the very particular competition format and

¹ Most entries, namely 146, were achieved by the practice of v.Gerkan, Marg & Partner. Gerber, as opposed to v.Gerkan, Marg & Partner has no international profile and within Germany is not considered to be producing cutting edge or particularly innovative architecture. Table 6.1 illustrate that the practice's competition work is spread across 13 of the 14 categories; the investigation into the number of publications on Gerber also showed that there is, measured on the practice's output, relatively little interest in the mainstream architectural press in their work.

drawing style and its reproduction in *Wettbewerbe Aktuell*, thus, also needed to be considered.

The chapter has two aims and the analysis is therefore twofold. On the one hand, and in line with the main theme of this thesis, one interest is to establish whether or not typological rules can be established in Gerber's competition practice and if so, whether they are of a functional or a formal manner. On the other hand there is the evaluation of Gerber's general success and the large number of entries in WA. It was therefore necessary to look at the raw data provided via WA. The analysis of 'type' is therefore of a qualitative nature, whereas the data drawn from WA was subjected to a more quantitative approach.

The analysis within the chapter is split into two parts. Section One – Competition entries published in WA from categories 5 and 11 and the years 1995 and 1996 respectively - looks specifically at competition entries selected via the methodology described below. Section Two – buildings – looks at Gerber's buildings resulting from successful competitions of the selected sample, which had been published in WA.

Gerber *Architekten* have a total of 125 entries across categories 1 to 13 in WA in the years between 1971 and 2001. This includes entries in *Wettbewerbsergebnisse* (competition results), the abbreviated documentation of competitions introduced in 1993, showing mainly photographs of prize-winning schemes and in *Wettbewerbe weiterverfolgt* (competitions followed), the section showing finished buildings which resulted from competition wins previously published in WA.

In order to isolate a manageable amount of data to be considered, it was established which categories had yielded the most entries from the practice. The two outstanding categories were 5 (cultural buildings) with 25 entries and 11 (administration buildings) with 22 entries.

Another question was whether or not there is a time frame of certain years in which the practice had more entries than in others. It quickly became evident that the years in which Gerber *Architekten* had the most entries were 1995 and 1996 respectively. These are, incidentally, the years just before the full implementation of the EU directive on the procurement of public services in Germany and the final years of the boom following the German reunification. What was also interesting was the fact that during 1995 and 1996, their most active phase according to WA

entries, Gerber participated and had entries in all of 11 out of the 14 categories established by the journal. The three categories not represented were 2, 13 and 14.

Following on from the above, the work by Gerber *Architekten* published in *WA* considered for closer analysis was the following:

All schemes published in *WA* in all categories in 1995 and 1996.

All schemes published in categories 5 and 11 respectively published in *WA* between 1971 and 2001.

The following data available on the competitions was taken into consideration for the analysis:

Number of total entries and prizes.

Type of documentation.

Type of competition (invited / open).

Type of competition (local, regional, national, international)

Size of competitions (participants).

Entries by architectural 'type'.

Gerber entries on title cover.

Juries and reports.

The drawings of the schemes published were subject to further analysis regarding their architectural composition. Of particular interest in the analysis was the following:

Entries by architectural 'type'; *Großform*; are the schemes composed of smaller, repeated elements?²

Recurring patterns and legibility of schemes.

Clarity of organisation / circulation etc. and interchangeability of types for different functions.

General graphics and presentation.

In addition to the above, the available published extracts of the jury reports of the practice's schemes were examined with regards to the way schemes were described / criticised by the juries. For example, is it possible to isolate common themes in the

² *Großform* is defined here as the opposite to fragmentation. *Großform* thus represents an appearance of a building which is easily comprehensible as a whole.

way that schemes were assessed / described and discover if there are there any key terms which may or may not reoccur in the respective reports.

The following data available on the buildings was taken into consideration for the analysis::

Gerber schemes on cover of journal built.

Gerber entries in journal built.

Relationship between entries and built schemes.

Gerber schemes in *Wettbewerbe weiterverfolgt*.

Have successful entries by Gerber been published elsewhere?

How many, and which, schemes have won other awards / prizes?

Method of analysis

In their study *Precedents in Architecture – Analytic Diagrams, Formative Ideas, And Partis*, Roger H. Clark and Michael Pause pursue, the “search,..., for theory that transcends the moment and reveals an architectural idea.”³ The study is structured into two parts, the first of which analyses 104 buildings with the help of diagrams, under the following headings: structure; plan to section; repetitive to unique; symmetry and balance; natural light; circulation to use-space; massing; unit to whole; geometry; additive and subtractive; hierarchy. The second part of the study, titled “Formative Ideas”, is based on the outcome of part one, according to which

Similarities in design approaches appeared among many of the architects’ works, independent of time, style, location, function, or type of building. The similarities can be grouped into dominant themes for formative ideas, which were conceivably used in the generation of the building designs.⁴

Roger H. Clark / Michael Pause

The formative ideas analysed in part two are under the headings of: plan to section to elevation; unit to whole; repetitive to unique; additive and subtractive; symmetry and balance; configuration patterns; reduction.

As a method of building analysis, *Precedents in Architecture* served as a useful example for the study presented here, as the authors deliberately excluded material

³ Roger H Clark and Michael Pause, *Precedents in Architecture – Analytic Diagrams, Formative Ideas, And Partis*, John Wiley & Sons, 2005, p xi.

⁴ *Ibid.*, p219.

that is not necessarily available and accessible when studying a building via the means of drawings.

While architecture embodies many realms, we concentrate on built form. Without apology, we make no attempt to discuss the social, political, economic, or technical aspects of architecture. The domain of design ideas lies within the formal and spatial realm of architecture, and thus it is this arena that is explored in this book.⁵

Roger H. Clark and Michael Pause

As such, the material collected in the volume is comparable to the projects in *WA*, as the predominant focus is on the architecture in form of drawings adhering to standard conventions. Political, historical or social aspects play no part in either case.

[7.1a-7.1c]

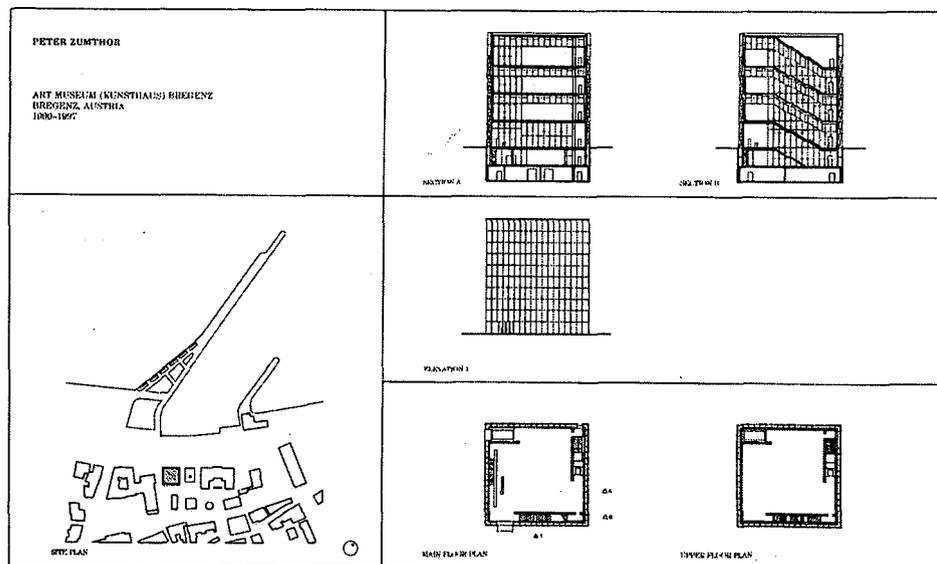


Fig.7.1a: Typical Page from Part I of: Clark / Pause, *Precedents in Architecture*, Wiley & Sons, 2005. Shown here is Peter Zumthor's *Kunsthhaus*, p214 (reproduction @50%).

⁵ Ibid., Clark and Pause, pv.

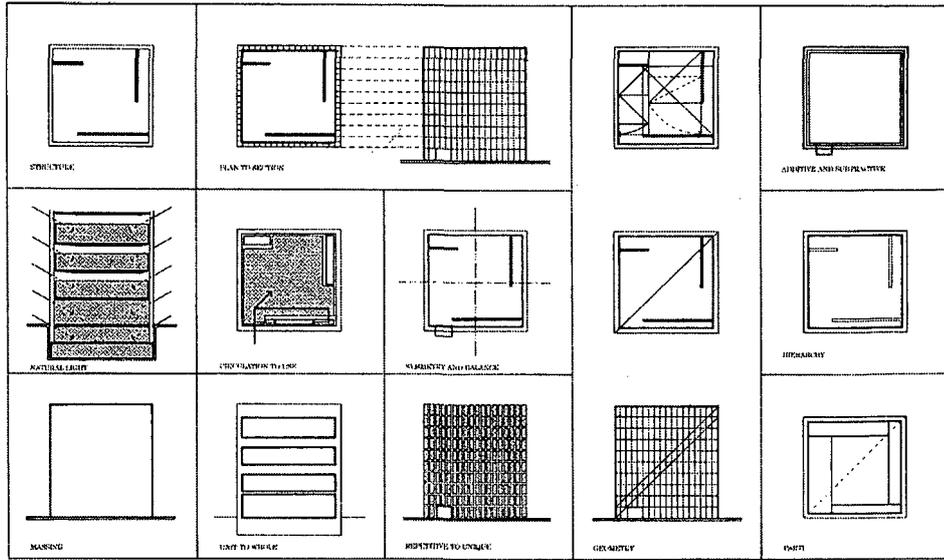


Fig.7.1b: Typical Page from Part I of: Clark / Pause, *Precedents in Architecture*, Wiley & Sons, 2005. Shown here is Peter Zumthor's *Kunsthhaus*, p215 (reproduction @50%).

- | | | | |
|---|--|---|--|
| 1. STOA IN SIKYON, GREECE
ARCHITECT UNKNOWN
c.300 | 4. PORT SHANNON
ARCHITECT UNKNOWN
1898-1899 | 7. UNITED ILLUMINATION
LE CORBUSIER
1928-1930 | 10. STEINER HOUSE
CHARLES MOORE
1979 |
| 2. PHYSICAL EDUCATION FACILITY
KALLANAKH-KINSELL
1970 | 5. SHELLEMAN HOUSE
ERIK GUNNAH ASHLUND
1917-1918 | 8. FLOREY BUILDING
JAMES STIRLING
1965 | 11. GENTHE BEATRICE
FRANCO ALBERTO
1978-1979 |
| 3. HANSEN HOUSE
JOHN HANSEN
1975-1978 | 6. DANCE HALL
ALVARO SIZA
1947-1948 | 9. ST. ANDREW'S CHURCH
JAMES STIRLING
1964 | 12. PEARSON HOUSE
ROBERT VENTURI
1957 |

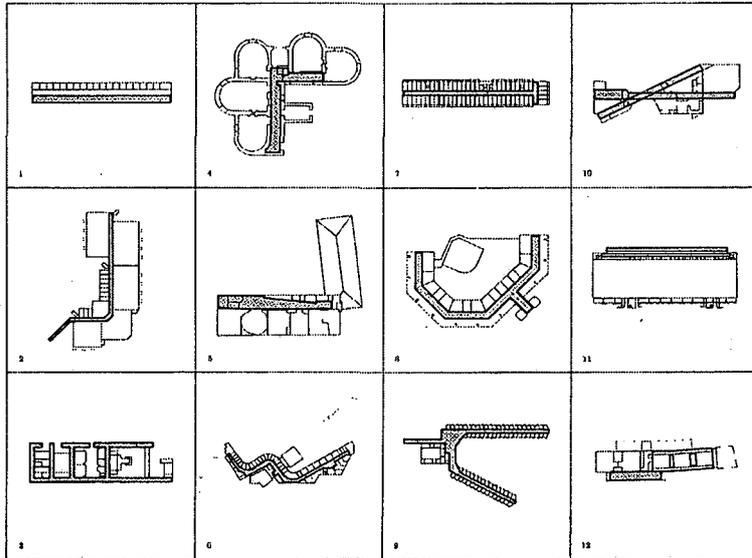


Fig.7.1c: Typical Page from Part I of: Clark / Pause, *Precedents in Architecture*, Wiley & Sons, 2005. Shown here is a page analysing the linear circulation patterns of nine buildings, p275 (reproduction @50%).

In his essay "The Persistence of Formal Patterns", Alexander Purves describes and analyses how, starting from centric space and linear space, eight formal patterns have continuously reoccurred in architecture over the past 3000 years. Derived from the centric space these are the atrium, the cloister and the castle, square and temenos. From the linear space have been derived the circulation spine, the serial progression and the grid. Purves, as opposed to Clark and Pause, however, takes into consideration the circumstances within which the patterns identified are subject to transformation and application in individual cases.

However, his conclusion is not dissimilar to that of Clark and Pause, as it identifies only a limited number of patterns and acknowledges that repetition through transformation plays an important part in both high and low architecture.

The stone circles at Avebury ... and the lines of menhirs at Carnac ..., the tipi and the longhouse, the Pantheon and the basilica, the centric space and the linear space: these are the two themes that dominate architecture. The organizational patterns that follow these two themes divide between those that focus on center, as in a courtyard, and those that distribute along a line in response to movement. The courtyard is a comprehensive pattern which can include the ideas of atrium, cloister, castle, square, and temenos. Within patterns that are organized in response to movement, two ideas, the circulation spine and serial progression, can be distinguished. These archetypal themes are essential ways of making space and of organizing groups of spaces. We see their reflections in countless idio-syncretic buildings.⁶

Alexander Purves

As discussed in Chapter V, Guido Francescato, in "Type and the Possibility of an Architectural Scholarship" asks "can the idea of 'type' suggest which characteristics are unique to architectural knowledge as opposed to knowledge in other domains of human experience"?⁷ Francescato differentiates in his text between two applications of the transformation of existing types in the process of architectural design. On the one hand he talks about the idea of "a simple adaptation of an existing type" and on the other that of a "more or less radical elaboration". His view on 'type' thus sits between that of Purves on the one hand and that of Clark and Pause on the other.

⁶ Alexander Purves, "The Persistence of Formal Patterns", *Perspecta*, Vol. 19, 1982, pp. 138-163.

⁷ Guido Francescato, "Type and the Possibility of an Architectural Scholarship", *Ordering Space*, Franck & Schneekloth eds., Van Nostrand Reinhold, 1994, pp253-269.

...architectural objects begin their lives in the mind of the architect as choices among types. Types are the vehicle of architectural knowledge because they embody the unity of form, function, and meaning transmitted by history and transformed through it by the dialectical encounter between architecture and society. Once made, the initial choice can be questioned, and later be discarded, but as long as the choice remains in effect it governs and informs the entire process.⁸

Guido Francescato

As mentioned in Chapter V, one of the more lucid essays on the different application of typology, "Typological theories in architectural design" was published in 1992 by Micha Bandini in the volume *Companion to contemporary architectural thought*, which was edited by Farmer and Louw. Here Bandini clearly elaborates on the two standard interpretations of 'type' normally available.⁹ On the one hand there is the idea of 'type' as an ideal, which has no fixed visual or formal appearance as such but is open to interpretation and more importantly, transformation. Secondly Bandini refers to the idea of 'type' as a "tool for the composition of schematic objects" which, if the social and economic circumstances allow or require it, will become architecture. The former interpretation is derived from Quatremère de Quincy (1788-1825) according to whom 'type', was an "*a priori* which can be further transformed by the designer to fit his imagination and the requirements of the brief".¹⁰ The latter refers directly to J.N. L. Durand who stipulated that types in architecture were, similar to objects or phenomena in natural sciences, classifiable, "composed from primary architectural elements which, combined with the laws of ... geometry, can produce a model to be copied."¹¹ Bandini explains that, while Quatremère and Durand are conventionally seen as opposite sides of the typological spectrum, there is also a significant overlap, namely that the former's ideal was also providing "through an inspiring mental construct, a workable indicator for practising architects"¹² and the latter's preference for the model had been arrived at "...through analysing the tradition of the formation of certain types...".¹³ In her view this in turn generated C20 interpretations of 'type' from Muthesius' standardisation to Le Corbusier (and his application of small units within a bigger whole in the Unité) to

⁸ Ibid., p260.

⁹ Micha Bandini, "Typological theories in architectural design", *Companion to contemporary architectural thought*, Farmer and Louw eds., Routledge, 1992, pp 387-395.

¹⁰ Ibid., p387.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

Ernst May's pursuit of the *Existenz Minimum*. Bandini points out, that all of these positions chose to "keep open the ambiguity between 'type' and 'model' because of the workability of the latter and the formal authority of the former".¹⁴

It is also worth pointing out here that, as a collection of drawings of buildings *Precedents in Architecture* has some similarities with Ernest Neufert's *Architects' Data*, first published in 1936 in German and still heavily in use as a reference book for professional architects in Germany (and around the world).¹⁵ But while Clark and Pause do not make any distinctions with reference to 'functional types', Neufert's book does exactly that. While Clark and Pause can be seen in the tradition of Quatremère, Neufert's approach, it can be assumed, has been derived (in a distorted fashion) from Durand.

The method of analysis performed on 'type' here, and in part in Chapters VIII and IX of this thesis, has been arrived at by a combination of the views elaborated by Clark and Pause, Francescato, and Purves, but is also making reference to the ambiguous nature of the relationship between 'type' and 'model' pointed out by Bandini. This was then translated into the context of WA, in the present chapter via a direct comparison of the drawings (and model photographs) published in the journal by Gerber & Partners. Like Clark and Pause, it is concerned with what is there, with the projects on paper and the formal patterns they consist of. Following Purves (and thus Clark and Pause), the research investigates the persistence of certain patterns within the work published in *Wettbewerbe Aktuell*, across a limited selection of categories and years. And, in line with Francescato, I am making the argument that the competition schemes published in WA, are mainly a result of a choice of types, patterns or solutions from a limited palette of available options. This limited choice, however, is in the context of this thesis by no means treated as a limit of architectural quality. The categories for analysis, listed below, are derived from an interpretation of the work of Clark and Pause, and an adaptation of their method in a manner appropriate for the material available from WA. An amended set of categories was applied to the competitions then to the finished buildings, as for example, an elevation, for reasons explained later on in the text, has more significance for the

¹⁴ Ibid., p389.

¹⁵ Ernst Neufert, *Bauentwurfslehre*, 1. Edition: Bauwelt-Verlag, Berlin, 1936. 39th reviewed edition: Vieweg + Teubner, Wiesbaden, 2009.

finished building then it has for a competition entry – evident also in the study of jury reports in Chapter IV.¹⁶

Section One: Competition entries published in WA from categories 5 and 11 and the years 1995 and 1996 respectively

Table AI.1 in Appendix I shows the number of total entries of Gerber by category as listed in WA. Out of the total entries of Gerber *Architekten* in WA of 125, there were 13 in 1995 and 14 in 1996. In categories 5 and 11, the practice had 25 and 21 schemes published in WA respectively between 1971 and 2000. Three schemes in category 5 and three in category 11 fell into the years 1995 and 1996. Thus a total of 67 entries (73 – 6) were subject to being close read.¹⁷

Type of documentation / publication in WA and type of competition

In this section, Gerber's entries in the WA categories 5 and 11 are examined for the way that they were published in WA, distinguishing between *Wettbewerbsdokumentation* (in which a scheme would be shown with drawings, model photographs and the jury report in full) or *Wettbewerbsergebnisse* (in which a scheme usually is represented with one model photograph but no drawings and no report). There are also abbreviated documentations in which schemes are shown with drawings and models and no report or just with model photographs (mainly in the case of commendations)¹⁸.

In addition, the table in the Appendix II illustrates what kind of competition the schemes were subject to. There are five types of competitions in the four groups chosen (1995 / 1996 / category 5 and category 11) in which Gerber achieved publications: invited competitions; EU open competitions with pre-selection; EU open competitions with no pre-selection; competitions open to architects registered in Germany; competitions open to architects registered in particular geographical

¹⁶ Categories for analysis: Competitions.

Entries by architectural 'type'; *Großform*; are the schemes composed of smaller, repeated elements? Recurring patterns and legibility of schemes. Clarity of organisation / circulation etc. and interchangeability of types for different functions. General graphics and presentation.

Categories for analysis: Buildings

Types. Plans (Clarity of diagram; Entrance / Circulation; *Großform* / Elements). Elevations (Horizontal Rhythm; Vertical Rhythm; Punch Hole or Frame). Sections (Structure; Single and double storey spaces). Models (Clarity; Material; Color). General Graphics.

¹⁷ Note that for five projects prior to 1975 there was no visual data available and thus the total number of effectively studied schemes is 63.

¹⁸ The German for 'commendation' is *Ankauf*.

areas (towns, cities, regions, federal states). The table also shows the size of competition by number of entries / participants.

The analysis shows that 41 published competition schemes by Gerber were shown as full documentation containing the key drawings and photographs of the models submitted to the contests. 3 schemes were shown as abbreviated documentations and 11 projects were published as model photographs only. 12 schemes were shown in the section *Wettberbsergebnisse*, which usually only contains one image of a model or a drawing. Only two projects of the sample, namely the job centre in Dortmund and the concert hall in Leipzig (WA 08/01), were published as a completed building in *Wettbewerbe weiterverfolgt*.¹⁹ The majority of projects were thus accessible to readers as a full set of comprehensive drawings, but despite the relatively large sample of schemes, only one of the projects was chosen by the editor of the journal to be published as a completed building. To some degree this supports the positioning of Gerber within the realm of successful mainstream architects, delivering a certain standard of public building but not contributing to any particular further development of public architecture.

With regards to the type of competitions, from the sample, that were entered by Gerber, it can be established that their successful schemes were published from a total of 46 open competitions (local, regional, national and EU). The majority of these competitions had been restricted to contestants within a regional area (26), to which Gerber had been invited on 6 occasions (however, without ever winning first prize).

If considering only the 27 schemes published in 1995 and 1996 (including the competitions from categories 5 and 11), only 5 competitions were locally (1) or regionally (4) restricted. 10 competitions were EU contests with pre-selection of candidates and 5 were open to anyone registered in the EU. The remaining 7 were nationally open (3), invited EU (1), national with pre-selection (1), national invited (1) and international invited (1) competitions. It is interesting to note that from this sample, Gerber only achieved 1st prize twice: in the locally restricted competition for the FH Gelsenkirchen with 55 contestants and in the invited competition for the Office Park Rheinlanddamm, with 7 participants. Of the 67 competitions considered, only 10 were held with 10 or less contestants.

¹⁹ In WA 05/04 the *Neue Messe Karlsruhe* (Trade Fair) was also published in *Wettbewerbe weiterverfolgt*.

Of the 12 schemes from the sample awarded 1st prize, 10 were from open competitions (2 local, 6 regional, 2 national). Of the remaining two, one had been invited and the other one was open to the EU but with pre-selection of entrants. Eight of the 12 projects were subsequently built; one from an open local competition, three from open regional competitions, two from nationally open competitions and both the schemes from the invited and the pre-selection EU competition were also built. Two of the twelve competitions in which Gerber had won 1st prize had 10 or less participants.

The data collected and analysed for this section suggest that Gerber *Architekten* have entered open anonymous design competitions on local, regional and national levels. However, as stated above, the success rate seems to increase, at least according to the data available from *WA*, when the competitions entered were restricted to a local or regional level. A notable exception for this is, however, the national competition (plus international invitations) for the *Deutsches Historisches Museum* in Berlin (*WA* 8/1988), in which Gerber came 5th out of 220. The findings are of some relevance for *routine*, regional competition practice, as this is the field within which Gerber had established themselves with consistence.

Covers / Titles

Between 1971 and 2001, a total of nine schemes by Gerber *Architekten* were shown on the cover of *WA*. The first one was in issue 11/1976 for an ideas competition for an educational centre for the federal finance administration of Münster (category 4), showing the site plan and floor plans as simple b/w line drawings. The scheme was subsequently built between 1983 and 1987. The last scheme by the architects published on the cover in the considered time frame was in issue 8/1995 for the reconstruction of a concert hall for the Hochschule für Musik und Theater in Leipzig (category 5), showing a perspective section. This scheme was completed in 2001. In 1995 and 1996, the years with by far the most entries by the firm in *WA*, Gerber *Architekten* were only represented once on the cover.

The only year that Gerber & Partners had more than one project on the cover of *WA* was in 1985 (issue 4/85, district government building Oldenburg, category 11 and 8/85, university library Göttingen, also subsequently built, category 5). Of the schemes published on the cover of *WA*, three were from category 5 and category 11 respectively and the remaining three were from categories 4, 8 and 12.

It is also interesting to note that the ratio of entry to cover is not as high for Gerber as it is for some other, less successful but perhaps more daring architects. For example the, then 'young', Darmstadt practice of Eisele & Fritz, often supported by the prominent juror Max Bächer, managed to appear on three covers within less than 24 months (issues 7/84, 4/86 and 5/86) with their total of entries being less than 20 up to 2001 (by which time they had disbanded).²⁰

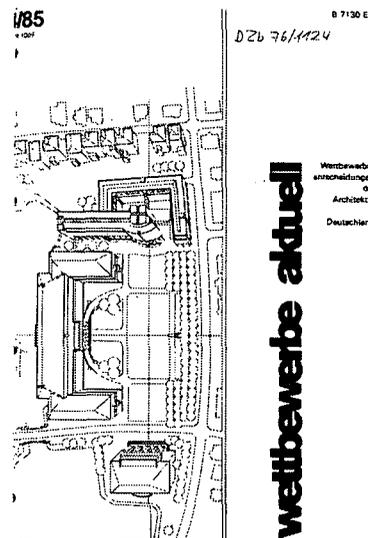


Fig.7.2a: Cover of WA 4/85, showing: Realisierungswettbewerb Dienstgebäude der Bezirksregierung Weser-Ems Oldenburg, 1.Prize: Werkgemeinschaft Prof. Gerber + Partner, Braunschweig (reproduction @25%).

²⁰ Bächer was present and chaired the juries for numerous high profile competitions, for instance Richard Meiers Museum at the *Münsterplatz* Ulm (Richard Meier), the *Gruner & Jahr* building in Hamburg (Schweger+Partner) and Trade Fair Hall 9 in Frankfurt (Oswald Mathias Ungers). Most notably he chaired the competition for the DHM in Berlin, won by Aldo Rossi (see Chapter IX). In Eisele & Fritz's case it was notable that Bächer was present in the jury for the Postmuseum in Frankfurt (3rd Prize), the *Bundeskunsthalle* (commendation), the *Würth* Museum and Administration (joint 1st Prize) and the Post Offices 1&3 Hamburg (joint 1st Prize).

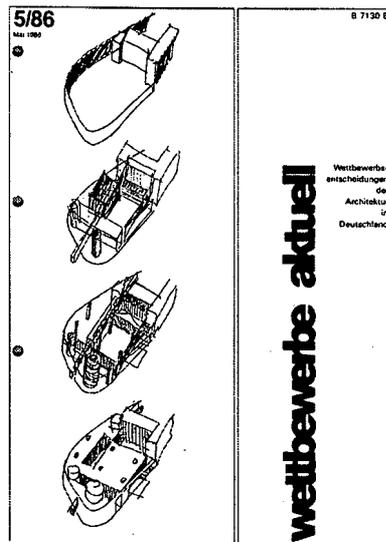
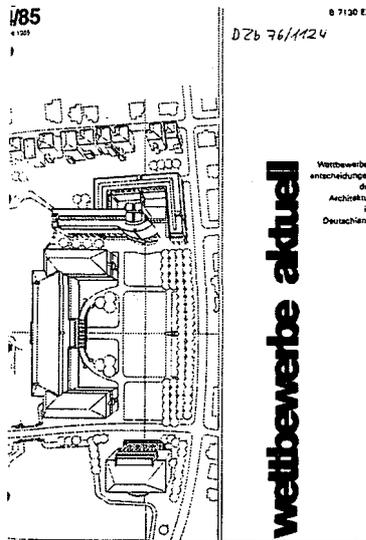
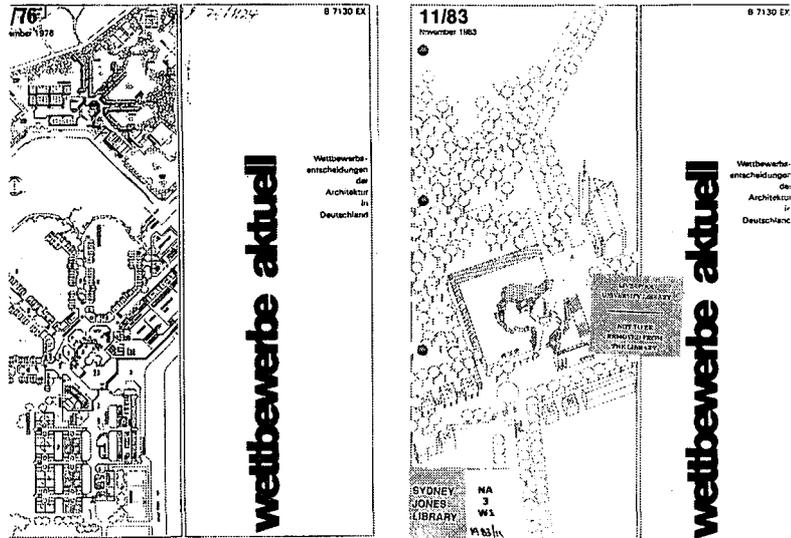


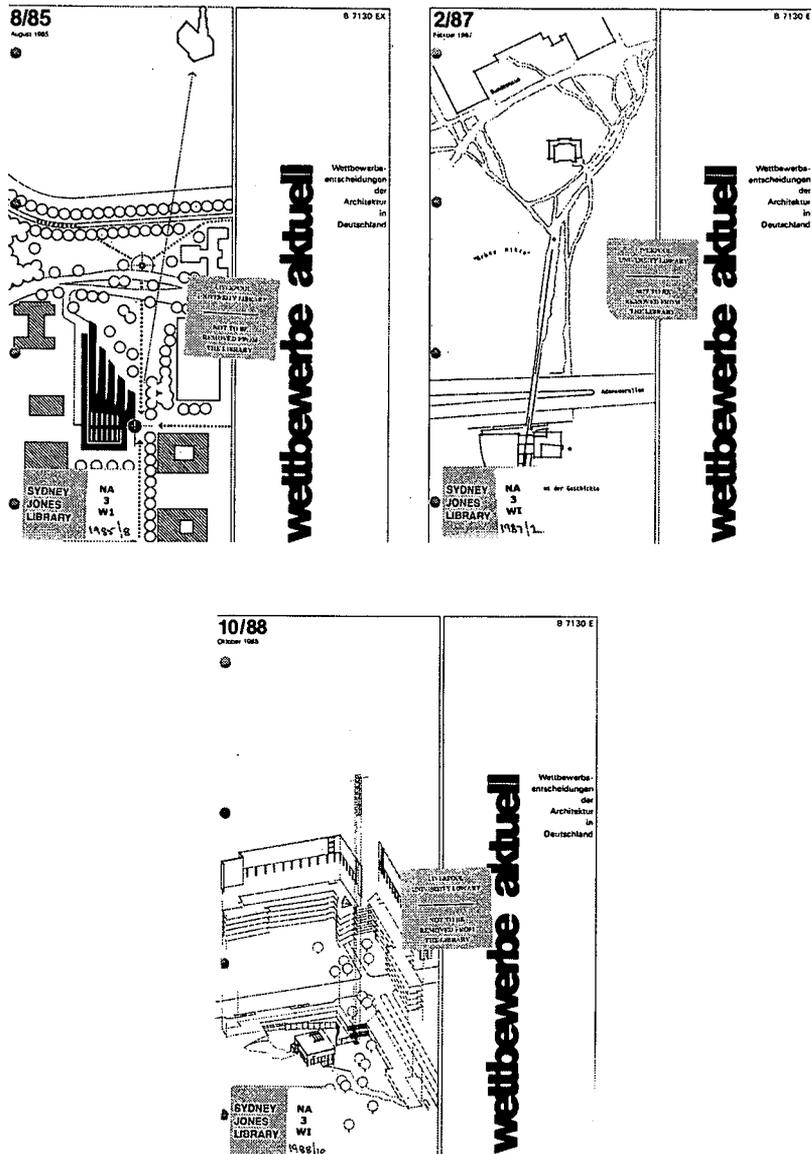
Fig.7.2b: Cover of WA 5/86, showing: Städtebaulicher Ideen- und Realisierungswettbewerb Erweiterungsbauten für die Postämter 1 und 3 und Neubau für den Datenentstörungsdienst in Hamburg. 1.Prize: Eisele + Fritz, Darmstadt (reproduction @25%).

