

Perspectives on Ancient Classical Architecture today
A workshop held under the auspices of
the Classical Reception Studies Network at the
Institute of Advanced Studies
University of Durham
Friday 14th December 2007
Dr. Edmund Thomas, Chair



Introduction

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Peter Wilkens, Lambert Rosenbusch Architekten, Projects:

Peter Wilkens

Ladies and Gentlemen,

I would like to give thanks to your Institute and expressively to Edward Thomas – and of course to you all who take an interest in our presence.

Today, you are kindly offering us the floor to speak about our contribution to the perspectives on “Ancient Classical Architecture today”.

Our contribution is parted into two lectures. The first one on declaring our theoretical position is held by Lambert Rosenbusch, the second a report of the current project, which we are concerned with, it is my part.

We hope that it will help to lead us to the discussion later on about “the future of classicism?” So now, we want to go straight to the roots that we are concerned with – and back to the problems of today, when making use of these roots.

Before we begin, I would like to make two preliminary remarks, that are of high importance to follow our notions:

the first remark is on Heinrich Hübsch, masterbuilder with his program from 1828 “in what style should we build?”. He voices his creed on Vitruv’s postulation that – “utilitas and firmitas” are the basis of construction. And he excludes “venustas”, considering it as “simple decoration”; this exclusion grows to Adolf Loos’s dictum: “ornament is a crime”.

With this statement he becomes a protagonist of the functionalism of a Sullivan / Mies v. d. Rohe / Arne Jacobsen – to mention only these three architects.

the second remark is on Cesare Brandi “Teoria del Restauro / theory of restoration” published in 1963. He prefers to look at restoration from two points of view:

one in terms of history and one in terms of aesthetics – and he articulates very clearly: “restoration should be a form of arts-criticism”. In contrast to him our so called “modern masterbuilders” drop restoration and go directly on to reconstruction.

Thus he – C.B. – becomes unvoluntarily another precursor of our current development of the modern “reconstruction-wave”.

Back to our topic, and to cut it short: our professional aim of becoming pioneers of today - perhaps simply like Daniel Boone as a “trail blazer” in his day (the quite popular american trapper in 1734) - we are not guided by masters such as Hübsch and Brandi, to follow the footsteps of a Sullivan / M.v.d. Rohe / Jacobsen or even Bramante / Michelangelo / Palladio – only,

but we expressively want to point out that we mind the steps of our predecessors mentioned above; additionally we prefer to follow the examples of Scamozzi from Vicenza / Padova (contemporarian of Palladio) / and Boullée with his revolutionary architecture.

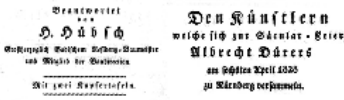
Both, Scamozzi and Boullée are integrated into our 3 projects, and for example even into our project for ground zero in NY-City which we called “Cenotaph” as a topical symbol of today’s condition.

However we decided not to talk about that project in NY-City, because it is too long to be covered now.

It takes another meeting at RIBA’s and Warburg Institute London next year – if you are interested; we will give a hint.

So, now, we start finally: (and of preliminary remarks)

In welchem Style sollen wir bauen?

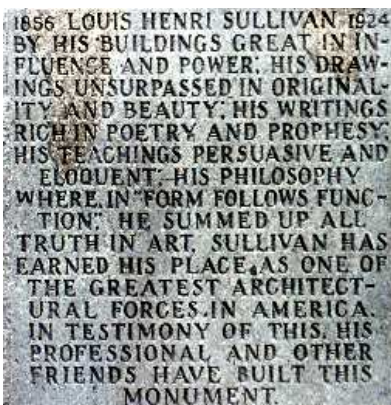


Karlsruhe,
1828.

Roots of functionalism:
(to build for lower cost)
Heinrich Hübsch,
Großherzoglich Badischer Residenzbaumeister, Member of building authorities, later the director, Karlsruhe 1828, Booklet of 53 p 2 pl (only)



Fig.1 horizontal Greek =close, = expensive
Fig.2 Roman archs and columns = wide, =cheaper
Fig. 3 cornice 7pillar 8column
Fig. 4 Parthenon , 5 Marcellus / Colosseum,
Fig. 6 set-off



Form follows function: Mostly named International Style
Chicago Louis Sullivan 1856-1924
Graceland cemetery, memorialstone, backside.
(nearby Mies' grave)
Installed by Frank Lloyd Wright

"In what style should we build?"

