

The Compromised Slab

Koolhaas and Kollhoff Interpreting Colin Rowe

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Abstract

Colin Rowe, in Collage City, spoke of 'the compromised' architectural form or typology, against the 'perfect' building. Koolhaas' 1980 suggestion to fill the disjointed perimeter block on the corner Kochstrasse/Wilhelmstrasse in Berlin with slabs à l'Unité, can be read as taking up Rowe's suggestion of an ambivalent typology and applying it to contemporary urban issues. Where Rowe had observed that the Manica Lunga on the Palatine in Rome could be read as a context-generating object, Koolhaas was able to extend this thought and propose to glue slabs in the manner of Le Corbusier's Unité to the remaining parts of the Berlin tenement block on the site, no matter whether the slab typologically allowed for this manoeuvre or not. Thus Koolhaas managed not only to critique the conservative attitude of colleagues such as Rob Krier (at Ritterstrasse) who were, as he thought, swinging the pendulum back too far but he also formulated a positive critique and expansion of the slab without needing to deconstruct it. Hans Kollhoff's Luisenplatz development of 1983–88, also in Berlin, was close to Koolhaas' thinking – albeit a more realistic, domesticated version of Koolhaas' 'compromised slabs': In placing a hybrid type near Charlottenburg Palace which quoted the history of modern architecture very elegantly, Kollhoff's building managed to oscillate between object and context – and this both by connecting to the existing perimeter block and by virtually piercing the remaining building on the other side of Eosanderstraße. This paper examines both projects against Colin Rowe's suggestions as formulated in Collage City, proposing that through analysing the 'impurities' of a typology our understanding of its spatial and functional capabilities are extended.

Colin Rowe: Ideal and Compromised Typologies

In their work of the 1980s, architects Hans Kollhoff and Rem Koolhaas both implicitly used the trope of ambivalence as theoretically developed by Colin Rowe. Having learned from Rowe, they explored urban situations in which they saw a particular modernist building type, the slab, not as the hermetic concept as which it is usually seen, but as carrying the potential of spatial double reading.

One of the strengths of Colin Rowe's theory is the notion of ambivalence. Rather than seeing it as a weakness of a design or an urban situation, Rowe would formulate the double meaning as a gain, as a successful principle of architectural thinking. Of course, this had to do with his rejection of the modernist idea of straightforward directness and clarity. Thus he could only be appalled when he was obliged to accept that a younger architect, Robert Venturi, somehow not only made use of this principle but also made it appear that he had invented it. Rowe's reaction to Venturi's *Complexity and Contradiction in Architecture* (1966) in his notes for a book review is at least bittersweet, if not just bitter:

Deploing the unaccommodating simplicity which he associates with the International Style and its continued influence, Venturi discovers most of his inadequately reproduced illustrative material in the architecture of the sixteenth to the eighteenth centuries. In other words, via a catalogue of Mannerist motifs, Venturi explains in detail those visual phenomena which excite and inspire him.¹

But it had been Rowe who had first developed the idea of an ambivalent reading of architecture, based on Mannerist architecture. Does not his 1950 article "Mannerism and Modern Architecture" demonstrate his understanding of the quality of architectural situations of "studied incoherence"?² However, it would take Rowe another twenty odd years to develop a system of morphological dichotomy and ambivalence which became influential to a generation of architects after him. This was in *Collage City*, co-authored with Fred Koetter, finally published in 1978, after having been passed around the studio for several years. Firstly, Rowe's famous juxtaposition of Le Corbusier's *Unité d'Habitation* in Marseille and the *Uffizi* in Florence, the former being object and "space occupier" while the latter functions as context and "space definer", has been taught to generations of students, not least the students of Rowe's former colleague, Bernhard Hoesli, who, in his translation of *Collage City* of 1984, added numerous illustrations which made this juxtaposition overly clear. In the chapter "Crisis of the object: predicament of texture", Rowe writes:

And, if to illustrate prime solid nothing is better than Le Corbusier's Unité, then, as an instance of the opposite and reciprocal condition, Vasari's Uffizi could scarcely be more adequate. [...] For, if the Uffizi is Marseilles turned outside in, or if it is a jelly mould for the Unité, it is also void become figurative, active and positively charged; and, while the effect of Marseilles is to endorse a private and atomized society, the Uffizi is much more completely a 'collective' structure.³

But the memory of most students probably stops here, whereas this was just Rowe's necessary warm-up so that he could introduce his critically important idea of urban-architectural typologies that were 'both-and', both space definer and space occupier. Thus, a few pages down, after having discussed further examples of such a mass-void *Gestalt* juxtaposition, Rowe pulls his rabbit out of the hat, which is the Palazzo Quirinale with its "improbably attenuated Manica Lunga (which might be several Unités put end to end)".⁴ Here, Rowe explains, is a building that, on the one hand "carries within its general format all the possibilities of positive twentieth century living standards (access, light, air, aspect, prospect, etc.)"⁵, but on the other hand was able to act as more than just an isolated architectural object, such as the Unité would. In other words, Rowe interprets the Manica Lunga, extension of the Palazzo Quirinale of more than 200 metres length, stretching along the Via del

Quirinale and up to Borromini's San Carlo alle Quattro Fontane at the next corner, as a context-generating object.