Eisele & Fritz's competition work was known to be, at the time, as somewhat trend setting for younger architects as it challenged the rules of conventional architectural representation by producing the drawings for competition entries as 1/500 soft pencil line drawings which would then be photographically enlarged and printed to the required scale of 1/200. The resulting presentations were different from the usual hard line drawings presented by the majority of competition entrants and were at times difficult to read but, particularly because of the enlargement of lines by more than 100%, had a quality of their own. This was in stark contrast to the drawings regularly produced by Gerber *Architekten* which always are within the norm of a plan / section / elevation hard line drawing convention and are as such virtually risk free.²¹ [7.2a-7.2b]

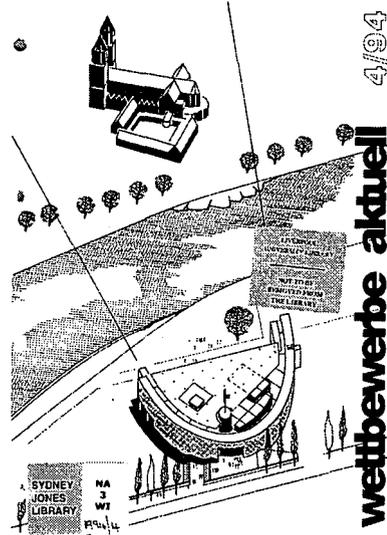
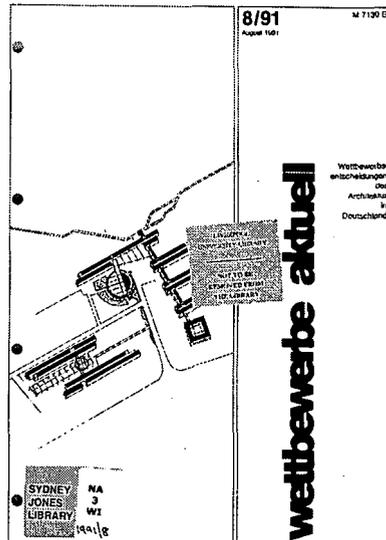
²¹ See Appendix III for full list of schemes on the cover of WA by Gerber.



Figs.7.3a-c: Covers of WA 4/76, WA 11/83, WA 4/85 showing:
 7.3a: Ideenwettbewerb 2. Bildungszentrum der Bundesfinanzverwaltung in Münster, 1.Prize: Werkgemeinschaft 66, Gerber - Stelljes + Partner, Meschede (reproduction @25%).
 7.3b: Städtebaulicher Ideen- und Realisierungswettbewerb Integriertes Jugend- und Kulturzentrum in Bergkamen, 1.Prize: Prof. Gerber + Partner, Dortmund-Kley (reproduction @25%).
 7.3c: Realisierungswettbewerb Dienstgebäude der Bezirksregierung Weser-Ems Oldenburg, 1.Prize: Werkgemeinschaft Prof. Gerber + Partner, Braunschweig (reproduction @25%).

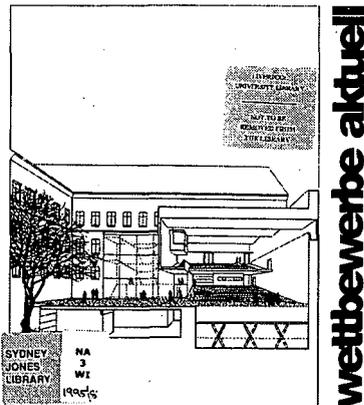


Figs.7.3d-f: Covers of WA 8/85, WA 2/87, WA 10/88 showing:
 7.3d: Realisierungswettbewerb Nds. Staats- und Universitätsbibliothek Göttingen, 1.Prize: Werkgemeinschaft Prof. Gerber + Partner, Dortmund (reproduction @25%).
 7.3e: Ideenwettbewerb Haus der Geschichte der BRD in Bonn, 2.Prize: Werkgemeinschaft Prof. Gerber + Partner, Dortmund (reproduction @25%).
 7.3f: Realisierungswettbewerb Arbeitsamt / Nördl. Bahnhofsvorplatz in Dortmund, 1.Prize: Prof. Eckhard Gerber, Dortmund (reproduction @25%).



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- Figs.7.3g-i: Covers of WA 8/91, WA 4/94, WA 8/95 showing:
- 7.3g: Realisierungswettbewerb Verwaltungsgebäude Guetersloh 1. Prize: Prof.Gerber & Partner, Dortmund-Kley (reproduction @25%).
 - 7.3h: Realisierungswettbewerb Neubau des Landesfunkhauses MDR-Sachsen-Anhalt, Magdeburg. Prof. Eckhard Gerber, Dortmund/Leipzig (reproduction @25%).
 - 7.3i: Wiederaufbau eines Konzertsaaes für die Hochschule für Musik und Theater Leipzig. 1.Preis: Prof. Gerber + Partner, Dortmund. Prof. Eckard Gerber (reproduction @25%).

Juries

In Appendix IV all jury members involved in a competition in which Gerber won a prize - and which was published in *WA* - on at least three different occasions are listed. If one multiplies these jurors with their appearances on juries the total number of juries is 83.²² In order to establish the number of different juries in which one or more of these jurors were present, the number of juries in which multiple appearances occurred needs to be subtracted - 59 - which yields a final number of juries in which one of the jurors at least was present, of 24. Considering that this is taken from a total number of competitions considered of 67, this is not an unsubstantial figure. It does perhaps not allow the speculation of an active 'network', however, what seems to be evident is that there is some considerable consistency in the presence of some jurors in competitions entered by Gerber over the years.

It is also perhaps worth noting here that for the competitions FH Recklinghausen (jury 6 July 1995, published in *WA* 8/95) and FH Rhein-Sieg (jury 8/9 december 1995, published in *WA* 2/1996), both Universities of Applied Sciences, Gerber submitted virtually identical schemes and in both cases Baumewerd and Gatermann were members of the jury. Recklinghausen was won by Gerber and subsequently built, whereas in the Rhein-Sieg competition they won 3rd mention. [7.4a-7.4b]

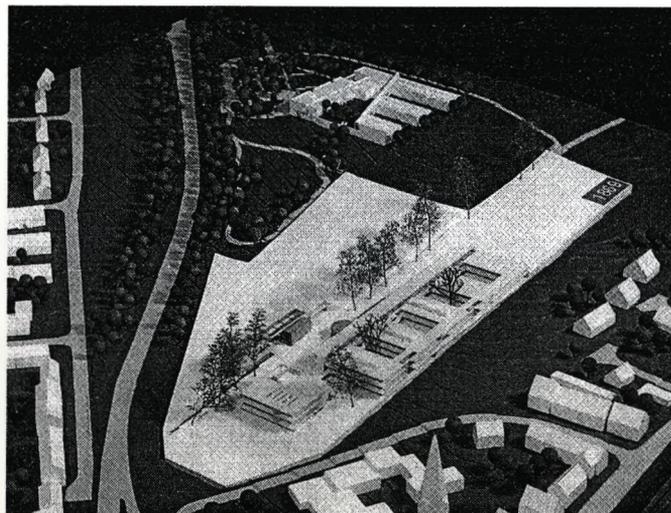


Fig.7.4a: Model photograph of Gerber's 1st Prize winning scheme for the FH Gelsenkirchen in Recklinghausen, from WA 8/95.

²² Appendix IV: Composition of Juries.

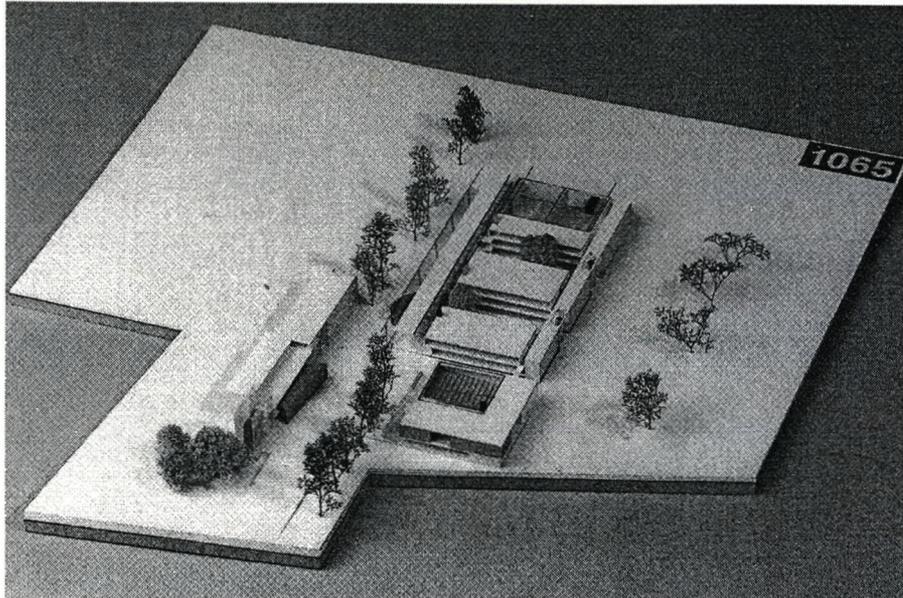


Fig.7.4b: Model photograph of Gerber's entry for the FH Rheinsieg, being awarded 3. Ankauf (commendation), from WA 2/96.

Jury reports

In addition to the above, the available published extracts of the jury reports of the practice's schemes were examined with regards to the way schemes were described / criticised by the juries. In order to establish if common themes in the way that schemes were assessed / described were present and if there are any key terms which may or may not reoccur in the respective reports.

The language, or more precisely, the terms, used in the jury reports published in WA have been looked at in more detail in Chapter IV. However, whilst this is not a linguistic study per se, it is worthwhile in this chapter dedicated to the competition practice of Gerber, to examine whether or not a relationship could be established between the jury's assessments of Gerber's work and they way it is thus described in the reports and the strategies employed by the practice evident in their work.

The sample of jury reports examined for this section have been taken from the 67 competitions analysed in this chapter. The reports were examined in two ways: firstly to find possible commonalities in the reports' structures and whether or not there can be a kind of 'formula' established with regards to the way that juries look

at and assess the work presented. Secondly, the actual terms used to assess and describe the respective schemes' architecture, were analysed in order to establish whether or not a consistent use of terms is evident.

Report structure

As a general rule it can be established that these are the core criteria, if not in this particular order, with which the juries examined the projects under assessment. A number of other possible criteria, however, are not considered or only marginally considered.²³ One of the more prominent criteria, if not entirely absent then only rarely mentioned in the reports, was the quality of the elevations. Furthermore closer assessments of building technology, material or construction matters were rarely mentioned with the judgements on economy seemingly based on the layouts of the floor plans. Another issue, that did not seem to be at the top of the priority list in the schemes considered, was that of architectural character or expression. This is particularly important here, as we are looking at the time before the full impact of celebrity obsession, signature buildings and the emphasis on individual identity of places through public architecture came into force.

The analysis of key terms used to describe Gerber's competition schemes in the reports, is somewhat in line with the findings above. Looking at the nouns used in the juries' descriptions of the issues discussed (general urban strategy, height of buildings proposed, volumetric expression of schemes, scale, layout of floor plans, internal and external circulation, location and articulation of entrances, anticipated economy of schemes) it becomes evident that most juries seem to prefer to describe architecture in a more or less formulaic but also understandable and straight forward way. Terms often employed include *Städtebauliche Einfügung* (urban integration), *Kubatur* (volume), *Einheit* (unity), *Richtung / Orientierung* (direction / orientation), *Zuordnung / Bezug* (relation / relationship), *Höhenentwicklung* (height development), *Erschließung* (access / circulation), *Wirtschaftlichkeit* (economy), *Nutzung* (use), *Funktion* (function), *Gliederung* (structure), *Achse* (Axis) and *Entwurfsansatz / Entwurfsidee* (design premise / idea). These nouns are then often combined with

²³ In the majority of cases, the reports looked at were concerned with and delivered assessment on the following issues: General urban strategy. Height of buildings proposed. Volumetric expression of schemes. Scale. Layout of floor plans. Internal and external circulation. Location and articulation of entrances. Anticipated economy of schemes.

adjectives such as *klar* (clear), *kompakt* (dense / compact), *ablesbar* (legible), *großzügig* (generous), *maßstäblich* (in scale), *richtig* (right) and *spannungsvoll* (tense) or *städtisch* (urban).

All of the terms listed above are of course part of the standard repertoire of most practising architects and would be used by many on a daily basis when talking about their own work in discussions with clients or colleagues. And whilst it is not the purpose here to construct a tenuous relationship between different components of competition architecture or design methods, one may well look at these terms as being part of an almost standard manual of German *routine* competition architecture language.

The question is thus, whether or not the work, i.e. the designs, the way they are presented (the graphics) and the language used in the reports provide a form of reciprocal relationship which has a determining influence on the work produced. Whilst this is difficult to scientifically prove, it is however worth consideration. What the evidence suggests, is that the publication of the reports and its relevance for the readers – i.e. architects taking part in competitions – but also for jurors, is undeniable.

Analysis of drawings

Entries by architectural ‘type’; *Großform*; are the schemes composed of smaller, repeated elements?

The schemes studied and surveyed seemed to fall into two main categories, which were distinguished by the use of either the repetition of standard or similar plan elements to create the whole of the project, or by the clear choice of one dominant (geometrical) figure. Another distinction between projects that could be detected was the use of either single or double loaded corridors as determining and form giving elements on the one hand and the use of courtyards on the other hand. However, as we will see from the analysis, there was also an overlap between the two. Lastly, there was a group of projects based on pure courtyard types.

In total there were seven projects which used a singular geometric 'Großform' which in four cases was based on a circular layout, in two cases on a square and in one on a horse shoe configuration.²⁴ [7.5a-7.5g]

There were a number of projects (five) which were also designed in a way that the overall building could be recognised as an easily legible singular form, but which were not quite as clearly based on pure geometry.²⁵ [7.6a-7.6e]

13 schemes used courtyards as elements within the projects but were not pure courtyard types. Five projects were designed as more or less pure courtyard types.²⁶ [7.7a-7.7e]

5/7	wettbewerbe aktuell 7/90		
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Musik- und Kongreßhalle Lübeck

Ankauf: Prof. Eckhard Gerber,
Dortmund

LAGEPLAN M. 1: 10 000
GRUNDRISS, ANSICHT, SCHNITT M. 1: 1 000

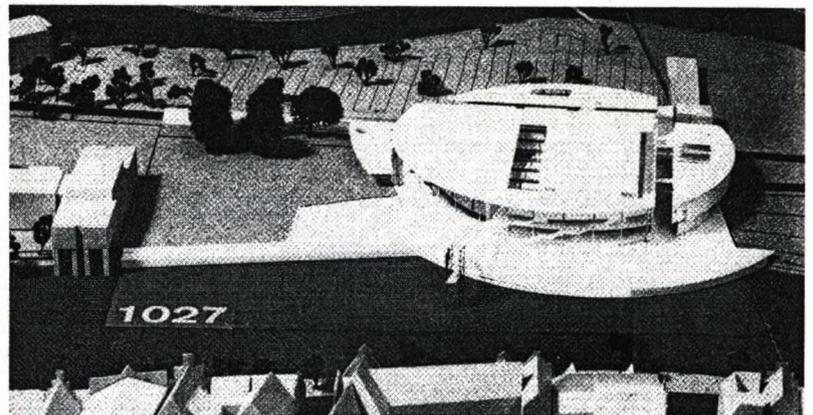
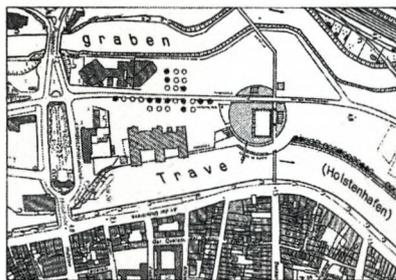


Fig.7.5a: Musik- und Kongreßhalle Lübeck, Prof. Gerber, Ankauf (commendation), WA 7/90, circular configuration.

²⁴ Musik- und Kongreßhalle Lübeck, WA 7/90 (5); Germanisches Nationalmuseum Nürnberg, WA 1/92 (5); Alsenblock Berlin, WA 12/94 (11); Mitteldeutscher Rundfunk Leipzig, WA 1/95 (12); Klinikum Buch, WA 10/95 (7); Mehrzwecksporthalle Leipzig, WA 2/96 (8); Klinikum Nürnberg-Nord, WA 9/96 (7).

²⁵ Jugendzentrum Witten, WA 1/81 (5); DHM Berlin, WA 8/88 (50); Konzertsaal MHS Leipzig, WA 8/95 (5); Mehrzweckhalle Tüle, WA 11/96 (5); Universitätsbibliothek Potsdam, WA 12/96 (5).

²⁶ Verfügungsgebäude Adolfstr. Hannover, WA 10/85 (11); Kreishaus Vechta, WA 11/85 (11); Norddeutsche Genossenschaftsbank Hannover, WA 4/86 (11); Rathausenerweiterung Nienburg, WA 11/86 (11); Klinikum Buch, WA 10/95 (7).

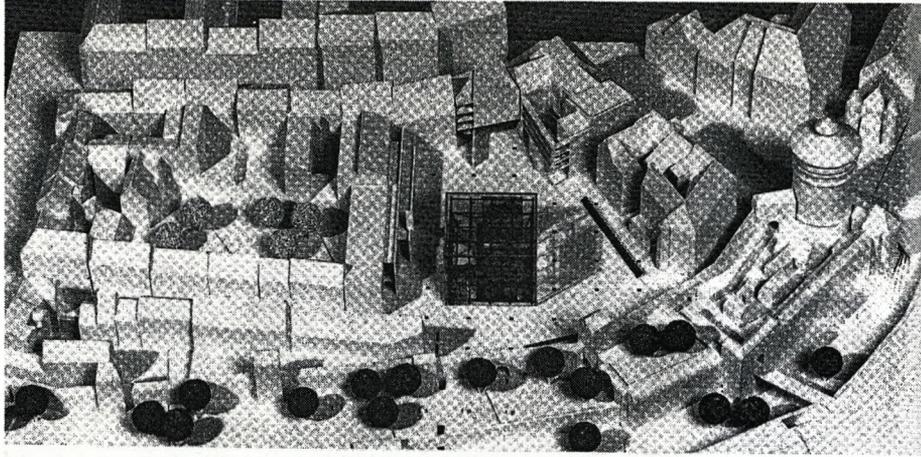


Fig.7.5b: Germanisches Nationalmuseum Nürnberg, Prof. Gerber, Ankauf (commendation), WA 1/92, square configuration.

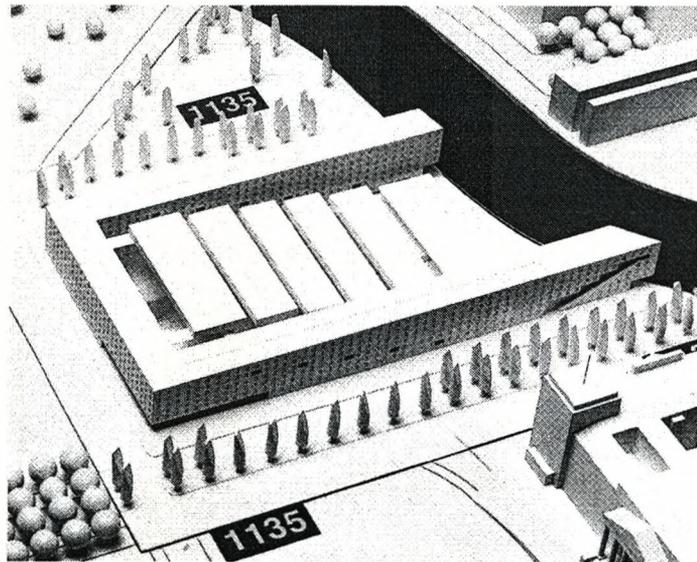


Fig.7.5c: Alsenblock Berlin, Prof. Gerber, 5th prize, WA 12/94, horseshoe configuration.

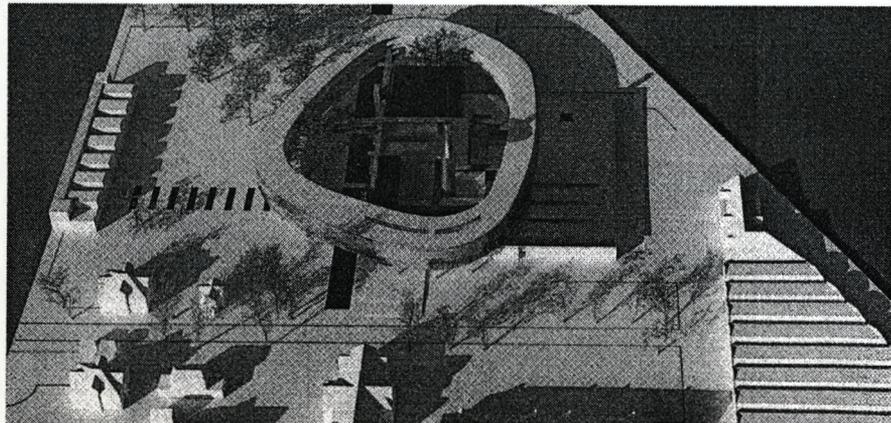


Fig.7.5d: Mitteldeutscher Rundfunk Leipzig, Prof. Gerber, Ankauf (commendation) WA 1/95, circular configuration.

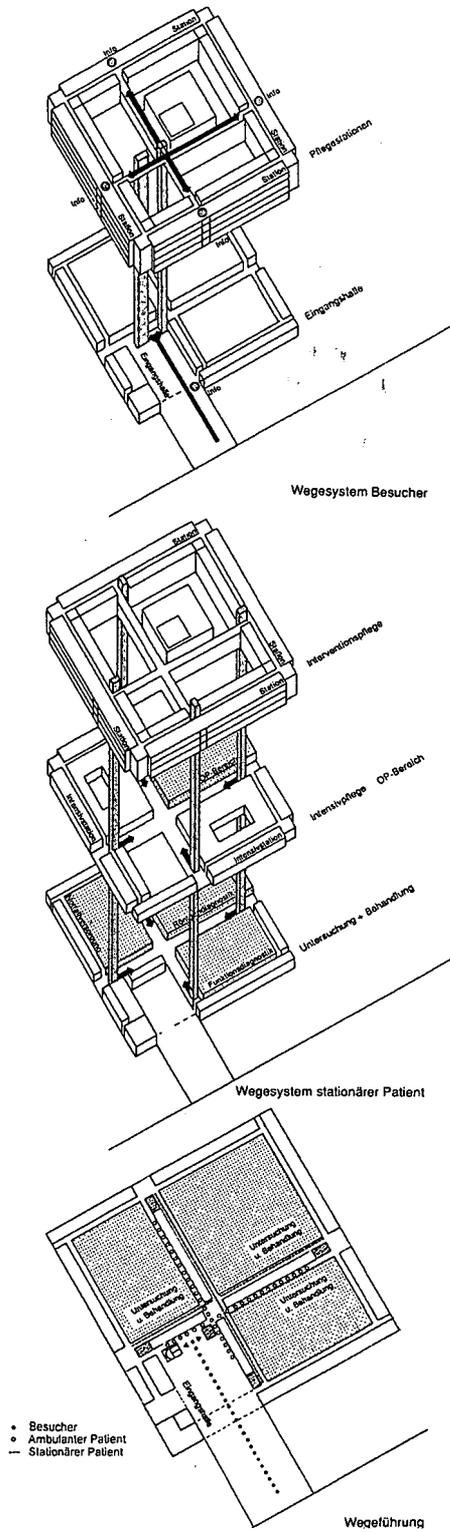
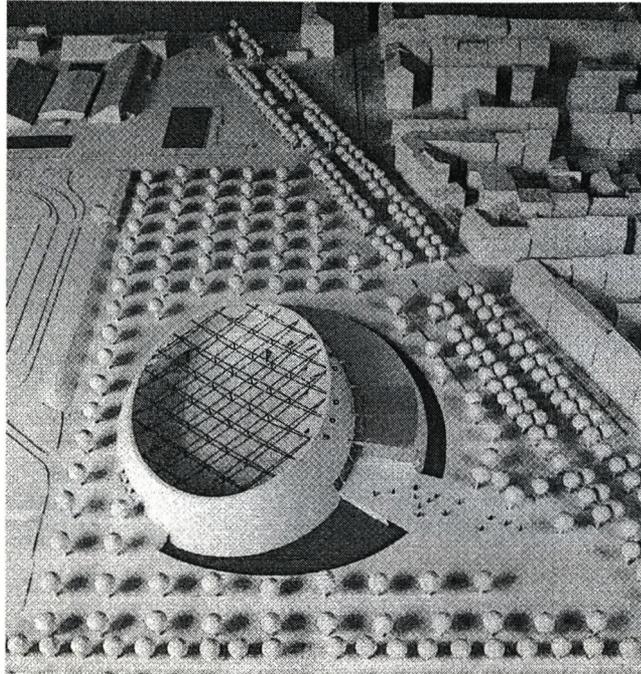
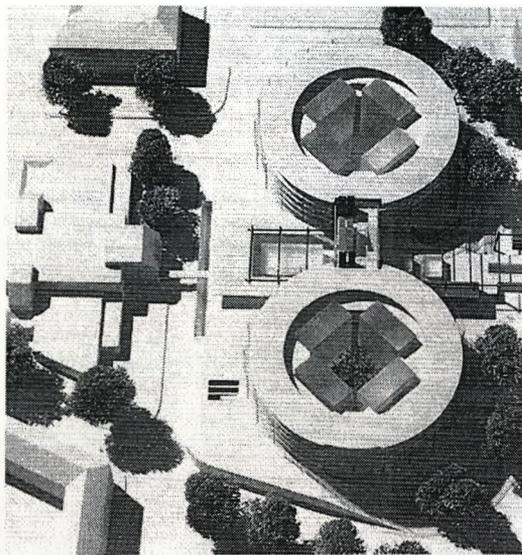


Fig.7.5e: Klinikum Buch, Prof. Gerber,
2nd Prize, WA 10/95, square configuration.



*Fig.7.5f: Mehrzwecksporthalle Leipzig, Prof. Gerber,
3rd Prize, WA 2/96, circular configuration.*



*Fig.7.5e: Klinikum Nürnberg-Nord, Prof. Gerber,
4th Prize, WA 2/96, circular configuration.*

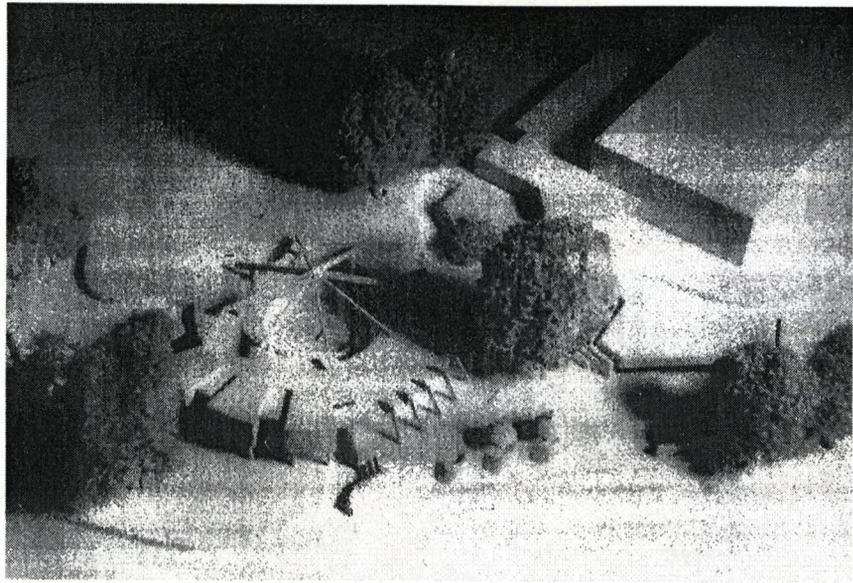


Fig.7.6a: Jugendzentrum Witten, Prof. Gerber, 1. Ankauf (1st commendation), WA 1/81.

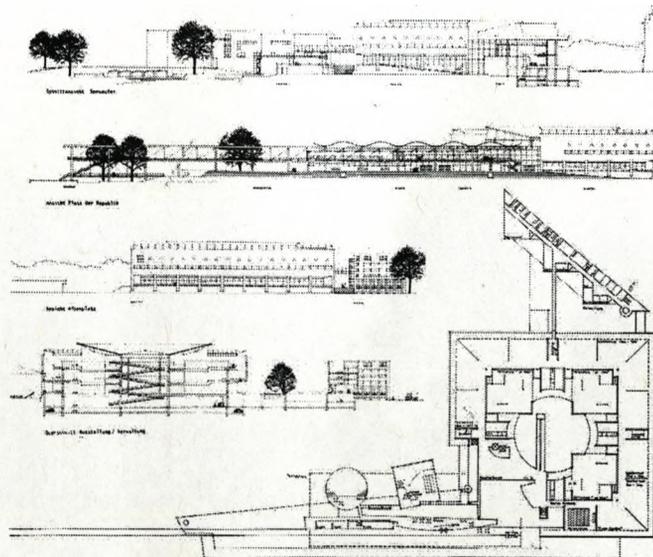


Fig.7.6b: Deutsches Historisches Museum, Prof. Gerber, 5th Prize, WA 8/88 (reproduction @50%).

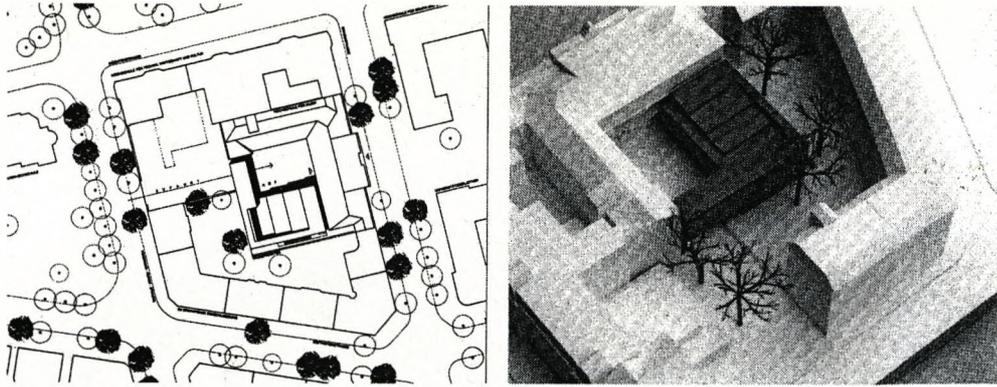


Fig.7.6c: Konzertsaal MHS Leipzig, Prof. Gerber, 1st Prize, WA 8/95.

