**Sonstiges**

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# In this issue

### Towards a visionary architecture of memory

In his introductory essay, Prof. Oswald Mathias Ungers describes Hadrian's Villa at Tivoli as the "first example of an architecture of memory, where pieces from history are assembled and juxtaposed. It was, basically, a pluralistic concept" – the antithesis to Hippodamus' invention of the all-encompassing urban grid. "Hadrian's concept of a villa thus visualizes the transition from the metric concept of space as unity to the visionary space of inter-related parts".

Ancient Rome as a whole offers a comparable image: "it is a textbook of events (...), a living collage, a conglomerate of fragments" – like, Berlin around 1800. "Therefore, the idea of the *City in the City* is the basis for a future urbanistic model. The problem is not, how to design a totally new environment, but how to reconstruct the existing one (...). What we need is not a new utopia, but the vision of a more complex reality".
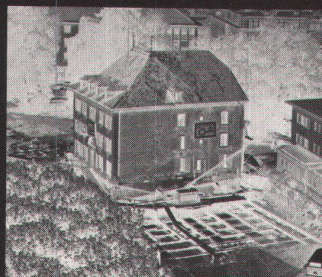
**Urban space in Berne**

Since 1931, a relatively exposed site in the center of Berne, not far from the House of Parliament, has been the subject of four competitions. Martin Zulauf compares their results and analyzes the underlying attitudes towards the city of Berne – or towards urban form in general. The result is a tentative typology of "interventions" in a historical context: before, during and after the reign of modern architecture.

### "Democratic symbolism" – or architecture?

After his detailed discussion of the recent competition for a new House of Parliament in The Hague, The Netherlands (1978), Hans van Dijk draws a sum of contemporary Dutch architecture. A majority among the projects for The Hague illustrate the leading contemporary trend towards an architecture conceived (ideologically) as "social environment" and articulated (formally) as buildings which blend "organically" into the existing urban context. Van Dijk names two sources for this attitude. First, the outlook of the Team X-generation and its attempts to recapture of a lost "purity" of man's interrelation with his environment *via* a referal to "primitive" architecture; second, the following generation's political experience of the struggle against technocratic urban renewal and for a democratization of planning. As a result, the present situation is characterized by a general reluctance to discuss architecture on its own terms; one prefers to indulge in populist rhetoric – especially so if politicians addressed (as is the case in a House of Parliament). In formal terms, only a few projects – e.g. those of J.P. Bakema and Rem Koolhaas – avoid the pitfalls of a romantic interpretation of the city as an "organic web".
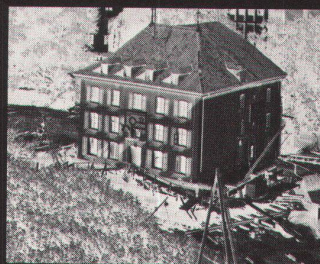
### A Wintergarden

Martin Steinmann presents a recent project for a small community center at Rheinfelden (near Basle) by M.C. Bétrix, E. Consolascio, B. Reichlin and F. Reinhart. He describes the project as an attempt at reconstructing essential qualities of the site and the city by avoiding the merely picturesque approach of "blending into the existing environment". The architects used the old plan of the city and a previous use of the site as a Wintergarden as points of reference – and not the façades of the more recent buildings in the neighbourhood.

### Integration as fulfillment of modernism

In his essay on the Capuchin's monastery in Sion, Valais (1964–68), S. von Moos wonders why this important realization has been totally ignored by the profession (including the Swiss professional journals) during the decade that separates us from its completion. The answer is surely to be found in the traditional complacency of the Swiss "scene". Today, the author suggests, the monastery should be "discovered" as a key example in its *genre* – but not necessarily as a model; for within the history of modern architecture, it marks an end rather than a beginning.

In his own comments, Mirco Ravanne, the Venetian designer of the monastery, offers a summary of his ideas on building in a historical environment.
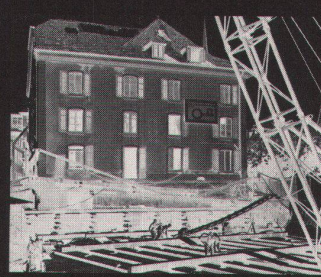
**Pei's East Wing of the National Gallery in Washington**

In his analysis of the new wing of the National Gallery, Werner Oechslin discusses the sources and the formal idea of Pei's "Tale of Two Triangles" as well as the urbanistic aspects of the solution, so obviously determined by the geometry of the site within L'Enfant's plan of Washington. He then goes on to examine the building's virtues and drawbacks as a Museum; virtues and drawbacks equally symptomatic of the present American strife for superlatives.

### Allen Memorial Art Museum, Oberlin, Ohio

The addition to the Allen Art Museum at Oberlin, Ohio (by Venturi & Rauch) has been amply documented in a former issue of *werk •archithese* (Nr. 7–8, 1977). Since then, the building has occasionally been criticized as being too "modern". According to Robert Stern, one might have expected Venturi to offer a historicist or eclectic interpretation of Cass Gilbert's original Museum. – As far as the editors are concerned, the building's reluctance to indulge in the facile fancies of "post modernism" is not the least among its architectural merits. – Important parts of Venturi's discussion of the projects are published here *à titre de document*.

### "'Hosianna' oder Barbarei?"

In December 1978, the editors organized a conversation on three outstanding Swiss "remodelings" of architectural monuments: the additions to Gottfried Semper's main building of the ETH in Zurich, the installation of a museum in the Castello Montebello in Bellinzona, Ticino, and the restauration of the Barfüsserkirche in Basle (now underway), whose side aisles had been filled in the late 19th century with exhibition galleries. In the heated debate, the responsible architects and experts have exposed their often conflicting views on the legitimacy and the limits of architectural "courage" in a historical or monumental context.

### "Interventions". A typology

In a critical survey of recent Swiss examples the editors try to establish what they call a "typology" of architectural "interventions". They arrive at eight different groups of solutions: 1. Renovations; 2. "Transplantations"; 3. New buildings; 4. New "focal points"; 5. Interior renovation and re-use; 6. Additions; 7. Emergency-measures; 8. Underground architecture. ∎