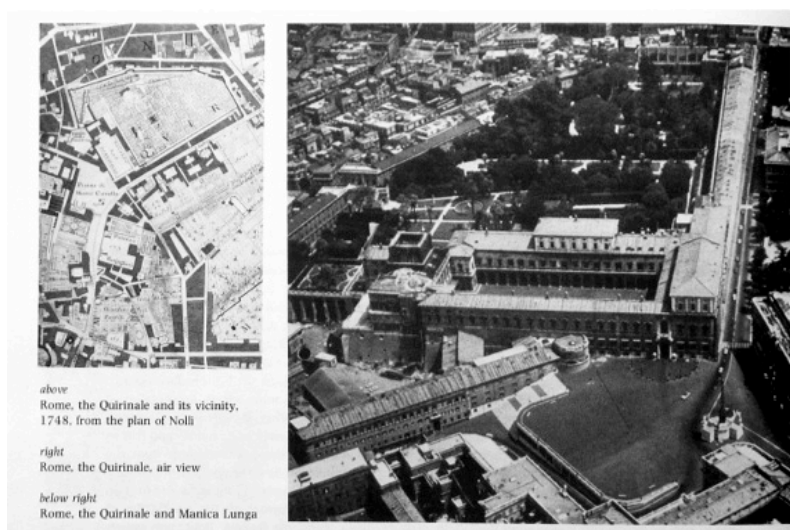


Figure 1. The Manica Lunga on the Quirinale, Rome, as shown in Rowe and Koetter, *Collage City*, 80.

The ambivalence, as Rowe explains, stems from the fact that “with respect to the street on the one side and its gardens on the other”,⁶ the building acts as both, as a *space definer* and *space occupier*. In other words: the Manica Lunga encloses the Quirinale gardens on the one side and, on the other side, stabilizes the street and thus allows gardens and buildings on its other side, including Bernini's Sant'Andrea, to define the street edge much more loosely. While being the Unité-like object that it is, it nevertheless allows the street to read as space, and it allows the garden to read as another distinct space.

Thus, Rowe sets up a way of reading the city not just in ‘clean’, unambiguous typologies of, for example, perimeter block, piazza and monument, but draws our attention to “compromised” buildings or urban situations. However, in Rowe's eyes such compromise is not a mistake but rather a merit. Not everyone may accept Rowe's ‘discovery’ of the Manica Lunga as an ambivalent Unité but nevertheless, this interpretation would have stimulated younger architects to develop their own reading of the ambivalent object in the urban context.

Some Historical Context: OMU as Link Between Koolhaas and Kollhoff

Were these formulations common knowledge amongst students and staff at Cornell in the early 1970s? One assumes so. Although this paper is following Rowe's notion of the building oscillating between object and context and thus does not so much discuss Ungers' theories, the link between Rem Koolhaas and Hans Kollhoff cannot be made without Oswald Mathias Ungers (1926–2007). Ungers, who had taught in Berlin in the 1960s, was “summoned”⁷ to Cornell by Colin Rowe in 1967 (who remembered this as “the silliest thing I ever did”),⁸ to teach at Cornell's Architecture School (from 1969 to 1983), in happy disharmony with Rowe.

Rem Koolhaas, born 1944, had been studying at the Architectural Association in London since 1968 and came to Cornell in 1972 where he would work closely together with Ungers, taking refuge, as he called it, from Peter Cook's “flower-power-terror”.⁹ Koolhaas remembers: “No one can imagine the excitement that gripped me when in the summer of 1971 – ten years after the Wall was built – I discovered the work of Oswald Mathias Ungers”.¹⁰ He had found publications of the seminars Ungers had held at the *Technische Universität* Berlin. Ungers had, with his students, studied the city of Berlin in morphological terms and had through this work released, as Koolhaas puts it, a rich “inventory of