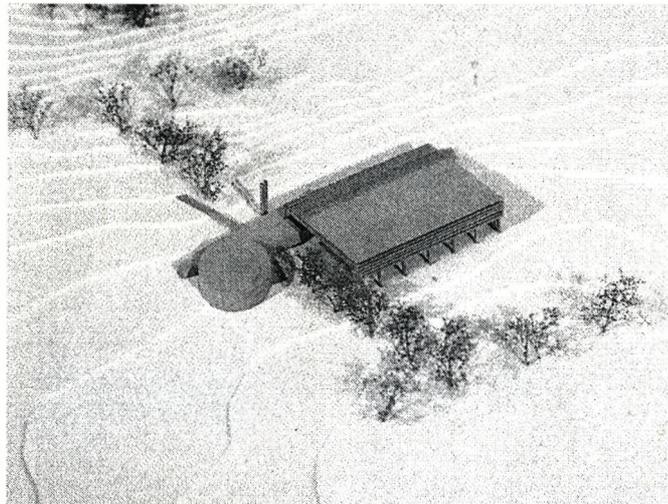


Fig.7.6d: Mehrzweckhalle Täle, Prof. Gerber, Ankauf (commendation), WA 11/96.

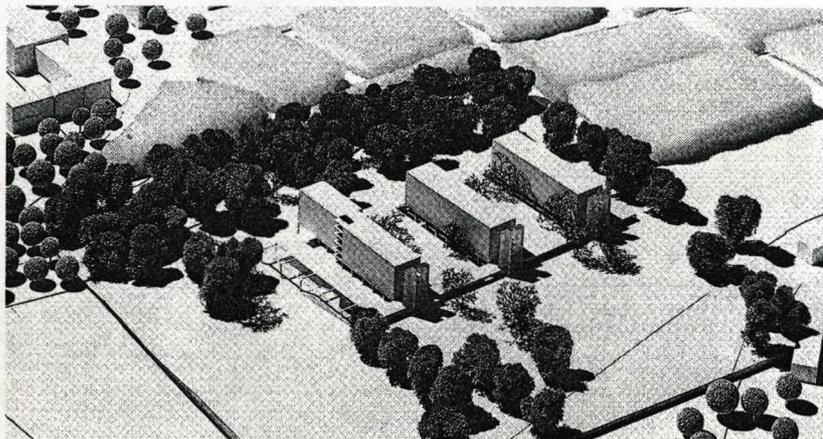


Fig.7.6e: Universitätsbibliothek Potsdam, Prof. Gerber, Ankauf (commendation), WA 12/96.

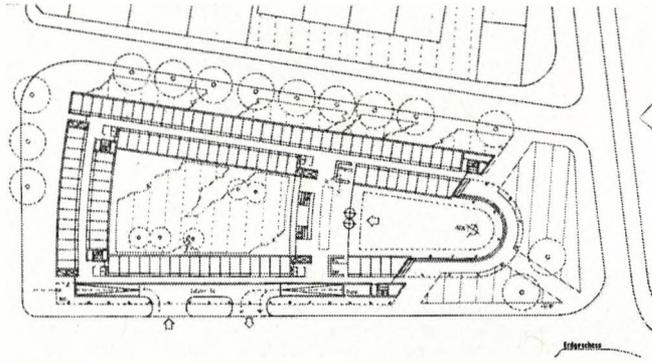


Fig.7.7a: Courtyard Type: Verfügungsgebäude Hannover, Prof. Gerber, 2nd Prize, WA 10/85 (reproduction @50%).

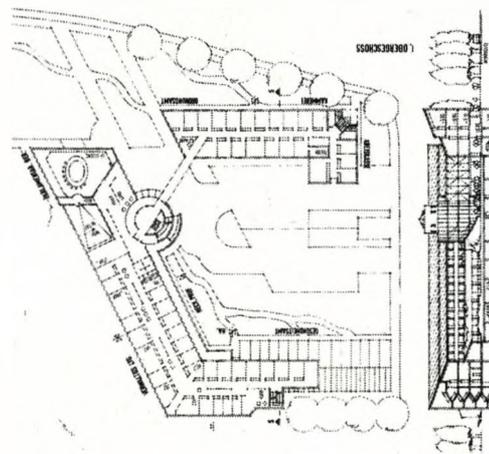


Fig.7.7b: Courtyard Type: Kreishaus Vechta, Prof. Gerber, 1st Prize, WA 11/85 (reproduction @50%).

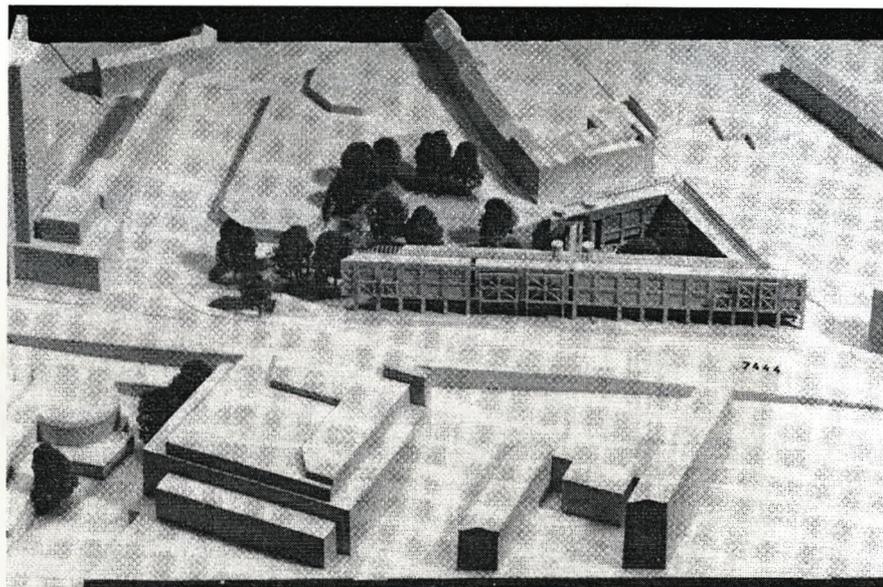


Fig.7.7c: Courtyard Type: Norddeutsche Genossenschaftsbank Hannover, Prof. Gerber, 2. Ankauf (2nd commendation), WA 11/86.

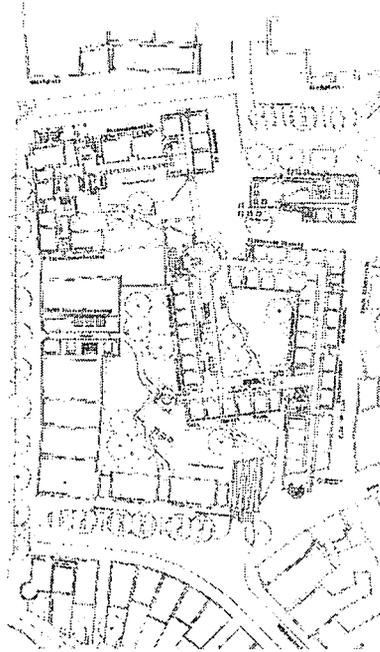
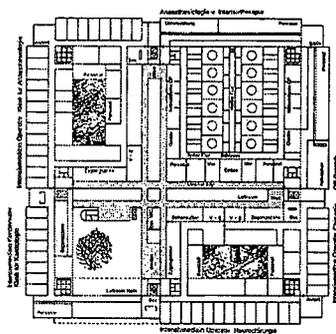
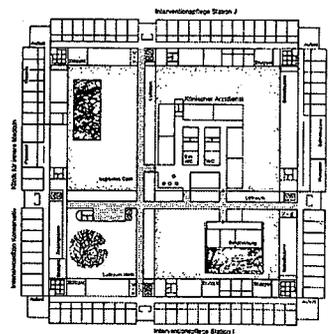


Fig.7.7d: Courtyard Type: Rathausenerweiterung Nienburg,
 Prof. Gerber, 3rd Prize, WA 4/86.



Ebene 1



Ebene 2

Fig.7.7e: Courtyard Type: Klinikum Buch,
 Prof. Gerber, 2nd Prize, WA 10/95.

16 projects used what can be described as series of plan elements repeated identically at least twice or more in order to achieve the overall layout of a project.²⁷ [7.8a-7.8d]

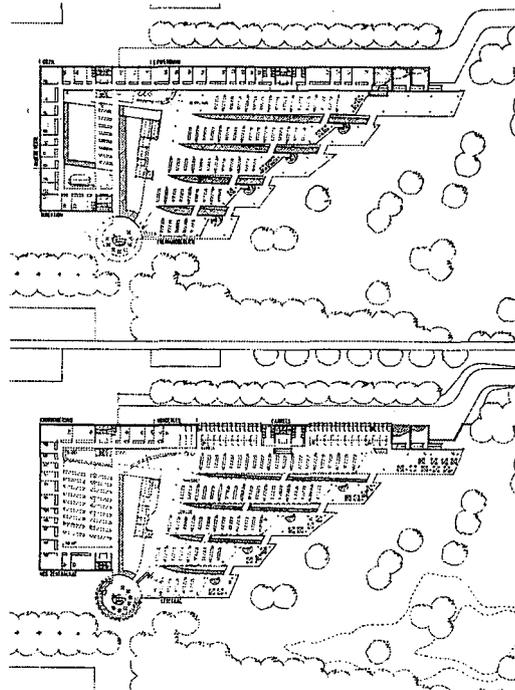


Fig.7.8a: Repetition of Elements: Fingers.
Universitätsbibliothek Göttingen, Prof. Gerber, 1st Prize, WA 8/85 (reproduction @50%).

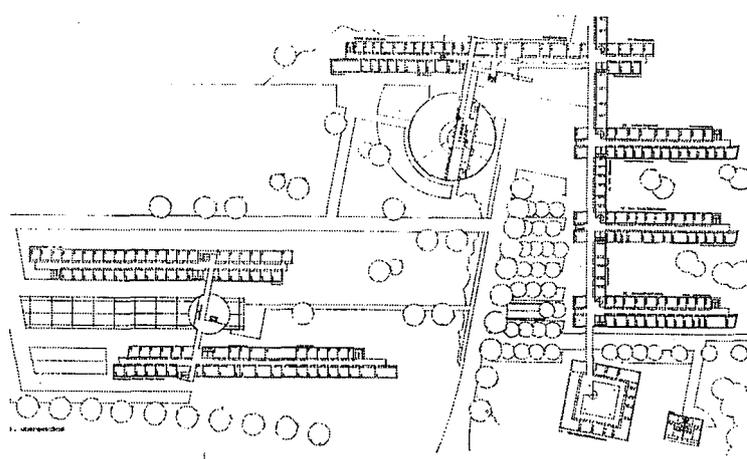
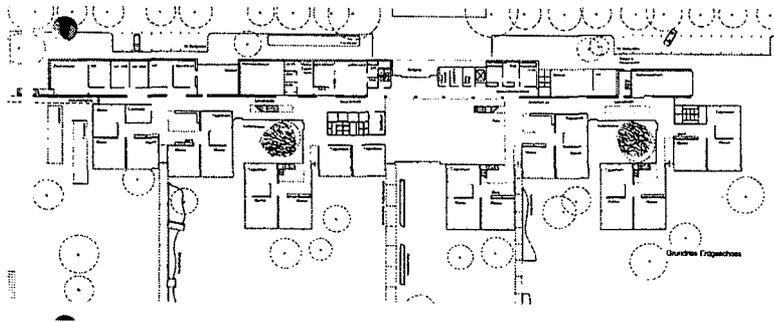
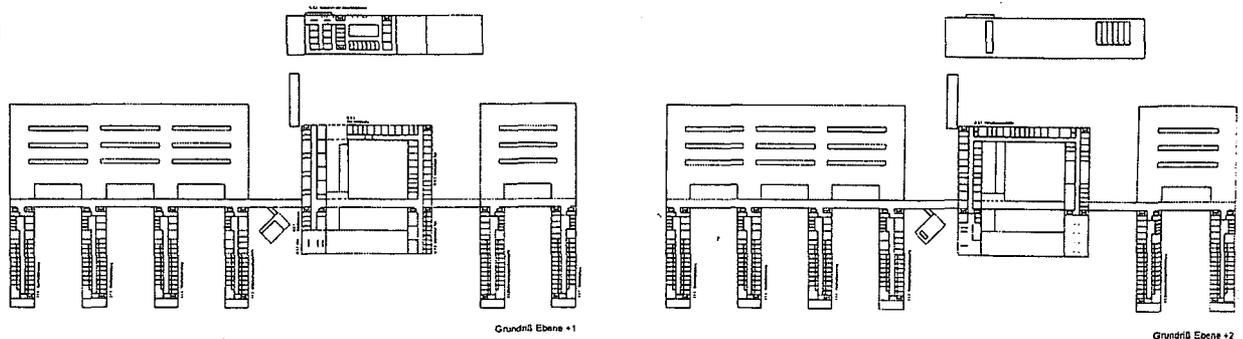


Fig.7.8b: Repetition of Elements: Fingers.
Kreishaus Gütersloh, Prof. Gerber, 1st Prize, WA 8/91 (reproduction @50%).

²⁷ Kommunikationszentrum Hallenbad Dortmund, WA 8/76 (5); Universitätsbibliothek Göttingen, WA 8/85 (5); Stadthalle mit Hotel Ulm, WA 3/89 (9); Kreishaus Gütersloh, WA 8/91 (11); AEG Kanis Essen, WA 5/95 (1); FH Magdeburg, WA 5/95 (4); Schulen München Riem, WA 7/95 (3); FH Schmalkalden, WA 7/95 (4); FH Gelsenkirchen / Recklinghausen, WA 8/95 (4); Polizeipräsidium Frankfurt, WA 11/95 (12); Klinikum Uni Jena, WA 1/96 (7); FH Rheinsieg, WA 2/96 (4); Klinikum Uni Jena 2.Stufe, WA 9/96 (7); JVA Dresden, WA 10/96 (12); Neue Messe Karlsruhe, WA 3/00 (5); Office Park Rheinlanddamm, WA 10/01 (11).



*Fig.7.8c: Repetition of Elements: Cluster.
Schulen München-Riem, Prof. Gerber, 2nd Prize, WA 7/95 (@50%).*



*Fig.7.8d: Repetition of Elements: Cluster.
JVA Dresden, Prof. Gerber, 3rd Prize, WA 10/96.*

The most dominant characteristic within the competitions selected, which occurred in 29 cases, was the use of either single or double loaded corridor elements, the configuration of which would then determine the overall plan layout of the project, but would still allow these linear elements to be read individually. In 16 cases, not surprisingly, these arrangements occurred in projects within category 11 – administration buildings – reflecting clearly the approach Gerber towards possible interpretations of standard briefs, namely a relatively cautious and in that sense conventional way of looking at standard office accommodation. The practice never seemed to allow themselves to step out of conventions or to challenge the widely accepted, and demanded by clients, use of the combination of corridor and cellular office.

Recurring patterns and legibility of schemes.

As is evident from the above, and while it cannot be claimed that there is a particular system or methodology in place, Gerber's competition practice is clearly based on the use of commonly accepted and identifiable patterns. The approach taken seems to be an additive one whereby either courtyard or corridor 'type' elements are combined to suit the situation, site and / or use. The relatively rare occasions on which Gerber have used strong singular geometric forms to define a whole scheme can also be seen as a way of caution as this approach in the nineteen seventies, nineteen eighties and nineteen nineties, did not seem to be particularly popular in competition architecture in Germany, as is evidenced in the material available in WA.

Clarity of organisation / circulation etc. and interchangeability of types for different functions.

As with the schemes which resulted in buildings from competition entries, a general aspect of Gerber's projects is the organisational clarity and the use of clearly established hierarchies within the plan layouts. Entrances are always clearly marked, and the circulation systems within the projects are without exception central to the architecture. Thus most projects have an almost generic quality, perhaps suggesting to clients and juries a degree of flexibility of use.

General graphics and presentation.

There is little variation over the thirty years surveyed of Gerber's entries in the general appearance of their graphic presentation. The practice uses standard drawing conventions, and in particular the way the plans are drawn seems to place considerable emphasis on the legibility and easy comprehension of the drawings presented. This, however, applies mainly to the plans and sections, and as mentioned above, does not bear on the way elevations are presented and on detailed material expression of the projects. As such, the practice adheres very much to the prescribed conventions and rules of the competition system and conforms with what is permitted by these rules.

Section Two: The buildings - Gerber's built entries

In total, of the 125 mentions Gerber had in WA, 26 were first prizes and 17 schemes have subsequently been built. The built schemes were within the following categories: 1 (once), 4 (4 times), 5 (4 times), 6 (twice), 11 (5).

In the selected categories / years for this chapter (5 and 11; 1995-1996), the following 11 schemes were built.

- Category 11: *Kreishaus Vechta* (published 11/85, cat11-2, built 1995-97)
 Kreishaus Gütersloh (8/91, 11-2, 1995-97)
 Arbeitsamt Dortmund (10/88, 11-2, 1992-95)
 Office Park Rheinlanddamm, Dortmund (10/01, 11-0, 2004-05 first phase)
 Bundesministerium für Verkehr, Berlin (6/96, 11, 1996-98)
- Category 5: *Stadthalle Hagen* (5/75, 5-7, 1981)
 Staats- und Unibibliothek Göttingen (8/85, 5-3, 1991-93)
 Konzertsaal MHS Leipzig (8/95, 5-6, 1999-01)
 Neue Messe Karlsruhe (3/00, 5-5, 2001-03)
- Category 6: *Markt Kirche Essen* (6/95, 6-1, 2004-06)
- Category 4: *FH Gelsenkirchen / Recklinghausen* (8/95, 4-4, 1998-99)

With the exception of the *Neue Messe Karlsruhe*, where Gerber was one of five equal prize winners and the *Bundesministerium für Verkehr*, where the practice had been awarded a special mention in the overall competition and subsequently had been commissioned to execute the conversion of the existing building (Max Dudler was given the new build component) all of the eleven buildings above had resulted from Gerber winning 1st prize or being awarded joint 2nd when no first prize was given.

Relationship between entries and built schemes

An analysis of the buildings resulting from these competitions with regards to typological similarities between competition entry and finished building showed that all ten buildings remained within the confines of the 'type' solution proposed in the competition. Furthermore, in ten out of the eleven cases there were no significant modifications to the actual plans of the buildings proposed; 'type', plans and sections

remained as they had been designed for the competitions. One scheme, however, (Kreishaus Vechta, 11/85, cat 5-3) was modified and yet the original courtyard 'type' was still kept.

This is particularly interesting when compared to recent developments of competition practice in Germany, but more so when looking at the common practice of invitation, and expression of interest type contests resulting in competitive interviews (as in the UK for example). One argument against open anonymous design competitions with given briefs in the UK has always been that the client is not in control over who is selected and whether or not this architect is someone the client would want to work with. One conclusion by supporters of competitive interviews over design competitions is thus that it is impossible to translate a competition result into a building. The example of Gerber's resulting buildings from anonymous design competitions directly contradicts this view. It may, as a side note, also rather be the case that public clients do not want to invest time and money to draw up competition briefs, schedules of accommodation and further documentation necessary when launching a competition and rather leave this in part to the architect selected through interview.

However, an analysis of the typological specifics within the eleven buildings isolated above, may shed further light on Gerber's competition practice and its relationship to everyday practice on the one hand, but also to their competition practice per se.²⁸

The ministry building in Berlin was a conversion of an existing building, the church in Essen likewise. The concert hall in Leipzig was a rebuilding exercise within an existing ensemble of buildings, while the other eight schemes were new builds. With the exception of the concert hall in Leipzig and the ministry in Berlin (which is situated in former East Berlin), all other schemes are located in what used to be West Germany.

In order to make a meaningful analysis of comparable buildings, one must look at the differences in size. The schemes for Vechta, Göttingen, Gütersloh, the job centre in Dortmund, the university in Gelsenkirchen, the office park in Dortmund and the trade fair for Karlsruhe are all for relatively large buildings, and except the

²⁸ Functionally, the ten schemes can be grouped into:

Public administration / town hall / events hall (Vechta / Gütersloh). Federal ministry (Berlin). Job centre (*Arbeitsamt* Dortmund). General administration (Office Park Dortmund). Library (Gütersloh). Concert hall (Hagen, Leipzig). Trade fair (Karlsruhe). Church (Essen). University (Gelsenkirchen).

Karlsruhe project, have a high percentage of programme dedicated to office accommodation and thus require a substantial amount of circulation space in order to access this accommodation. The church in Essen and the concert halls in Hagen and Leipzig, in that sense, are exceptions to the rule as they consist of single volumes around which supporting accommodation is arranged. The ministry in Berlin was a remodelling exercise of an existing 'type' and is therefore not relevant to this analysis. Thus, we are left with six buildings with relatively similar programmatic requirements, excepting the Rheinlanddamm scheme housing public institutions; public administration (Vechta and Gütersloh), library (Göttingen), job centre (Dortmund), university (Gelsenkirchen) and offices (Rheinlanddamm Dortmund). Comparing the competition submissions of these six similar schemes (and their resulting buildings) it is evident that they are all based on very clear organisational principles and that in each scheme a plan diagram is used which is easily recognised and remembered.²⁹

Types

Within the six projects analysed five typological variations occurred: courtyard; spine and finger; linear; corner building; centric block. [7.9]

In four of the six schemes two or more of the above typological criteria were used by the architects, for instance the scheme for the *FH Gelsenkirchen* uses courtyard arrangements combined with a linear block, a centric block and a spine and finger solution. The two schemes where types were used in their most pure form, were the *Kreishaus Gütersloh* and the *Office Park Rheinlanddamm*, which both employ a spine and finger solution; in the case of Gütersloh, which, however, also contains two 'special' elements as centric buildings (one circular and one square), the spine and finger configuration was applied in a rather extreme sense, as the building consists of a long central spine of which equally long fingers are organised in an equidistant rhythm.

²⁹ As part of the typological analysis, the following headings and characteristics were studied / compared in the six schemes. Types; Plans (Clarity of diagram; Entrance / Circulation; *Großform* / Elements); Elevations (Horizontal Rhythm; Vertical Rhythm; Punch Hole or Frame); Sections (Structure; Single and double storey spaces); Models (Clarity; Material; Color); General Graphics.

The most obvious courtyard arrangement was used in the scheme for Vechta, albeit that the scheme could also be described as a horseshoe diagram, as one of the four sides surrounding the central public space is left open.

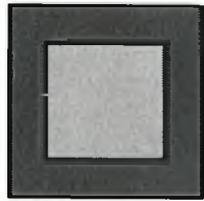
The *Arbeitsamt Dortmund* is an arrangement of two linear slabs which are set at a perpendicular angle, in order to address the street corner. One of the slabs has a shift within, thus creating the main entrance of the building.

The Göttingen library consists of a deep spine from which fingers are arranged not as individual building blocks but rather to form a more or less large open plan area across five fingers of differing lengths. This scheme is, to a certain degree the most unconventional of the six with regards to 'type'.

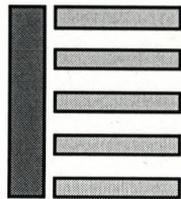
In essence, however, it can be established that in all of the projects studied, the architects have used familiar and standard typological components and combined them with one or more other types in order to achieve legibility and easily comprehensible schemes. None of the schemes could be classified as spectacular, extraordinary, pushing the limits etc. What seems to come across in Gerber's successful entries and their resulting buildings, is a knowledge of standard design tactics, consisting of a relatively limited palette of solutions that can be employed and combined to achieve a product which, within the context of a competition jury at least, has the air of professionalism on the one hand and which seems to communicate to prospective clients a relatively low risk strategy, as what is proposed looks to be at the same time deliverable as it is of an acceptable quality.

Plans (Clarity of diagram; Entrance / Circulation; *Großform* / Elements; Graphic)

In all of the schemes studied the architects had placed a particular emphasis on the clarity and thus legibility of the plan diagram. Apart from the overall typological choices and arrangements made by the practice, Gerber *Architekten* employ a number of standard sets of circulation systems in their competition entries, which are then, like the basic 'type' configurations, combined in various manners. Unsurprisingly, as the six projects under scrutiny all house large amounts of administration in one way or another, and no doubt in response to specific brief requirements, single and double loaded corridor arrangements are usually deployed by the firm and are arranged in the types discussed above.



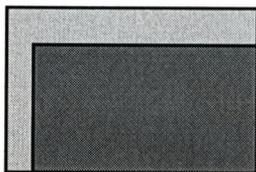
Courtyard



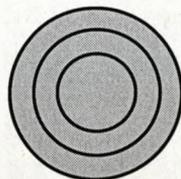
Spine and Finger



Linear



Corner



Centric Block

Fig.7.9: Typological Plan Variations.

The repetitive use of these standard circulation elements is then interspersed with 'events' or 'special elements', routinely housing multi storey entrance halls, lecture theatres, cafeterias etc. These elements are usually legible from both inside and outside not so much as 'functional' elements but as general breaks in the overall building fabric and set up.

In addition, a number of key design moves stand out as being part of every one of the six projects. The entrances are usually clearly articulated and marked, both in plan and in elevation.

As already described above, Gerber's schemes routinely contain a clear (corridor) circulation system interspersed with regular breaks or special elements. The schemes consist of a series of 'type' solutions applied in combination, which then yields a 'one-off' overall composition. But because these combinations are never particularly complex, the schemes and buildings still read as being familiar.

Elevations (Horizontal rhythm; Vertical rhythm; Punch hole or frame)

The elevations of Gerber's submissions, despite all being different from scheme to scheme, also have certain commonalities that suggest that the practice used a standard set of tactics in the 'design' of the facades. Before looking in more detail at the specific nature of Gerber's elevations, it must be remembered at this point, however, that it was common practice in German competition submissions until the mid nineteen nineties, to draw elevations in a rather abstract and more or less suggestive manner and I will come back to this in the section about graphics. In Gerber's case, what stands out and is in line with the way the schemes in question appear in plan, is that the horizontal arrangement of the elevations are characterised by the use of regular rhythms and repetition, normally in accordance with a suitable office grid of 1200mm. This is done by the use of either gridded panelled / glazed facades or punch hole arrangements. In the competition drawings materiality is regularly not expressed, so in a gridded elevation it is hard or even impossible to tell whether a panel is suggested to be glazing, blinds or solid. Similarly when punch hole facades are suggested this is mainly done without a clear statement on the materials used. In the finished buildings this usually turns out to be either render or brick. For panelled facades the solid elements in the finished buildings are mainly aluminium or other metal panels. What also seems evident from the finished buildings is the overwhelming use of standard building products and elements,

particularly in the elevations. In the vertical arrangement of Gerber's elevations, perhaps in response to the schemes' programmes, a tri partite division is often in use and the rhythm chosen is then a 1.5 to 2 storey ground floor section, sometimes with the use of colonnades, a two to four storey middle zone, and a single storey roof zone. If a tri partite façade is not used, the ground floor, however, is always articulated separately to the floors above.

What can be established is also that, despite changes in rhythms and some times floor heights, in elevation the finished buildings do have an astonishing resemblance to the 1/200 competition drawings. This is, once again, interesting with regards to the question of typology. Although the argument that Gerber's elevation design is influenced by typology cannot be conclusive, there are overlaps between typology in the urban morphology sense and perhaps the way seen by Vidler, Rossi, Colquhoun etc. and early modernist typological thinking in the vein of standardisation / repetition as propagated by Muthesius. It is interesting to see how a practice such as Gerber on the one hand are clearly located in modernist thinking and yet seem to (perhaps by accident) employ typological tools in their design, namely by the re-use through modification of certain standard elements.

Sections (Structure; Single and double storey spaces)

The submissions for schemes for Vechta, Göttingen and for the job centre (*Arbeitsamt*) Dortmund contained 'detailed' sectional elevations of parts of the buildings. These will have been part of the competition requirements and while the respective drawings communicate a relatively good idea of what to expect from the façade rhythm and in the case of Vechta the materials to be used (in that case brick), it is interesting to note that the drawings are not annotated and describe the buildings in rather generic terms. This is again very much in line with the idea of interchangeability of similar generic elements equally demonstrated and described above with regards to Gerber's floor plans and circulation systems.

The general 1/200 sections of all schemes are similarly generic it seems, more designed to give an idea of the general volumetric appearance of the building than the actual workings of three-dimensional space. While it is not argued that the sectional drawings could be interchanged between schemes, it is however suggested that a number of elements such as floor heights, office bays, width of circulation and so on are routinely used in limited variations. The advantage that such an approach,

once proven successful, would give in an actual competition situation is quite clear: an established repertoire of standard elements is available to whoever is part of the design team, and it must be assumed, looking at the evidence, that designers are at least 'encouraged' to make use of this existing knowledge. As in the case of the floor plans, the drawings, in this German context, communicate attributes such as efficiency, professionalism, experience and hence, trust and low risk.

Models (Clarity; Material; Colour)

The choice of model building materials was often restricted, again only until about the mid nineteen nineties, by competition briefs. In many regional and local competitions the massing model would have only been allowed to be submitted in white card. While it was not possible to establish whether or not the briefs for the competitions looked at in the six cases here asked for precisely that, Gerber's choice of material was, however, limited to white (or light grey) card, sometimes interspersed with the use of thin metal rods to express columns or colonnades. Occasionally the practice also used Perspex for transparent roofs or covered courtyards. The models can generally be described as modest. The overall layout is clearly legible, often the floors are expressed in card layers, which prevents buildings of large dimensions to appear too blocky; despite the fact that in most built schemes the floor heights are legible from the outside, the firm does not tend to express floor plates per se. Landscaping in the models is left to a minimum – the tools most often used are the expression of paths through sites and the use of trees as a compositional aid. Like the sections and the elevations, the models seem to say: 'I am a low risk scheme and you can understand what I am instantly'. In this context it is vital to remember the importance of the quality of a model in an anonymous design contest in order for a scheme to crucially survive the first two or three rounds. There are perhaps only two relatively safe strategies, namely the signature, spectacular 'I am different' approach on the one hand and the 'I am safe, you know what you are getting' method on the other. Gerber's approach is firmly rooted in the latter, which is, given the firm's success rate, probably not surprising.

General graphics

The general graphics of Gerber's submission's are thus, unsurprisingly, very tame in comparison to those of less established (and less experienced), but also more daring

and experimental firms. Standard 1/200 drawing conventions are normally adhered to, the drawings are legible, entrances are clearly marked and a clear definition of inside and outside spaces are clearly differentiated and articulated. And yet, all this is achieved with a maximum use of generic elements and repetition. The usual norm are b/w line drawings with very little use of *letra tone* or other aids to mark areas and spaces. Outside walls are generally drawn as two lines, glazing and interior walls as one; staircases, lifts and horizontal circulation systems, as much as voids, if present, are drawn to be easily detectable. The main absentee from all this is any depiction of the quality of interior spaces from the submissions. However, this is presumably as much due to the requirements set by clients in the briefs as it is, reciprocally, a case of a practice perfecting their response to a given set of demands. The criteria set by the German competition system, mainly prior to 1996, were in favour of resolving a scheme within its urban (or sub-urban / rural etc.) context and the demonstration that a proposal could functionally work, i.e. accommodate the given schedule. Then, and only then, qualities of interior spaces etc. were on the list of priorities. The idea behind this was of course that once the essence of a scheme was resolved and the basics were in place, questions of interior design and quality of spaces could be addressed during the planning stages once the building had been commissioned. This is also reflected in German planning law whereby the exterior dimensions and proportions of a building are generally fixed once planning permission has been granted. This does not, however, necessarily reflect on the interior layout of a building, permitting that fire regulations are adhered to.