When almost 180 years ago in 1828 the architect Heinrich Hübsch, principal Surveyor of Works (Residenzbaumeister) for the Grand Duchy of Baden, published his often cited pamphlet entitled *In welchem Style sollen wir bauen?* ("In what style should we build?"), he intended in no way to advocate an unrestrained eclecticism, as might be supposed from a cursory reading of the provocative title. On the contrary, if one follows the detailed arguments which he presented to the artists gathered in Nuremberg on the occasion of the tercentenary of the death of Albrecht Dürer, his text may be called a conscious acceptance of the 'right', that is to say the 'correct', way of building in his time. It is not surprising that, on succeeding Friedrich Weinbrenner as director of the architectural management of Baden, Hübsch complains at the very beginning of his text of an architecture that had not yet "come of age". The writer turns emphatically against any colleague who, whether from "inspiration" or even despair, "continues to build in the ancient style". In the sense of the interpretation of Vitruvius by Leonhard Christoph Sturm [1], Hübsch favoured the terms *utilitas* and *firmitas* as the foundations of a building's existence instead of *venustas*, "the party of ornament", as he ironically put it.

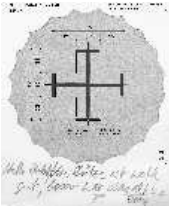
Because of his clearly stated position Heinrich Hübsch became, in anticipation of the future, regarded as a precursor of that functionalism which Louis Sullivan, and after him Mies van der Rohe and Arne Jacobsen, would realise in modern architecture at the end of the nineteenth and beginning of the twentieth century.

But in 1828, when Hübsch's pamphlet appeared, the Industrial Revolution was barely beginning. Even without knowing the future possibilities of technological developments in architecture by means of an almost unlimited use of iron, this building manager from Karlsruhe announced his conviction for the stone medieval rounded arch. Heinrich Hübsch used this building programme in his own projects and also perceived this kind of construction as a premise of general validity. As an architect, he believed that, of all the available means of building at the start of the nineteenth century, vaulting technology was not only the proper method, but also easy to build solidly, particularly in terms of its economic cost [2].

Diverging from his original statement, the architect adds to explain his understanding of the new style that it derives from the character of the natural momentum in contemporary, rather than preceding educational and cultural developments (*Bildungsmomente*). [3]

As part of that situation he includes - in addition to the conditions of "our natural building material, techno-static experience, and the way we protect ourselves from the climate", also a "fourth" condition, "the general property of our needs, which are based on climate and perhaps also partly on culture". Although the three Vitruvian requirements can be repeatedly recognised in this definition as concealed behind the writer's formulations, he understands it to make a topical reference in this context to *venustas*, which at the start he had slightly pejoratively called the 'party of ornament'. With those words: "the general property of our needs, which are based on climate and perhaps also partly on culture", he may cause even today's reader some surprise.

The architect here adopts a perspective on the events concerning the style as it had not been known before. He assiduously pursues a new definition of the term for beauty, a formulation of humanistic consciousness, in the spirit of the Enlightenment. Behind the linguistic form of the term, which is based on a socio-political understanding, lies the Heinrich Hübsch who was a student of philosophy at Heidelberg; who, before turning to architecture, began his career by studying the humanities; who in his youth was preoccupied with the literature of Goethe and Schlegel; and who, like many great men of his time, undertook the Grand Tour through southern Italy. If the definition of the conditions for the style given above in Hübsch's statements had been followed, the development towards modernism would certainly not have been different, but it would have



Berlin, (D) Neue Nationalgalerie, cruciform column 1962/68

Ludwig Mies van der Rohe 1886-1969; comparison of columns: Mies - Parthenon (PW)



Hamburg (D) HEW- building. Arne Jacobsen 1965/68



Manner of „Purification“: (back to the origin) Germany in the 50th Hildesheim, (D) Saint Michael 1001-31 Bishop Bernward “pre-Romanesque” - Otto III Destroyed during WW II Reconstruction 1950/57, World Cultural Heritage 1985



Alternative reconstruction: (at a new spot) Coventry (UK) Cathedral Saint Michael, destroyed in WW II Architecture competition 1950 > winner Sir Basil Spencer. New approach & complete break away from traditional style cathedrals. (net) The axis of the new church Spencer turned 90 degrees to the south. The structure inside looks like Gothic style transmitted in the 50th. It was consecrated in May 1962 together with Berlin, q.v.

passed much more moderately.

Thus, although as with many other, contemporary or later architects, his theoretical position supports the movement towards functionalism, by pointing to the foundation “partly in culture” he included a previously unusual socio-philosophical stance.