possibilities".¹¹ Koolhaas received a scholarship which allowed him to study in Ithaca, NY. He first met Rowe and "got to hear an exciting monologue", while when meeting Ungers, "I was immediately included in a thrilling dialogue which was continued each time when we would meet again as if there had never been an interruption".¹² Koolhaas was fascinated by Ungers' seminars at Cornell and, when the disagreement between Rowe and Ungers turned into an "academic war", Koolhaas found himself supporting Ungers to "find back to his old self".¹³ They worked together on a few projects, mostly competitions. Some say he even envisaged forming a practice together with Ungers, to be named OMA, *Office for Metropolitan Architecture*, bowing in reference to Ungers' initials: O.M.U. The office was indeed founded on 1 January 1975, but Ungers never joined. As historian Jasper Cepl has pointed out, it would have been clear to Ungers that by then, Koolhaas was already too headstrong and driven for such a partnership.¹⁴

While Koolhaas and Ungers collaborated on projects, Hans Kollhoff (born 1946) still studied in Karlsruhe. His interest in the city was initially evoked by hearing Aldo Rossi and Robert Venturi at a symposium, entitled *The Pathos of Functionalism* (Das Pathos des Funktionalismus), organised by historians Heinrich Klotz and Julius Posener in Berlin in 1974. "Here Kollhoff found an accord between architecture and the city that he had previously sought in vain".¹⁵ Wishing to go abroad, "his interest was caught by an article on Oswald Mathias Ungers, who was teaching at Cornell University at the time".¹⁶ It was Ungers' conceptual thinking that fascinated Kollhoff. He obtained a grant that enabled him to study with Ungers at Cornell. Cepl suggests that the tensions between Rowe and Ungers were not just problematic: "The rivalry between these two extraordinary teachers created an exhilarating climate at Cornell, quite unlike that of any other university in those years".¹⁷ Hans Kollhoff, being asked about the tensions between Rowe and Ungers, adds with caution:

You should not forget that Colin Rowe had called Ungers to the States and to Cornell. Mathias [Ungers] was offered to realise projects that never substantiated. Their relationship was affected by circumstances that were not foreseeable. If you look at the symposium that Ungers organised in Berlin [in 1964] and read Rowe's lecture, you can but observe how surprisingly close their positions were. That's why I didn't understand why this quarrel ran so wild at Cornell between the Rowe faction and the Ungers faction. [...] I think that Rem [Koolhaas] doesn't see it like that. He hated Colin Rowe because he developed his thoughts explicitly from history, whereas Ungers was interested in images.¹⁸

So this obvious difference between Colin Rowe and Oswald Mathias Ungers, the one more humanistic, the other more positivistic in their approach, seems to have stimulated rather than stifled the intellectual atmosphere at Cornell. "A perfect example of the visionary gaze that this 'think tank' turned on the city is provided by a collage entitled *City of Composite Presence*, realized by Kollhoff in 1976 in collaboration with David Griffin".¹⁹ This collage attracted some attention, being published in front of the introduction to *Collage City* in 1978. "Kollhoff's work portrays an exchange between object and texture, uniting Rowe's contextualism with Ungers's morphological approach. His aim was to show 'that probing the entire spectrum artistically is much more interesting than referring exclusively to a single ideology, be it the revolutionary modern or contextualism'".²⁰



Figure 2. Summary Map of the projects for *Die Stadt in der Stadt* (The City in the City), 1977. Ill. taken from Hertweck and Marot (eds.), *Die Stadt in der Stadt*, 2013, 50.

The direct connection between Koolhaas and Kollhoff stems from both participating in Ungers' first summer school on architecture in Berlin, entitled *The Urban Villa*, in 1977. Here, Ungers discussed the then new notion of the shrinking city with Koolhaas and Kollhoff. The project was called *Die Stadt in der Stadt* (The City in the City), and the architects' attempt was to find both poetic and realistic solutions to the pressing problem of West-Berlin losing inhabitants. They proposed turning West-Berlin into a veritable archipelago of architectural moments with vast green spaces in between. This idea was taking one of Berlin's pre-existing urban conditions further and to the extreme. (When one revisits the original proposition of Berlin as a green archipelago, one cannot but observe how Koolhaas' later morphological sketches, often almost comic-like, take their starting point here, in morphological sequences, reading, analysing, and interpreting Berlin.)²¹

Now, since Koolhaas "hated Colin Rowe because he developed his thoughts explicitly from history",²² one would have to be careful in asserting that his work was influenced directly by quoting or emulating Rowe. However, a specific part of Koolhaas' IBA competition project called "Shipwrecked" uses techniques directly related to Rowe's demand for a situation "in which both buildings and spaces exist in an equally sustained debate".²³

Rem Koolhaas and OMA: "Shipwrecked", Stranded Slabs in the Friedrichstadt

Only two years after the publication of *Collage City*, Rem Koolhaas made a proposal for the Friedrichstadt area in Berlin, for the International Building Exhibition of 1984/87.

