

IAAD
international
Advanced
Architectural
Design

March – July 2015

THE EUROPEAN SKYSCRAPER

In the summer semester of 2015 the Bauhaus University Weimar will hold its 16th design course in English. The course is entitled "International Advanced Architectural Design".

The international AAD 2015 program is organised by the chair of Design and Theory of Building Types, Professor Karl-Heinz Schmitz, in close cooperation with other chairs of the master program at the faculty of Architecture.

The program includes an excursion to places of specific relevance to the course. Students will be asked to contribute to the costs of the excursion (estimated 350 Euros). The design course will be supported by a lecture course on Theory and History of Building Types as well as additional seminar courses. The entire study program may earn up to 30 ECTS credit points in total.

Cooperation:

Prof. Jörg Springer
Bauhaus-University Weimar
apl. Prof. Jörg Stabenow
Bauhaus-University Weimar

Guest:

Prof. Paolo Fusi
HafenCity University Hamburg, Germany
Prof. Ferruccio Izzo
Università Napoli Federico II, Italy
Prof. András Pálffy
TU Vienna, Austria
Luigi Snozzi
Mendrisio, Suisse

international AAD
Bauhaus-Universität Weimar
c/o Professor Karl-Heinz Schmitz
Geschwister-Scholl-Strasse 8
D 99421 Weimar

iaad@archit.uni-weimar.de
www.uni-weimar.de/architektur/e+gel2



IAAD 2014 - European Skyscraper III
Bernhard Danigel & Benjamin Lindner



IAAD 2014 - European Skyscraper III
Helke Gerigk & Fleur Némati

The design of buildings is a formal response to a program and a specific environment. We understand the design process as a means to gain insights into an architectural problem. Design is a hypothesis rather than an answer, a way of investigating the correctness of a program, the potential of a specific environment and the opportunities inherent in the formal concepts of our time.

PROF. KARL-HEINZ SCHMITZ
M.Sc. CHARLOTTE SAMTLEBEN
M.Sc. MARCEL WAGNER

EUROPEAN SKYSCRAPER IV
IAAD DESIGN PROJECT
[12 ECTS]

The use of the word "skyscraper" is first recorded roughly 120 years ago in reference to certain newly erected buildings in Chicago. The motivation for them was an urge for innovation (which would have been inconceivable without technological invention), and the desire of commercial companies for self-portrayal in an urban context. It is no coincidence, therefore, that the high-rise building had its origins in Chicago and New York at the end of the 19th and the beginning of the 20th centuries with the rise of American "cathedrals of commerce".

At all events, the architecture of skyscrapers is regarded as a development that took place on the other side of the ocean. While most US churches, museums and banks were uninspired reproductions of European ideals, the skyscraper was a native product and a symbol of the American spirit, according to the US architectural critic Claude Bragdon. The direct relationship between this type of building and the American ideology of progress and success is probably an important reason why it is still regarded with such suspicion in Europe.

Robert Kaltenbrunner
Icons of Progress – High Rise Buildings, Their Motivation, Aesthetics and Effects. Detail 9/2007

These quotes are a convincing reflection on one aspect of the history of skyscrapers. Does this mean, however, that European architects were less enthusiastic about a building type that has always seemed antagonistic to the established concepts of the European town? There is very little evidence for this supposition, as there are many notable European architects who did design a skyscraper: Le Corbusier, Mies van der Rohe, Walter Gropius, Adolf Loos, Tony Garnier, Auguste Perret or Antonio Sant'Elia. The first generation of modern architects on both sides of the Atlantic worked on proposals for high-rise buildings regardless of whether they were designing for Chicago, New York, Berlin, Paris or Milan. Even those architects who belong to the second and third generation, those who have defended the European town against the concepts of modern town planning, like Peter and Alison Smithson in Great Britain or Oswald Mathias Ungers and Hans Kollhoff in Germany have designed high-rise buildings. In contrast to the first generation, some members of the second and third generation have taken great pains to reflect upon the situation of the European town with its rich historic layering of urban ideas.

Students taking part in this year's IAAD design project will be asked to give thought to the special history of the skyscraper in a European context, the changing stake in the nature of public function and public space, the relationship between the icon and public space and the spatial principles of organising public functions vertically.



Berlin, siteplan, Tiergarten

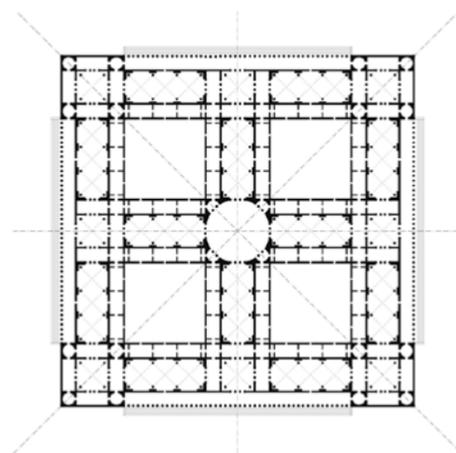
DESIGN AND THEORY OF BUILDING TYPES

PROF. KARL-HEINZ SCHMITZ

LECTURE COURSE
[3 ECTS]

The lectures deal with the historical evolution of public buildings and public spaces. Two aspects are important: function and architectural space. The history of function is one of diversification and specialisation. History has shown that programmatic ideas and spatial ideas correspond within their own time but that form does not always follow function. In many cases, typical spatial forms are capable of coping with a diversity of functional requirements. Function can be implicit as well as explicit; how could we otherwise reuse older buildings.