In summary

What has become evident in the analysis of the six competition schemes looked at, which had all resulted in buildings, is that despite the first glance differences between the six projects, there are a series of common threads in the submissions which suggest that Gerber *Architekten* have worked very much in the way that they perceive to be an efficient response to the requirements of the German competition system. A vast array of experience is evident in the practice and competitions are obviously seen as an important means to gain large-scale building commissions. Thus an understanding of the 'rules' and playing by exactly those is an absolutely crucial ingredient of Gerber's competition strategies. The system as such, it may be argued, until 1997, was very much in support of this kind of approach and thus, as

we can see throughout this thesis, the results of the competition system in the built environment, are rarely of the kind that challenges or drives forward common architectural perceptions.

Wettbewerbe weiterverfolgt

Of the schemes considered for closer analysis by Gerber, three, the job centre Dortmund, the trade fair in Karlsruhe and the concert hall in Leipzig were published as finished buildings in *Wettbewerbe Aktuell*.³⁰

Other Publications

The table in Appendix V shows the schemes, according to the Avery Index on 11 March 2010, which had been published in other journals. Publications in books supported by Gerber *Architekten* have not been taken into account.

The data illustrates that 7 schemes had been published elsewhere, 5 of which were published as completed buildings. The job centre Dortmund and the concert hall in Leipzig were published as competition results. In total there were 15 mentions on the Avery index of the 11 competitions considered here which had yielded buildings for Gerber and which had been published in WA. The project with by far the most publications was the university library in Göttingen with 7 separate articles in different journals or books. This was also the only project to be published internationally, once in Britain in a volume on libraries, *Library Builders*, by Academy Editions in 1997, and once in the Italian journal *Abitare*, in September 1994.

The relative scarcity of publications compared to buildings could be explained twofold: one, Gerber *Architekten*, while producing good quality mainstream architecture, are not perceived as the kind of buildings the German architectural trade press is interested in or considers to be worth publishing. And secondly, Gerber's position in the market is established enough for the practice not to have to approach journals themselves in order to seek work via publications.

³⁰ 02/96 (*Ergebnis 10/88, 1.Prize*), *Arbeitsamt Dortmund* (11); 06/97 (*Ergebnis 07/94, 1.Prize*), *Landesschule des Kleingartenverbandes Westfalen und Lippe, Lünen* (4.3); 07/06 (*Ergebnis 02/04, 1.Prize*), *Bio Institut Dresden* (4.6); 05/04 (*Dokumentation, 03/00, 1.Prizegroup*), *Neue Messe, Karlsruhe* (5.5); 08/01 (*Dokumentation, 08/95, 1.Prize*), *Konzertsaal für die Hochschule, Leipzig* (5.6); 07/04 (*Dokumentation 07/00, 1.Prize*), *Gemeindehaus an der Johanniskirche, Witten* (6.3).

How many, and which, schemes have won other awards / prizes

Six of the buildings from the sample also won other awards and prizes. The most prestigious of these awards were received for the Trade Fair Karlsruhe, the Concert Hall in Leipzig, the University / FH Gelsenkirchen, the Job Centre Dortmund and the University Library in Göttingen which were all awarded regional BDA prizes, (the equivalent to regional RIBA awards in Britain). However, none of the schemes were subsequently awarded national BDA prizes.

Other prizes included a commendation of the German Timber Awards for Karlsruhe, a commendation from the German Plumber Association for the Göttingen library and the special mention in the German Façade Awards for the Leipzig concert hall.³¹

Findings

Consistency

What is striking and of particular interest in the practice of Prof. Gerber is the relative consistency with which the office has succeeded in competitions over a long period of time, regardless of changes in competition regulations, political and cultural circumstances as much as up and down turns in the economy and building industry. The practice, on the evidence of the work produced, must be categorised as mainstream and operating within the formal repertoire of post war commercial modernism, albeit expressed in various ways over the past four decades. And yet, Gerber & Partner present a success story within a competition system which stipulates in its regulations that it is aimed at finding the best solutions for specific design, or rather building problems.

The diagram

Looking at the plan diagrams of Gerber's entries what becomes evident is that the practice's work is determined by a relative simplicity with regards to the organisational resolution of their schemes. Even in projects with more complex overall formal characteristics a number of standard elements usually can be traced, such as double and single loaded corridor used as matrixes to accommodate 'special' elements such as entrance halls or lecture theatres, which are articulated and given positions or locations within the schemes as one off elements.

³¹ Appendix V

These elements, however, are often resolved in plan as simple geometric figures such as rectangles, circles or squares. All the schemes studied, however, but particularly those from the mid nineteen eighties onwards, stand out for one predominant feature, namely the legibility of the overall composition of the projects, an all important factor to survive the early jury rounds in a competition, also if one considers how well (or not) a project communicates in a 1/500 or 1/200 model; the model usually being the main focus of jury debates, particularly in competitions for bigger schemes, in the first two or three rounds (after the preliminary assessment in which it is established whether or not an entry has fulfilled the programme and has played by the rules). Thus the *Großform*, or 'large coherent form', of a scheme, its legibility, the way it may or may not suggest an economical solution when it comes to actually building and maintaining a project, seems, at least in the entries by Gerber & Partners be of vital importance. With the exception of one project – Gerber & Partners' entry for the Alsenblock in Berlin in which they won a commendation (and even that particular entry was extremely legible), it may be said that none of the projects studied here stood out as a radical or unconventional contribution to the competition brief at hand.

Gerber & Partners seem to have developed a way of designing competition schemes, through the combination of standard elements in a number of more or less familiar and routine ways, which bridges the gap between the banal and the extraordinary in a manner which can appeal to different combinations of juries in different scenarios. The resulting competition schemes are buildable and inoffensive, and at the same time as they seem to lack architectural panache or risk taking, they provide high quality mainstream, essentially commercial architecture feeding from and feeding back into what had become a perpetual circle of unspectacular architecture belonging to what Heinrich Klotz has described as *Die Zweite Moderne* (the second modernism).

Because we cannot overlook the fact that in recent years there have been enormous changes taking place in architecture – namely to leave behind the decorative will to narrate of a historicising Postmodernism and to look back toward the results of the architecture of the 1920's, and to thus use the findings of the avant-garde and its rationalism to re-orientate positions. A second attempt is taking place. But not at all by means of repetition, but rather by

following the example of the achievements of an architecture of rational, primary forms.³²

Heinrich Klotz

Between Quatremère and Durand towards Neufert and Mies

Earlier on reference was made to three approaches towards 'type' and its analysis by Clark and Pause, by Purves and by Francescato. Furthermore I quoted Bandini and her positioning of Quatremère and Durand with regards to the open ambiguity of 'type' in C20 architecture. WA, particularly as shown in the example of the competition practice of Gerber & Partners, explicitly occupies the position between 'functional types' from Durand via Muthesius to Neufert on the one hand, and 'formal types' from Quatremère via Mies van de Rohe and later on the Neo-Rationalists (Rossi and Ungers for example) on the other. The material studied clearly indicates that repetition of 'formal types' – whether as sub-types or as whole buildings – plays an important role in the way Gerber & Partners execute their competition entries. Functional aspects, it seems, were considered, but perhaps not in a manner that could be declared as being dominant over or overriding formal 'type' solutions.

As established in Chapter V, the ambiguity between 'functional' and 'formal types' within the German competition system goes perhaps beyond the nature of the architectural work itself. The argument here is, that the tenets of functionalism did indeed underpin the institutionalisation of the competition system and its mechanics. It is perhaps pertinent here, to briefly look at how the German architect and sociologist Werner Durth observed particularly Ernst Neufert's role, his position towards standardisation and its impact on post-war reconstruction.

How far the principles of rationalisation and industrialisation had progressed particularly in the area of housing, is evident in the studies of Ernst Neufert

³² Heinrich Klotz, *Architektur der Zweiten Moderne – Ein Essay zur Ankündigung des Neuen*, DVA, Stuttgart, 1999, pp10-11. *Denn wir können nicht übersehen, daß seit einigen Jahren in der Architektur gravierende Veränderungen stattgefunden haben – nämlich die decorative Erzählfreudigkeit einer historisierten Postmoderne zurückzulassen und auf Ergebnisse der Architektur der zwanziger Jahre zurückzugreifen, sich also an den Erkenntnissen der Avantgarde und deren Rationalismus neu zu orientieren. Ein zweiter Anlauf findet statt. Keineswegs eine Wiederholung, sondern eine Anlehnung an die Errungenschaften, an eine Architektur rational geklarter primärer Formen.* Transl. T Schmiedeknecht.

who had been working for Speer since 1938, and who was going to impact on building after 1945 like almost no other architect.³³

Werner Durth

Durth makes direct reference here to Neufert's *Bauentwurfslehre* and how it was perceived at its publication in 1938, particularly by the German trade journal *Bauwelt*.

Using Neufert's arguments, *Bauwelt* counteracts fears of a 'restriction of individual freedom in design': "But who is afraid of types (hence the word!), the regular letters in these very lines? Do we not prefer to read that which is printed or typed on a type-writer (thus types) over that which is written by hand (apart from love letters)?" From the typical plan to standardised furniture, the 'triumph of similar form' is being demonstrated: "When moving house, furniture that fits into a grid system makes much better use of the removal lorry; hence we only need smaller lorries."³⁴

Werner Durth

Neufert's preoccupation with 'type' in the sense of standardisation and categorisation is evident from the *Bauentwurfslehre*. In the German context, it is therefore perhaps also not surprising that the editor of a journal like *Wettbewerbe Aktuell* should choose an approach to the layout and organisation of the publication akin to Neufert's book. The result, as we have seen, is the employment of architectural or 'formal types' by successful competition architects, within a system which has its origins in a functionalist mode of thinking. I shall now investigate the relevance of the above, firstly in Chapter VIII within one category of projects, primary schools, and secondly, in Chapter IX, across different categories and via an examination of *routine* and *exceptional* practice.

³³ Werner Durth, *Deutsche Architekten – Biographische Verflechtungen 1900-1970*, DTV, 1992, p184. *Wie weit inzwischen gerade im Wohnungsbau Prinzipien der Normung, Rationalisierung und Industrialisierung vorgedrungen sind, zeigen anschaulich die Studien von Ernst Neufert, der seit 1938 im Auftrag Speers arbeitet und mit seinen Publikationen wie kaum ein anderer Architekt das Bauen nach 1945 prägen wird.* Transl. T Schmiedeknecht.

³⁴ "Ibid., p186. *Mit den Argumenten Neuferts tritt auch die Bauwelt der Furcht vor einer "Einschränkung der individuellen Gestaltungsfreiheit" entgegen: "Aber hat jemand Furcht vor den Typen (daher das Wort!), den durchaus gleichmäßigen Buchstaben dieser Zeilen? Lesen wir nicht Gedrucktes oder mit der Schreibmaschine geschriebenes lieber (also Typen) also Handschriftliches (ausser etwa in Liebesbriefen)?"* Vom Typengrundriß bis zu den genormten Möbeln wird der "Triumph der Gleichform" vorgeführt: "Die Rastergrößen der Möbel nutzen beim Umzug den Möbelwagen viel besser aus; also werden kleinere Wagen als bisher gebraucht" Transl. T Schmiedeknecht.

Chapter VIII

CURATING THE MAINSTREAM: TYPE WITHIN CATEGORY: PRIMARY SCHOOLS

Chapter VIII assesses WA's influence on architectural competitions by considering the role of the catalogue style, and particular reproduction of drawings, by examining the effects of *Wettbewerbe Aktuell* on the development of primary school design in Germany, as published in the journal from 1983 to 2001, taking into account the work of different practices within the same category, with a particular focus also on typological issues.^{1 2}

As previously mentioned in Chapter III, when *Wettbewerbe Aktuell* was first published, another journal publishing competition results, titled *Architektur + Wettbewerbe (architecture + competitions)* had already been on the market in Germany since 1939 (initially called *Architektur Wettbewerb*). One of the key differences between *Wettbewerbe Aktuell* and *Architektur + Wettbewerbe*, namely that *Wettbewerbe Aktuell* publishes recent competition results and thus has its emphasis on the term *Aktuell* (up-to-date), has also been established. *Architektur + Wettbewerbe*, which ceased to be published in December 2008, to the contrary, consisted, as we have seen, of themed issues, sampling the best schemes for a particular type of competition over a number of years. *Wettbewerbe Aktuell*, until very recently, used to publish mainly competitions from Germany, while *Architektur + Wettbewerbe* traditionally had a more international approach. Since the material in *Architektur + Wettbewerbe* was of a slightly more retrospective nature, the journal also frequently published finished buildings. *Wettbewerbe Aktuell's* section *Wettbewerbe weiterverfolgt* (competitions followed, introduced in its current form in 1989, see Chapter III), shows finished buildings resulting from competitions previously published in the journal. The difference between this section and the buildings shown in the rival publication *Architektur + Wettbewerbe*, is that

¹ Even though my research on the journal *Wettbewerbe Aktuell* considers the time from its first publication in 1971 until 2001, for the part of the thesis discussed in this chapter the original time frame chosen was 1983 until 2001, thus providing me with periods pre and post reunification. At the time of the research I also had difficulties locating the complete volumes from 1981 and 1982. No primary school competitions were published in *Wettbewerbe Aktuell* 1983.

² This chapter has been given as a paper at the peer reviewed *International Conference on Architectural Competitions*, within the conference *Construction Matters: Managing Complexities, Decisions and Actions in the Building Process* at the Copenhagen Business School, 5-7 May 2010. It is currently part of a proposal for an edited book by the conference organizers.

Architektur + Wettbewerbe had a strong editorial input and selected / published only material deemed to be above average. In *Wettbewerbe Aktuell*, particularly in the early stages of the section *Wettbewerbe weiterverfolgt*, one would frequently find buildings which might perhaps not have been published in other national architecture publications such as *Bauwelt* or *Baumeister*, which exercise strong editorial control over the contents they publish. Another key difference between the two competition journals is that *Wettbewerbe Aktuell* typically publishes all the schemes awarded prizes or commendations from a competition. *Architektur + Wettbewerbe* limited the selection of schemes shown from competitions and often only showed the scheme awarded first prize.

In order to place the discussion on 'type' and its use within the context of the primary schools published in *WA* reference to the article by Helge Bofinger from No.93 of *Architektur + Wettbewerbe*, already mentioned in Chapter II, might be useful here. As previously stated, Bofinger claimed that there was a lack of artistic and intellectual endeavour in German competition architecture and that innovative architecture was inconceivable as a result of competition entries in the German context.^{3 4}

Furthermore he criticised the "psychology of competitions" which in his view was leading to rather repetitive and "uninteresting" contributions and thus results from competitions, and he bemoaned the lack of progressive discourse generated within the competition scene. His observation that competition architecture was a reflection of normative practice is, in the light of this research, correct, but Bofinger's conclusion, namely that architects had given up their authority of determining clear and formally "radical" solutions, must be looked at in the context of what the contribution of normative practice to architectural competitions is; and how this is manifest through the use of established solutions.

³ Helge Bofinger, "Über die Kunstlosigkeit unserer Architektur", *Architektur + Wettbewerbe*, Issue 93, Karl Krämer Verlag, Stuttgart, 1978, ppI-II.

⁴ In the international context, the German competition system and the dissemination of its results via *Wettbewerbe Aktuell* are of interest as they differ so much from, for instance, the situation in the UK, where open and anonymous design competitions as a procurement method for publicly funded buildings virtually do not exist. This is, of course, not to say that one system is better than another, however, it must be acknowledged that a reciprocal (albeit not unproblematic) relationship like the one between the German competition system and the journal *Wettbewerbe Aktuell*, potentially offers scope for debate and discourse at a scale that is absent from the UK.

aw 93

Tendenzen im Schulbau

Anbauten, Umbauten, Erweiterungen, Umnutzungen

MAR 1978 E 20086 F

Trends in Schools Building

Annexes, Alterations, Extensions, New Utilizations

architektur wettbewerbe



Fig.8.1: Cover *Architektur + Wettbewerbe*, Issue 93, March 1978 (reproduction @70%).

1. Preis: Kahlen + Partner,
Aachen

Preisgerichtsbeurteilung:
Der Verfasser schlägt einen Gebäudetypp vor, der aufgrund seiner Eigenart gute Ansätze bietet zur Bildung unverwechselbarer Identität und zur Identitätsbildung des umgebenden Bereiches bzw. des Ortes beitragen kann. Dabei ist die Einfügung in die Topographie mit dem von der Blumenstraße aus hinuntergezogenen Eingangshof überzeugend und gibt sehr gute Möglichkeiten für eine der Topographie gerechte Entwicklung der Außenanlage. Leider sind diese in den Unterlagen in keiner Weise formuliert. Die vorgeschlagenen Erweiterungen bringen ein neues formales Element, daß auf die zentrale Achese richtig bezogen erscheint. Eingangs- und Pausenhof sind über Eingänge, neuer Pausenhof und Ausgang zum Pausenhof sehr gut miteinander verbunden und liegen in allen Teilen an der richtigen Stelle.
Die innere Gebäudestruktur entspricht der Klarheit der Grundform und ist auch in der Ausformung der einzelnen Bauelemente überzeugend. Trotz der einseitigen Anordnung der Klassen an einem alle verbindenden Erschließungsgang wirkt dies durch die Kreisform und die Unterbrechung der Raumbereiche der Eingangshalle nicht zu lang oder eintönig. Die Einheit von Forum und Eingangshalle in Verbindung mit der Zweigeschossigkeit lassen gute Nutzungsmöglichkeiten erwarten.
Der Anschluß des 4. Zuges an den Hauptbaukörper ist in der vorgeschlagenen Form nicht zu akzeptieren. Die Lage der Hausmeisterwohnung ist in Hinsicht auf die später zu errichtende Sporthalle sehr kritisch zu sehen.
Die konstruktive Grundstruktur des Gebäudes ist einfach; das Bauvolumen ist gering; Unterhaltungs- und Bewirtschaftungskosten dürften in einem normalen Rahmen liegen.

Lageplan M. 1:3.000
Grundrisse, Ansichten, Schnitt M. 1:1.000

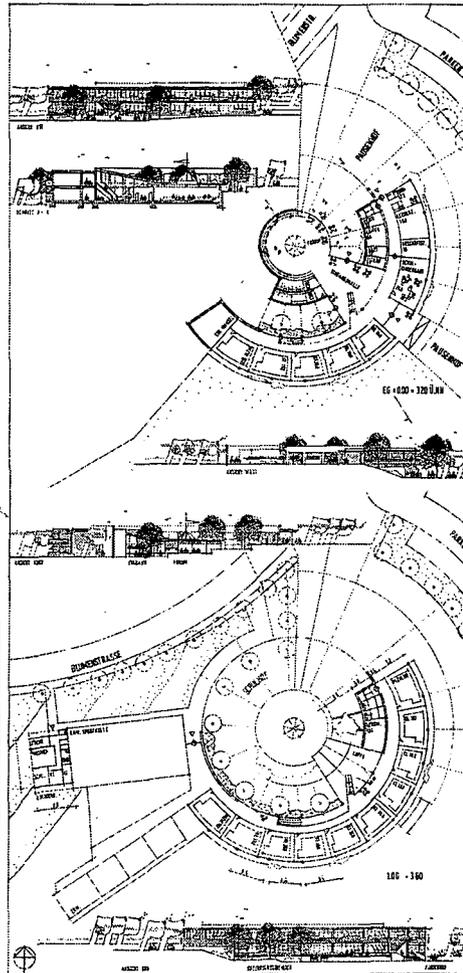
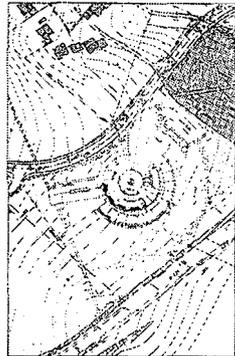


Fig.8.2: Typical page layout of WA,
Primary School Hückeswagen-Wiehagen,
Kahlen & Partner, 1st Prize, WA 4/92 (reproduction @50%).

Representation, curating, classification

As opposed to *Architektur + Wettbewerbe*, *Wettbewerbe Aktuell* has a particular focus on recent competitions, regardless of the quality of the schemes awarded prizes. As a true representation of contemporary competition proceedings in Germany of the time, the emphasis in the published material lies on the use of the standard drawing convention employing black and white plans, sections and elevations, plus model photographs. As pointed out earlier, however, since the mid nineteen-nineties, colour presentations, due also to changes in the standard submission requirements for competitions, have become more and more frequent. However, for a standard primary school scheme the typical scale of reproduction in

Wettbewerbe Aktuell is still between 1:750 and 1:1000 and competition models are usually at a scale of 1:200 or 1:500 and are reproduced at about 1/6 of an A4 page in the journal. *Wettbewerbe Aktuell*'s nature as a collection enables the reader, based on the submission criteria for competitions, to directly compare schemes submitted to the same competition at a glance.

In conventional terms a collection, or the management of it requires the presence of a curator. One definition of a curator, is a keeper or custodian of (a museum) or, as discussed here, a collection. In the particular case of *WA*, the curator is the owner, editor and publisher of *WA*. This chapter is concerned with two collections: the competition system in Germany, which could also be described as an un-curated collection of ideas and design proposals and, secondly, the collection that is the journal *Wettbewerbe Aktuell*, which is a collection that is curated largely by default. In the light of Helge Bofinger's remarks, what is of interest is the relationship between the two collections: the institution of the architectural competition and the 'collection in progress' that is *Wettbewerbe Aktuell*.

The premise from which I approach *Wettbewerbe Aktuell* here is to consider the journal as an arbitrary collection curated largely by 'accident'. The editor can only make a choice from the limited competition results available for publication at any one point in time. My hypothesis is, that the institution of the architectural competition and the journal, have over the years established a reciprocal relationship in publishing the results of an institutionalised procurement system. Given that *Wettbewerbe Aktuell* is very likely to be used as a primary source by architects participating in competitions, it is assumed that the journal perpetuates the methodology behind the material it publishes.

Through its classification system, the journal raises issues concerning the repetition of certain standard solutions to specific design briefs. The publishing format (referencing system into functional building types; type of reproduction and scale of drawings) suggests the idea that the design of schemes to be entered into architectural competitions can be approached in specific methodical ways. It can thus be suggested that the journal and its contents address the 'curate' (by accident) and 'classify' (by default) of a particular form of architecture procured through the design competition.

The question arises as to what degree the 'collection in progress' is used as a source by architects, how it is reinforced by the outcome of new competitions and

what the consequences are for competition practice? Does the journal institutionalise what Bofinger terms a lack of intellectual endeavour in German competition architecture? In this context the chapter specifically investigates the development of primary school design in Germany, published in the journal (category 3.2 in the reference system) between 1983 and 2001.

As a concept, classification - grouping or ordering something - is inherently linked with the idea of 'type', as for example outlined by Rafael Moneo in his essay "On Typology":

If architectural objects allow us to speak about both their singleness and their shared features, then the concept of type is of value, although the old definitions must be modified to accommodate an idea of type that can incorporate even the present state, where, in fact, subtle mechanisms of relationship are observable and suggest typological explanations.⁵

Rafael Moneo

The constituents of 'type' as a knowledge base and its role for the designer as much as for the historian was also (see Chapter V and Chapter VII) acknowledged by Francescato.

...form is an essential constituent of type at the opposite end of the definitional spectrum. It is at this end where the ambiguity is the greatest, but also where the most useful notions of type are found. But even here type retains an aspect of classification; that is, it incorporates the invariant characteristics of a group of architectural works each of which is, in detail, different from the others. While different authors have offered different definitions, two main classes of concepts can be discerned: one in which type is thought of as a geometric property of form, the other in which type is viewed as a relational attribute of form connected with its historical development and use.⁶

Guido Francescato

As set out in Chapter V Colquhoun explains that on the one hand, 'type' has an essential value as that which is imprinted on the original and which will be recalled through subsequent versions. But, it also acts as what he describes as a "de facto form", which is open to reinterpretation in different conditions.

⁵ Rafael Moneo, "On Typology", *Oppositions 13*, The MIT Press, 1978, p44.

⁶ Guido Francescato, "Type and the Possibility of an Architectural Scholarship", *Ordering Space*, Franck & Schneekloth eds., Van Nostrand Reinhold, 1994, p255.

According to the model of structural linguistics, what is fixed is the *langue*, and what is subject to free manipulation and change is the *parole*. But this presupposes that the *langue* gives the individual speaker an infinite freedom of combination and permutation. In art, on the contrary, what the individual artist finds is a set of procedures and rules which incorporate a set of socially agreed upon aesthetic norms. These rules, which in antiquity were systematized as grammar and rhetoric, are a kind of intermediate form between *langue* and *parole*. They constitute the typologically fixed entities, which convey artistic meaning within a social context.⁷

Alan Colquhoun

In following up Helge Bofinger's observations and keeping in mind the three definitions of 'type' outlined above, the occurrence of the use of typology in the competition schemes published in *Wettbewerbe Aktuell* is of particular interest. To what degree, intentionally or not, is 'type' as a design tool promoted by the journal and what inferences might one draw for competition practice.

Primary schools

Whether Helge Bofinger may or may not have had a point about the repetition of established solutions and a lack of intellectual endeavour in German competition architecture – his contention may be tested in analyses of the development (or not) of the design of primary schools procured through design competition. Primary schools as a research area have been selected for three reasons. Firstly because they represented the largest sample within category 3 of WA, schools; secondly, primary schools were seen as building task with a relatively consistent programme; and thirdly, as a programme, primary schools are integral parts of every community or parish.

In order to analyse the 23 primary school competitions published in *Wettbewerbe Aktuell* between October 1985 and May 2001, only the drawings, and in accordance with the journal's emphasis, the floor plans and layouts in particular, have been considered as source material. Since the journal is published nationally regional distinctions have been avoided. In total 168 schemes, all awarded prizes or mentions, were published out of 1827 submitted entries to 23 competitions.

To enable work to be done on comparable sample, seven 3-form entry competitions were selected for analysis as this provided the largest number of

⁷ Alan Colquhoun, "Introduction: Modern Architecture and Historicity", *Essays in Architectural Criticism – Modern Architecture and Historical Change*, MIT Press, Cambridge, Mass., 1985, p15.

schemes of a similar size, 54 in total. This selection limited the period examined to that between 1992 and 2000, placing them all in the post-reunification era and following the publication of Helge Bofinger's article.

Examining the types employed in the seven school competitions it became evident that one organisational principle was used almost exclusively, the single-loaded corridor 'type' in which one corridor or circulation space typically accessed between three and five classrooms. This cluster principle was then used to form the four predominant forms of organisation or types occurring in the competitions: 1) 'linear double-loaded corridor type' (14 entries); 'courtyard type' (13 entries); 3) 'angular single-loaded corridor type' (11 entries); 4) 'linear single-loaded corridor type' (10 entries). In addition there were solutions using the 'angular double-loaded corridor type' (4 entries) and the 'street type' with perpendicularly protruding 'fingers' (3 entries). Evidently 48 out of 54 schemes are more or less evenly distributed over four types. However, if one looks at the distribution of 1st, 2nd and 3rd prizes the picture differs because the 'linear double-loaded corridor type' stands out with 6 entries from a possible 21, closely followed in popularity by the 'courtyard type' with 5 entries. The 'courtyard type' is also the one awarded the most first prizes (three out of a possible seven).

The number of types employed in the school competitions published is limited; what remains to be seen is whether they were just repeated, as Bofinger infers or if they were subject to transformation and thus typological development (to follow Argan's and Colquhoun's thinking).

Repetition: Model or transformation

Examining 'type' in the context of the primary schools published in *Wettbewerbe Aktuell*, two definitions must be considered: firstly, the 'functional building type', that is the organisational principles of a primary school; and secondly, 'type' employed in the classification of schemes according to the organisation of form and space, devoid of functional requirements. The first definition is interesting in that it highlights an intriguing relationship, established through publication in *Wettbewerbe Aktuell*, between the school as an institution and the separate institution of the competition as a procurement process. It is evident that there is a mutual relationship between the two, as the competition does not seem to challenge the institutional

nature of the school and *vice versa*. This relationship seemingly explains the limited number of 'formal types' evident in the projects that are the subject of this research.

Is competition design in Germany in the way published in *Wettbewerbe Aktuell* characterised along Helge Bofinger's lines as no longer a progressive discourse, or if there is repetition evident, may this be substantiated in the transformation of types rather than purely pragmatic and goal-orientated competition practice; how might the collection *Wettbewerbe Aktuell* contribute to or validate this. My analysis examines the two dominant types: the 'linear double-loaded corridor type' and the 'courtyard type'.

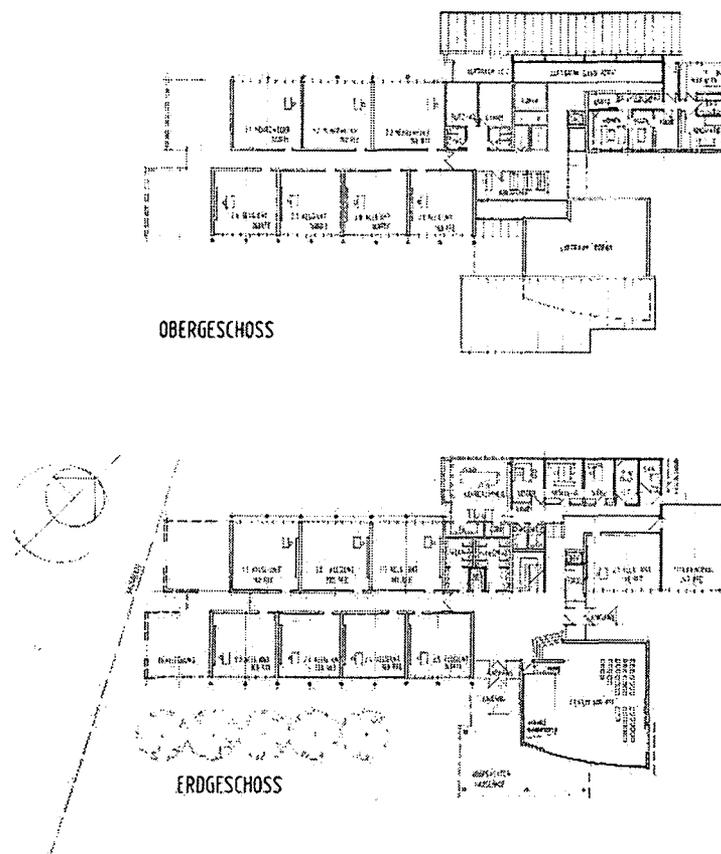
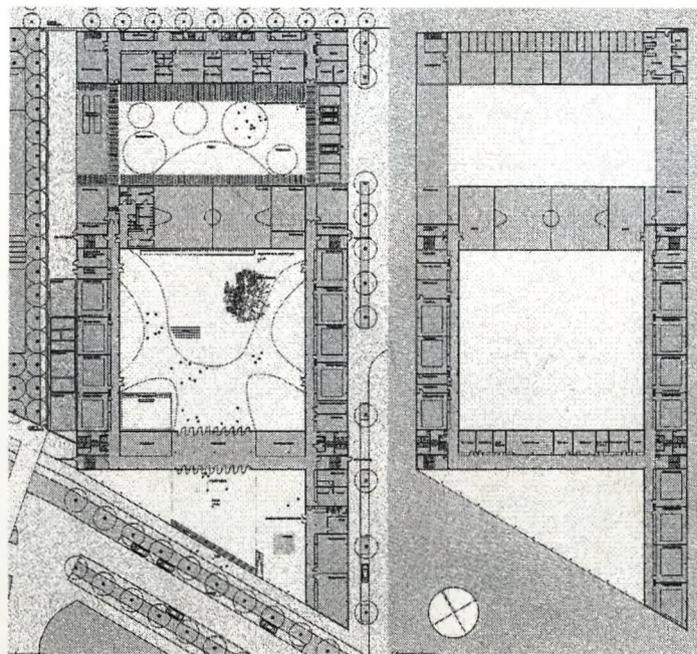


Fig.8.3a: Linear Double Loaded Corridor:
Primary School Hueckeswagen-Wiehagen,
2nd Prize, Architect Helmut H. Guré, 2nd prize, WA 4/92.