The competition organized by IBA (*Internationale Bauausstellung*) asked each of 16 architects to develop an overall urban concept for the four blocks around the intersection of Kochstrasse and Friedrichstrasse, and then for a more specific proposal for a single block, in this case for Block 4, which runs parallel to the wall and faces Checkpoint Charlie.²⁴

The project was called "Shipwrecked" and used modernist architectural precedents from the vicinity in order to generate OMA's design response. These projects were Erich Mendelsohn's Headquarters of the German Metal Workers' Association of 1929–30, Ludwig Hilberseimer's "City of Slabs" of 1924, and Mies van der Rohe's expressionist project for a glass skyscraper on Friedrichstrasse of 1921. Additionally, OMA was inspired by Mies' courtyard schemes which he had developed in the 1930s for

other Berlin locations. By calling the overall project “Shipwrecked”, Koolhaas denotes these individual projects as equally obsolete as the few remnants, in the area, of past and present urban ideologies. One readily detects elements of Ungers’ notion of the *City in the City* in the project. But in Koolhaas’ project description as follows, the notion of “Collision City” as formulated by Colin Rowe is equally present:

Modern architecture has been persistently criticized for insistence on starting from the scratch – its foundation on the tabula rasa. The area of Friedrichstraße offers the advantage of already having been razed. We interpreted the still profoundly damaged character of the site as a challenge to investigate the extent to which certain modern typologies and textures developed for Berlin – some first proposed for Friedrichstadt – can coexist with a classical street pattern and with the survivors of architectural ideologies of the recent and distant past, which are all now equally shipwrecked.²⁵

Warning against one generation wishing to eradicate the former generation’s achievements, Koolhaas says:

Since the recent rediscovery of the street as the core element of all urbanism, the simplest solution to this complex and ambiguous condition is to undo the ‘mistakes’ of the 50s and 60s and to build once again along the plot lines of the street as a sign of a regained historical consciousness. [...] But it is important to resist that temptation, to avoid becoming part of a mindless pendulum movement where the acceptance of one particular architectural doctrine leads – as surely as day follows night – to the adoption of its exact opposite a few years later: a negative sequence in which every generation ridicules the previous one only to be annulled by the next.²⁶

Instead, Koolhaas calls for an equilibrium and thus a productive co-existence of contrasting urban ideologies – and, therefore implicitly, for the spatially productive co-existence of contrasting urban typologies. This directly echoes *Collage City* where Rowe defines the “debate” he has called for:

A debate in which victory consists in each component emerging undefeated, the imagined condition is a type of solid-void dialectic which might allow for the joint existence of the overtly planned and the genuinely unplanned, of the set-piece and the accident, of the public and the private, of the state and the individual.²⁷

This paper’s hypothesis then is that both Rem Koolhaas and Hans Kollhoff worked with – be it explicitly or implicitly – what I wish to call in modification of Colin Rowe’s words, the ‘compromised slab’. To demonstrate this, the part of the “Shipwrecked” project called “Block 6”, located south of Kochstrasse and west of Friedrichstrasse, shall be examined here. Koolhaas says: “On Block 6, almost a square, the area of the block is suggested – but never exactly defined – by additional slabs that absorb existing freestanding objects and street-wall fragments into a ‘pier-and-ocean’ composition”.²⁸ Not quite, the reader wants to throw in: Koolhaas is downplaying the theoretical achievement of his intervention which is much more than just a “pier-and-ocean composition”.

In the block between Kochstrasse to the north, Friedrichstrasse to the east, Puttkamerstrasse to the south and Wilhelmstrasse to the west, built reality today (in 2017) is still very much as it was in 1980, with the one significant difference that these days, Aldo Rossi’s tenement building embraces the corner Wilhelmstrasse/Kochstrasse. This block is a conglomerate of several epochs’ (shipwrecked?) remnants *par excellence*. Without the Rossi building, only the corner Kochstrasse/Friedrichstrasse would really be articulated in the traditional sense of the Berlin perimeter block, with a building of Wilhelminian style, ca. 1900. But even then, the sense of perimeter block is diluted by the insertion of

housing blocks of ca. 1970. Into this hodgepodge of urban design models, Koolhaas/OMA place six slabs of a height of ca. 20m, four of them in north-south direction, and two facing east-west.