Despite the culture-bound view of the builder from Karlsruhe, the conclusive result, beginning with the Goldmann-Sturm commentary, was that, in place of beauty (venustas) relegated to third place by Vitruvius in his commentary, durability (firmitas) and convenience (utilitas) were prioritized as a *conditio sine qua non* in the course of building history. The definition of architecture in modernism as pure function was the result of a tendency over several centuries. Beyond its programmatic role in construction, function became the decisive criterion for architecture, at first only sporadically in the early twentieth century, but to a greater extent ultimately in the reconstruction after the Second World War. In line with the simplistic slogan “form follows function”, attributed to the Chicago architect Louis Sullivan, the definition of construction as pure function finally went to such extremes that for Mies van der Rohe *venustas* and the functional term “construction” were identical.[4] To put it simply, what was designed according to strict functional criteria at the same time had an aesthetic outcome. It is clear that Hübsch had extended the critical theoretical discussion of architectural beauty, particularly in terms of its origins, well beyond the level of a commentary in Goldmann-Sturm on how to translate Vitruvius.

Only the present can see the term ‘function’ in a similar framework from a comparative viewpoint, retrospectively and with a longer chronological perspective, as something no longer so inviolable as it was held to be at the turn of the 19th and 20th centuries and as it was heralded in public architectural doctrine in the years immediately after World War Two as the only valid truth. Louis Sullivan’s catchphrase “form follows function”[5] was interpreted deliberately one-sidedly by the so-called ‘Functionalists’ of the 1950s, the ‘Age of Purification’. This favourite expression of the architects of that time – Hübsch called such people of his own time ‘false prophets’ – forcedly saw ‘purism’, the usual name for the stripping of ornament from the construction of new buildings, as a last-ditch derivation from Vitruvian principles [6]. Elsewhere we find the expressions ‘New Practicality’ or ‘the International Style’ as descriptions for this period. In the latter name especially there glimmers the spectre of a deliberately ideological position which increasingly accompanied the development of architectural theory.

We know, of course, that every style contains elements of fashion in its dissemination. To that extent it may confidently be observed that purism appeared in many fashionable manifestations as a replacement for style. This happens in many cases up to the present day. A feature of this concept, or fashion, of artistic form can most obviously be recognised in the general tendency of artists or architects to reject any kind of ornament. In the case of existing houses, this fashion for purism spread in the reconstruction or re-erection of buildings especially after the Second World War through the architectural methodology of ‘purification’ as it has been called. Initially all rebuilding was affected by this ‘cleaning up’, particularly in the areas hit by the war-time devastations: structures were repaired, restored or completely rebuilt in the spirit of purism. At the same time, the desire to overcome the past, the wish for the future and modernity, was particularly marked in the first years of peace. This was also a political aspiration, with enormous financial requirements in its economic aspects. But in its intellectual aspect the period of this new start with the stated goal of purification became a symbol of a new beginning but with uneven or totally opposed results.

A couple of projects completed in these years may be introduced here to support this view. They are purely *exempli gratia* and could be supplemented a hundredfold.

While one of the most important German buildings, the basilica of St Michael in Hildesheim with its double choir was rebuilt again from the rubble remains



Alternative reconstruction:
(at the same spot)

Berlin, (D) Kaiser Wilhelm Memorial Church 1962

An octagonal building, which was designed by Egon Eiermann, Karlsruhe. The new church superseded the destroyed predecessor from 1895, in the style of Neo-Romanic like the churches at Rhine river. Architect Georg Schwechten, Köln



(The new wave in Germany)

Berlin, (D) Castle, Architects Andreas Schlüter, Johann Friedrich Eosander von Goethe, Martin Böhme since 1698. Destroyed in WW II, ruins eliminated 1950 Mock-up of the building in 1993 by Goerd Peschken a.o. Reerection decided by Deutsche Bundesregierung 2007



Dresden, (D) Frauenkirche 1726-43 Architect Georg Bähr 1945 collapsed due to WWII 1989 - 2005 reerected. 360° Photograph, LR First time presented 2006 at Hamburg Planetarium in "Domes of northern Europe"

largely in its original, pre-Romanesque Ottonian style, in Britain, thanks to an architectural competition, Coventry Cathedral was rebuilt completely anew in the style of the time next to the original site with the surviving remains of the old outer walls.[7] Due to a 'progressive' urban building plan the former castle at Braunschweig was removed to make way for a public park and not replaced. The old urban structure had to give way to what was, from today's point of view, a questionable, because ideologically-oriented, utopia.