'Linear double-loaded corridor type'

The 'linear double-loaded corridor type' also occurred in six out of the seven competitions analysed and was used in 14 schemes. Nine entries were awarded one of the first five prizes and five schemes using this 'type' were awarded mentions or commendations. Three schemes from different competitions were awarded first, second and third prizes respectively from issues 4/92 (2nd prize, Hueckeswagen), 3/93 (1st prize Münster-Gievenbeck) and 5/95 (3rd prize Muehlacker). The first prize scheme in Münster is a two-storey hybrid in which the main corridor accessing the classroom clusters comes off a forum / atrium which incorporates the entrance and the access to the sports hall. In the second placed scheme in Hueckeswagen the corridor is similarly accessed from one entry point, but here the forum is attached to this space as a separate element. In the third prize scheme in Muehlacker the corridor is accessed centrally and goes off to the right and the left hand sides to access the classrooms.



*Fig.8.3b: Courtyard Type,
Primary School Munich-Sendling,
1st Prize, Architect Dr. Rudolf Hierl, WA 10/2000 (reproduction @50%).*

'Courtyard type'

The 'courtyard type' occurred in six out of the seven competitions analysed and was used in 13 schemes in total. In seven cases it was awarded one of the first four prizes and another six schemes using the 'courtyard type' were awarded mentions or commendations. In three out of seven competitions the first prize was a courtyard solution, published in the following issues: 6/1996 (Münster), 8/1999 (Munich) and 10/2000 (Munich). In the Münster competition there were two courtyard schemes in total awarded, in the 1999 Munich competition there were four and in the 2000 Munich contest six schemes were based on the 'courtyard type'. The different treatments of a 'basic type', is evident in the three schemes winning first prizes and which were based on the 'courtyard type'. In the two-storey Münster scheme the courtyard (square) was surrounded by a series of classroom clusters, an interior play space and two single loaded corridors; the open courtyard was to be used as an open-air play space. In the 1999 Munich scheme (three-stories) the triangular courtyard was a covered atrium, surrounded by two wings of classrooms and other teaching spaces with kitchen and utility spaces in the third wing. The 2000 Munich contest awarded a scheme based on two courtyards (two-stories), which were separated by the central sports hall.

Findings

The collection *Wettbewerbe Aktuell* classifies competitions into functional categories. Within the category considered, primary schools, I have identified the use of four predominant types, two examined in detail. While it can be argued that the journal does perpetuate the use of certain 'basic types' it is difficult to be certain whether or not *Wettbewerbe Aktuell* itself contributes to an intellectual debate concerning the development of 'type' as a conscious design strategy. The boundaries between purely pragmatic, commercial competition practice and theoretical positions in architecture are not clearly defined in the journal. Helge Bofinger's suspicions that in competitions architects and designers relied on the repetition and copying of established solutions in a way that was detrimental to the development of architecture, were inconclusive in the material examined.

Despite the fact that there were variations in the nature of the circulation spaces and their direct relationship to the individual classrooms all four main types were composed of either one or more single loaded corridor units. It can be assumed that

the idea of the standard 50 to 60 sqm classroom and its relationship to the corridor / circulation space has remained unchallenged. Hence its repetition within the schemes of the four types identified can be seen as a constant. This implies that educational questioning of organisational possibilities was not an aspect in any of these competition schemes.

Wettbewerbe Aktuell seems to support, through its classification system and publication format, a model of design that views the entering of competitions as a logical operation based on progressive refinement, where success can be achieved with recourse to established rules. On the other hand, the use of 'type' and transformation is inherent in the manner in which the work is presented. The courtyard solutions studied, for example, demonstrate an entirely different treatment of the 'type' in all three cases. The fact that there was no evidence of any challenge to the established spatial principles in primary schools, is a reflection of the competition briefs set rather than of design practice.⁸

Having investigated the use of standard types in category 'Primary Schools' in this chapter, the following Chapter IX will contrast the occurrence of type across four of the journal's other categories for *routine practice* with a detailed examination of the competition for the *Deutsches Historisches Museum* (DHM) in Berlin in 1988 for *exceptional practice*.

⁸ The relevance of *Wettbewerbe Aktuell* for *routine* competition practice and the use of 'type', as described above, is tested in Chapter IX, through an analysis of a total of 58 competition results published in the journal, across four categories: 11/1 - Town Halls (32 competitions), 12/1 - Court Buildings (8 competitions), 4/5 - Central University Facilities (11 competitions) and 3/4 Secondary (Grammar) Schools - (7 competitions). The categories chosen provided a cross section of different functions and the aim of the research was to see whether or not typological similarities could be identified across categories. The selection was sampled from 53 issues of the total of 204 issues published in *Wettbewerbe Aktuell* between 1986 and 2001. The research was split into two sections: 1986-1994, representing the time when the majority of competitions were still locally restricted; and 1995-2001, as from 1995 onwards the majority of competitions were in line with the *European Services Directive* and thus open to participants from the European Union. In both time frames, schemes based on 'courtyard' or 'atrium types' occurred more than projects based on any other 'type'. The types identified had been analysed in the sense that Moneo, Francescato and Colquhoun had stipulated, namely as knowledge base and thus starting points, and the projects, even if they were classed in the same 'type', at times were considerably different from each other. In line with the arguments brought forward, this is considered to be the virtue of typology, both as a design and as an analytical tool for *routine* competition practice.

Chapter IX

ROUTINE AND EXCEPTIONAL COMPETITION PRACTICE IN GERMANY AS PUBLISHED IN WETTBEWERBE AKTUELL

With a particular focus on the changes brought about in 1997, by the introduction of the *European Services Directive* (92/50/ECC), to Germany's competition system, this chapter investigates the difference between what is perceived as *routine* (local competitions in which participants routinely submit standard solutions) and *exceptional* (national competitions with international participants submitting non-standard contributions) competition practice in open anonymous architectural competitions in Germany from 1977 (for *exceptional*) and 1986 (for *routine*) to 2001 as published in *WA*.¹ *Routine* practice, until 1997, is assessed by an analysis of 'type' considering whether or not predominant architectural types may be detected in successful competition entries across four 'functional' categories established by the journal *WA* (3.'Schools'; 4.'Higher Education, Sciences and Research'; 11.'Administration Buildings', and 12.'State and Federal State buildings'). In contrast, a close reading of the competition for the *Deutsches Historisches Museum* (German Historic Museum) in Berlin (won by Aldo Rossi in 1988), provides a comparative look at *exceptional* practice.²

Introduction

In this chapter the journal and its impact on competition practice is looked at in two ways. Firstly and most importantly the investigation analyses the influence the journal may or may not have on competition practice in Germany with regard to the two categories of competitions identified, *routine* and *exceptional*. Secondly, the first research question is seen in the context pre- and post-implementation of the *European Services Directive*.

Section one briefly looks at the changes in the German competition system in order to set out the context of the research. This is followed in section two by an

¹ The periods investigated were due to the material available within the particular categories selected.

² A version of this chapter, which was also presented at the first ever specialised conference on architectural competitions at the KTH in Stockholm in October 2008, has previously been published. Torsten Schmiedeknecht, "Routine and Exceptional Competition Practice in Germany as Published in Wettbewerbe Aktuell", *Nordic Journal of Architectural Research* vol. 21 issue 2/3 pp151-165. It will also be published in: Roenn, Kazemian and Andersson eds., *The Architectural Competition: Research Enquiries and Experiences*, Axl Books, Stockholm, 2010.

introduction of the terms *routine* and *exceptional* competition practice. Section three examines *routine* practice via an analysis of the use of specific types across four of WA's categories. The subject of section four is the *exceptional* competition for the *Deutsches Historisches Museum (DHM)* in Berlin in 1988, which was won by Aldo Rossi; it also establishes the competition's context in Berlin, while examining the coverage in WA and in other German architectural journals. Its relevance within the work of Aldo Rossi will also be assessed. Aldo Rossi's relevance for this chapter is hence twofold: one as a successful participant in *exceptional* competitions and two as a propagator of the use of 'type' as a design tool which, it is assumed throughout, has a strong influence on *routine* practice.

Changes in the competition system in Germany

As has been established in Chapter II, the implementation of the *European Services Directive (92/50/ECC)* into national law in Germany on the 1st of November in 1997, in the *Verdingungsordnung für freiberufliche Leistungen (VOF - contracting regulations for services carried out by the free professions)* brought with it one important change to the German competition system.³ Until then, it had been possible for clients to limit the geographical area from which architects would be eligible to compete in open competitions. The new rules, however, stipulate that any open competition in which the anticipated combined fee for all consultants (including architects) exceed €200,000 has to be advertised in Europe and that every architect registered in a country of the European Union is eligible to participate.

In Chapter II, German architects' fears of increased competition from foreign architects due to the the implementation of the *European Services Directive (92/50/ECC)* into national law in Germany on the 1st of November in 1997, in the *Verdingungsordnung für freiberufliche Leistungen (VOF - contracting regulations for services carried out by the free professions)* have been examined as being unfounded.⁴ It was rather the absence of local or regional restrictions that resulted in a more competitive domestic environment, as there was no longer a regional obstacle in place for architects to participate in competitions anywhere in the country.

³ See also: Ulrich Franke & Karsten Kuemmerle, *Thema Wettbewerb*, Birkhäuser Verlag, Basel, 2006 Weinbrenner – Jochem – Neusüß, *Der Architektenwettbewerb*, 2.Auflage, Bauverlag Berlin, 1988.

⁴ As the 92/50/ECC was introduced in Europe in 1992, effectively most German public clients started applying it in 1995.

Subsequently, however, the possibilities for architects to enter open competitions have been drastically reduced through the efforts of clients to achieve manageable numbers in smaller competitions. Hence, pre-qualification, whether by lottery or other selection criteria, has very much become the norm.

Routine and exceptional practice

In order to define what constitutes *routine* and *exceptional* competition practice in the German context from 1971 onwards, and how the work submitted to these competitions might or might not respectively differ, a number of criteria need to be looked at.

Routine practice as discussed here, applies to open and anonymous local or regional competitions in which participants normally submit standard solutions. *Exceptional* practice is the term employed for open national competitions with international participants, (which should be) resulting in the submission of schemes of a *formally* and *conceptually* less conventional character. In her book *Geschichte der Architektur- und Städtebauwettbewerbe*, Heidede Becker classifies the development in Germany of architectural competitions after WWII into three phases.⁵ She states that after the phase of “rebuilding and stabilisation” there followed the phase of “consolidation and critical change” during which a more scientific approach towards the assessment of competitions was sought. Becker describes how this was a time in which mathematical assessment methods were applied “under a general absence of aesthetics”, also coinciding with the implementation of the competition guideline *GRW1977*, which stipulated the principles and rules for architectural and urban design competitions. The beginning of the phase of “consolidation and critical change” Becker is referring to, also roughly coincides with the first publication of *WA* in June 1971 and with a particular practice of competition architecture which is described here as *routine* and which, it can be argued, has formed a reciprocal relationship with *WA* for the best part of 25 years. Becker concludes her classification with phase three, which she refers to as the period of “new urbanity and (public) expression”. Competition practice in this phase, it is argued here, shows similarities to the characteristics of what is referred to here as *exceptional* practice. It is also inferred here, that, as a starting point, *routine* practice is applicable to what

⁵ Heidede Becker, *Geschichte der Architektur- und Städtebauwettbewerbe*, Verlag W.Kohlhammer – Deutscher Gemeindeverlag, Stuttgart-Berlin-Köln, 1992, p250.

could be termed *everyday* or *ordinary* projects whereas *exceptional* practice applies to what could be considered to be 'prestige' projects.

Considering the status that success in *routine* and *exceptional* competitions respectively might lend to architects, it is assumed here that the value of *routine* practice is limited with regard to adding to an architect's reputation beyond their local or regional area of operation. Typical briefs for *routine* competitions are not those considered to be particularly glamorous as it is often more important to fulfill functional requirements in these competitions than to find spectacular formal solutions. The scope for 'unconventional' design proposals in a national museum competition can perhaps be assumed to be greater than, for instance, that in a local primary school competition. This is, however, not an absolute rule, but having won a competition of national importance, it is also assumed, attributes infinitely more kudos to an architect, than winning at a local level in, for example, a series of small town halls or schools. Open national competitions are thus also perhaps considered to fall into the realm of 'high' architecture and are perceived to be the place where the avant-garde can show their credentials:

Within the profession of architecture a certain group of opinion making architects sees itself as the artistic avant-garde.... The opinion makers are also role models. For these architect role models, who consider themselves to be obliged mainly to the artistic aspects of their work, architectural competitions are particularly valuable as they provide a kind of protection zone.⁶

Ulrich Franke / Karsten Kümmerle

The difference between competitions of national interest and local or regional importance is also reflected in the pre-competition media coverage of respective contests, particularly with regard to the non-trade press. The project, and its development in the political arena, for the *Deutsches Historisches Museum (DHM)* in Berlin was repeatedly covered in the years of its gestation and there was a lively debate going on in the national daily broadsheets and weekly publications such as *Die Zeit* and *Der Spiegel* as to whether or not it made sense at all to have a museum of this nature, and if so, whether the site in the *Spreebogen* opposite the *Reichstag*

⁶ Op.cit., Ulrich Franke & Karsten Kümmerle, pp 61&62. *Innerhalb der Berufsgruppe der Architekten versteht sich eine meinungsbildende Gruppe als baukünstlerische Avantgarde.... Die Meinungsführer sind auch Vorbilder. Für Architekten-Vorbilder, die sich insbesondere dem künstlerischen Aspekt ihres Wirkens verpflichtet sehen, ist der Architektenwettbewerb als geschützter Raum besonders wertvoll.* Translation T Schmiedeknecht.

was an appropriate one.⁷ For a small local competition to get national broadsheet or television cover prior to the competition taking place – unless the competition is highly controversial for, say, political or ecological reasons – is, to the contrary, highly unlikely.

As we have seen, until the mid nineteen nineties, for open local competitions the participants were normally drawn from architects registered in the eligible area and thus quite often the same architects would compete with each other. Similarly, in national open competitions for particular briefs (in the case of this research mainly museums), the names of a number nationally known architects keep reoccurring and competing, with a number of high profile international invitees.

The same applies to the field of jurors: until the mid nineteen nineties it was unusual for a client of a small competition to invite a high profile member from the opposite end of the country to the jury; jurors mostly came from the region in which the competition was held. For national contests jurors were / are drawn from anywhere in the country and abroad and yet, similar to the contestants, a number of jurors seem to be ever present in certain types of competitions.

The phenomenon of a small tribe of repeatedly employed jurors is still intrinsic to the competition system today.⁸

Heidede Becker

This allows perhaps also for a few assumptions with regard to the differences in the assessment process in jury sessions in the respective *routine* and *exceptional* competitions. In *routine* competitions the fulfillment of functional criteria, and therefore the given importance to these in a competition's assessment by a jury, it can be assumed, plays a bigger role than in *exceptional* competitions, where the aim often is to find a more representative architecture.

Considering the jury process in *routine* contests, as the material published in WA might suggest, jurors perhaps see their method of assessment as being more *objective* and that, as stated by Becker, aesthetics perhaps really play a relatively minor role with regard to finding a winning scheme. In those national or international

⁷ See also: Christoph Stölzl ed., *Deutsches Historisches Museum. Ideen – Kontroversen – Perspektiven*, Verlag Ullstein, Frankfurt am Main, 1988

⁸ Op.cit., Becker, p210. *Das Phänomen eines kleinen Stammes immer wieder berufener Preisrichter durchzieht das Wettbewerbswesen bis heute*. Transl. T Schmiedeknecht.

contests, however, which yield *exceptional* results, questions of aesthetics and / or *formal preferences* seem to be more at the forefront of the decision making process – and as the example for the *Deutsches Historisches Museum (DHM)* demonstrates, the formal preferences and hence the work of high profile participants are often recognisable.

‘Type’

As has been discussed in previous chapters, ‘type’ has been subject to a number of different definitions. It may be suitable to recall those deemed relevant for this chapter, here. As we have seen, according to Quatremère de Quincy, the development of ‘type’ lies in transformation, whereas the model is merely subject to repetition.⁹

The word type represents not so much the image of a thing to be copied or perfectly imitated as the idea of an element that must itself serve as a rule for the model...the model, understood in terms of the practical execution of art, is an object that must be repeated such as it is; type, on the contrary, is an object, according to which one can conceive works that do not resemble one another at all...¹⁰

Quatremère de Quincy

Durand’s idea of ‘type’, however, manifest in his *Précis des leçons d’architecture données à l’École Royale Polytechnique* is one that is based on repetition rather than transformation.¹¹ This is also illustrated by his view on the graphic representation of architecture, pointed out here by Sergio Villari:

⁹ In the contemporary German context Quatremère de Quincy’s definition was voiced by O M Ungers: ...typology as such, can only be a means for recognition and not the final goal. This functional typology may be able to discover different types as well as archetypes, but it too easily lets the type freeze into a stereotype, a cliché, a motif or even a label. A reality that is directed by clichés rather than ideas, stereotypes rather than images, and classifications rather than concepts, is stagnant, unable to develop or transform further... For thinking in types and structures - an indispensable presupposition for creative thought in general – one must understand thought in terms of analogies, images, and metaphors... The pure type, the ideal type, only has meaning as a thought, as a starting point or a thought model. O M Ungers, “The Grounds of Typology”, *Casabella* 509-510, January 1985, p93.

¹⁰ Quatremère de Quincy, *Dictionnaire Historique D’Architecture*, cited from: Aldo Rossi, *The Architecture of the City*, MIT, Massachusetts 1982, p40.

¹¹ Jean-Nicolas-Louis Durand, *Précis des leçons d’architecture données à l’Ecole Polytechnique, (1802-1805)*, Paris - *Précis of the Lectures on Architecture with Graphic Portion of the Lectures on Architecture*, Introduction by Antoine Picon, The Getty Research Institute Publications Program, 2000.

...Durand cleansed architectural design of every painterly or plastic effect, eliminating all lyrical or sentimental inflection;...Design, after all, had to be a rigorous instrument for the geometric representation of architecture, a technographic transcription.¹²

Sergio Villari

One of the keys here, and the relevance to *routine* practice and its representation in *WA*, is that, despite the fact that Durand is dealing with monuments, the representation of buildings to the same scale, and their organisation into functional types, has a similar 'objective' undertone to that of *WA*.

For contemporary *exceptional* competitions this cannot be argued; partly because of the briefs that could be classified as *exceptional*, but also because 'type' as defined above is at odds with the idea of an architect's 'formal preferences' – unless, that is, the architect has a particular approach to design based on 'type'. It can therefore be assumed, that *exceptional* practice competitions as published in *WA*, are of limited value with regard to typology (and thus adapted and transformed repetition of previous solutions). In the context of *WA*, both types of competitions – *routine* and *exceptional* are published in the same way. The journal makes no distinction in the way schemes are laid out in its pages, whether it publishes a national competition for a government building in Berlin or a local contest for a small Kindergarten in a village in Bavaria. The treatment of both *routine* and *exceptional* competitions in *WA* can thus be described as having a singular character in both cases. It is this fact that distinguishes *WA* from most other architectural publications.

However, a number of nominally *exceptional* competitions, particularly in the nineteen eighties and early nineteen nineties, yielded far from *exceptional* results and thus would rather belong in the category of *routine* competitions. Of 20 *exceptional* practice competitions studied which were published in *WA*, only the results of four – considering mainly the schemes awarded first prize – could really be classed as *exceptional* with regards to their derivation from the use of 'type' in *routine* competition practice.¹³ The assumption here is, that the combination of *WA*, the competition system (its rules and methods of assessment) and the social and cultural

¹² Sergio Villari, *JNL Durand – Art and Science of Architecture*, Rizzoli, New York, 1990, p56. Villari is referring to Durand's *Receuil et Parallele des édifices de tout genre, anciens et modernes remarquables par leur beauté, par leur grandeur ou par leur singularité, et dessinés sur une même échelle*, the publication of a *cahier* of six prints at the Salon de l'an VII.

¹³ Those were: *Staatsgalerie*, Stuttgart 12/77; *DHM*, Berlin 8/88; *Berlin Museum mit Jüdischer Abteilung* 9/89; *Spreebogen*, Berlin 4/93.

circumstances in Germany, perhaps contributed to the fact that *routine* practice, as demonstrated in *WA*, has a stronger impact on *exceptional* practice than vice versa, in competition architecture. This is not necessarily what one would have predicted. However, an observation made by Purves might serve to illustrate the continued use of 'type' across both practices:

The origin of a particular form is beyond our understanding. We can, however, observe the persistence of forms. Those that persist do so because they resonate so strongly in the experience of human beings that they are chosen again and again. Clear reasons for these choices cannot be articulated because such motives make up an elusive web of conscious and unconscious needs, desires, and associations.¹⁴

Alexander Purves

Purves' thoughts could be said to be true for both *routine* and *exceptional* competition practice, particularly with regards to the multitude of motives leading to the choice of types. In *routine* practice it could be argued that the reasons are of a more practical and perhaps calculating nature, supported by and feeding the contents of *WA*, whereas in *exceptional* practice perhaps the use of 'type' infers a more considered and analytical design method, which draws certain influences from *routine* practice nonetheless, resulting at times in what is termed here *routine exceptional* competition practice.

It is necessary to point out here, that the starting point for the analysis of *exceptional* and *routine* competition practice is seen in the context of programme, participants and jurors - before the actual work submitted, awarded prizes and subsequently published in *WA* is considered. The term *exceptional* is used here not as a quality judgement but rather as classifying that which is outside the norm, in the case presented here outside the *routine*. Hence, the category of *routine exceptional* competition practice, in the context of this research, is applied to competitions, which due to their programmes, procedures, participants, jurors etc. fall into the category of *exceptional* competitions, but in which the majority of successful i.e. prize winning solutions, as published in *WA*, bear a strong resemblance - with regard to the use of standard typologies and perhaps the lack their transformation or manipulation - to the results of competitions classed here as *routine*.

¹⁴ Alexander Purves, "The Persistence of Formal Patterns", *Perspecta*, Vol.19, MIT Press, p138.

With respect to the media coverage of competitions in other architectural publications, the majority of competition results published in journals such as *Baumeister*, *Bauwelt*, *Arch +*, *Deutsche Bauzeitung*, *Deutsche Bauzeitschrift* etc., but also in the other specialized German competition journal *Architektur + Wettbewerbe* (which publishes themed issues on specific competition types) is drawn from supposedly *exceptional* contests. Results of *routine* competitions are hardly ever published in architectural or other media with the exception of *WA*, whereas the coverage in the arts and cultural sections of non-architectural broad sheets or weeklies for *exceptional* contests is fairly standard. However, *routine* competition results can find their way into the mainstream journals, but only as finished buildings - in which case they are somewhat removed from the competition context.

Considering further the implications of *routine* and *exceptional* competition results for other competitions, *WA*'s value for *routine* competitions is evident, and it could be argued that *routine* competition architecture, digested via *WA* finds itself in a self-perpetuating cycle as the journal by default becomes a kind of pattern book of acceptable and successful solutions for specific building types. For *exceptional* competitions the same would be difficult to ascertain as it seems to be in the nature of *exceptional* competitions to achieve the opposite, and to work towards paradigm shifts or breaks from the status quo.

Exceptional competition practice can be seen as a confirmation of the avant-garde to itself of its own existence and draws a line between those architects who consider themselves worthy of an elevated status and those who according to Jacques Herzog, belong to the producers of simulation architecture:

A narrow elite of author architects... opposite an overpowering ninety percent majority of simulation architecture.¹⁵

Jacques Herzog

For the profession as a whole, and for architecture, Herzog's statement, however must also be registered with considerable doubt, as *routine* practice might borrow and lend stylistically from the *author-architects*, but, with regards to competition architecture being disseminated into the mainstream, *routine* competition practice, it

¹⁵ Jacques Herzog in his speech on receiving the Pritzker Prize on 07 May 2001. Taken from: Op.cit., Ulrich Franke & Karsten Kuemmerle, p77. Transl. T Schmiedeknecht.

must be assumed, has a bigger impact on built (non-competition) architecture than vice-versa.

Routine practice

Every form of training, be it learning to ride a bike or speaking a foreign language, aims at a permanent change in behavior. In the early stages, the trainee is painfully aware of the externally imposed patterns of behaviour; once he has mastered ease or fluency, he tends to forget the artificial character of the learning process. It becomes second nature, a habit.¹⁶

Niels L Prak

Could differences in *routine* competition practice in *WA* could be detected between the material published pre and post the introduction of the *European Services Directive*?

As stipulated previously, an analysis the use of 'type' as a design tool in *routine* competitions is of particular interest here. Hence, 'type' and standard solutions are seen as comparative means. After an initial study of the competitions, five reoccurring types were identified: 'courtyard / atrium types', 'linear double loaded corridor types', 'other double loaded corridor types', 'linear single loaded corridor types', 'other single corridor types' and examined more closely with regard to how dominant either of the types might be within their category and across the other categories.

The relevance of *WA* for *routine* competition practice and the use of 'type', as described above, was tested through an analysis of a total of 58 competition results published in the journal across four categories.¹⁷ The categories chosen provide a cross section of different functions and the aim of the research was to see whether or not typological similarities could be identified across categories. The selection was sampled from 53 issues of the total of 204 issues published in *WA* between 1986 and 2001. The research was split into two sections: 1986-1994, representing the time when the majority of competitions were still locally restricted; and 1995-2001, as

¹⁶ Niels L Prak, *Architects: the Noted and the Ignored*, John Wiley and Sons, 1984, p93

¹⁷ 11/1 - Town Halls (32 competitions), 12/1 - Court Buildings (8 competitions), 4/5 - Central University Facilities (11 competitions) and 3/4 Secondary (*Grammar*) Schools - (7 competitions).

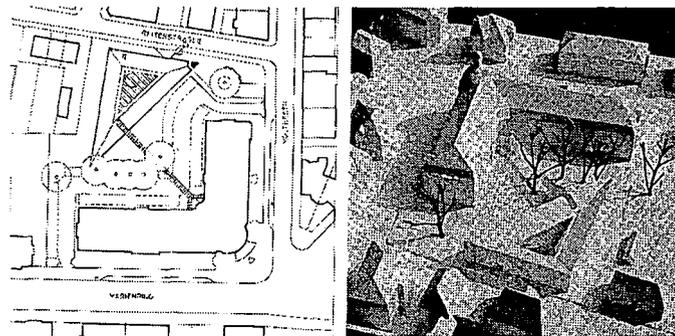
from 1995 onwards the majority of competitions were in line with the *European Services Directive* and thus open to participants from the European Union.¹⁸

The types identified have been analysed in the method that Ungers had stipulated, namely as starting points, and the projects, even if they were classed in the same 'type', at times were considerably different from each other. In line with the arguments brought forward by Quatremère de Quincy, Rossi and Ungers, this is considered to be the virtue of typology, both as a design and as an analytical tool for *routine* competition practice. Studying the occurrence of 'type' in and across category but also the number of competitions per category published in the two time frames considered, a number of conclusions can be drawn, particularly with regard to the question as to whether *routine* practice has changed since the implementation of the *European Services Directive* needs.

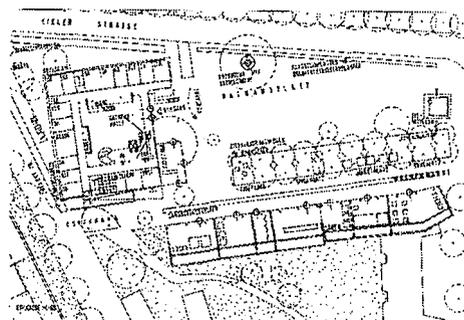
In both time frames, schemes based on courtyard or atrium types occurred more than projects based on any of the other types. Between 1986 and 1994, these solutions were present in just over a quarter of all schemes studied (61 of 222). Between 1995 and 2001 the 'type' was used in almost half of all schemes (32 of 70). The 'type' and its derivations were used in almost a third of all schemes studied of category 11/1 – Town Halls (47 of 148) between 1986 and 1994. This also represented two thirds of all schemes that had used the 'type' across category. Between 1995 and 2001, 7 out of 14 Town Hall schemes were based on the 'type', representing just less than one quarter of the 32 schemes across category based on atriums or courtyards. The distribution of the 'type' during this time in absolute terms, is even, as there were 7 Town Halls, 7 Grammar Schools and 7 Central University Buildings based on it. The highest occurrence of the 'type' here was in the category of Court Buildings with 11 out of 19 schemes. Proportionally, 50% of Town halls, 50% of Court Buildings, 50% of Grammar Schools and one third of the University Facilities looked at were based on courtyard / atrium solutions. If one considers the time from 1986 until 2001, courtyard / atrium based solutions present on average around one third of all schemes published in each category and the picture for the other types established, with regard to the consistency of their use pre and post *European Services Directive*, is similar.

¹⁸ See Appendix VII for a list of the competitions examined.

While it had been anticipated at the beginning of this project that changes would be detectable in the work awarded prizes in *routine* competitions of the categories established, particularly with regard to the use of standard types, this could not be confirmed. The work, at first glance, might look different, due to changes in the presentation conventions - the use of colour etc. – and a certain preference for the use perhaps of clearer geometries that had not been as prevalent in the mid nineteen eighties as it seemed to be towards the end of the nineteen nineties, but typologically the same standard solutions were employed in 1986 as in 2000. [9.1-9.4]



*Fig.9.1: Routine practice: Courtyard / Atrium Type:
Justizgebäude Landau (category 12/1),
Jürgen Lay, 2nd Prize, WA 8/86 (reproduction @50%).*



*Fig.9.2: Routine practice: Courtyard / Atrium Type:
Rathaus Kronshagen (category 11/1),
Wilfried Kneffel, 1st Prize, WA 12/93 (reproduction @50%).*

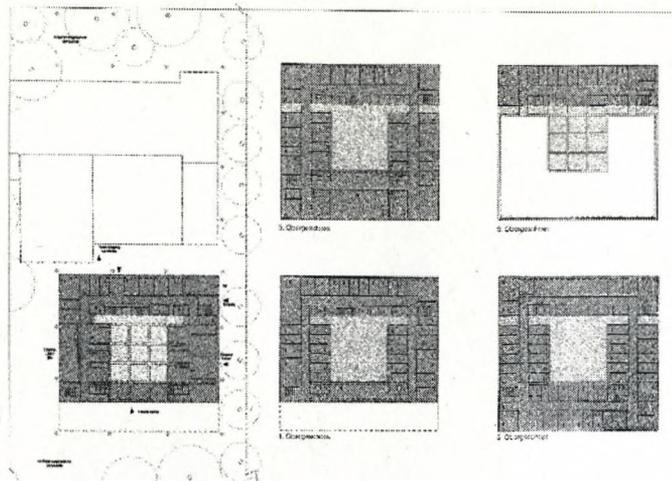


Fig.9.3: Routine practice: Courtyard / Atrium Type:
 Hochschulverwaltung der Universität Hamburg (category 4/5),
 Schweger & Partner, 3rd Prize, WA 11/99 (reproduction @50%).