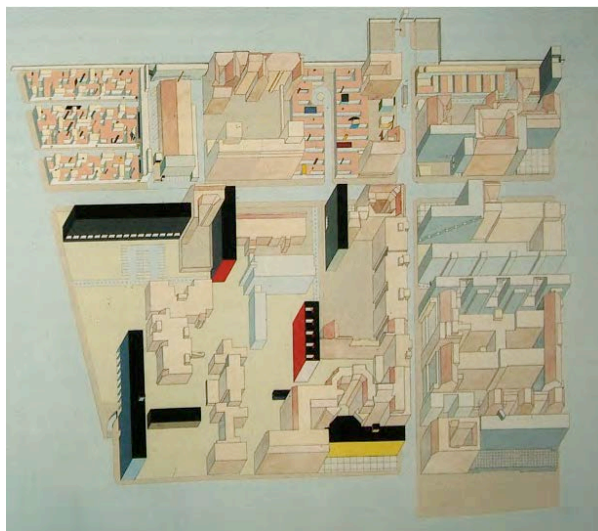


Figure 3. Shipwrecked Slabs in Block 6 of the IBA competition project by Koolhaas/OMA, 1980. <http://oma.eu/projects/kochstrasse-friedrichstrasse-housing>

What makes these slabs so fascinating is the fact that Koolhaas, no matter if the slab typologically allows for this manoeuvre or not, attaches three of them, with their “vulnerable” side, to the existing buildings. These are mostly remnants of the 1900s tenement blocks, the *Vorderhäuser*, *Quergebäude* and *Seitenflügel* (buildings facing the street, sitting back in the courtyard but parallel to the street, or as wings attached perpendicularly to the buildings on the street). To borrow from Louis Kahn, this is not what a slab “wants”. By doing so, Koolhaas forces the slab – which otherwise needs air and space around itself – into a situation of spatial *compromise*, and thus brings it to alter its own typology by being joined with a very different – and not necessarily spatially sympathetic – typology, the tenement perimeter block. A fourth slab is entirely glued to the southern façade of the complex and geometrically awkward office building which today houses the *Landesamt für Bürger- und Ordnungsangelegenheiten* (LABO), the citizens registration office, thus transforming the slab into a kind of entry foyer of this building. The two last slabs, Koolhaas treats more in the manner of the *Unité* – as freestanding objects, only one of them attached, at its end, to another remnant of the perimeter block.

But not only are these slabs being brought into a situation where the floor-plan (cross-ventilation and all the modernist achievements) needs to be altered to react to being attached to another building, but by placing the slabs intelligently in the random mess of this block 6, Koolhaas enables the slabs to stabilize the whole block through formulating spaces – not in the sense of enclosed rooms but in the sense of areas notionally belonging together, and other areas being subtly separated. But Koolhaas did not develop these urbanistically useful elements further in the IBA competition project. Instead, he focussed on the design of courtyard houses, based on Mies’ and others’ ideas. And these do not belong in this discussion.

Hans Kollhoff: Luisenplatz, Charlottenburg

It was Hans Kollhoff who further developed Rowe’s notion of the compromised typology, in fact: the compromised *Unité*. By realising the Luisenplatz building (1983–88), Kollhoff was able to take up the ideas, hints, suggestions that Rowe and Koolhaas had provided him with. The competition project differs starkly from the realised building, but in some aspects the realisation may have strengthened the original idea.

The Luisenplatz is not really a square.²⁹ It is more fictitious than real. The Schloss – the Palace of Charlottenburg – stretches in east-west direction over a length of about 450m. North of the road called Spandauer Damm and in front of the palace, an open park stretches over its whole length. The small orangery is the only building in this park, west of the Palace's main entrance. It seems that the ascription of the name Luisenplatz has changed through history, and that, for some time, it referred to the eastern end of the park-like space in front of the Palace. In other words: here is a vast expansion of space, hardly contained in any way but by the presence of the Palace to the north.

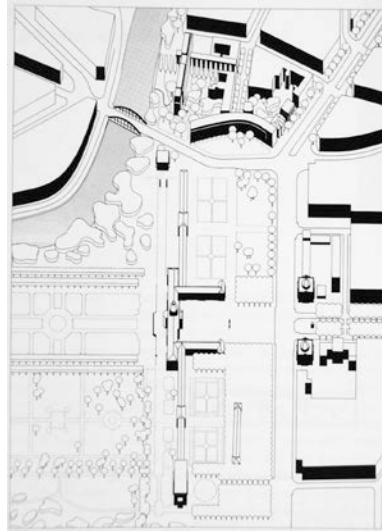


Figure 4. Hans Kollhoff, Luisenplatz competition project. III. taken from Cepl (ed.), *Hans Kollhoff*, 72.