Public buildings and public spaces are as much a result of conflicting architectural ideas proposed by different periods of history as they are the result of a specific programmatic idea of their own time. Ideal buildings and ideal spaces are the exception; in most cases, architects are concerned with the reconciliation of conflicting spatial ideals and conflicting programmatic ideas. The lecture course supports the idea that the intuitive design process is part of a greater architectural history. The lectures deal with the present, and with the past in relation to the present.



Jean-Nicolas-Louis Durand, museum competition design, 1779

DESIGN AND THEORY OF BUILDING TYPES

PROF. KARL-HEINZ SCHMITZ

DESIGNING WITH THE PERSPECTIVE
[3 ECTS]

The exercise is compulsory for all students taking part in the iAAD design course.

Architectural thinking finds its expression in sketches and drawings. Ideas vital to the design concept are usually developed in plan, section and elevation; perspectives are usually drawn towards the end of the design process. This seminar is concerned with perspective sketches and drawings during the whole design process. In four exercises, important aspects of the spatial concept will be explored with the help of perspective drawings.

1st assignment

Freehand perspectives of the site and their important spatial characteristics

2nd assignment

Freehand perspectives of the first design concept

3rd assignment

Constructed perspectives of exterior and interior spaces

4th assignment

Detail and perspective drawing



iAAD 2011 . European Skyscraper II . Sarah Kia & Marlene Kütz

DESIGN AND THEORY OF BUILDING TYPES

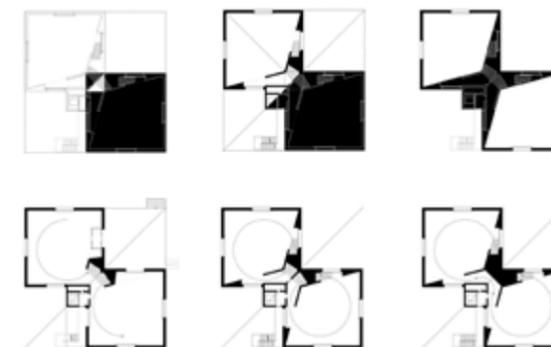
PROF. KARL-HEINZ SCHMITZ

PRINCIPLE AND FORM
[6 ECTS]

Architectural drawings are an abstraction, a method to investigate an architectural principle, the programmatic idea and an urban or natural situation. The design process encompasses analysis as well as synthesis. Clear-cut methods and rational procedures can only be applied to a degree. Often accidental and unintended deviations, often an unexpected obstacle helps to show up the right principle.

In this seminar, we will be looking for permanent, essential and characteristic architectural attributes inherent in plan, section and facade. It is the timeless and universal qualities that we are after. The aim of this seminar will be to articulate fundamental architectural principles by drawing; by distilling and comparing and stripping away irrelevant circumstances, we would like to discover universal principles involved in the design of buildings.

Architectural drawings can be as eloquent as written or spoken language in communicating complex and subtle ideas. It will therefore be important to aim at consistency and precision in graphic expression.



Valerio Olgiati, Visitor Center, Switzerland, Zerne, 2008

COMPLEX THEORY OF BUILDINGS

PROF. JÖRG SPRINGER

REFERENCE
[6 ECTS]

Understanding the design process as an interrogative search means in consequence, that there is neither only one ideal type solution nor an architectural reference that could function as a sole valid paradigm. However there are works of architecture, realized or on paper, that are of important significance for our own practice. The detailed study of these references improves our design repertoire and sharpens our understanding of the evolution of architecture as part of an urban culture.

THEORY AND HISTORY
OF MODERN ARCHITECTURE

PROF. JÖRG STABENOW

SKYSCRAPER CONTEXTS
[3 ECTS]

The skyscraper, as an architectural object of huge dimension, has a natural tendency to isolate itself from its surroundings. In contrast, quite often attempts have been made to purposefully integrate the tall building into its urban context.

The seminar will discuss the building type 'highrise' with particular regard to the urban setting with which it communicates. Attention will be focused on the skyscraper's capability to tie in with a given network of urban relations. How does the tall building affect, and how is it affected by, urban reality? Analysis will concern interactions as well as potential conflicts between highrise and the city. Discussion will draw on paradigmatic design solutions – historic and contemporary –, on relevant positions of architectural theory, and on exemplary 'skyscraper cities' where tall buildings have gained particular urbanistic prominence. Each participant of the seminar is required to present a paper.