The same happened to the city castle in Berlin, that at Potsdam, and so on.[8] A small remnant of the Dresden Frauenkirche survived, which at the wishes of the East German government was to be left as a visible witness as a memorial to Fascism. The aspiration of the new beginning of the 1950s was everywhere marked by tumultuous enthusiasm, its aims unfortunately often unclear, frequently short-term, and over-hastily enacted. We see its results in today's critical assessment as scattered across a scale of values ranging from failure to outstanding excellence. These are the verdicts, and not only of specialists, on the new or rebuilt architecture of these years. Even if the successful projects are numerous, the overall balance is questionable, as in a cultivated society building is thought of as by definition a long-term process over centuries and it should be obligatory, therefore, through such a serene and slow-moving process all but to exclude the possibility of error.

Unfortunately, humans are little inclined to cautious attitudes in the stormy years of prosperity, as is so often found in times of euphoria after disasters or wars. Thus, as soon as the period of headiness is over, much is discovered which with prudent restraint would have turned out differently. With hindsight we can often see today gaps that are no longer filled up after the years of reconstruction, whether because of a lack of readiness, economic regression, or simply ignorance. The development can follow different paths once the initial need for renewal is satisfied.

Nevertheless, there are thankfully experts who mourn for the irreplaceable and striking landmarks of the past. Of course, this is particularly true for architecture, since we all know that all the photographs, mementoes, texts and drawings in archival collections cannot replace the buildings themselves. As a monumental sculpture of bodies and space, architecture is like a musical score for conductors. One can understand it in the abstract on paper, one can study it and comprehend its dimensions, but one can take it in only to a limited extent, since, as with the reception of art in general, actual participation in the work is indispensable to a full merging in the creative process.

As architecture too is a discipline that has grown over centuries, access to it, as to all other arts, requires previous knowledge or, in more general terms, humanistic culture. In order to make correct judgements, we have to learn to make comparisons by looking. This is particularly difficult with buildings as the objects concerned are only in exceptional cases found next to one another and more often are a long way apart. That makes evaluation difficult, but today's obviously easier travelling conditions, by comparison with the past, makes it possible. In unalterable cases of architectural knowledge there is still a personal experience of place. Otherwise, we are dealing with objects which for whatever reasons are not always still preserved.

Provided that we know enough from archival material about these lost monuments, a reconstruction of them should certainly be considered, a further condition of which must be that the building concerned is a monument in the sense of a significantly 'exemplary architecture'. As buildings with this pretension are limited in number, the principle that one should always build with the means of one's time does not affect them. On the contrary, the latter should also be considered in 'new creations' as far as the marginal conditions allow it.

Conclusion:

A vast number of architectural details have been lost in the course of the centuries. This may have been caused in a natural way by aging, material decay, earthquake, climate change or deliberate destruction in war, or the result of economic considerations, whims of fashion or, as often happens today, alleged



Significant exemplary historical landmarks (cause of reerection) Athens (Gr) Agora, Stoa of Attalos II. King of Pergamon 159-138 BC. Destroyed by the Heruli 267

Reconstructed 1952-1956 by Rockefeller family
Today: Ancient Agora Museum



Barcelona, (E) World Fair 1929 German Pavillon, architect Ludwig Mies van der Rohe 1930 dismantled at fair's end, reconstructed 1983-89 by the architects Cristian Cirici, Fernando Ramos and Ignasi de Solà-Morales

Important: haptic materials and feeling space- room of modernism



Regensburg, (D) Walhalla
Achitect Leo von Klenze 1830- 42

planning needs.

Art is transient and subject to the passage of time. In other words, development shows no respect and thus architecture, oriented towards the future like all other disciplines of human production, is always created with the means of the present. "In what style should we build" was the title given by Weinbrenner's successor Heinrich Hübsch, as architectural director und leader of the Karlsruhe School the leading architect of the Grand Duchy of Baden, to his essay on the state of stylistic change in his time. Hübsch's question still remains today, even if in a different context corresponding to the present.

The Modernist breakthrough known as "New Practicality" or the "International Style" was understood at the time as an architectural epoch. It formed a defence in the manner of formalist nihilism, which augured the avoidance of the overloaded age of historicism. The rejection of the meaningless, crowded decorative style of the late 19th century became a matter of course in the conflict of arts with the irresistible spread of the technological industrial world.

But the negation of a style does not lead by itself to its 'Renaissance' or rebirth. On the contrary, the unrelenting repetition of the departure of architecture from its ornamental origins since the era of the iconoclasm at the beginning of the last century produced a kind of "Neo-Historism", the epoch of so-called Postmodernism.