The conceptually strong competition design appears as a boomerang-shaped slab that is more or less attached to, or at least completing a destroyed perimeter block close to Charlottenburg Palace. Kollhoff used the boomerang to frame the otherwise 'endless' space in front of the palace, an urbanistically strong movement despite the enormous size of the gardens in front of the palace. Cleverly, Kollhoff drew the axonometry not in the usual direction of south to north, but looking east, straight onto his conceived building which decidedly strengthened its visual impact. It is likely that only from this perspective was his intention strong enough to be grasped. Otherwise, the vast expanse of space in front of the Palace would have rendered any such effort meaningless. But he did choose the right perspective. And the drawing is convincing. In this competition project, Kollhoff's building is still a relatively pure Unité, distinctively bent, but freestanding. This is not quite precise: already in the competition project Kollhoff ascribed some ambivalence to the building by placing it so close to the existing remnants of the Berlin perimeter block east of his boomerang that it could be read as both: as Unité and as self-assured part of the notion of the perimeter block.

When it came to building the design, various compromises had to be made to the competition project, but most of them did not weaken the idea: since for the competition, Kollhoff had ignored the reality of another leftover element of the perimeter block which stood in the way of his boomerang, this had to be addressed after winning the competition. Also, his building had to be set back against the remaining elements of the block, much further east than he had intended. One might say that the design had to be changed completely, that in fact none of the strength of the competition project remained, that Kollhoff's intention to formulate a space with this building was severely compromised. The result is indeed a compromise, but a very clever one.

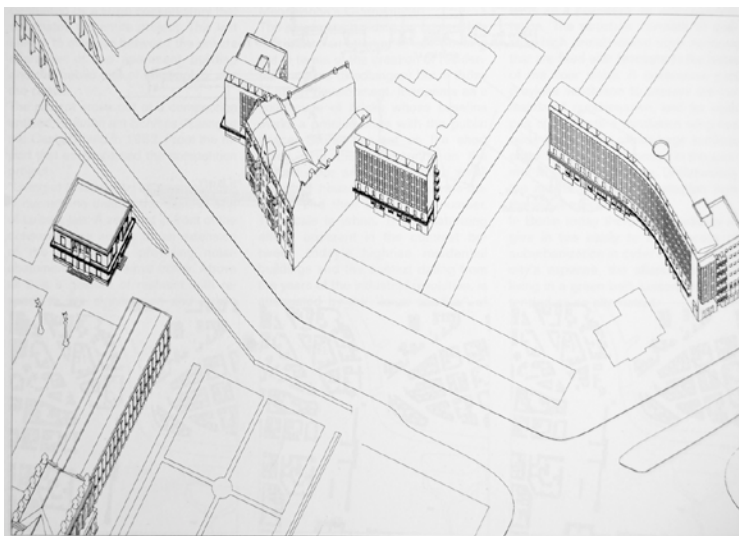


Figure 5. Hans Kollhoff, Luisenplatz buildings as realised. III. taken from Cepl (ed.), *Hans Kollhoff*, 72.

The part of the building that had to be set back against the perimeter block has become the ambivalent *Unité* – a self-assured object still, despite the fact that it had to be shortened by about a third of the intended length. On the other hand it is a self-evident part of this perimeter block. The remaining third of Kollhoff's building was also bestowed with a character of ambivalence: while it very clearly completes the perimeter block north of Eosanderstrasse, it also plays a visual trick on the beholder: it seems to pierce the remaining piece of block which Kollhoff had first virtually removed for the competition project. The way in which Kollhoff designed it, the building seems to continue through the remainder of the block without actually doing so. And this part of his project does still form an entity together with the bigger, part, the boomerang. Perhaps the only change that slightly weakens his idea is that a relatively low building by architects Brandt & Böttcher was added, right next to the road which today is called Luisenplatz – between the boomerang and the vast space in front of the palace. Still, in many ways, Kollhoff's Luisenplatz project is the realisation of the interpretive potential that Koolhaas' Kochstrasse competition project embodied.

Kollhoff's Luisenplatz also was a strong statement for another reason: it was one of the few postmodern buildings which quoted famous modernist buildings – and one classical neighbour: Kollhoff borrows the 'flying roof' of Le Corbusier's Chandigarh Parliament and the façade of the Bauhaus. The balconies' softly sweeping form refers to Erich Mendelsohn, and the balustrade of the glass façade is a bow to Schinkel's Pavilion in the gardens of Charlottenburg Palace, just across the road. This technique seems to echo Koolhaas' approach to the "Shipwrecked" project, but in Kollhoff's case, the result is compressed and concentrated.

