

# NORDISK ARKITEKTURFORSKNING

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2/3.2009



## Architectural Competitions

# **NORDISK ARKITEKTURFORSKNING**

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## IN MEMORY – MINNEORD

In memory of our friend, the lecturer, scientist and president

### **Lena Villner**

Lena passed away on Saturday 19 September 2009 after a short illness. Lena was a university lecturer of architectural history at the KTH School of Architecture and took an active interest in several areas, including teaching, research, administration and public activities. In 1997, Lena defended her dissertation about Tempelman, which was as interesting as it was liberating in its ease of reading. In 2005, her academic career brought her to the position of director of graduate studies. In 2008, she became a reader in architectural history. We will remember Lena in particular for her strong commitment to the journal on Nordic architectural research, *Nordisk Arkitekturforskning*, and for her hard work for the association. Lena was a knowledgeable and highly respected member of the supervisory board, and in the period 2002-2004, she served as president of the association *Nordisk Arkitekturforskning*. Lena will be sadly missed by us all.

*Vännen, läraren, forskaren och presidenten*

### **Lena Villner**

*Lena lämnade oss lördagen den 19 september 2009 efter en kortare tids sjukdom. Lena var universitetslärare i arkitekturhistoria vid KTHs Arkitekturskola och aktiv inom flera områden: utbildning, forskning, administration och utåtriktad verksamhet. 1997 disputerade Lena på en intressant och befriande läst avhandling om Tempelman. Hennes akademiska karriär fortsätt 2005 med uppdrag som studierektor för forskarutbildningen. 2008 blev hon docent i arkitekturhistoria. Vi minns särskilt Lenas starka engagemang för tidskriften *Nordisk Arkitekturforskning* och hennes arbete i föreningen. Lena var en kunnig och respekterad medlem av styrelsen och under perioden 2002-2004 var hon president i föreningen *Nordisk Arkitekturforskning*. Det är med stor sorg och saknad som vi minns Lena.*

# *Routine and Exceptional* Competition Practice in Germany as published in *Wettbewerbe Aktuell*

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## **Abstract:**

This paper will discuss the work of the monthly journal *Wettbewerbe Aktuell (WA)* which was launched in Germany, in June 1971, with the aim of documenting competition results from all over the country.

With a current distribution of 13,500 copies (estimated readership 30,000), since July 1971, *WA* has published the detailed results of more than 2500 architecture competitions. Its first 36 volumes present 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.

*WA*'s reference system, the division of projects into *functional* building types, and the diagrammatic drawings of the projects themselves present the design of competition architecture as a logical operation. As an extensive data-bank of design solutions – in 14 categories, subdivided into 104 sections

– the format of *WA* appears to promote the cutting and pasting of borrowed solutions.

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, the paper 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 (*exceptional*) and 1986 (*routine*) to 2001 as published in *WA*.

*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 the 14 *functional* categories established by the journal *WA*.

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.

## **Keywords:**

Wettbewerbe Aktuell, competition practice, routine, exceptional, type

## Introduction

The central subject of the broader research this paper is part of is the journal *Wettbewerbe Aktuell*. In this paper the journal and its impact on competition practice is looked at from two directions. 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, and *exceptional*. Secondly, the first research question is seen in the context pre and post implementation of the *European Services Directive*.

The paper, set out to investigate the differences between 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, is structured in five sections. 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 introduction of the terms and *exceptional* competition practice. Section three examines 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, briefly looking at its context in Berlin, within the publication of *WA*, and other German architectural journals. Its relevance within the work of Aldo Rossi will also be assessed.<sup>1</sup> The paper closes and concludes in section five.

## 1 Changes in the Competition System in Germany

The implementation of the *European Services Directive* (92/50/ECC) into national law in Germany on the 1<sup>st</sup> 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.<sup>2</sup> 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.<sup>3</sup>

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.