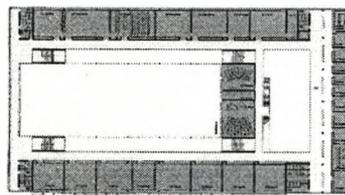


Fig.9.4: Routine practice: Courtyard / Atrium Type ,
 Gymnasium Bruckmühl (category 3/4),
 Klein & Sängler, 1st Prize, WA 6/2000 (reproduction @50%).

With regard to WA, what has been detected is a decrease in the number of *routine* German competitions published, while national and international *routine exceptional* (i.e. *exceptional* contests with *routine* outcomes), and *exceptional* (also both national and international) contests have become a bigger focus in the journal. For *routine* practice, when it does take place, the journal WA seems as relevant as a source now as it has been twenty years ago.

Exceptional practice: Deutsches Historisches Museum competition: History and context in Berlin

The competition's controversial history and its gestation is well documented in a 700 page volume edited by Christoph Stölzl, who, as the museum's founding director

was also greatly involved in the competition process.¹⁹

The museum, after years of debate and consultation, was eventually given as a 'present' by the then Chancellor of West-Germany, Helmut Kohl, to the city of Berlin on 27 February 1985. Kohl had wanted the museum's foundation stone to be laid for the celebrations of the 750th birthday of Berlin in 1987 and had, allegedly, while looking out of a window of the *Reichstag* on 12 June 1985, pointed to the site in the *Spreebogen* stating "*Hier soll das Deutsche Museum hin*".²⁰ Kohl's ambitions were high; he aimed for a project that would be "architecturally first class", a "one off building of radiant external appearance", reflecting the "dignity of the subject" and would be designed by "a world class architect".²¹

The site for the competition, set in the *Spreebogen*, opposite the *Reichstag*, was highly controversial. Since the end of WWII the *Spreebogen*, with the exception of the Swiss Embassy and the rebuilt *Reichstag* (1973) had been derelict and empty in most parts and it had been anticipated that this would be the case until reunification could be achieved, in which case the area was earmarked to become the government quarter of a unified Germany. Hence, the decision to place the *Deutsches Historisches Museum* in the *Spreebogen* was seen by some as a premature and unnecessary measure that would potentially hinder future – post reunification – developments.²²

In order to highlight the significance of the *DHM* project further, what follows below, are the main projects and competitions that have taken place in the *Spreebogen* from the *Reichsgründung* in 1871 until 1993. In 1871 the *Generalstabsgebäude* (General Staff Building) was built in the location of the site for the *DHM* competition. The building would, under Nazi rule from 1933-1945, house the *Reichsministerium des Inneren* (Ministry for Interior Affairs), was badly damaged during WWII and subsequently demolished in 1958. The first competition for the *Reichstag* also took place in 1871, on the site of the so called *Palais Raczynski* (1846) – a controversial affair as the authorities were neither in possession

¹⁹ Christoph Stölzl ed., *Deutsches Historisches Museum. Ideen – Kontroversen – Perspektiven*, Verlag Ullstein, Frankfurt am Main, 1988, 703pages.

²⁰ *This is where the German museum shall be*. *Die Zeit*, No.44/1987; *Der Spiegel*, No.48/1985, p64

²¹ *Der Spiegel*, No.48/1985, p64

²² A detailed history of the site, dating back to the late eighteenth Century, was part of the documents handed out to the participating architects and has been reprinted in part in Stölzl's volume. "Geschichte des Bauplatzes", Bundesbaudirektion Berlin 1987, in Christoph Stölzl ed., *Deutsches Historisches Museum. Ideen – Kontroversen – Perspektiven*, Verlag Ullstein, Frankfurt am Main, 1988, pp672-690.

of the site nor had the owner, Graf Raczynski, agreed to sell it. It was only after Raczynski's death in 1879 that an agreement was reached with his son, who essentially sold the building and his rights to the site to the state and enabled a second competition to take place in 1882, which was won by Paul Wallot who then built the *Reichstag* (completion 1894).²³

Between 1936 and 1942 Hitler's chief architect Albert Speer commenced his megalomaniac plans for Berlin and designed the *Halle der Millionen* (Hall of the Millions) in the *Spreebogen* as part of the infamous planned North South Axis. The dome of the hall was to be 290m high and to literally tower over Berlin. Among other buildings, the *Siegessäule* (Victory Column) from 1873 was moved, in order to make space for Speer's buildings, from the *Königsplatz* at the centre of the *Spreebogen*, further into the Tiergarten, where it remains today. The development and outcome of WWII prevented Speer's plans from being executed.

In 1957 the West-German government decided to launch the competition *Hauptstadt Berlin* (Capital Berlin), which took place in 1958 and aimed at the creation of a new centre for the city. 149 German and International architects submitted proposals covering the area from Alexanderplatz in the East to the West end of the Tiergarten. This competition was, the last project that attempted to work with a unified Berlin until reunification was finally achieved in 1989.²⁴

The urban design competition *Platz der Republik* in 1985/86 was launched in order for the *Spreebogen* to "regain spatial qualities and act as political forum and central place of German history", but it was also used as an exercise to find a site for the *DHM*. Based partly on the scheme of Petzold / Hansjakob who had been awarded one of the three second prizes, the *DHM's* location was subsequently moved North from the site of the former *Krolloper* (Kroll Opera) onto the site of the former *Generalstabsgebäude* and the *DHM* competition finally took place in 1988.

After the reunification and the government's decision to move from Bonn to Berlin, the *Spreebogen* urban design competition for proposals for the new government buildings took place in 1992/93, which was won by Axel Schultes and Charlotte Frank. It provided the basis for the competition for the chancellery in 1994

²³ A detailed account of the two *Reichstag* competitions can be found in: Heidede Becker, *Geschichte der Architektur- und Städtebauwettbewerbe*, Verlag W.Kohlhammer – Deutscher Gemeindeverlag, Stuttgart-Berlin-Köln, 1992, pp69-81.

²⁴ Helmut Geisert, Doris Haneberg, Carola Hein eds., *Hauptstadt Berlin: internationaler städtebaulicher Ideenwettbewerb 1957/58*, Gebr. Mann Verlag, Berlin, 1990, p197.

in which Schultes / Frank came (joint) first, which eventually led them to build the chancellery.

The competition in WA and in the context of other competitions: Participants, winners, judges

To provide a context for the *DHM* competition's publication in *WA*, 20 high profile competitions, all considered here as potentially being part of *exceptional* practice, which had taken place in Germany and had been published in *WA* between 1977 and 1998; have been studied.²⁵ Of these competitions, ten (nine museums) were published prior to the *DHM* and a further nine (six museums, five post-reunification) were featured in *WA* after the publication of the *DHM* contest.²⁶

As befits *WA*'s format, and in order to provide comparative data, contextualising the *DHM* contest, the analysis of the selected competitions has focused particularly on the names of the prize winning architects and the jury panels, whether or not competitors had been especially selected and invited, the geographical areas from which eligible contestants were drawn, but also the clients and the 'type' of competition. This analysis was designed to examine whether or not a consistency would emerge from the data collected – both with regard to the prize-winners, but also the jurors involved and whether there might be an overlap between individual jurors and prize winners, including the possibilities that jurors also became prize-winners (and vice versa).

Consideration was also given to the design proposals themselves; the drawings and model photographs published in *WA* were studied to establish whether certain rules could be observed with regard to similarities between winning projects in the

²⁵ A number of competitions were excluded from the research in order to keep the data manageable and some competitions could not be considered for lack of available data in the journal. The most notable exclusion for lack of data was the competition for the *Museum Abteiberg* in Mönchengladbach which took place towards the end of the nineteen seventies and which was won by Hans Hollein. Further competitions excluded but worth mentioning were the conversion of the *Karmeliterkirche* in Frankfurt into a museum (1980/81, first prize Kleihues), the *Römerberg* competition in Frankfurt (1980, first prize BJSS) and the extension to the *Germanisches Nationalmuseum Nürnberg* (1984, first prize me di um).

²⁶ The competitions considered were: *Staatsgalerie*, Stuttgart 12/77; *Bundespostmuseum*, Frankfurt 4/83; *Museum f. Moderne Kunst*, Frankfurt 8/83; *Kunstmuseum Bonn*, 5/85; *Museumsinsel*, Hamburg 6/86; *Platz der Republik*, Berlin 8/86; *Kunst- und Ausstellungshalle*, Bonn 10/86; *Haus der Geschichte BRD*, Bonn 2/87; *Völkerkundemuseum*, Frankfurt 6/87; *Kunstpalast*, Düsseldorf 3/88; *DHM*, Berlin 8/88; *Berlin Museum mit Jüdischer Abteilung* 9/89; *Museumsbauten Türkenkaserne*, München 7/92; *Spreebogen*, Berlin 4/93; *Reichstag*, Berlin 4/93; *Neues Museum*, Berlin 5/94; *Bundeskanzleramt*, Berlin 2/95; *Rautenstrauch-Joest Museum*, Köln 3/97; *Museum Georg Schäfer*, Schweinfurt 3/97; *Umbau Zeughaus*, Berlin, 11/98.

respective contests and which of the published schemes effectively could be considered to be *exceptional*, in that they provided solutions that would not normally be expected in a *routine* 'type' of competition.

The *DHM* competition, published in *WA* issue 8, 1988, was open to architects from West-Germany and in addition 19 architects from Denmark (2), Britain (2), USA (5), Austria (2), Japan (1), Israel (1), Italy (1), Sweden (1), Netherlands (1), France (1) and Spain (1) were invited to participate. Of the over 600 architects who had requested the invitation to tender, 216 from Germany and four of the 19 invited international architects submitted their projects.²⁷

In total 6 prizes and 11 commendations were awarded and Aldo Rossi's scheme won first prize [8.5a - 8.5c]. The other international competitor being awarded a prize was Wilhelm Holzbauer from Vienna. Rossi's design was voted for by 14 to 7 and the jury's unanimous verdict was to recommend the realisation of Rossi's scheme.

Jurors

The jury for the *DHM competition* was chaired by Prof. Max Bächer who in the 1970's and 1980's was one of the most regularly invited judges of architecture competitions in Germany. Amongst others members of the architects in the jury were Gustav Peichl from Vienna, Austria and the Swiss Luigi Snozzi from Locarno.²⁸ The most regularly serving jurors in the 20 competitions investigated were the Austrian Gustav Peichl (6 times), Max Bächer (Darmstadt / Stuttgart, 5 times) and Josef Schattner (Eichstätt, 5 times). Alexander Freiherr von Branca (Munich) and Karl Heinz Mohl (Karlsruhe) both had three mentions as jurors. Peichl, Bächer and Schattner were also all part of the eleven strong expert contingent in the jury for the *DHM*.

²⁷ Amongst the architects who turned down the invitation were Norman Foster and James Stirling (UK), Ralph Erskine (Sweden), Aldo van Eyck (Netherlands), Hans Hollein (Austria), Arata Isozaki (Japan), Helmut Jahn, Richard Meier, I.M. Pei and Robert Venturi (all USA), Jean Nouvel (France) and Rafael Moneo (Spain). (*Der Spiegel* 44/1987, p100). Stirling, Meier and Isozaki initially agreed to participate but for unknown reasons did not submit. In a recent conversation between the author and Stirling's business partner Michael Wilford, the latter could not recall the competition or an invitation!

²⁸ The full list of (expert / architect) jury members was: Max Bächer, Otto Casser, Harald Deilmann, Ingeborg Kuhler, Ernst Maria Lang, Gustav Peichl, Karljosef Schattner, Fritz M Sitte, Luigi Snozzi, Eberhard Weinbrenner, Georg Wittwer. Source: *WA*8/88.

Architects

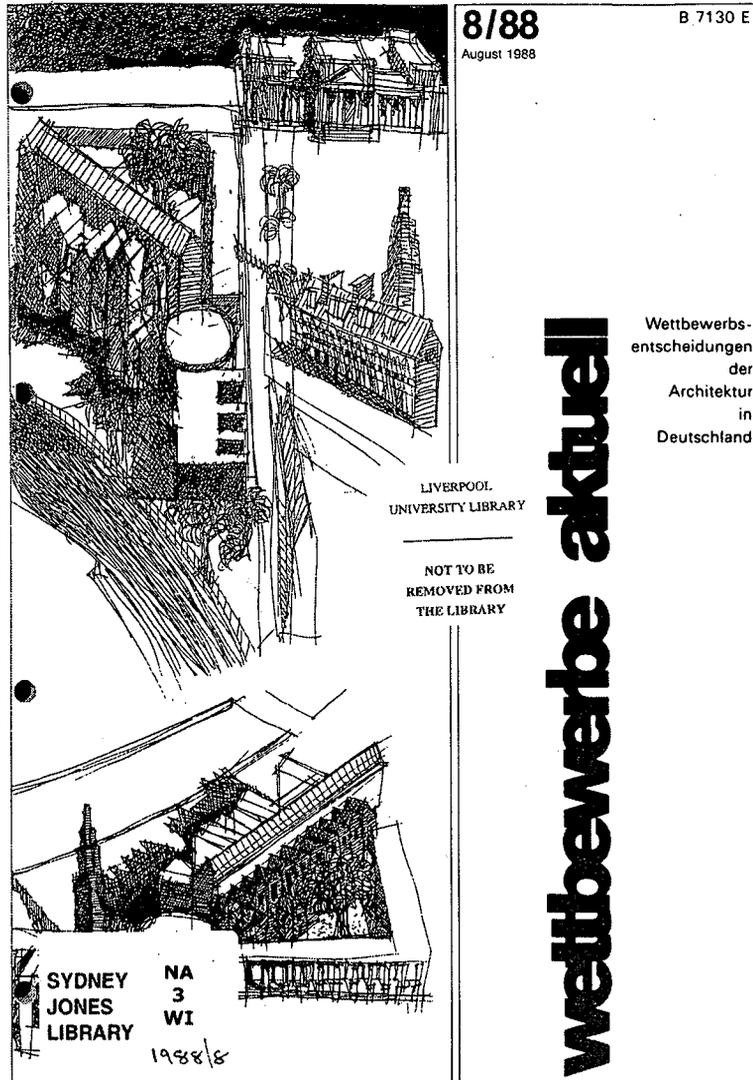
Looking at the architects, and their relative successes in the context of these competitions reveals that Axel Schultes was by far the most successful contender. He won prizes or commendations in 8 competitions (6 with Charlotte Frank, and two with Bangert, Jansen, Scholz und Schultes), not least third prize in the competition for the *DHM*, first prize in the second *Spreebogen* (1992/93) competition and joint first prize in the *Kanzleramt* (chancellery) competition (1994/95), both of which were subsequently built. Schultes and Frank won a commendation in the competition for the conversion / restoration of the *Reichstag* and in 1985 Schultes had also been awarded first prize in the competition for the *Kunstmuseum Bonn* as part of Bangert, Janssen, Scholz und Schultes; he was subsequently a jury member in museum competitions in Munich (*Türkenkaserne / Pinakothek der Moderne*) and Schweinfurt (*Museum Georg Schäfer*).

Another successful architect with five entries in the competitions in question was O M Ungers, who also featured twice in juries and was effectively the second most successful practice ahead of those of von Gerkan, Marg und Partner and Schweger & Partner, who respectively won prizes in four competitions. Von Gerkan and Schweger also both featured once on jury panels. Wilhelm Holzbauer (Vienna), awarded 6th in the *DHM* competition won three prizes in total in these competitions. Schweger, who came second in the *DHM* competition is one of the most often featured architects in *WA* across the spectrum of all 14 categories – both *exceptional* and *routine* practice – thus providing a cross over between the two types of contest.²⁹ Similarly Prof. Gerber stands out, having come 5th in the *DHM* competition, with the second most entries, 87 in total, in *WA* between 1981 and 2001.³⁰

Of the prize-winners in the *DHM* contest, only Aldo Rossi (1st) and Florian Musso (4th) had won no other prizes or awards in the competitions compared here. Rossi, however, together with Peichl, was part of the jury panel for the *Bundeskanzleramt* (won by Schultes / Frank).

²⁹ in different configurations: Schweger & Partner; Graf Schweger

³⁰ also in different combinations: Prof. Gerber & Partner; Werkgemeinschaft Prof. Gerber



*Fig.9.5a: Exceptional Practice:
Cover WA 8/88,
Deutsches Historisches Museum, Berlin,
Aldo Rossi, 1st prize, (reproduction @50%).*

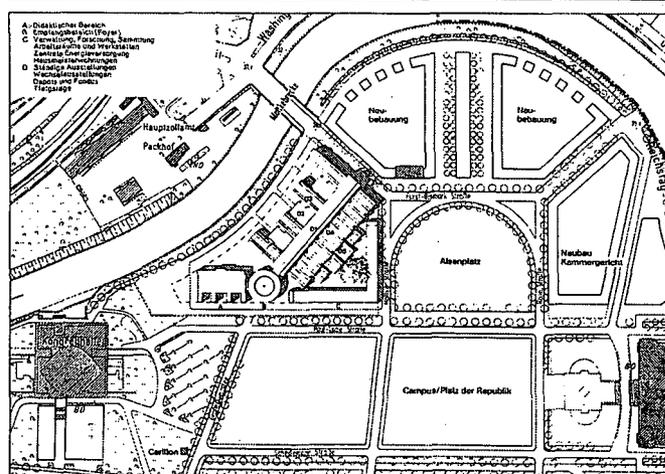
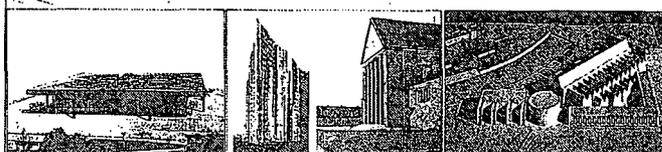
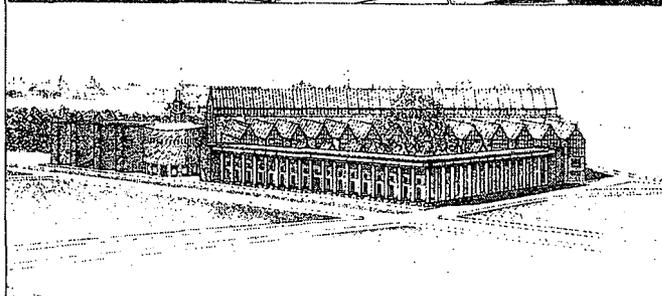
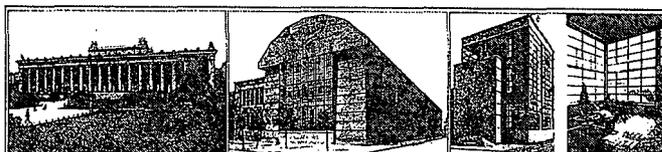
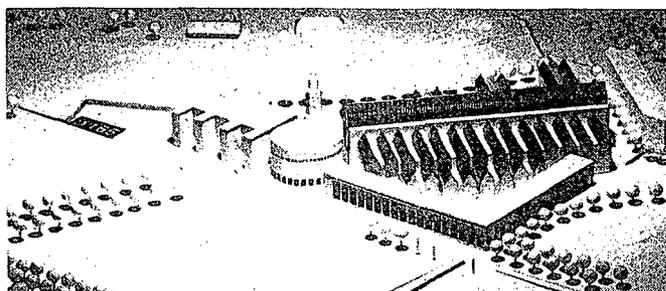
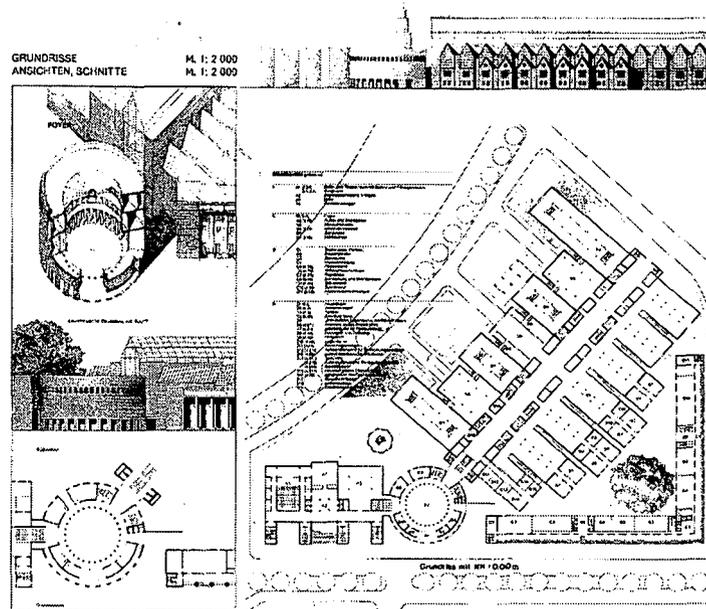


Fig.9.5b: Exceptional Practice:
 Deutsches Historisches Museum, Berlin,
 Aldo Rossi, 1st prize, WA 8/88 (reproduction @ 75%).



*Fig.9.5c: Exceptional Practice:
Deutsches Historisches Museum, Berlin,
Aldo Rossi, 1st prize, WA 8/88 (reproduction @50%).*

Of the practices being awarded commendations for their *DHM* submissions, only O M Ungers (five in total) and Schneider & Schumacher (two in total) were successful in any of the other competitions in question. Neither of the other eight practices awarded commendations featured amongst the prize winning teams before or after in the contests analysed.

Of the 16 prize / commendation winners in the *DHM* competition, two came from four foreign practices that had participated, (from the 19 that had been invited). Furthermore, the seven practices (BJSS (Schultes), Gerber, Gerkan, Holzbauer, Schneider-Schuhmacher, Schweger, Ungers) amongst the 15 winning teams who had also been successful in other competitions, between them share 28 prizes and commendations of a total of 129 awarded in the 20 competitions, providing about 20% of the winning teams in these high profile contests.

Assessment

The scale of the *DHM* competition (contestants were asked to submit four A0 sheets and a model scale 1/500) and the number of entries (220) meant that the judging and assessment process of the *DHM* competition presented a logistical challenge to the organisers, the client and the panel. Unlike the process in smaller (*routine*) competitions, the schemes could not be presented or pinned up in one single space, for the jury to walk around and to compare schemes directly. For the *DHM* contest the jury would sit in front of a custom made square carousel onto which one scheme was hung from the back while one at the front would be looked at and, after two ninety-degree turns schemes would subsequently be removed from the back. During the jury session every member was given only a copy of the preliminary report of each scheme, illustrated with model photographs and reductions of the ground floor plans of every project. The inference here is that perhaps the first time the jury members would have been directly able to compare schemes was when the competition was published in *WA*.

One of *WA*'s main qualities, that it allows for direct comparison and analysis of competition material – albeit limited to the winning entries and at a reduced scale – contrasts with the processes and practices established in jury sessions particularly for competitions with large numbers of participants. This in turn might suggest a number of conclusions regarding the journal's role in the realm of what is termed here *exceptional* practice. One obvious suggestion would be that in competitions for programmes and buildings of more significant public interest, the direct comparison of typologies is likely to be of less interest, as typologically uncommon results are what is sought – in the case of this study particularly for museum projects. Should this be the case, the material published in the journal has probably little or no impact on the design process or ideas of the respective 'high profile' competitors. In *routine* practice competitions, the types employed, are limited. This is reflected in the journal *WA*, but also highlights a common jury practice in which a number of types are settled upon at an early stage of the jury session with the aim of subsequently identifying and awarding prizes to the best scheme of each 'type'.

The second suggestion, rendering the journal's influence on the result of the *DHM* competition to a negligible level, particularly with regards to the award of first prize to Aldo Rossi (whose buildings and graphic representation are instantly recognisable) is that if a client invites architects to participate in a specific

competition, the likelihood that one of the invited participants wins is very high. Of the 20 competitions analysed, 7 had a mix of invited and automatically eligible participants. In 6 of these competitions five first prizes, four second prizes, two third prizes, one fifth and one sixth prize were awarded to invited participants.

For competitions like the *DHM WA*'s role as a disseminator of information becomes less important as the result of the competition was discussed widely in other media. The approach of the journal is thus more significant for *routine* practice competitions for which it is assumed that the journal is widely used as a primary source.

Routine and exceptional in exceptional type competitions

However, in the 20 competitions analysed for this study, only four resulted in what could truly be called *exceptional* results – particularly with regard to the schemes awarded first prize. Interestingly, the winning entries in these competitions did, to varying degrees apply standard types, but it is the use, combination and transformation of types, which in this author's view makes them *exceptional*. The *Staatsgalerie Stuttgart* (built), 1977, first prize James Stirling, the *DHM* in Berlin (unbuilt), the *Jewish Museum* in Berlin (built), 1989, first prize Studio Daniel Libeskind and the *Spreebogen* competition Berlin (partly built), 1993, first prize Axel Schultes with Charlotte Frank, are the only competitions in which unprecedented, unexpected and unusual architectures were awarded first prize. These competitions were either internationally open (*Spreebogen*), nationally open with international invites (*DHM*; *Jewish Museum*) or invited (national / international) competitions. [8.6-8.8] Of the other competitions studied, two yielded above average results in terms of the quality of the work subsequently published in *WA*: *Kunstmuseum Bonn* (nationally open), 5/85; *Museumsbauten Türkenkaserne München*, (nationally open), 7/92.³¹ The distinction between *routine* and *exceptional* begins to further blur when looking more closely at the results and numbers involved: in total 2490 schemes were submitted to the 20 competitions investigated. In five out of the 20 contests an invited architect won first prize, three of which were considered to be *exceptional* above, and yet, it is assumed here that the results of 14 of the 20 competitions are either straight forward *routine* or fall into a 'hybrid'

³¹ This competition was classed as open to the Federal Republic of Germany in *Wettbewerbe Aktuell*; however, Mario Botta (Lugano / Switzerland) won 7th prize.

category between *routine* and *exceptional*.³² Taking this into consideration together with the number of competitors, it does seem plausible that WA is also being consulted as a source for *exceptional* type competitions – and if only by the vast number of “simulation architects”, to quote Jacques Herzog once more.

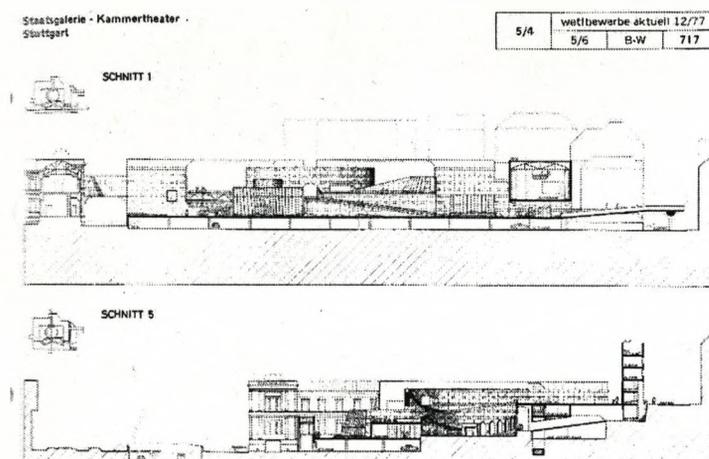


Fig.9.6: Exceptional Practice:
Erweiterung Staatsgalerie – Kammertheater, Stuttgart,
James Stirling & Partner, 1st Prize, WA 12/77 (reproduction @50%).

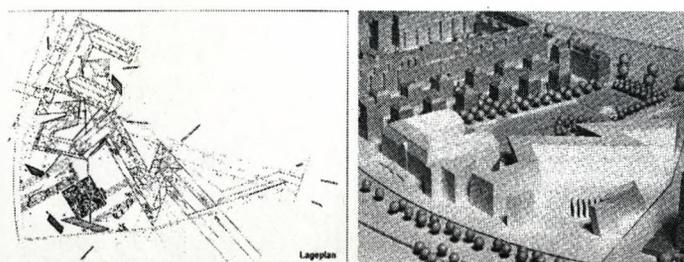
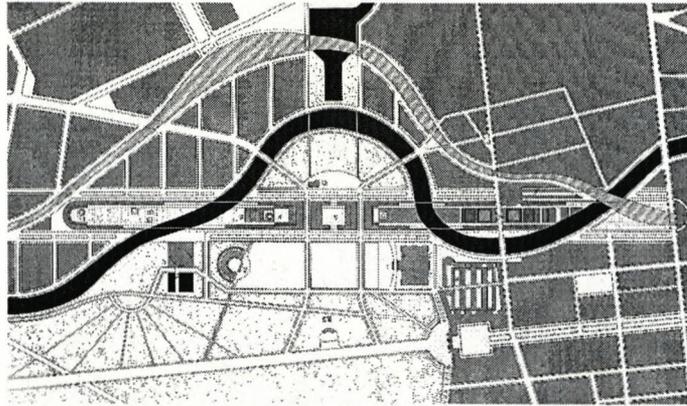


Fig.9.7: Exceptional Practice:
Erweiterung Berlin Museum mit jüdischer Abteilung, Berlin,
Studio Daniel Libeskind, 1st Prize, WA 9/89 (reproduction @50%).

³² The other two invitees who won first prizes were Hans Hollein (Vienna) for the *Museum für Moderne Kunst* in Frankfurt, 8/83 and Gustav Peichl (Vienna) for the *Kunst- und Ausstellungshalle Bonn*, 10/86.



*Fig.9.8: Exceptional Practice:
Spreebogen, Berlin,
Axel Schultes mit Charlotte, WA 4/93 (reproduction @50%).*

The competition result in other domestic architectural publications

The result of the *DHM* competition was covered by the majority of domestic (mainstream) architectural publications, who mostly and not surprisingly placed an emphasis on the winning scheme by Aldo Rossi.³³ *DBZ* gave a factual account but interestingly published more images of the Schultes / Frank scheme than of Rossi's first prize. A more critical approach was taken by Falk Jaeger in *db*, where the winning scheme was referred to as a "mausoleum for German history" and the analysis of Rossi's floor plans was concluded with the pointing out of a number of inconsistencies in the design. In *Arch+* Julius Posener was more critical towards the idea of the museum itself but attributes the shortcomings in Rossi's scheme to the "artificial character of the brief" – in his view Berlin was more in need of a natural history museum – than of Rossi's project. Christoph Hackelsberger's view of Rossi's scheme and the whole competition process in *Der Architekt* was highly critical; Hackelsberger accuses Rossi of a "sloppy" use of the "rationalist show off elements rotunda, colonnade and the archetype house" which in his view indicates an equally "sloppy" and "functional" use of history. *Detail* mentioned the competition in their section about "marginal reports", emphasising that only four of the invited 19 foreign

³³ In Chapter V reference was made to the perceived difference in architectural writing or criticism between the German and the Anglo-American context. The extracts quoted here from German publications on the *DHM* competition, are mostly outspoken in their criticism of the project. This, however, should not be mistaken with what was referred to as the generally more personal writing, particular with regards to the interpretation of buildings, in the British mainstream architectural press.

architects had taken part and, in addition, that neither Behnisch, Boehm nor Schürmann had submitted schemes to the competition. In *Bauwelt* 28/29-1988, which had dedicated 27 pages to the competition, the jury chairman Max Bächer saw the need to defend the competition process and Peter Rumpf thought of Rossi's scheme as a good response to the problem of the site and the brief, making reference to the 1986 *Platz der Republik* competition. However, Rumpf also pointed out that "studying the 220 submitted schemes one can't help but to conclude with regret that the aim of the majority of participants must have been to stand out from the crowd, employing whatever means they deemed necessary". In Rumpf's view Rossi's project was flexible which he did not think of Schweger's and Schultes / Frank's scheme. Rumpf describes Rossi's design as being neither trendy nor un-trendy and leading the museum's architecture away from trying to achieve more and more spectacular effects. In the same issue of *Bauwelt*, which had the *DHM* competition as its topic, Hans Gerhard Hannesen, who has also written the introduction in Stölzl's volume to the section *Der Architektenwettbewerb* (The Competition), refers to Rossi's scheme throughout positively.