Epilogue: Two Further Ambivalent Urban Objects by Koolhaas And Kollhoff

This is not quite the end yet. Even if these two projects by Koolhaas and Kollhoff are among the very interpretations of Colin Rowe's notion of the compromised typology in a dense urban context, two further projects by the same architects deserve mention – but this time, project and realisation are reversed: In a 1989 competition, Kollhoff made a proposal for a superblock building in Berlin Tegel, a sophisticated ambivalent object. This building was designed to meander around itself and create three distinctive courtyards by repeated folds and wraps. Varying in height between two and eight stories for most of its length, Kollhoff designed part of the building as a 'head' of 17 stories high, through which the whole complex would have been strong enough to read as an object – but at the same time, it would have been its own urban context.

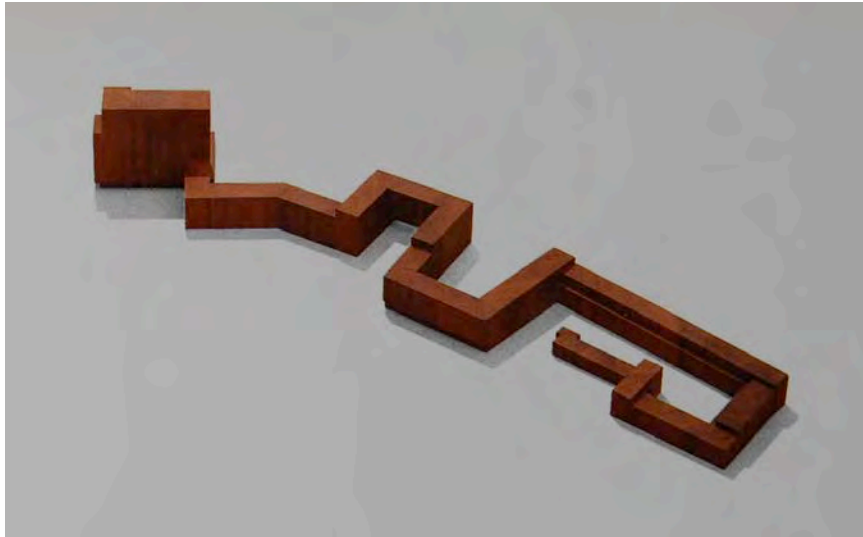


Figure 6. Hans Kollhoff, competition project for Berlin Tegel, 1989. III.
taken from Cepl (ed.), *Hans Kollhoff*, 135.

And it was Koolhaas, who in his only other Berlin project managed to continue his conviction about the necessity of contrasting urban typologies: in the Dutch Embassy of 2004, he and his office OMA designed an object that was at the same time context. Situated in an urban perimeter block just southeast of Museum Island in the centre of Berlin, OMA was forced by the urban regulations of the Stimmann-plan, an instrument Koolhaas despised, to adhere to the morphology of the block. Adhering to his own dictum of “Shipwrecked”, Koolhaas only played by the rules as much as absolutely necessary. This time, rather than attaching an object to the block where it was typologically undesired, he introduced *poché* to create ambivalence. Whereas the French Hôtel used *poché* in order to create a space in its centre, *poché* is used here in order to set the actual embassy building free of the block.

Through the two projects discussed in this paper, Koolhaas and Kollhoff explored and demonstrated the urban possibilities that had been observed and noted by Colin Rowe in *Collage City*. Their work implicitly or explicitly quoted Rowe’s studies of urban morphological ambivalence. Through analysing the ‘impurities’ of a typology, the slab, they showed the urban potential encapsulated in this building type.