## 2 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.<sup>4</sup> It is also inferred here, that, as a starting point, *routine* practice is applicable to what 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.*<sup>5</sup>

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* was an appropriate one.<sup>6</sup> 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. 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.*<sup>7</sup>

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. *Routine* competition practice in Germany in open competitions particularly in the nineteen seventies and nineteen eighties, had developed something of a reciprocal relationship with the journal *WA*, whereby the work published in the journal perpetuated the work submitted to subsequent competitions. It could be argued that this had a stabilising effect with respect to maintaining certain standards but that it also contributed, perhaps, to the limited development of *routine* practice. One of the consequences of this relationship was that a small number of architectural plan types could be identified in the winning schemes published in *WA* in *routine* contests. The journal thus, it could be argued, had become not unlike a *manual* for *routine* competition design. 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 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**

One definition of type in this context is derived from Quatremère de Quincy in the 19<sup>th</sup> Century (via Aldo Rossi) in his book *The Architecture of The City*:



*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.....<sup>8</sup>*

According to Quatremère de Quincy, the development of type lies in transformation, whereas the model is merely subject to repetition. In the contemporary German context Quatremère de Quincy's definition was voiced by OM Ungers, whose theoretical work was also concerned with the question of the operative use of typology for the designer:

*..... 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.<sup>9</sup>*

Another interpretation of type is that of C19 architect and teacher Jean-Nicolas-Louis Durand, manifest in his *Précis des leçons d'architecture données à l'École Royale Polytechnique*.<sup>10</sup> Durand's idea of type, however, is one that is based on repetition rather than transformation, which is also illustrated by his view on the graphic representation of architecture, pointed out here by Sergio Villari:

*...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.<sup>11</sup>*

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. 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 systematically organised into 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.<sup>12</sup> The assumption here is, that the combination of *WA*, the competition system (its rules and methods of assessment) and the social and cultural 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 Alexander

Purves in his 1982 essay *The Persistence of Formal Patterns*, 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.*<sup>13</sup>

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 in the context of this paper the starting point in 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*. Simultaneously, *routine* is not to be mistaken for what recently has been termed *the ordinary* or *the everyday*. 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*.

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.

Truly *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.*<sup>14</sup>

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 must be assumed, has a bigger impact on built (non-competition) architecture than vice-versa.

### 3 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.*<sup>15</sup>

The paper will now address the question as to whether differences in routine competition practice in *WA* could be detected between the material published pre and post the introduction of the *European Services*.

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: 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 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 from 1995 onwards the majority of competitions were in line with the *European Services Directive* and thus open to participants from the European Union.

The types identified have been analysed in the sense 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.

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 right angles 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 (Figures 1-4).

What has changed, are the opportunities for architects to participate in local *routine* contests, as most competitions are now subject to a pre-selection process of the participants. Hence, local networks, or to some degree, the "usual suspect" syndrome that used to occur in many *routine* competitions have virtually disappeared. 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.

**4 Exceptional Practice:  
Deutsches Historisches Museum  
Competition: Context in Berlin**

It is not the purpose of this paper to discuss this competition's controversial history and the development of its gestation. This is well documented in a 700 page volume edited by Christoph Stözl, who, as the museum's founding director was also greatly involved in the competition process.<sup>16</sup> 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 750<sup>th</sup> 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".<sup>17</sup> 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".<sup>18</sup>

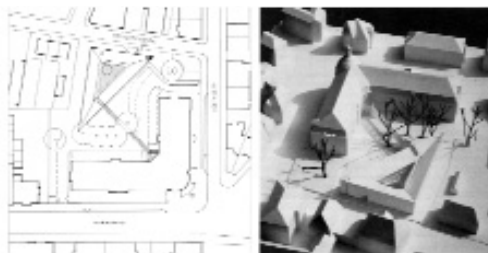


Fig. 1. Routine practice: courtyard / atrium type in Wettbewerbe Aktuell 8/86. Competition Justizgebäude Landau (category 12/1), Jürgen Lay, 2<sup>nd</sup> prize.



Fig.2. Routine practice: courtyard / atrium type in Wettbewerbe Aktuell 12/93. Competition Rathaus Kronshagen (category 11/1), Wilfried Kneffel, 1st prize.