The architecture inside the building, in its serving function, does not want to carry meaning for its own sake – as opposed to many of the museum projects we have seen in recent years, in which the architecture tried to become the most important exhibit itself. As we know, there is no traditional architectural form for the museum; and this is particularly relevant for the *DHM* which has no precedent. It was therefore the task of the competition to find an architect who could give form to an idea, which would then un-mistakenly become the museum.³⁴

Gerhard Hannesen

In *Bauwelt* 34-1988 a furious letter by German architect Helmut Spieker who at the time lived and practiced in Switzerland, was published. Spieker attacked the jury, questioned the anonymity of the competitors and pointed out typological inconsistencies that, in his view, were evident between Rossi's scheme and the

³⁴ Hans Gerhard Hannesen, "Aldo Rossi's Entwurf aus der Sicht des zukünftigen Nutzers", *Bauwelt* 28/29, 1988, pp1211-1212. *Die Architektur tritt im Inneren in ihrer dienenden Funktion voellig als eigener bedeutungstraeger zurueck, gerade im Gegensatz zu vielen Museumsbauten der letzten Jahre, in denen als wichtigstes Ausstellungsstueck die Architektur sich selbst in Szene setzt.....Bekanntlich gibt es fuer die Getalt eines Museums keine tradierte Architekturform; dies gilt erst recht fuer das Deutsche Historische Museum, das auf einen Vorlaeufner aufbauen kann. Es galt also, in dem Wettbewerb einen Architekten zu finden, der einer Idee eine Gestalt gibt, die dann unverwechselbar das Museum ist.* Transl. T Schmiedeknecht.

design report (which had also been published in part in *Bauwelt*). Rossi's had referenced the main exhibition hall as a "cathedral" and his scheme as "a medieval city", and Spieker thought, in particular with a view to the urban design configuration of the scheme, was ludicrous and untenable.³⁵

WA's factual publication format and how it differs from other mainstream publications and their editorial / journalistic approach on competition results is evident. In the case of the *DHM* competition and unfortunately for Aldo Rossi, the majority of reporting in other publications on his scheme was either indifferent or negative; a fate spared to competitions published in *WA*.³⁶

Aldo Rossi and the museum

In his speech to the participating architects at the handing out of the brief on 25 August 1987 in the *Reichstag* in Berlin, the then Secretary for Spatial Order, Building and Urban Planning Oscar Schneider, referred to the *DHM* competition as the "biggest competition" and, "according to the Federal Government's point of view the most exciting contest with the most responsibilities attached that West-Germany will launch before the millennium". The site, he explained, had been chosen because "from a place where formerly wars have been conducted, we want to construct an edifice for culture, for information and for enlightenment".³⁷ Schneider remarked on what he would expect architecturally, dismissing the "rational architecture in the sense of Nietzsche which insofar has nihilist tendencies as nihilism is the end product of the rational." The "perspective of usefulness" and the "end of un-reflected spontaneity" were leading into "the purpose (functional) rationality of modern science", according to Schneider, and there was too much rationalism in architecture; *Baukunst* (the art of building) was not rightly understood as an art. In his view architecture had to be based on a people's history of architecture, that scale and formal principles had to be based on man and that they had to satisfy man's physical, emotional and aesthetic needs and, furthermore, that a building had to represent the

³⁵ DBZ 8/1988, pp95-97; db 8/88, p1021; Arch+ 95, Nov.-Dec.1988, pp20-21; Der Architekt 1/1990, pp4-10; Detail 4/1988, pp364-365; *Bauwelt* 28/29-1988, pp1194-1221; *Bauwelt* 34-1988, p1375, 1411-1412; *Bauwelt* 1-1990, p22-27.

³⁶ The only person to defend the scheme who was not involved in the competition was *Bauwelt*'s Peter Rumpf.

³⁷ Oskar Schneider, "Ansprache.....anlässlich des Ausgabe-Kolloquiums am 25. August 1987", in Christoph Stölzl ed., *Deutsches Historisches Museum. Ideen – Kontroversen – Perspektiven*, Verlag Ullstein, Frankfurt am Main, 1988, p670. translation T Schmiedeknecht.

“classical triad of architectural elements: function determined by purpose, permanence of materials and construction, formal beauty”.

Fragments of a conversation between Aldo Rossi and Bernhard Huet, published in the catalogue to an Aldo Rossi retrospective in the Berlinische Galerie in 1993, reflecting on Rossi's position with regards to being 'modern' or not and whether or not he felt that he was part of an 'elite', provides us perhaps with one insight to Rossi's approach:

Bernard Huet: While you are talking I can't help but thinking of Roland Barthes' view: "Suddenly I don't care that I am not modern". What are you referring to when you say that have never been modern?

Aldo Rossi: I am referring to the journalistic use of the term 'modern', which seems to go with a certain 'modern' history of architecture, which I doubt is particularly useful. I am sure that there is a continuity over time in architecture....But let's not talk about this question...which in a country like the United States has no meaning anyway...In some states you see Georgian houses, in others buildings in steel and glass. American architecture is a conglomeration of all of this.

B.H.: For mass produced architecture this question is irrelevant. But it is different for the architectural elite, because in one way or another the elite has to pursue the art of 'being different' in order to exist as an elite. To a certain degree you are part of this elite.

A.R.: No, because I don't believe that there is such a thing as an elite in architecture.³⁸

In the same catalogue, Rossi in a short caption describes his project for the *DHM*, which by this time had long been cancelled, employing the analogy of the cathedral and his idea of collective memory. Rossi refers to the cathedrals, the churches, the museums, the town halls and the law courts as the places of collective memory and

³⁸ "Aldo Rossi und Bernhard Huet – Ein Gespräch", *Aldo Rossi – Architekt*, CH. Links Verlag, 1993, p27. *Bernhard Huet: Während Du redest, kann ich nicht umhin, an die Haltung von Roland Barthes zu denken,...."Pötzlich ist es mir gleichgültig geworden, nicht modern zu sein." Auf welche Geschichte beziehst Du Dich, wenn Du sagst, Du seist nie modern gewesen?*

Aldo Rossi: Ich beziehe mich auf die journalistische Verwendung des Begriffes "modern", die mit einer bestimmten "modernen" Architekturgeschichte einhergeht, deren sachdienlichkeit ich bestreite. Ich bin davon überzeugt, daßes eine Kontinuität der Architektur in der Zeit gibt...Aber lassen wir diese Frage...die in einem Land wie den Vereinigten Staaten jede Bedeutung verliert....In manchen Staaten sieht man georgianische Häuser, in anderem wieder Gebäude aus Glas und Stahl. Die amerikanische Architektur ist ein Konglomerat aus alldem. B.H.: Natürlich stellt sich diese Frage nicht für eine Architektur der Massenproduktion. Für die Architekturelite ist das anders, denn sie muss auf dies oder jene Weise die Kunst der "Unterscheidung" betreiben, um als Elite forzubestehen. In einem bestimmten Maße gehörs Du auch dazu. A.R.: Nein, denn ich glaube nicht, daß es eine Elite in der Architektur gibt. Transl. T Schmiedeknecht.

its safeguarding, declaring the museum to be the place par excellence of collective memory.³⁹

Until the submission of his proposal for the *DHM*, Aldo Rossi had no experience with the actual building of a museum.⁴⁰ In line with his concern with collective memory and his interest in the typologies of institutions the *DHM* would have added to Rossi's oeuvre, together with the Modena Cemetery (1971-78), the housing block in Milan Gallarate (1969-70) and the schools in Fagnano Olona (1972) and Broni (1979) another built exercise in the study of 'type'. In 1988 he was already undertaking the design for a small museum for contemporary art in Vassiviere, near Clermont Ferrand France (completion in 1991) and in 1990 he began work on the *Bonnefantenumuseum* in Maastricht, Holland. In Germany, Rossi had become known for his book *The Architecture of the City*, which had been translated into German in 1982 but also through his involvement in the *Internationale Bauausstellung* in Berlin (IBA) 1983-87. Rossi's design report for *DHM* competition hints at the importance that Rossi had given the project:

The competition documents for this museum, which obviously has a high scientific and didactic value in Europe, have much restricted the typological and the design choices.⁴¹

Aldo Rossi

Rossi continues to explain the typological aspects of his project, likening the central exhibition hall to a cathedral or a huge hangar with a uniform, dock like elevation towards the river. The elevation towards the city he likens to, due to its more fragmented, that of a medieval city. These elements according to Rossi emphasise the analytical and analogue spaces of the history of the German city. In Rossi's view it is precisely the fragmentation of his scheme, the arrangement of different types next to each other, that distinguishes it from other museums he considers to be in the

³⁹ Ibid., p202.

⁴⁰ He had previously been engaged with a scheme for the fitting out for the Museum for Contemporary History in Milan and in various designs for temporary exhibition spaces (Milan Triennial 1964; Venice Biennial 1980; Milan Triennial 1981; Venice Biennial 1985) and had made a proposal for the Museum in Marburg, Germany, in 1987, designed as a cloister type

⁴¹ *Deutsches Historisches Museum - Architekten Wettbewerb*, Bundesminister für Raumordnung, Bauwesen und Städtebau ed. & publisher, pp13-18. *Die Ausschreibung dieses Museums, dessen Bedeutung in Europa von offensichtlich hohem wissenschaftlichen und gleichzeitig großem didaktischem Wert ist, hat die typologischen und gestalterischen Wahlmöglichkeiten weitgehend eingeschränkt.* Transl. T Schmiedeknecht.

same realm: the British Museum in London, the Louvre in Paris and the Pergamon in Berlin. In Rossi's view, these museum buildings were attempts to reconstruct the fragment and to bring it back into a system of unity, instead of, as he proposes, to celebrate the fragment as that what it is in its poetic and dramatic purity. According to Rossi, his "more intelligent" architecture proposes to put together the fragments of German history – fragments of life, of history and building fragments, understandable to everyone by their own standards.

Rossi's denial of an architectural elite and his own membership of it must be seen, considering the above, as questionable. Furthermore, his own insistence on the value of the idea of 'type' as a design tool and the worth of typology for architecture, are somehow at odds with his own status, as the ideas of 'type' and repetition intrinsically suggest, if not the denial of authorship, then at least the avoidance and denial of the notion of celebrity architects.

What has the analysis undertaken in this chapter revealed about the differences between *routine* and *exceptional* competition practice in Germany, before and after the implementation of the *European Services Directive* in 1997, and the relevance of the journal *WA* for both types of competition?

Routine, exceptional and routine exceptional

Through the study of the material published in the journal, it has been established that *routine* competition practice, particularly with regard to the use of standard types and solutions has not been affected by changes in the competition system. However, the number of competitions published that can be classed as *routine* has decreased over the years. The reasons for this are twofold. Due to the changes in the competition system caused by the implementation of the *European Services Directive* - particularly the rising number of restricted and invited competitions - signature buildings designed as one-off spectacles, since the turn of the millennium seem to have been in higher demand. Well documented in the more recent issues of *Wettbewerbe Aktuell*, this reflects a change in the nature of the publication. The increase of what can only be described as arbitrary form making, evident in more recent competitions for programmes which could be classed as *routine*, must be seen in a critical light. The "biodeterminism" criticised by Colquhoun in relation to the Modern Movement might reappear as a parameter of architectural design in the guise

of 'innovation' and 'progress', when perhaps their suitability for *mundane* local building projects cannot be entirely determined.

A third type of competition practice, termed as *routine exceptional* emerged through the study. These competitions are the ones that by the nature of their status and briefs could be classed as *exceptional* but seem to, nevertheless, often yield *routine* results. There also seems to be a tendency currently for the journal to publish a proportionally higher number of these competitions compared to *routine* and *exceptional* competitions.

CONCLUSION

Recurrent relationships in German Architectural Competitions from 1971 – 2001 and the role and identity of *Wettbewerbe Aktuell* have been central to the research carried out in this thesis. These have been examined in terms of the particular structure of architectural competitions in Germany: their representation in the journal *Wettbewerbe Aktuell*; the use and role of precedents in competition design, and finally the use and relevance of two interpretations of ‘type’ – ‘functional’ and ‘formal’ - within the competition system. Revisiting the research questions, formulated in the introduction, my findings will now be summed up in this conclusion.

The relationship between socio-political context, the competition system and the journal was examined throughout the thesis, but particularly in Chapters I-III. A particular focus had been placed on the question as to whether or not a reciprocal relationship between the journal *Wettbewerbe Aktuell* and the competition system could be perceived, and if so, how the specific German socio-political context may contribute to this.

Having studied the competition system in Germany, embedded as it is within the political system and culture of the country, evidence suggests that there is indeed a reciprocal relationship in place and that the competition system has become a ‘natural’ extension of the country’s post war consensus politics. The emerging post war building – and general economic – boom had given rise to an environment in which standardisation and concurrent forms of categorisation had become second nature. In architecture, particularly with regards to the country’s post war reconstruction, the legacy of functionalism remained a significant influence. Within this context was perhaps not surprising that a somewhat institutionalised competition system would develop, albeit still on the basis of its original formulation in the 1860’s, and that its outcome in architectural terms would be subsequently recorded in a journal with the characteristics of *Wettbewerbe Aktuell*.

After an initial survey of the journal itself, it had become evident that there was indeed the distinct possibility that *Wettbewerbe Aktuell* not only acted as a conduit in publishing competition results, but that its publication format, far from simply reflecting the competition system, also a source of influence for architects’ conceptual approach to competitions and the architecture expected of them. The

journal *Wettbewerbe Aktuell*, having been initially 'produced' with respect to the personal circumstances and entrepreneurial spirit of just one individual, subsequently came to reflect two ends of this spectrum: standardisation and categorisation on the one hand, and the desire (and perhaps need) for consensus on the other.

Having established the context in Chapters I-III, and before analysing the projects published in *Wettbewerbe Aktuell*, Part II set out the theoretical basis of the research.

It was assumed that the German competition system is underpinned, particularly through its rules and regulations, by a functionalist ideology. Given this stipulation, an analogy between this ideology and the use of 'functional' types in architecture is considered here.

The idea of consensus, as one of the driving forces within the socio-political context, creates an environment within which options and possibilities are confined to those on which a group of professionals can agree. As opposed to functionalism, however, consensus potentially offers greater possibilities in that agreement is based on that which is 'on offer', and this does not necessarily have to be pre-conceived or driven by a set of (functional) parameters.

The occurrence and repeated use of 'formal' types across different 'functional' building programmes, was thus, within this thesis, seen to be analogous with German consensus politics and the consensus based decision-making processes within the competition system.

Saussure - via Culler and Colquhoun - with his structural theory of *langue* and *parole* in linguistics, seemed relevant here in the sense that *langue* in this context was proposed to be representative of the competition system and *parole* analogous to the work produced within the system. Accordingly the two, the conceptual schema (system) and the architecture produced, as represented in the journal *Wettbewerbe Aktuell*, were seen to be in an arbitrary relationship.

Therefore, the projects published in *Wettbewerbe Aktuell* were, also in accordance with Pause and Clarke, examined as an autonomous entity, both with regards to the drawings and model photographs published, but also in respect of the jury reports and briefs presented in the journal. This allowed for a more specific pursuit of the question as to whether or not certain types or patterns could be shown to be consistently applied. Furthermore, Purves' examination of the persistence of

formal patterns throughout the history of (predominantly Western) architecture provided an example for the typological analysis.

In Chapter IV, an examination of 176 jury reports and briefs published in *Wettbewerbe Aktuell* established that there were a number of key concerns, which recurred in the jury reports. The fact that in particular 'massing' and 'integration into context', location of entrances, circulation routes, and floor plan layouts, were always on the juries' agendas, supports the findings in the latter chapters, namely of a limited palette of predominant patterns, both in terms of written language and in terms of architectural form. Paralleling the repeated use of the broader assessment topics, the repetition of key nomenclature within the reports was established.

A comparative case study of two projects by Karle / Buxbaum in Chapter VI investigated the possible advantages and limitations of two different procurement methods (competition and direct commission), with a particular focus firstly on the use of 'type' as a design method, and secondly with regard to what was termed the *ordinary* in everyday practice. The question of *routine* and *exceptional* practice, provided one of the starting points for the chapter, albeit in this case not through an examination of WA.

The typological analysis of the work published in *Wettbewerbe Aktuell* was then carried into the following three chapters, forming Part III: Chapter VII examined the work of Gerber Architekten (the practice with the second most entries in *Wettbewerbe Aktuell* between 1971 and 2001); Chapter VIII focussed on primary school competitions, and Chapter IX investigated the efficacy of the distinction between *routine* and *exceptional* practice. Within *routine* practice the analysis took into account four different categories of projects (in accordance with *Wettbewerbe Aktuell*'s referencing system), and the section on *exceptional* practice examined the singular competition for the *Deutsches Historisches Museum* in Berlin, of 1988.

The findings in Chapter VII confirmed that, if not a predominant use of one particular 'type', the projects by Gerber Architekten published in *Wettbewerbe Aktuell* were mostly composed from a number of repeated standard elements in order to achieve an overall easily legible, and thus logical, plan configuration. The work analysed revealed that the architects did not take risks in their submissions but rather, repeatedly used a series of given planometric elements in different combinations to create formal types within a relatively confined series of options.

The work examined showed that repetition of 'formal' types – as sub-types or as whole buildings – was an integral part Gerber & Partners competition practice, while the firm also considered, but to a lesser degree, functional aspects in order to fulfil competition requirements.

A typological analysis of 3-form entry primary schools published in *Wettbewerbe Aktuell* between 1983 and 2001 revealed the predominant use of four formal types (a 'linear double-loaded corridor type'; a 'courtyard type'; an 'angular single-loaded corridor type', and a 'linear single-loaded corridor type'). Two were examined in detail ('linear double-loaded corridor type' and 'courtyard type'). It was established that the journal, within this particular sample, did indeed provide evidence of the increased use of certain plan configurations, supporting the idea that the design of competition architecture within the journal can be seen as an autonomous operation. Equally the absence of an intellectual debate within the journal concerning this matter was noted. As a secondary observation, a survey of German mainstream architecture magazines and journals revealed that there was no written material available that discussed the specific nature of *Wettbewerbe Aktuell*.

Furthermore, the research revealed that educational matters, or any positions challenging the existence of the standard classroom and its relationship to an equally standard circulation space, were absent from the journal. However, the findings confirmed that, despite the repetition of standard types, considerable variations were evident in individual interpretations of the same 'type'. With regards to the analogy between consensus and the use of formal types, the findings appear to support the idea that consensus and 'formal type' are not exclusive of variety, and may on the contrary, encourage it.

Chapter IX examined the differences between *routine* and *exceptional* competition practice in Germany, with respect to the effects of the introduction of the *European Services Directive* in 1997. The findings support the conclusion that *routine* competition practice and the use of standard types was not affected by changes in the competition system. It was, however, also established that the number of (locally and regionally) open competitions, conventionally the realm in which *routine* practice was applied, was in steady decline. Thus *routine* practice as previously established and characterised by the use of standard types, in the first decade after the millennium was equally becoming less dominant.

Differences between *routine* and *exceptional* practice were identified and maintained, however. A third sub-type of competition, classed in the study as *routine exceptional* was identified, namely competitions with *exceptional* programmes but which yet resulted in *routine* submissions by the majority of the competitors. It was further established that, after the millennium, *Wettbewerbe Aktuell*'s focus had shifted to privilege this type of competition.

The core material researched for this thesis dates from between 1971 and 2001. However, and with reference to the *European Services Directive* introduced in Germany in 1997, a number of observations and predictions can be made with regards to the future of competition practice and its dissemination in Germany.

Ironically, and to a certain degree in line with Helge Bofinger's demands for more "progressive" designs, recent changes in the competition system - particularly the increase in restricted and invited competitions - seem to have come to promote signature buildings designed with a degree of 'spectacle' in mind. Well documented in the more recent issues of *Wettbewerbe Aktuell*, this pattern reflects a change in the nature of the publication and its format. Whether this is a positive departure (for the architectural culture or *Baukultur* in Germany) from the use (and transformation) of existing types in mainstream architecture remains to be seen. The evidence in this research suggests that the competition system as it was until the mid nineteen nineties provided the country with a good standard of *modest* public buildings, albeit perhaps at the expense of 'progress' and 'innovation' in the sense stipulated by Bofinger.

Synchronising with changes to the competition system (and their consequences, briefly addressed below), is the following statement by Hans-Peter Schwartz, published in the catalogue of the exhibition "Bauen Heute", held in the *Deutsches Architekturmuseum* in Frankfurt in 1986:

For an architecture defining itself as art, a similar consequence as described by Gerhard Mattenklott for literature arises: architecture is not so much understood as communication, but as self-encounter. Narcissus needs his reflection – individual and unmistakable. Thus a conflict emerged between the individual and original vs. the conventional, the basis of any communication between two subjects. On the other hand what followed was

also the un-reflected transfer of personal and individual expectations on to the public, which Sennett describes as the “tyranny of intimacy”.¹

Hans-Peter Schwartz

The journal itself has responded to the changes taking place over the past decade and offers, apart from its web site a number of other publication formats to its readers: *Themenbücher*, in the mould of the former competitor *Architektur + Wettbewerbe*, provides individually published volumes on particular competition themes. Architects and clients, for instance local authorities, can also purchase special edition volumes of particular competitions. The journals’ relevance for the current competition environment in Germany, compared to its role in the 1970’s and 1980’s, must be seen as having diminished. The competition system has changed and the journal can no longer be seen as its representative chronicle. Formerly integral parts, such as the *Wettbewerbskalender* have become irrelevant in print, as any information it may offer is now available online in various other places.² Whether or not *Wettbewerbe Aktuell* will survive as a journal in its current form is impossible to predict, however, an integral part of its *raison d’être*, namely the pre 1997 competition system (and with its concurrent form of competition architecture), has ceased to exist. It is therefore conceivable that the journal will have to undergo further changes in order to maintain economic viability.

The overwhelming majority of the work studied fell into the category of *routine* practice, placing the journal’s relevance firmly with what has been described at the beginning of this thesis as *modest* (public) architecture. The research has thus also confirmed the suspicion voiced by one of the interviewees at the outset of the project, namely that competitions in Germany, at the end of the C20th rarely produced ‘trend-setting’ architecture.

¹ Hans-Peter Schwarz, “Narziß ohne Spiegelbild – Öffentliches “Bauen heute””, *Bauen Heute*, Heinrich Klotz ed., DAM / Ernst Klett, Frankfurt und Stuttgart, 1985, pXII. *Für die sich als Kunst verstehende Architektur ergibt sich daraus eine ähnliche Konsequenz, wie sie Gerd Mattenklott fuer die Literatur beschreibt: Sie wird nicht so sehr als Kommunikation begriffen, sondern als Selbstbegegnung. Narziß braucht sein Spiegelbild – individuell und unverwechselbar. Daraus resultierte einerseits das Ausspielen des Individuellen, Originären, gegen das Konventionelle, das Basis jeder Verständigung zwischen Subjekten ist. Andererseits ergab sich daraus aber auch jene unreflektierte Übertragung des individuellen Erfahrungs- und Erwartungshorizontes auf die Öffentlichkeit, die Sennett als “Tyrannei der Intimität” bezeichnet.* Transl. T Schmiedeknecht.

² *Competitiononline*, for example, is a generally free web site but with facilities to register in order to access more information. The site also offers links to practice profiles of successful competition architects.

I can only think of very few examples, for instance Behnisch's Olympic Stadium in Munich, in which the competition system has produced groundbreaking architecture.³

Peter Karle

This thesis was concerned with the nature of the German competition system and the publication of its results in the journal *Wettbewerbe Aktuell* between 1971 and 2001. The relationship between socio-political conditions and the architectures produced within these, have been part of this particular investigation. From the evidence collected and analysed, the main finding of this research is that there is, within the period researched, a reciprocal relationship between consensus based post war German politics, the German architectural competition system, its rules and regulations, and the journal *Wettbewerbe Aktuell*. This relationship began to come to an end with the introduction of the *European Services Directive* in Germany in 1997, primarily because of the limited number of 'open' competitions restricted to architects registered in a particular locality.

The findings illustrate the arbitrariness of this relationship with regards to the actual architectural outcome and thus are in accordance with Culler's explanation of Saussure's concept that "both signifier and signified are purely relational or differential entities. Because they are arbitrary they are relational".⁴ The relationship between the consensus politics, the competition system and the journal can indeed be perceived as reciprocal. The relationship between the architecture produced and the journal is also assumed to be reciprocal. But the relationship between the work and the competition system is arbitrary. The relationship between the work and the competition system is not that one simply 'produces' the other; in the sense that the typological arrangement in any individual case could equally well 'look' different in the form of the realised building; but the competition organisation and its representation in the journal has a reciprocal logic to that of employing variations on a typological theme.

³ Peter Karle in conversation with the author, Darmstadt, September 2003. *Mir fallen auch nur wenige Beispiele ein, wie z.B. das Münchner Olympiastadion von Behnisch wo also wirklich eine richtungweisende Architektur aus dem Wettbewerbswesen hervorgegangen ist.* Transl. T Schmiedeknecht.

⁴ Jonathan Culler, *Saussure*, Fontana / Collins, 1976, p3.

What follows, is that if one component of a defined system is taken away, or changes significantly, the nature of the system itself begins to change or tends to become increasingly unstable or irrelevant.

The value of dialogue between client and designer in the procurement of architectural projects has been briefly touched upon in Chapter VI; albeit in the scenario of a direct commission rather than in that of a competitive procurement situation. In the field of competitions, the differences between an anonymous design competition and a co-operative workshop orientated procedure are evident. The former excludes direct dialogue between client and architect at the early stage of a project and the architect's role is to find the best solution for a clearly defined programme. In the latter scenario, several architects are involved not only in finding a solution to a problem, but also in the setting out of its definition. And while the former was in the course of this research identified as a method to largely guarantee and maintain a certain standard of work, but also to limit the variety of contributions to competitions, the latter might perhaps serve to further open up debates on public architecture. As the competition system in Germany is now in principle making it possible for clients to organise contests in the form of dialogue based workshops, for which the participants can also receive a fee, it remains to be seen whether or not this will become a more popular form of procurement. The effects of this relatively recent and untested development on the actual built environment are as yet difficult to predict. With regards to *Wettbewerbe Aktuell* and its contents, however, it is reasonable to assume that for architects competing in co-operative workshops the journal's value will become less significant.

Future Research

The arbitrary nature of this relationship between *routine* competition practice and the use of standard typological solutions as fostered by the journal *Wettbewerbe Aktuell* and the German competition system provides only one example of a system in place from within which the outcome is of a limited variety. Hence the relationship between procurement systems, dissemination of architecture through print media and actual architectural outcomes provide a field for further investigations, conceivable in different cultural settings.

Colquhoun's analogy of architecture with language, via Saussure, and his conclusion of the value of typology in architectural design, has, particularly in the

light of the recent increase of 'signature architectures' regained importance. The idea of architecture as a means of communication on a *modest* and *mundane* level may thus also be considered as an area for future research.

Typology and the question of 'type' have, as we have seen throughout this thesis, been subject to extensive research in the last four decades. However, this thesis was a unique and first attempt to examine competition architecture in relation to the question of type. In particular the relationship between 'type' as an entity based on precedent – whether by means of transformation or repetition – and the question of 'innovation' or 'progress' in architecture is a field in need of further investigation.

Furthermore, the question of architecture as an 'autonomous' discipline as stipulated by Rossi, has, throughout the last decades of the C20th somewhat lost its momentum. What 'autonomy' can mean in the context of C21st architecture, and whether or not it can (still) be a useful concept (perhaps as an antidote to the idea of 'architecture as spectacle') may provide grounds for interesting further investigations.

Western societies continue to base their futures (and fortunes) on the idea of economic growth as a means of survival. And perhaps contemporary architecture's *penchant* for 'innovation' – and thus the remnants of functionalism, can be seen as a reflection of this idea (in an equally arbitrary manner to the that observed between the German competition system and the architecture it generates). However, 'innovation' in the hands of a weak designer / client partnership does perhaps not always provide the most desirable outcome. Contrastingly, and as demonstrated in this research, 'type'; whether seen as a starting point according to Quatremère de Quincy (in which case 'innovation' is system immanent) or as a 'fallback' position (as in Durand); offers a plurality of opportunities in architectural design, particularly with regards to the idea that architecture can be seen as a means of communication on the one hand but that it can perhaps still also be treated as an autonomous discipline on the other.

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APPENDIX I
Gerber Architekten: Total Gerber Entries in WA 1971 -2001 per category and
Distribution of Prizes.

	C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 9	C 10	C 11	C 12	C 13	C 14	Total
WA71			1		1										2
WA72											1				1
WA73					1										1
WA74	1		1		1										3
WA75			1		1		1								3
WA76				1	1										2
WA77								1							1
WA78				1		1					1				3
WA79															0
WA80											1				1
WA81					3										3
WA82				1											1
WA83								1		1					2
WA84													1		1
WA85					2		1				5		1		9
WA86											2				2
WA87				1	3						2				6
WA88	1	1			1						2				5
WA89				1	2										3
WA90					1			1			1				3
WA91				2	1				1		1		1		6
WA92			2		1							1			4
WA93		1	2	3	2			1							9
WA94	1			4							1	1			7
WA95	3		1	3	1	1	1				1	2			13
WA96				2	2		4	1	1		2	2			14
WA97				1				2		1					4
WA98			1	1			1								3
WA99												2			2
WA00					1	1	1	1		1		1	1		7
WA01							1				2		1		4
Total	6	2	9	21	25	3	10	8	2	3	22	9	5	0	125

Table A1.1: Total Gerber Entries in WA 1971 -2001 per category

Prize	Number of schemes
1st	26 (14 Schemes built, 12 from 1 st prize)
2nd	27
3rd	12
4th	9
5th	10
6th	1
Mentions (1-6)	34
Special mention	1
Other (prize groups etc.)	5

Table A1.2: The Distribution of Prizes over all Gerber Entries in WA 1971-2001 Entries

Prize	Number of Schemes
1st	12 (11 Schemes built, 9 from 1 st prize)
2nd	13
3rd	5
4th	4
5th	6
6th	1
Mentions (1-6)	17
Special mention	1
Other (prize groups etc.)	3

Table A1.3: The Distribution of Prizes over the Entries selected for Analysis (categories 5 and 11, years 1995 and 1996)

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Gerber *Architekten*: Type of documentation / publication in WA and type of competition incategories 5 and 11 and the years 1995 and 1996.