The apparent loss of *venustas* in the Vitruvian sense in favour of the exclusive practice of *utilitas* is thus as a rule, as already in the 19th century, eclectically cited as a set piece through a kind of graphic eumorphism of façades. Aesthetic "beauty" is thus brought back into the language of architecture. The basis of building, *firmitas*, has fundamentally changed in the semantic sense. Above all, the urgent use of iron produced today as a low-cost commodity, as structural steel in form of many kinds of profiles, reinforcement and composite makes the application of Vitruvian conditions appear questionable. The change in material deprives 'ancient' theory of that credibility, which is appropriated by classical architecture purely in stone.

The architecture of Modernism presents itself as a well-proportioned blueprint, (because 2-dimensional) but it fails in the historically increased demand of man for a house, a street or in general a city to be a sculpture deriving from the hand of the sculptor. (because 3-dimensional)

From the viewpoint of contemporary architecture, a rebirth in the sense of Vitruvius or even the Renaissance of 15th- and 16th-century Europe as a 'footnote to antiquity' is impossible. What is missing is the respect (in the classical sense of 'looking back', *respectus*), the retrospect, or better the observance of the past, not so much to choose styles eclectically as a matter of taste (*per gusto*), but to understand the intrinsic and mutual connection between cause and form and to design accordingly.

Since architectural production needs the knowledge of its origin, conditions for building cannot be limited only to knowledge of technical principles, pattern books and treatises. Learning, understanding and creating architecture is the experience and study of space and bodies in reality (*realiter*). An architect must visit and get to know the important stages in the history of architecture on his wanderings. He analyses past works on the ground, verifies them himself by observation, and anchors them in the vocabulary of his consciousness. The recreation or resuscitation of lost structures of exemplary value can fill gaps and lead to a spiritual renewal, and it can provide an answer to Heinrich Hübsch's question with which we began this paper: "In which style should we build?"

As an addendum for little bit smiling this marginal note:

Remember the address of Hübsch's pamphlet: the artists of Nuremberg!

The Walhalla is regarded as the main work of the art creations of Ludwig I.

(1825-1848). His Architect Leo von Klenze did built the Parthenon replica in

the years 1830 - 1842. Regensburg, site of the temple, is not far away from

Nuremberg, where the tercentenary of the death of Albrecht Dürer in 1828

took place. So one can guess, that Hübsch was a little bit jealous of his famous

colleague from Bavaria.

[This treatise was translated by Dr.
Edmund Thomas, Durham, U.K.]

Durham University (UK) Interdisciplinary Workshop 14th Dec. 2007
"Perspectives on ancient classical Architecture today"

Peter Wilkens and Lambert Rosenbusch, Architects, Hamburg and Cologne, (D)

Notes:

1 Goldmann Sturm, Kurtze Vorstellung der gantzen Civilbaukunst (Augsburg, 1745), 'Remarks or general rules on architecture':

2 Hübsch, op. cit, §6, p. 15. Thus even in the most usual dimensions a columned structure cost four times as much as an arched one of similar lavishness

3 Hübsch op.cit. §6 p13

4 q.v. the cruciform column at the Neue Nationalgalerie, it joins analogically to the classical column durability, convenience and beauty, - without ancient masses but modern material and structure.

5 Whether it be the sweeping eagle in his flight, or the open apple-blossom, the toiling work-horse, the blithe swan, the branching oak, the winding stream at its base, the drifting clouds, over all the coursing sun, form ever follows function, and this is the law. Where function does not change form does not change. The granite rocks, the ever-brooding hills, remain for ages; the lightning lives, comes into shape, and dies in a twinkling. From: Sullivan, Louis H. The tall office building artistically considered. Lippincott's Magazine, March 1896.

6 The title of of Adolph Loos essay , "ornament and crime" was perverted to "ornament is crime".

Loos, Adolf: Trotzdem. Gesammelte Schriften 1900-1930 (hrsg. von Adolf Opel). Wien 1982 (Innsbruck 1931), S. 78-88

7 Sir Basil Spencer, Architect, 1956-62, <http://www.coventrycathedral.org.uk/History.html>

8 The enumerated examples are partly in the meantime reerected or would be restructed.



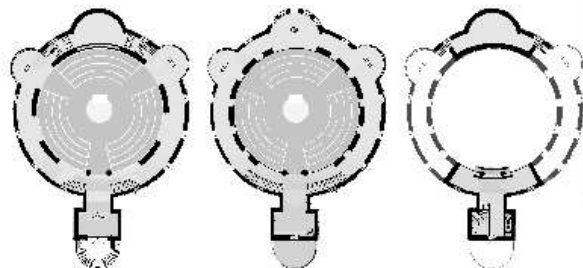
Brendola Terme, Mittelschiff mit Caldarium, Blick nach West. Die baulichen Gegebenheiten, Kolonnen, Arkaden, Tonnengewölbe über Langhaus und Nebenschiffen bilden die Brücke zum Eindruck eines antik römischen Bades.