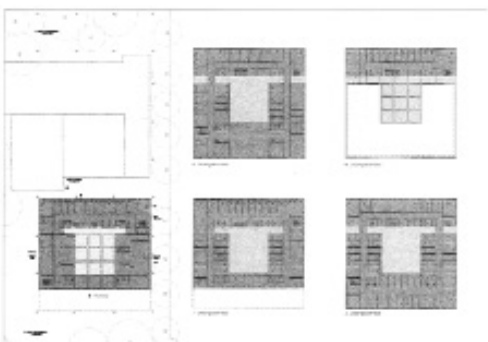


Fig.3. Routine practice: courtyard / atrium type in Wettbewerbe Aktuell 6/2000. Competition Hochschulverwaltung der Universität Hamburg (category 4/5), Schweger & Partner, 3rd prize.

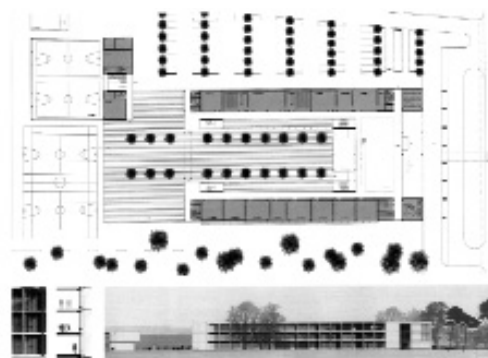


Fig.4. Routine practice: courtyard / atrium type in Wettbewerbe Aktuell 6/2000. Competition Gymnasium Bruckmühl (category 3/4), Klein & Sänger, 1st prize.

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<sup>19</sup> (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.<sup>20</sup>

However, in 1985/86 the urban design competition *Platz der Republik* 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 locate a precise site for the *DHM*.<sup>21</sup>

### 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.<sup>22</sup> 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.<sup>23</sup>

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 envisaged to examine whether or not a “who's who” 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. Or furthermore, perhaps jurors turned into prize winners (and vice versa).

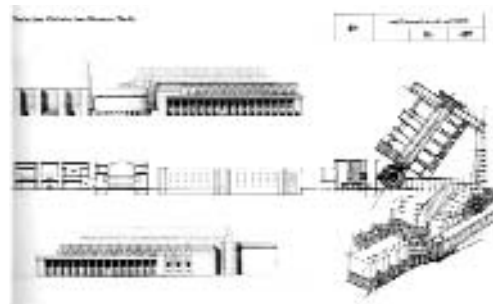


Fig.5 Exceptional Practice: Aldo Rossi (1988), Competition for Deutsches Historisches Museum, Berlin. Part of the publication in *Wettbewerbe Aktuell* 8/88.

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 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.<sup>24</sup>

In total 6 prizes and 11 commendations were awarded and Aldo Rossi's scheme won first prize (Fig.5). 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 prolific 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.<sup>25</sup>

The most present 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*.

#### 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 (*Tuerkenkaserne / Pinakothek der Moderne*) and Schweinfurt (*Museum Georg Schaefer*).

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 6<sup>th</sup> in the *DHM* competition won three prizes in total in these competitions.

Schweger<sup>26</sup>, 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. Similarly Prof. Gerber<sup>27</sup> stands out, having come 5<sup>th</sup> in the *DHM* competition, with the second most entries, 87 in total, in *WA* between 1981 and 2001.

Of the prize-winners in the *DHM* contest, only Aldo Rossi (1<sup>st</sup>) and Florian Musso (4<sup>th</sup>) 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).

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 assets, 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 compe-

titions 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 (Figures 6-8).

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.<sup>28</sup>

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 <sup>29</sup>, 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" category between *routine* and *exceptional*. Taking this into consideration together

Fig.6. Exceptional Practice: James Stirling & Partner (1977), Competition for Erweiterung Staatsgalerie – Kammertheater, Stuttgart. Part of the publication in *Wettbewerbe Aktuell* 12/77.