Category 5:

Wettbewerbsdokumentation (full):

WA1/71 (1st Prize) *Sparkassen-Hauptstelle und Kirchengzentrum Söst*

Open Competition to Restricted Area, 19 Participants, Local

3/73 (2nd) *Kongreßzentrum mit Theater in Hamm*

Open Restricted Area, 8, Local + Invites (Gerber invited)

1/74 (3rd) *Weiterbildungszentrum Recklinghausen*

Open Restricted Area, 27, Regional

5/75 (2nd) *Stadthalle Hagen (built)*

Open Restricted Area, 25, Local + Invites

8/76 (2nd) *Kommunikationszentrum Hallenbad Dortmund*

Open Restricted Area, 39, Regional + 5 Invites

5/81 (6th) *Stadthalle Bielefeld*

Open Germany, 30, National

7/81 (5th) *Stadtbibliothek Gütersloh*

Open Restricted Area, 55, Regional + 6 invites (Gerber invited)

6/85 (4th) *Stadthalle Stade*

Open Restricted Area, 62, Regional

8/85 (1st) *Universitätsbibliothek Göttingen (built)*

Open Germany, 80, National

2/87 (2nd) *Haus der Geschichte Bonn*

Open Germany, 72, National

12/87 (2nd) *Donaumarkt / Stadthalle Regensburg*

Open Restricted Area, 29 (Gerber invited), Regional + Invites

8/88 (5th) *DHM Berlin*

Open Germany, 220, National + International Invitations

12/89 (3rd) *Stadthalle Regensburg / Donaumarkt*

6 National Invites from Previous Comp.

7/91 (5th) *Landesmuseum Detmold*

Open Restricted Area, 84, Regional + National Invitations

10/93 (2nd) *Bürgerhaus Lörrach*

Open Restricted Area, 82, (Gerber invited), Regional + National
Invitations

8/95 (1st) *Konzertsaal HMT Leipzig (built)*

Open EU with prior selection, 10

3/2000 (3rd Prize Group) *Neue Messe Karlsruhe (built)*

Open EU with prior selection, 29

Wettbewerbsdokumentation (model):

1/81 (1st Commendation) *Jugendzentrum Witten*

Open Restricted Area, 20, Regional + 3 invites

3/89 (2nd Commendation) *Stadthalle mit Hotel Ulm*

Open Restricted Area, 58, (Gerber invited), Regional + National
Invitations

1/92 (Commendation) *Museum 20.Jhdt. Nürnberg*

Open Germany, 149, National + National Invitations

12/96 (Commendation) *Bibliothekszentrale Potsdam*

Open EU, 138

Wettbewerbsdokumentation (abbreviated):

11/87 (1st Commendation) *Pfalztheater Kaiserslautern*

Open Germany, 72, National

7/90 (Commendation) *Musik / Kongreßhalle Lübeck*

Open Restricted Area, 27, (Gerber invited), Regional + National
Invitations

Wettbewerbsergebnisse (abbreviated):

11/96 (Commendation) *Mehrzweckhalle Täle*

Open EU with prior selection, 10

Category 11:

Wettbewerbsdokumentation (full):

1/72 (Prize Group C) *Büro- und Mietshaus der Humboldtstiftung Bad Godesberg*

Invited, 3 Invites

9/78 (1st) *Neuer Markt Dortmund / Stadtbahnhaltestelle* (built, but only Infrastructure)

Open Germany, 24, National

4/85 (1st) *Bezirksregierung Oldenburg*

Open Restricted Area, 125, Regional

7/85 (1st) *Staatliches Chem. Amt Oldenburg*

Open Restricted Area, 46, Regional

9/85 (2nd) *Hanse-Merkur Versicherungen Hamburg*

Open Restricted Area, 56, Regional

10/85 (2nd) *Adolfstr. Hannover*

Open Restricted Area, 70, Regional

11/85 (1st) *Kreishaus Vechta* (built)

Open Restricted Area, 91, Regional

11/86 (3rd) *Rathausweiterung Nienburg*

Open Restricted Area, 69, Regional

3/87 (1st) *Landesvertretung NDS Bonn*

Open Restricted Area, 70, Regional

2/88 (2nd) *Arbeitsamt Flensburg*

Open Restricted Area, 40, (Gerber invited), Regional + National
Invitations

10/88 (1st) *Arbeitsamt Dortmund* (built)

Open Restricted Area, 107, Regional

2/90 (2nd) *Reg. Präsidium u. Staatstheater Kassel*

Open Germany, 21, National

8/91 (1st) *Kreishaus Gütersloh* (built)

Open Restricted Area, 23, Regional

12/94 (5th) *Alsenblock Berlin*

Open EU with prior selection, 49

Wettbewerbsdokumentation (model):

11/80 (6th Commendation) *Rathaus Dortmund*

Open Restricted Area, 28, Regional

4/86 (2nd Commendation) *Norddeutsche Genossenschaftsbank Hannover*

Open Restricted Area, 57, Regional + National Invitations

Wettbewerbsdokumentation (abbreviated):

1/87 (3rd Commendation) *Rathaus Kernen*

Open Restricted Area, 56, Regional

Wettbewerbsergebnisse (abbreviated):

9/1995 (2nd) *Abgeordnetengebäude Mainz*

Open EU with prior selection, 48

6/96 (Special Commendation) *Bundesministerium Verkehr Berlin*

Open EU with prior selection, 10

11/96 (4th) *Finanzamt Schwarzenberg*

Open EU with prior selection, 212

10/2001 (1st) *Office Park Rheinlanddamm (built)*

Invited, 5

10/2001 (2nd) *KVWL Dortmund*

Invited, 6

1995 / 1996:

Wettbewerbsdokumentation (full):

5/95 (5th) *FH Magdeburg (4)*

Open EU with prior selection, 17

6/95 (1st) *Marktkirche Essen (6) (built)*

Open Germany, 224, National

7/95 (2nd) *Schulen München Riem (3)*

Open EU, 131

8/95 (1st) *FH Gelsenkirchen / Recklinghausen (4), (built)*

Open Restricted Area, 55, Local

10/95 (2nd) *Klinikum Buch (7)*

Open EU with prior selection, 26

1/96 (Prize Group) *Klinikum Uni Jena* (7)

Open EU with prior selection, 28

9/96 (4th) *Klinikum Nürnberg Nord* (7)

Open EU with prior selection, 35

10/96 (3rd) *JVA Dresden* (12)

Open EU, 104

11/96 (4th) *Kurhotel Hamm* (9)

Open Germany, 292

12/96 (2nd Commendation) *Finanzrechenzentrum Dresden* (12)

Open EU, 27

Wettbewerbsdokumentation (model):

1/95 (3rd Commendation) *Speicherstadt Potsdam* (1)

Open Germany, 115, National + International Invitations

1/95 (Commendation) *MDR Leipzig* (12)

Open Restricted Area, 46, Regional

5/95 (Commendation) *AEG Kanis Essen* (1)

Open Restricted Area, 46, Regional + National Invitations

11/95 (2nd Commendation Group) *Polizeipräsidium Frankfurt* (12)

Open EU, 67

2/96 (3rd Commendation) *FH Rheinsieg* (4)

Open Restricted Area, 119, Regional

Wettbewerbsergebnisse (abbreviated):

7/95 (3rd) *Quartier Mangin Landau* (1)

Open Restricted Area, 110, Regional

7/95 (Commendation) *FH Schmalkalden* (4)

Open Germany with prior selection, 22, National

2/96 (3rd) *Mehrzwecksporthalle Leipzig* (8)

Invited, 13, Germany

2/96 (3rd Commendation) *Krankenhaus Berlin Treptow* (7)

Invited, 6, International

7/96 (2nd) *Medizinische Fakultät Uni Rostock* (4)

Open EU with prior selection, 8

9/96 (5th) *Klinikum Uni Jena 2. Stufe (7)*

12 Invites from Previous Comp., EU

Wettbewerbe Weiterverfolgt:

2/96, Arbeitsamt Dortmund

APPENDIX III
Schemes on covers by Gerber *Architekten* 1971-2001.

WA11/76:

Ideenwettbewerb 2. Bildungszentrum der Bundesfinanzverwaltung in Münster, 1st
Prize: Werkgemeinschaft 66, Gerber - Stelljes + Partner, Meschede. Site Plan, Floor
Plans. WA Category 4/2, 2/8 (built).

WA11/83:

*Städtebaulicher Ideen- und Realisierungswettbewerb Integriertes Jugend- und
Kulturzentrum in Bergkamen*,
1st Prize: Werkgemeinschaft Prof. Gerber + Partner, Dortmund-Kley. Axonometric,
b/w. Note: 3D image. WA Category 8/5.

WA4/85:

*Realisierungswettbewerb Dienstgebäude der Bezirksregierung Weser-Ems in
Oldenburg*, 1st Prize: Werkgemeinschaft Prof. Gerber + Partner, Braunschweig. Axo
of site plan, b/w. Note: 3D image. WA Category 11/2.

WA8/85:

Realisierungswettbewerb Nds. Staats- und Universitätsbibliothek Göttingen, 1st
Prize: Werkgemeinschaft Prof. Gerber + Partner, Dortmund. Site plan, b/w. WA
Category 5/3 (built).

WA2/87:

Ideenwettbewerb Haus der Geschichte der BRD in Bonn, 2nd Prize:
Werkgemeinschaft Prof. Gerber + Partner, Dortmund. WA Category 5/5.

WA10/88:

Realisierungswettbewerb Arbeitsamt / Nördl. Bahnhofsvorplatz in Dortmund, 1st
Prize: Prof. Eckhard Gerber, Dortmund. Exploded Axo. WA Category 11/2 (built).

WA8/91:

Realisierungswettbewerb Verwaltungsgebäude Gütersloh, 1st Preis: Prof. Gerber &
Partner, Dortmund-Kley. Site Plan Axo. WA Category 11/2 (built).

WA4/94:

Realisierungswettbewerb Neubau des Landesfunkhauses MDR-Sachsen-Anhalt, Magdeburg, Prof. Eckhard Gerber, Dortmund/Leipzig. Axo Diagram. WA Category 12/5.

WA8/95:

Wiederaufbau eines Konzertsales für die Hochschule für Musik und Theater Leipzig. 1st Prize: Prof. Gerber + Partner, Dortmund. Prof. Eckard Gerber. Perspective Section. WA Category 5/6 (built).

APPENDIX IV

**Gerber Architekten: Composition of Juries in categories 5 and 11,
and the years 1995 and 1996.**

Category 5:

WA1/71 (1st Prize) *Sparkassen-Hauptstelle und Kirchenzentrum Söst*

Jury: Deilmann, Busen, Striffler, Nau, Schäfer

3/73 (2nd) *Kongreßzentrum mit Theater in Hamm*

Jury: Krämer, Jacobsen, Schmidt-Gothan, Schürmann

1/74 (3rd) *Weiterbildungszentrum Recklinghausen*

Jury: Spengelin, Häckelmann, Klausch, Parade, Romero, Speer

5/75 (2nd) *Stadthalle Hagen (built)*

Jury: Österlen, von Altenstadt, Hallauer, Höltje, Schürmann, Böhme

8/76 (2nd) *Kommunikationszentrum Hallenbad Dortmund*

Jury: Kleihüs, Sieverts, Kafka, Beu, Keding, Hinz, Niewerth

5/81 (6th) *Stadthalle Bielefeld*

Jury: Paillard, Böhm, Wannemacher, Hotzan

7/81 (5th) *Stadtbibliothek Gütersloh*

Jury: von Altenstadt, von Branca, Krämer, Krieg, Rathais, Wiersing, Schmidt

6/85 (4th) *Stadthalle Stade*

Jury: Ostertag, Spengelin, Weidling, Jalaß, Werner.

8/85 (1st) *Uni Bibliothek Göttingen (built)*

Jury: Belz, Behnisch, Bollmann, von Branca, Klein.

2/87 (2nd) *Haus der Geschichte Bonn*

von Branca, Berve, Epping, Lambart, Linde, Sabatke, Schattner, Sitte, Weiß

12/87 (2nd) *Donaumarkt / Stadhalle Regensburg*

Jury: Spengelin, von Busse, Haberer, Kiessling, Leonhardt, Meitinger, Ruile, Scheidler, Snozzi

8/88 (5th) *DHM Berlin*

Jury: Bächer, Casser, Darge, Deilmann, Klumpert, Kuhler, Peichl, Schattner, Sitte, Snozzi, Weinbrenner

12/89 (3rd) *Stadhalle Regensburg / Donaumarkt*

Jury: Spengelin, von Busse, Haberer, Kiessling, Meitinger, Ruile, Scheidler, Snozzi, Steib

7/91 (5th) *Landesmuseum Detmold*

Jury: Weber, Crayen, Dettling, Sauer, Kruse

10/93 (2nd) *Bürgerhaus Lörrach*

Jury: Faller, Jakubeit, Kasimir, Stein, Weigert, Heizmann-Emmanouil, Homeier

8/95 (1st) *Konzertsaal HMT Leipzig (built)*

Jury: Sziegoleit, Reidner, Kuhler, Ramcke, Gormsen

3/2000 (3rd Prize Group) *Neue Messe Karlsruhe (built)*

Jury: Fingerhuth, Kramm, von Lom, Luther, Schmelzer, Vögele, Weinmiller

1/81 (1st Commendation) *Jugendzentrum Witten*

Jury: Gödeking, Pohl, Hildebrandt, Scheele, Müsers

3/89 (2nd Commendation) *Stadhalle mit Hotel Ulm*

Jury: Ostertag, Behnisch, Fecker, Pentilä, Schaber, Straßburg, Wick

1/92 (Commendation) *Museum 20.Jhdt. Nürnberg*

Jury: Meitinger, Anderle, von Branca, Krayenbühl, Lampugnani, Kutzer, Scherzer, Simm

12/96 (Commendation) *Bibliothekszentrale Potsdam*

Jury: Auer, Franke, Friedrich, Östreich, Röhrbein, Sabatke

11/87 (1st Commendation) *Pfalztheater Kaiserslautern*

Jury: Angerer, Kiefer, Schumacher, Paillard, Schönecker, Peichl, Piontek, Ruf, Sehy

7/90 (Commendation) *Musik / Kongreßhalle Lübeck*

Jury: von Busse, Rolfes, Hoffmann, Szyszkowitz-Kowalski, Schweger, Hense, Stimmann

11/96 (Commendation) *Mehrzweckhalle Täle*

Jury: Aldinger, Bott, Muffler, Riehle, Keppel

Category 11:

1/72 (Prize Group C) *Büro- und Mietshaus der Humboldtstiftung Bad Godesberg*

Jury: Gutbrod, Hillebrecht, Nieke, Pfeiffer, Schneider-Wessling

9/78 (1st) *Neuer Markt Dortmund / Stadtbahnhaltestelle (built, but only Infrastructure)*

Jury: Albers, Adrian, von Altenstadt, Gellinek, Hinz, Luz, Rabeler, Zlonicky

4/85 (1st) *Bezirksregierung Oldenburg*

Jury: Gerkan, Backhause, Bollmann, Haasis, von Radetzky, Schutte.

7/85 (1st) *Staatliches Chem. Amt Oldenburg*

Jury: Schweger, Dammann, Haasis, Rapior, Schutte. 9/85

(2nd) *Hanse-Merkur Versicherungen Hamburg*

Jury: Belz, Mohl, Schudnagies, Kossak, Dangel.

10/85 (2nd) *Adolfstr. Hannover*

Jury: Kafka, Dammann, Adrian, Mannhardt, Schumann.

11/85 (1st) *Kreishaus Vechta* (built)

Jury: Ostertag, backhaus, Puche, Bangert, Hakala-Meyer, Marg.

11/86 (3rd) *Rathausweiterung Nienburg*

Jury: Spengelin, Herrenberger, Hensch, Klose, Ahrens, Brockes.

3/87 (1st) *Landesvertretung NDS Bonn*

Jury: Spengelin, Bollmann, Mannhardt, Nieke, Weiß.

2/88 (2nd) *Arbeitsamt Flensburg*

Jury: Spengelin, Feuchtmüller, Rose, Thiessen, Hain.

10/88 (1st) *Arbeitsamt Dortmund* (built)

Jury: Marg, Feuchtmüller, Redlich, Günther, Steidle, H.C. Müller.

2/90 (2nd) *Reg. Präsidium u. Staatstheater Kassel*

Jury: Deilmann, Jokusch, Kopetzki, Wever, Wehberg, Thalgot, Martin.

8/91 (1st) *Kreishaus Gütersloh* (built)

Jury: H Pfeiffer, Bredikow, Eschmann, Fuhrmann, Harms, Schomers.

12/94 (5th) *Alsenblock Berlin*

Jury: Laage, Eller, Kollhoff, Stimmann, Weinbrenner, Weber,

11/80 (6th Commendation) *Rathaus Dortmund*

Jury: von Altenstadt, Humpert, Adrian, Martin, Gellinek, Hinz, Rabeler, Zlonicky

4/86 (2nd Commendation) *Norddeutsche Genossenschaftsbank Hannover*

Jury: Weinbrenner, Adrian, Feyerherd, v Lom, Präckel.

1/87 (3rd Commendation) *Rathaus Kernen*

Jury: Kammerer, Aminde, Bexxenberger, Egenhofer, Lochmann.

9/1995 (2nd) *Abgeordnetengebäude Mainz*

Jury: Bächer, Betz, Feßenmayr, Franz, Kleinjohann, Rauda, Schnebli.

6/96 (Special Commendation) *Bundesministerium Verkehr Berlin*

Jury: Humpert, Snozzi, Kulka, J Nalbach, Schultes, Mausbach. 11/96

(4th) *Finanzamt Schwarzenberg*

Jury: C Weber, Wagner, Roglin.

10/2001 (1st) *Office Park Rheinlanddamm (built)*

Jury: Kasper, Görner, Fehlemann, Sierau. 10/2001

(2nd) *KVWL Dortmund*

Jury: H Pfeiffer, Schaller, Halfmann.

1995 / 1996:

5/95 (5th) *FH Magdeburg (Category 4)*

Jury: Rüdiger, Dupke, Lütz, Peters, Bolles-Wilson

6/95 (1st) *Marktkirche Essen (6) (built)*

Jury: Baumewerd, Wiese-von Ofen, von Bonin, Kulka, Göritz

7/95 (2nd) *Schulen München Riem (3)*

Jury: Welter, Lopez Cotelo, Diezinger, Geiger, Haffner, Hütz, Thalgott, Bäür

8/95 (1st) *FH Gelsenkirchen / Recklinghausen (4), (built)*

Jury: Friedrich, Baumewerd, Dietrich, Lamprecht, Gatermann, Schlegtendal

10/95 (2nd) *Klinikum Buch (7)*

Jury: Podrecca, Wischer, Gehrmann, Spangenberg, Stimmann, Lange

1/96 (Prize Group) *Klinikum Uni Jena (7)*

Jury: Angerer, Humpert, Baron, Gabelmann, Kramer, Limpert

9/96 (4th) *Klinikum Nürnberg Nord* (7)

Jury: Wischer, Anderle, Gabelmann, Deilmann, Zais, Riemer, Ruile,

10/96 (3rd) *JVA Dresden* (12)

Jury: Angerer, Lorenzen, Reidner, von Wehrden, Zumpe, Roglin

11/96 (4th) *Kurhotel Hamm* (9)

Jury: Baumewerd, Friedrich, Gatermann, Möller, Pesch, Terfuchte

12/96 (2nd Commendation) *Finanzrechenzentrum Dresden* (12)

Jury: Angerer, Höhne, Reidner, Walter, Düsterhöft

1/95 (3rd Commendation) *Speicherstadt Potsdam* (1)

Jury: Bächer, Kölling, Kulka, Röhrbein, Schattner, Sieverts, Sörensen, Trieb,
Vandenhertz

1/95 (Commendation) *MDR Leipzig* (12)

Jury: Eisele, Gormsen, Jakubeit, Kada, Peters, Rossmann, Sziegoleit

5/95 (Ankauf) *AEG Kanis Essen* (1)

Jury: Zlonicky, Franke, Friese, Humpert, Kollhoff, von Seggern, Wiese-von Ofen

11/95 (2nd Commendation Group) *Polizeipräsidium Frankfurt* (12)

Jury: Wächter, Holz, Jourda, Kulka, Martin, Rolfes, Fink

2/96 (3rd Commendation) *FH Rheinsieg* (4)

Jury: Baumewerd, Bertram, Gatermann, Krämer, Isnenghi, Lamprecht

7/95 (3rd) *Quartier Mangin Landau* (1)

Jury: Farenholtz, Bauer, Förderer, Heder, Klein-Knott, Ruser

7/95 (Ankauf) *FH Schmalkalden* (4)

Jury: Lederer, Baron, Jacobsen, Mann, Kluska, Löffler

2/96 (3rd) *Mehrzwecksporthalle Leipzig* (8)

Jury: Behnisch, Daldrup, Gormsen, Schmittlutz, Crimmann, Scheiding, Klippel, Griesemann

2/96 (3rd Commendation) *Krankenhaus Berlin Treptow* (7)

Jury: Ackermann, Büttner, Thomanek, Kny, Neumann, Luther

7/96 (2nd) *Medizinische Fakultät Uni Rostock* (4)

Jury: Vollmar, Borchard, Deilmann, von Gerkan, Kurzweg, Laage, Weinhold

9/96 (5th) *Klinikum Uni Jena 2. Stufe* (7)

Jury: Angerer, Baron, Gabelmann, Humpert, Kramer, Limpert,

Jurors by number of juries and combinations of jurors

7 Juries: with:
Spengelin - v Busse
 - v Busse, Snozzi, Meitinger, Ruile
 - Ostertag
 - v Busse, Snozzi, Meitinger, Ruile

5 Juries: with:
Angerer - Humpert, Baron
 - Baron Humpert

Deilmann - Weinbrenner, Snozzi, Schattner
 - Ruile

Humpert - v Altstadt
 - Snozzi, Kulka
 - Angerer, Baron
 - Angerer, Baron

4 Juries: with:
Von Altstadt - v Branca, Krämer
 - Humpert

Von Branca - v Altstadt, Krämer
 - Schattner
 - Meitinger

Baumewerd	- Kulka - Gatermann, Krämer - Gatermann - Gatermann
Snozzi	- Spengelin, v Busse, Meitinger, Ruile - Deilmann, Schattner, Weinbrenner - Spengelin, v Busse, Meitinger, Ruile - Humpert, Kulka
Kulka	- Humpert, Snozzi - Baumewerd - Bächer, Schattner
3 Juries: Meitinger	with: - Spengelin, v Busse, Snozzi, Ruile - Spengelin, v Busse, Snozzi, Ruile - v Branca
Von Busse	- Spengelin, Meitinger, Snozzi, Ruile - Spengelin, Meitinger, Snozzi, Ruile
Ostertag	- Behnisch - Spengelin
Baron	- Humpert, Angerer - Humpert, Angerer
Krämer	- v Altstadt, v Branca - Baumewerd, Gatermann
Ruile	- Spengelin, v Busse, Snozzi, Meitinger - Spengelin, v Busse, Snozzi, Meitinger - Deilmann
Gormsen	- Behnisch
Behnisch	- Gormsen - v Branca - Ostertag
Bächer	- Deilmann, Schattner, Snozzi, Weinbrenner - Schattner
Schattner	- Bächer, Deilmann, Snozzi, Weinbrenner - Bächer - v Branca
Gatermann	- Baumewerd - Baumewerd - Baumewerd

Weinbrenner	- Bächer, Deilmann, Snozzi, Schattner - Weber
Weber	- Weinbrenner
Friedrich	- Baumewerd Gatermann - Baumewerd Gatermann

Appendix V

Gerber Architekten: Other publications on schemes published in WA

Category 11:

Project: *Stadtbahnhaltestelle Stadtgarten* (WA9/78, Category 11-1, built 1980-82)

“Stadtbahnhaltestelle Dortmund”, *Detail*, 1984 Sept.-Oct., v.24, no.5, pp511-514.

Arbeitsamt Dortmund (10/88, 11-2, 1992-95)

“Neubau des Arbeitsamtes in Dortmund”, *Architektur + Wettbewerbe*, 1988 Sept., no.135, pp81-82.

Project: *Bundesministerium für Verkehr, Berlin* (6/96, 11, 1996-98)

“Regierungssitz Berlin”, *Deutsche Bauzeitung*, vol. 134, no. 5, 2000 May, pp59-117.

“Realisierungswettbewerb Bundesministerium für Verkehr in Berlin”, *Baumeister* 1996 June, v.93, n.6, pp98.

Category 5:

Project: *Stadthalle Hagen* (5/75, 5-7, 1981)

“Stadthalle in Hagen = City Hall in Hagen“, *Garten und Landschaft* 1986 Aug., v.96, no.8, pp26-29

Project: *Staats und Unibibliothek Göttingen* (8/85, 5-3, 1991-93)

Library builders, Academy Editions, London, 1997.

“Auf dem Campus”, *Bauwelt*, vol. 85, no. 15, 1994 Apr. 15, pp820-847.

“Die Niedersächsische Staats- und Universitätsbibliothek Göttingen”, *Glasforum*, vol. 45, no. 1, 1995 Feb., pp19-23.

“Die Staats- und Universitätsbibliothek in Göttingen”, *Deutsche Bauzeitschrift* 1994 Apr., v.42, n.4, pp41-48.

“Die Göttinger Finger: Niedersächsische Staats- und Universitätsbibliothek, Göttingen”, *Deutsche Bauzeitung* 1994, v.128, n.5, pp78-83.

“Biblioteca statale e universitaria: Eckhard Gerber a Gottinga”, *Abitare* 1994 Sept., n.332, pp200-203.

“Am laufenden Band: Buchförderanlage in der Staats- und Universitätsbibliothek Göttingen“, *Deutsche Bauzeitung* 1994, v.128, n.5, pp143-146.

Project: *Konzertsaal MHS Leipzig (8/95, 5-6, 1999-01)*

“Neue Bühne: Wettbewerb Konzertsaal Musikhochschule Leipzig”, *Architektur, Innenarchitektur, Technischer Ausbau* 1995 Nov., v.103, n.11, p20.

Project: *Neue Messe Karlsruhe (3/00, 5-5, 2001-03)*

“Neue Messe Karlsruhe”, *Architektur + Wettbewerbe* 2004 June, n.198, pp32-37.

“Neue Messe Karlsruhe: Beflügelnd”, *Intelligente Architektur* 2004 May-June, n.46, pp32-39.

Appendix VI

Gerber Architekten: Schemes of sample considered which have won other awards

2005

Auszeichnung Guter Bauten 2005 des BDA Baden-Württemberg: Neue Messe Karlsruhe.

Deutscher Holzbaupreis 2005, Lobende Erwähnung: Neue Messe Karlsruhe

2004

Architekturpreis 2004 des BDA Sachsen: Konzertsaal der Hochschule für Musik und Theater Leipzig.

Architekturpreis für vorbildliche Gewerbebauten der WestHyp-Stiftung,

Anerkennung: Neue Messe Karlsruhe.

2003

Deutscher Fassadenpreis 2004, Besondere Anerkennung: Konzertsaal der Hochschule für Musik und Theater Leipzig.

2000

Auszeichnung guter Bauten im Ruhrgebiet 2000 des BDA: Neue Mitte Bergkamen und Fachhochschule Gelsenkirchen Abt. Recklinghausen.

1999

Auszeichnung für behindertengerechtes Bauen: Kreishaus Gütersloh.

1998

Auszeichnung guter Bauten in Nordrhein-Westfalen, Auswahl für den BDA-Preis

Nordrhein-Westfalen 1998: Harenberg City-Center; Arbeitsamt Dortmund;

Stadtsparkasse Münsterstraße

in Dortmund; und Kreishaus Gütersloh.

1996

Architekturpreis des deutschen Klempnerhandwerks, Anerkennung:

Niedersächsische Staats- und

Universitätsbibliothek Göttingen.

1994

BDA-Preis Niedersachsen 1994: Niedersächsische Staats- und Universitätsbibliothek Göttingen.

APPENDIX VII

List of Competitions examined for *routine* practice in Chapter IX

Rathaus Eberbach, WA 2/86 (11/1); Verwaltungsgebäude Celle, WA 4/86 (11/1);
Rathaus Husum, WA 7/86 (11/1); Justizgebäude Landau / Pfalz, WA 8/86 (12/1);
Rathaus Wadersloh, WA 10/86 (11/1); Rathaus Nienburg, WA 11/86 (11/1);
Amtsgericht Langenfeld, WA 1/87 (12/1); Rathaus Kernen, WA 1/87 (11/1); Rathaus
Gehreden, WA 3/87 (11/1); Rathaus Lamsheim, WA 4/87 (11/1); Rathaus
Emmendingen, WA 4/87 (11/1); Rathaus Emskirchen, WA 8/87 (11/1); Rathaus
Pliening, WA 9/87 (11/1); Verwaltung Hilden, WA 10/87 (11/1); Biozentrum
Universität Frankfurt, WA 1/88 (4/5); Rathaus Sonsbeck, WA 4/88 (11/1);
Bibliothek TU + HdK Berlin, WA 5/88 (4/5); Universität Bremen, WA 5/89 (4/5);
Stadtverwaltung Wolfsburg, WA 6/89 (11/1); Rathaus Dettenheim, WA 8/89 (11/1);
Rathaus Roding, WA 9/89 (11/1); Seegerichtshof Hamburg, WA 1/90 (12/1);
Rathaus Oberammergau, WA 3/90 (11/1); Rathaus Datteln, WA 3/90 (11/1); Rathaus
Twistringen, WA 3/90 (11/1); Verwaltung Meerbusch, WA 1/91 (11/1); Hörsaal
Universität Bayreuth, WA 2/91 (4/5); Rathaus Schwelm, WA 4/91 (11/1); Rathaus
Vechta, WA 12/91 (11/1); Amtsgericht Hamburg-Nord, WA 7/92 (12/1);
Gymnasium Magdeburg / Olvenstedt, WA 9/92 (3/4); Rathaus Henstedt-Ulzburg,
WA 11/92 (11/1); Rathaus Rudersberg, WA 2/93 (11/1); Studentenhaus Universität
Saarbrücken, WA 4/93 (4/5); Gymnasium Wurzen, WA 5/93 (3/4); Rathaus Freising,
WA 7/93 (11/1); Gymnasium Freiberg, WA 8/93 (3/4); Baureferat München, WA
12/93 (11/1); Rathaus Kronshagen, WA 12/93 (11/1); Rathaus Senftenberg, WA 1/94
(11/1); Gymnasium Neufahrn, WA 4/94 (3/4); Behördenzentrum Meiningen, WA
7/95 (12/1); Bundesarbeitsgericht Erfurt, WA 8/95 (12/1); Gymnasium Ribnitz, WA
3/96 (3/4); Mensa / Hörsaal Frankfurt a.d. Oder, WA 2/97 (4/5); Gymnasium, Bad
Doberan, WA 4/98 (3/4); Rathaus Malsch, WA 4/98 (11/1); Mensa der Hochschule
für Technik, WA 12/98 (4/5); Mensa der FH Regensburg, WA 1/99 (4/5);
Strafjustizgebäude auf dem Areal der alten Justizvollzugsanstalt Würzburg, WA 2/99
(12/1); Infozentrum Adlershof Berlin, WA 4/99 (4/5); Bundesgerichtshof Karlsruhe,
WA 5/99 (12/1); Hochschulverwaltung Universität Hamburg, WA 11/99 (4/5);
Rathausplatz Memmingen, WA 11/00 (11/1); Gymnasium Bruckmühl, WA 6/00
(3/4); Justizzentrum Aachen, WA 7/01 (12/1); Rathaus Willich, WA 8/01 (11/1);
Rathaus Feldkirchen, WA 10/01 (11/1).