Brendola Terme. Blick von der alten Kirche nach Süd.



Hamburg, St. Mariae Himmelfahrt, Ansicht des Projekts von Süd. Ergänzung des vorhandenen ringförmigen Umgangs im Erdgeschoss um eine Emporenzone im Obergeschoss. Außen sichtbar durch Materialwechsel Ziegelmauerwerk zu Naturstein hier: Nadelfluh, gelegentlich auch Naturbeton genannt.



Hamburg, St. Mariae Himmelfahrt, Grundrisse Erdgeschoss, Obergeschoss, Krypta / Sängerempore Zentralisierung mittels Ringhalle bzw. Ringempore

I would like to point out our work on six contemporary concepts, concerning architectural theories of the past. First project – "Incompiuta", first prize of an architectural competition for converting an unfinished Basilica at Brendola Vicenza into a medical Terme. Im Jahre 2002 machte der Stadtrat von Brendola, einer norditalienischen Gemeinde in der Provinz Vicenza eine Ausschreibung zur Erlangung von Vorschlägen für die Nutzung einer unvollendeten Kirche. die in den dreißiger Jahren als Rohbau inmitten des malerischen Ortes oberhalb eines Weinberges errichtet wurde. Das ruinöse Bauwerk steht gegenüber dem Rathaus.

Unter den Vorschlägen verschiedener Architekten, fand die Arbeit der Hamburger Architekten zusammen mit einer Norditalienischen Gruppe die meiste Zustimmung. Das Projekt sieht vor, die vorhandenen Rohbau als eine „Römischen Terme“ zu Ende zu führen. Man kann auf diesem Wege verschiedene Interessen vereinen. Neben der Hauptabsicht, den „Ruine“ im Ortskern zu beseitigen, deckt die Einrichtung eines Bades zugleich den öffentlichen Bedarf und kann bei der Zielsetzung, mit der Einrichtung eines Thermalbades weitere medizinische Abteilungen zu liefern zur Strukturverbesserung der Region beitragen. Wie weit sich der Umfang dieser begonnenen Initiative ausdehnen wird bleibt der anschließenden Entwicklung überlassen. Der Entwurf der Architekten lässt für eine solche Möglichkeit ausreichend Spielraum

Second project – "Maria Grün" an expertise for renovation of the church Hamburg Blankenese.

Architekt Clemens Holzmeister Wien 1930

Das Schema eines von einer Ringhalle umgebenen Zentrums wie Bregenz s.u. wiederholt der Wiener Architekt bei Sankt Mariae Himmelfahrt, einem kleinen Rundbau für Blankenese, einem westlichen Vorort Hamburgs.

Aus Anlass des 75 jährigen Bestehens der Kirche wurden die Architekten Wilkens Rosenbusch um einen Erweiterungsvorschlag gebeten, der nicht nur die technische Überholung des Bauwerkes betraf sondern vor allem die Anpassung des Grundrisses an die neuzeitliche Liturgie des Gottesdienstes sowie aufgrund der inzwischen angewachsenen Gemeinde auch eine Erhöhung der Nutzfläche im Rahmen eines, wenn möglich zu intensivierenden sakralen Raumeindrucks. – d.h. die kongeniale Fortsetzung des Entwurfsgedankens aus 1930.

Drei Schwerpunkte verdeutlichen das neue Konzept:

1. Versus populum

Holzmeister hatte bereits in seinen frühen Arbeiten mit einer zum Volk orientierten Altarposition im Kirchenraum (Seipel - Dollfuß Gedächtniskirche Wien) begonnen, entsprechend der späteren Enzyklika "Mediator Dei" von 1947 (Pacelli PiusXII) bzw. des „Zweiten Vaticanums“. Wilkens, Rosenbusch führen diese Tendenz in Maria Grün zu Ende. Der Altar wird ins Zentrum der Kirche verlegt, die Apsis zur Mary- Chapel gewandelt.

2. Typologische Denkmalpflege

Gelöst wurde die Forderung nach mehr Nutzfläche dadurch, dass man die Grund- bzw. Aufrissentwicklung von Maria Grün, so der Name der Blankeneser Kirche im Volksmund, im Sinne Holzmeisters zu Ende führte. Das geschah vor allem durch die Schaffung einer umlaufenden Halle wie sie im Beispiel Bregenz

von Holzmeister bereits angedeutet und in vollkommener Form in dem niemals realisierten Vorschlag einer Pilgerkirche für Belo Horizonte, Brasilien (Kathedrale für 12000 Seelen), angelegt worden war.