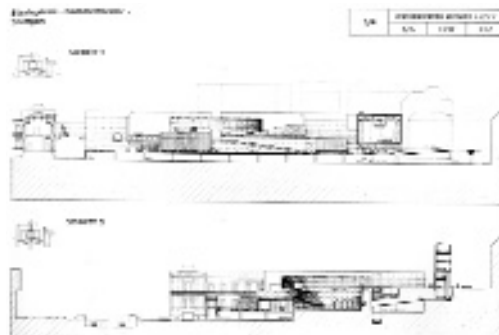


Fig.7. Exceptional Practice: Studio Daniel Libeskind, (1989), Competition for Erweiterung Berlin Museum mit jüdischer Abteilung, Berlin. Part of the publication in *Wettbewerbe Aktuell* 9/89.

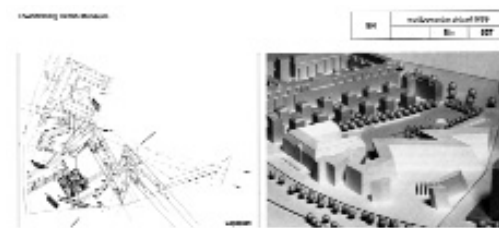
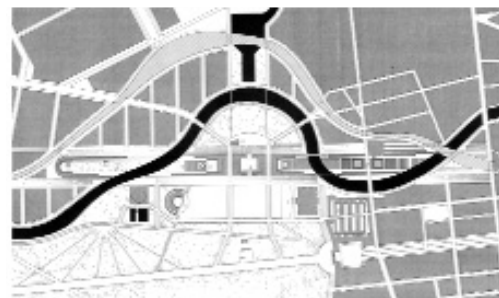


Fig.8. Exceptional Practice: Axel Schultes mit Charlotte Frank (1992), Competition for Spreebogen, Berlin. Part of the publication in *Wettbewerbe Aktuell* 4/93.



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.

### **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. *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 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.*<sup>30</sup>

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 design report (which had also been published in part in *Bauwelt*). Rossi's had reference of the main exhibition hall as a *cathedral* and his scheme as a *medieval city*, Spieker thought, in particular with a view to the urban design configuration of the scheme, was ludicrous and untenable.<sup>31</sup>

*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<sup>32</sup>; a fate spared to competitions published in *WA*.

### **Conclusion**

This paper attempted to explore 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.



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 solution 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. Whether this is a positive departure from the use and transformation of existing types in mainstream architecture, is open to question.

The study further revealed that, contrary to what had been anticipated, *routine* and *exceptional* practice, were still as different in 2001 as they had been in 1986. However, 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.

Despite the fact that the work published today might visually vary from that of, say 25 years ago, a great consistency in the use of standard types for *routine* and *routine exceptional* competitions has been detected, which indicates an ongoing value of *WA* for architects taking part in competitions.

The consequences and implications of both *routine* and *exceptional* competition practice for mainstream, none-competition architecture, it must be noted, were not subject of this paper, but an investigation of these are part of the broader research I am currently undertaking on *WA*. However, the inference is that particularly routine competition practice and standard architectural practice form a reciprocal relationship, which does in turn reflect the relevance of *WA* for architectural (*routine*) design practice in Germany.

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## NOTES

<sup>1</sup> Aldo Rossi's relevance for this paper 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, as we will see, has a strong influence on routine practice.

<sup>2</sup> See also: Ulrich Franke & Karsten Kuemmerle, *Thema Wettbewerb*, Birkhäuser Verlag, Basel, 2006 Weinbrenner – Jochem – Neusüß, *Der Architektenwettbewerb*, 2.Auflage, Bauverlag Berlin, 1988

<sup>3</sup> As the 92/50/ECC was introduced in Europe in 1992, effectively most German public clients started applying it in 1995.

<sup>4</sup> In her book *Geschichte der Architektur- und Städtebauwettbewerbe*, Heidede Becker classifies the development in Germany of architectural competitions after WWII into three phases. 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 GRW 1977, 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, as I argue, 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. Heidede Becker, *Geschichte der Architektur- und Städtebauwettbewerbe*, Verlag W.Kohlhammer – Deutscher Gemeindeverlag, Stuttgart-Berlin-Köln, 1992, p250.