Endnotes

- ¹ Notes taken from the Colin Rowe Archive in Austin/Texas. The review, entitled "Waiting for Utopia", appeared in the *New York Times Book Review*, September 10, 1967, 18, 20, 22.
- ² Colin Rowe, "Mannerism and Modern Architecture", in *The Mathematics of the Ideal Villa and Other Essays* (Cambridge, Mass.: MIT Press, 1976), 29–58, here 49.
- ³ Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Mass.: MIT Press, 1978), 68.
- ⁴ Rowe and Koetter, *Collage City*, 79.
- ⁵ Rowe and Koetter, *Collage City*, 79.
- ⁶ Rowe and Koetter, *Collage City*, 79.
- ⁷ Jasper Cepl, "Hans Kollhoff and the Craft of the Architect", in Jasper Cepl (ed.), *Hans Kollhoff: Kollhoff and Timmermann Architects* (Milan: Electa, 2004), 12.
- ⁸ Colin Rowe, "Introduction", in Alexander Caragone (ed.), *As I was Saying. Recollections and Miscellaneous Essays*, (Cambridge, Mass.: MIT Press, 1996), Vol. 2, 5.
- ⁹ Rem Koolhaas in conversation with Patrice Goulet and Nikolaus Kuhnert: "Die erschreckende Schönheit des 20. Jahrhunderts", [The terrifying beauty of the 20th century], *ARCH+*, 86 (1986), 34.
- ¹⁰ Rem Koolhaas, " 'Aber vor allem Ungers': Berliner Geschichten", in Florian Hertweck and Sébastien Marot (eds.), *Die Stadt in der Stadt. Berlin. Ein grünes Archipel. Ein Manifest (1977) von Oswald Mathias Ungers und Rem Koolhaas mit Peter Riemann, Hans Kollhoff und Arthur Ovaska* (Zürich: Lars Müller Publishers, 2013), 44. Translation by author.
- ¹¹ Koolhaas, " 'Aber vor allem Ungers', " 44. Translation by author.
- ¹² "Bevor ich mich endgültig entschied, schaute ich mich in Ithaca um und lernte dort zuerst Colin Rowe und dann Ungers kennen... Beim ersten bekam ich einen aufregende Monolog zu hören, beim Zweiten war ich gleich von der ersten Sekunde an in einen aufregenden Dialog einbezogen, der jedes Mal, wenn wir uns später über den Weg liefen, fortgeführt wurde, als hätte es nie eine Unterbrechung gegeben". Koolhaas, " 'Aber vor allem Ungers', " 44. Translation by author.
- ¹³ Koolhaas, " 'Aber vor allem Ungers', " 45. Translation by author.
- ¹⁴ Jasper Cepl, *Oswald Mathias Ungers. Eine intellektuelle Biographie* (Köln: Verlag der Buchhandlung Walther König, 2007), 312.
- ¹⁵ Cepl, "Hans Kollhoff and the Craft of the Architect", 11.
- ¹⁶ Cepl, "Hans Kollhoff and the Craft of the Architect", 12.
- ¹⁷ Cepl, "Hans Kollhoff and the Craft of the Architect", 12.
- ¹⁸ "Sie dürfen nicht vergessen, dass Colin Rowe Ungers in die Staaten und nach Cornell geholt hatte. Mathias wurde angeboten, Projekte zu realisieren, dies sich jedoch nicht konkretisiert haben. Ihre Beziehung wurde durch Umstände gestört, die nicht vorhersehbar waren. Wenn Sie das Symposium betrachten, das Ungers in Berlin organisierte [1964], und Rowes Vortrag lesen, dann können Sie nur feststellen, wie erstaunlich nah ihre Positionen waren. Deshalb verstand ich nicht, warum in Cornell zwischen dem Rowe-Lager und dem Ungers-Lager dieser Streit tobte. Sicherlich hatten beide sehr unterschiedliche Hintergründe, doch eigentlich standen sie sich verblüffend nahe. Ich glaube, dass Rem das nicht so sieht. Er hasste Colin Rowe, weil er explizit aus der Geschichte heraus dachte, während Ungers sich für Bilder interessierte". "Eine aufregende Übung", Hans Kollhoff in an interview with Sébastien Marot and Florian Hertweck (2009), in Hertweck and Marot (eds.), *Die Stadt in der Stadt*, 156–57. Translation by author.
- ¹⁹ Jasper Cepl, introduction, p. 12.
- ²⁰ Jasper Cepl, introduction, p. 13, quoting Hans Kollhoff in an interview with Nikolaus Kuhnert, *ARCH+* 105/106 (1990), 41.
- ²¹ These drawings have been beautifully collected in the critical re-edition of the seminar. Cf. Hertweck and Marot (eds.), *Die Stadt in der Stadt*.
- ²² "Eine aufregende Übung", 157. Translation by author.
- ²³ Rowe and Koetter, *Collage City*, 83.
- ²⁴ Rem Koolhaas, "Shipwrecked", in Jennifer Sigler (ed.), *Small, Medium, Large, Extra-Large. Office for Metropolitan Architecture* (Rotterdam: 010 Publishers), 255.
- ²⁵ Rem Koolhaas, "Shipwrecked", 257–61, here 257.
- ²⁶ Koolhaas, "Shipwrecked", 259.
- ²⁷ Rowe and Koetter, *Collage City*, 83.
- ²⁸ Koolhaas, "Shipwrecked", 261.
- ²⁹ Compare 1910 map of Berlin: http://www.landkartenindex.de/historischelandkarten/wp-content/uploads/2014/08/berlin_1910.jpg