3. Mystik und Licht (unio mystica)

M. Eckehart 1260 -1327, Predigerkirche Erfurt, B. v. Clairvaux 1090-1153

Akkommodation erfordert relativ gleichmäßige Helligkeit. In Maria Grün sind es vor allem die Altarfenster des Glasmalers Campendonck in Südlage, die durch die Überstrahlung der Mittagssonne unkenntlich werden. Betonung bzw. Hebung der Betrachtungsmöglichkeit (contemplatio) wird erreicht durch Aufhellen des Raumes über ein vergrößertes Opaion über dem Altar.



New York, Manhattan Cenotaph,
Links: Luftbild von Nordost,
Rechts; Schnitt
von unten nach oben:
Metrostationen, Eingangshalle, 3 Bürozonon,
Himmelsglobus als Gedenkhalle und Lichttrichter

Third project - "Manhattan Cenotaph" - a memorial building at the instigation of the 11. Sept. 2001, which combines remembrance and merchantability

Höhe $5 \times 480 = 2400$ Fuß (731,52m)

Grundriss 480 Fuß \times 480 Fuß ($146\text{m} \times 146\text{m}$)

Das die ehemaligen „Twin Towers“ umfassende Quadrat bildet die Maßeinheit des Bauwerkes, den städtebaulichen Modul.

- Der Sockel - Die wirtschaftliche Macht

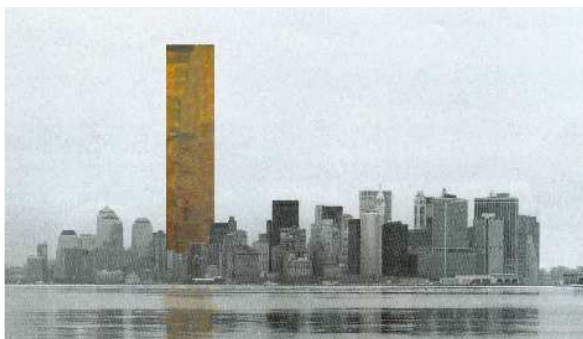
Die drei unteren Einheiten bis zu der Höhe des ehemaligen World Trade Centers liefern wie bisher Büroetagen für einen bedeutenden Teil des Finanzzentrums der Welt.

- Das Haupt - Die geistige Macht

Die beiden oberen Einheiten sind mit der „Memorial Hall“ und dem zugehörigen Lichttrichter dem bleibenden Gedächtnis an das Ereignis des 11.09.2001 gewidmet und verkörpern symbolisch die Besinnung auf das Ziel von Handel und Handeln.

Ein dem Pantheon ähnlicher Raum, als Abbild des Kosmos von der Größe des gesamten Gebäudequerschnittes ist der Cenotaph, das „leere Grab“ die Gedächtnisstätte. Sie wird belichtet durch eine 90 Fuß große Öffnung im Zenith. Ein dreistufiger Lichttrichter mit Zypressenringen schließt das Bauwerk nach oben ab.

Die „Memorial Hall“ nimmt auf der Unterseite eine Schale auf von 420 Fuß Durchmesser, welche die Halbkugel der Raumkuppel als Himmelsglobus nach unten zu einer Kugel ergänzt. In ihrer Mitte befindet sich „Karyatide“ jenes Kunstwerk, des Bildhauers Fritz König, das sich vor dem Attentat auf der Mitte der Plaza des WTC befand und das man bei den Aufräumarbeiten unter dem gewaltigen Schuttberg unbeschädigt wieder gefunden hat.



New York, Manhattan Cenotaph
Blick von Süd, der Turm in der Stadtsilhouette

ReconstructionRecent status



Rom S. Maria del Priorato, Westfront
The montage of the photograph shows the front of the church as Piranesi designed.
Project: Piranesi - redesign 2003
Rosenbusch / Wilkens, architects

Fourth project - "Piranesi's Façade"

Completion of the original Façade: Saving European Heritage Rome Reconstruction and completion of the Front of S. Maria del Priorato, 1765, Architect Giovanni Battista Piranesi (1720-1778)

The only realized building project of Piranesi, whose main profession was the production of engravings about ancient buildings of the eternal town. He renewed the existing church out of mediaval times. Piazza dei Cavalieri di Malta, the opulent doorway, garden and the villa of the priory are fanciful creations of the ingenious Venetian engraver. He designed one of his most important opus in a neoclassical styl.