<sup>5</sup> *Innerhalb der Berufsgruppe der Architekten versteht sich eine meinungs-bildende 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.*  
From: Ulrich Franke & Karsten Kuemmerle, *Thema Wettbewerb*, Birkhäuser Verlag, Basel, 2006, pp 61&62. translation T Schmiedeknecht

<sup>6</sup> See also: Christoph Stölzl ed., *Deutsches Historisches Museum. Ideen – Kontroversen – Perspektiven*, Verlag Ullstein, Frankfurt am Main, 1988

<sup>7</sup> Das Pänomen "eines kleinen Stammes immer wieder berufener Preisrichter" durchzieht das Wettbewerbswesen bis heute.

From: Heidede Becker, *Geschichte der Architektur- und Städtebauwettbewerbe*, Verlag W.Kohlhammer –

Deutscher Gemeindeverlag, Stuttgart-Berlin-Köln, 1992, p210. translated by T Schmiedeknecht

<sup>8</sup> Quatremère de Quincy, *Dictionnaire Historique D'Architecture*, quoted from: Aldo Rossi, *The Architecture of the City*, MIT, Massachusetts 1982, p40.

<sup>9</sup> O M Ungers, "The Grounds of Typology", *Casabella* 509-510, January 1985, p93.

<sup>10</sup> Jean-Nicolas-Louis Durand, *Précis des leçons d'architecture données a l'École Royale Polytechnique*, Paris, 1802-5.

<sup>11</sup> Sergio Villari, *JNL Durand – Art and Science of Architecture*, Rizzoli, New York, 1990, p56.

<sup>12</sup> Those were: Staatsgalerie, Stuttgart 12/77; DHM, Berlin 8/88; Berlin Museum mit Jüdischer Abteilung 9/89; *Spreebogen*, Berlin 4/93.

<sup>13</sup> Alexander Purves, "The Persistence of Formal Patterns", *Perspecta*, Vol.19, MIT Press, p138.

<sup>14</sup> Jacques Herzog in his speech on receiving the Pritzker Prize on 07 May 2001. Taken from: Ulrich Franke & Karsten Kuemmerle, *Thema Wettbewerb*, Birkhäuser Verlag, Basel, 2006, p. 77.

<sup>15</sup> Niels L Prak, *Architects: the Noted and the Ignored*, John Wiley and Sons, 1984, p93

<sup>16</sup> Christoph Stölzl ed., *Deutsches Historisches Museum. Ideen – Kontroversen – Perspektiven*, Verlag Ullstein, Frankfurt am Main, 1988, 703pages.

<sup>17</sup> *This is where the German museum shall be. Die Zeit*, No.44/1987; *Der Spiegel*, No.48/1985, p64

<sup>18</sup> *Der Spiegel*, No.48/1985, p64

<sup>19</sup> 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.

<sup>20</sup> 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.

<sup>21</sup> Helmut Geisert, Doris Haneberg, Carola Hein eds., *Hauptstadt Berlin: internationaler städtebaulicher Ideenwettbewerb 1957/58*, Gebr. Mann Verlag, Berlin, 1990, p197.

<sup>22</sup> 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).

<sup>23</sup> 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 Aus-stellungshalle, 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.

<sup>24</sup> 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!

<sup>25</sup> The full list of (expert / architect) jury members was: Max Bäcker, 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.

<sup>26</sup> in different configurations: Schweger & Partner; Graf Schweger

<sup>27</sup> also in different combinations: Prof. Gerber & Partner; Werkgemeinschaft Prof. Gerber

<sup>28</sup> This competition was classed as open to the Federal Republic of Germany in Wettbewerbe Aktuell; however, Mario Botta (Lugano / Switzerland) won 7<sup>th</sup> prize.

<sup>29</sup> 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.

<sup>30</sup> *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 Vorlaeufer aufbauen kann. Es galt also, in dem Wettbewerb einen Architekten zu finden, der einer Idee eine Gestalt gibt, die dann unverwechselbar das Museum ist.* *Hannesen, Bauwelt* 28/29 – 1988, pp1211-1212. translation T Schmiedeknecht

<sup>31</sup> *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

<sup>32</sup> The only person to defend the scheme who was not involved in the competition was *Bauwelt's* Peter Rumpf.

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