In the nave, you can find Piranesis grave and a sculpture of him. In 1849 the Façade was strongly damaged by missiles in the

war between France and Italy. The repairing was provisional and the necessary attic section at the top was omitted.



Three states of the monopteron in models out of ebony (basic, roof) and ivory (columns)
 Left – Roman type, dome with 8 columns. Fashion of the second part of the 19th C. It was the substitute building by stone in place of the first wooden Greek one in the middle, which Ramée designed. This Monopteron has 10 Roman Doric columns and a conic roof. Right – the same Monopteron but the columns are channelled, so they are original Greek Doric columns. – Same as Baur’s Manor House
 Project: Arcadia at the downstream 2003
 Rosenbusch / Wilkens, architects

Fifth project – “Monopteron” / Country Estate and Manor House “Baur”, Hamburg on the hillbanks of the river Elbe (Re)searching monopteron: Parks and gardens downstream the Elbe

Hamburg Baur’s Park, reconstruction of the Grecian monopteron
 Development of the shapes for the reerection of the temple.
 Architect Joseph Ramée 1810.

At the beginning of the 19th Century settled wealthy traders downstream on the mountain rise of the north side of Elbe river. The villas in the purlieu of the town of Hanse were grandiose in size. The Mansions were surrounded by parklike gardens, which by reason of their high position allow an out-look over the wideness of the lowland of the Elbe, parts of the city and the harbour. One of the most impressive site, in the meantime changed to a public area is Baur’s Park. Latter is the name of the first owner. Though two centuries later, the park today is in the main features equal to the design of the French garden architect Joseph Ramée. He conceived the plan in 1810. Unfortunately lost is a monopteron of ten columns, afterwards a replica with 8, which highly visible in an exposed position was situated at a protrude mountain over the river Elbe.

Sixth project – “Rotonda pura”
 Wolfenbüttel Herzog August Bibliothek, HAB (Library)
 Rekonstruktion of the former library rotunda.

Architect Hermann Korb, 1706-1712 in cooperation with Gottfried Wilhelm Leibniz, librarian, renaissance man, scientist, contemporary and counterpart to Isaak Newton. First design supposable by the architects predecessor

Johann Balthasar Lauterbach according to Bramantes’ San Pietro in Montorio

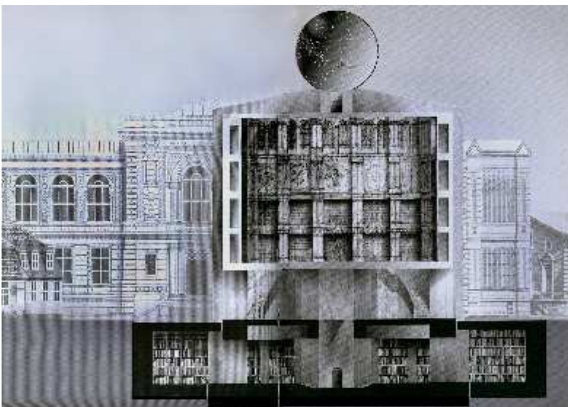
In 1887 the rotunda was dismantled due to disrepair. It is a very pity because the interior of the rotunda belonged to the most illustrious profane baroque buildings of northern the Alps. The oval hall in the center looked like the inversed Roman Coliseum,. The reason why it betimes was called “Coliseum of Books”.

The design of the inner walls therefore looked equally to the outer walls of the well-known antique monument. The order of the columns, so-called superimposition (Serlio) was in times of the buildings’ beginning out of fashion. But just that allows the guess, that the librarian Leibniz was partner in designing the room because his knowledge about the classical literature, which was available in his own library.

The architects other kind of style in this time one can see today in a contemporaneous project, Saint Trinitatis. Here the architect used as usual to fashion the “Monumental Order”, one tall column moreover all storeys.

The order in classical manner, tusc, doric, ionic, corinthic, composit, (superimposition) since Serlio is regarded as distinctive sign of all the intellectuals in the north of the alps, a common sign of poets, philosophers, artists and connoisseurs who visited or wish to visit the Acadian fields.

(see Vatican, Scala di Bramante or Oxford Bodleian Library, Tower of the five Orders.)



Wolfenbüttel HAB, competition for a design of a new reading room, 1999/2000.

Above: project of the reerection of Leibnizrotunda at Lessing square, section
 Rosenbusch / Wilkens, architects



Rekonstruktion- design in full size, q.v. publication Industrial Design 04: Presentation at Trinitatis Church Wolfenbüttel Epiphania 2001

