

**Reconstruction of An Urban Block in Frankfurt
According to Historical Memory
An Artistic District on the Riverside**

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POLITECNICO
MILANO 1863

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Abstract | ENG

This project is proposed as a recall of Frankfurt's historic urban planning layout as well as traditional material and architectural typology of Frankfurt. Starting from urban morphological and typological analysis of given area, this project is aimed to provide obvious connections from reality and historic image. The central concept of this project is to use typical modules and dimensions to shape an architecture complex for young artists and elderly. The idea is to design a multi-functional building complex to form a continuous riverfront facade, emphasize the urban block corner and regenerate an inner service road as a public sharing space for different generations and people with different occupations. In all, it is a journey through re-discovering historic Frankfurt which critically reflects on the postmodern approach that has characterised the urban design of this urban block within fabric of the city.

Abstract | ITA

Questo progetto si propone come rievocazione del tracciato urbano storico di Francoforte nonché della tipologia materica e architettonica tradizionale di Francoforte. Partendo dall'analisi urbana, morfologica e tipologica di una data area, il progetto si propone di fornire evidenti collegamenti tra realtà e immagine storica. Il concetto centrale di questo progetto è quello di utilizzare i moduli e le dimensioni tipiche per dare forma a un complesso architettonico per giovani artisti e anziani. L'idea è quella di progettare un complesso edilizio multifunzionale che configurare una facciata continua sul lungofiume, enfatizzare l'angolo dell'isolato urbano e rigenerare la strada interna di servizio come uno spazio di condivisione pubblico per generazioni e persone con occupazioni diverse. Nel complesso, è un viaggio attraverso la riscoperta della Francoforte storica in cui si riflette criticamente sull'approccio postmoderno che ha caratterizzato il disegno urbano di questo isolato urbano all'interno del tessuto della città.

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An Artistic District on the Riverside

THEORETICAL ANALYSIS

Frankfurt through time. Urban morphology

Postmodern approach

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Masterplan and Project

Reconstructing Historical Memory

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Theoretical Analysis

Frankfurt Through Time. Urban Morphology

1. Early stages

The history of Frankfurt can be tracked back to around AD, when the Rhine and Danube were the northern borders of the Roman Empire, but the two rivers were not connected and there was no danger to guard between them. Therefore, the Romans built a long wall connecting the two rivers, which stretches for hundreds of miles and passes near the entire Frankfurt. So people set up a garrison camp here, and this area became a border fortress. With the collapse of the Roman Empire, the barracks were ruined, increasingly deserted, and almost forgotten. It did not rise again until the 8th century. Legend has it that at dawn one day, with a heavy fog, Charles the Great was defeated and fled to the Main River, unable to find a guide and unable to cross the river. He saw a doe walking towards the water in the crisis. He paid attention to the deer. Sure enough, the deer waded and crossed the river, and the army also crossed the river. To commemorate this event, Charles the Great ordered the construction of a city in the local area, named Frankfurt, which means a ferry for the Franks (a group of Germanic people).

2. Frankfurt before 20th century

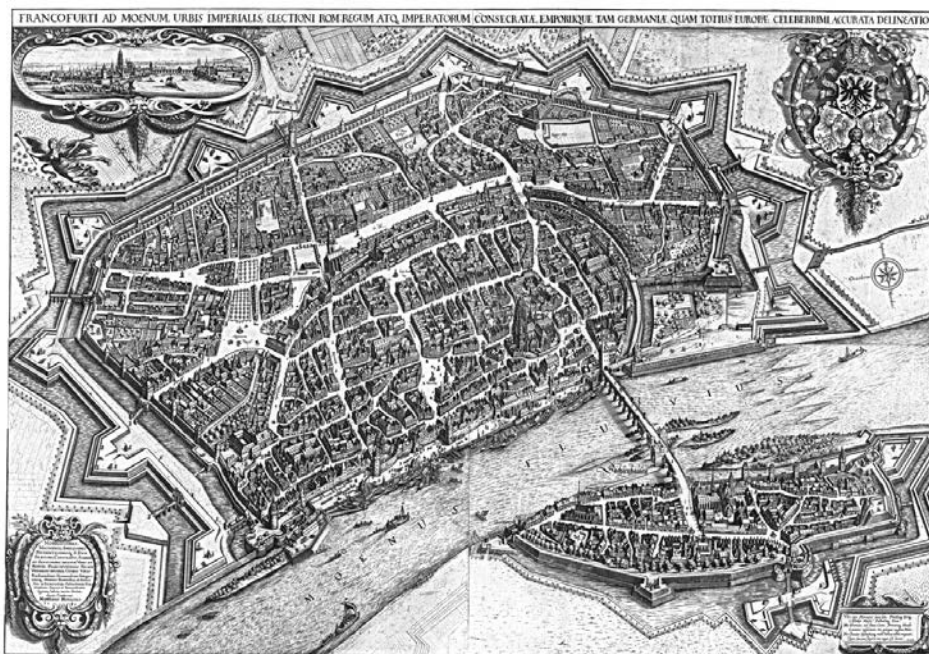
Frankfurt has always been an important political arena for Germany. During the Holy Roman Empire, the emperor was elected by powerful princes, namely the electors. In 1152, the electors met in Frankfurt for the first time, electing the nickname "Barbarossa (meaning red beard) Frederick I as emperor. In 1240, according to the charter of Emperor Frederick II, the first Frankfurt business The fair was held. In 1311, Frankfurt officially had the right to city autonomy. In 1356, Karl IV issued a golden decree, officially stipulating that the emperor should be held in Frankfurt. Since 1330, the Frankfurt Business Fair has become an international business fair. In 1372, the city of Frankfurt was Designated as an imperial free city. Since 1562, Frankfurt has replaced Aachen as the venue for the coronation ceremony of the emperor. 10 emperors were crowned here and ascended to the throne of the emperor. The Holy Roman Empire officially ended in 1806, the year Frankfurt It

The free imperial city of Frankfurt in 18th century

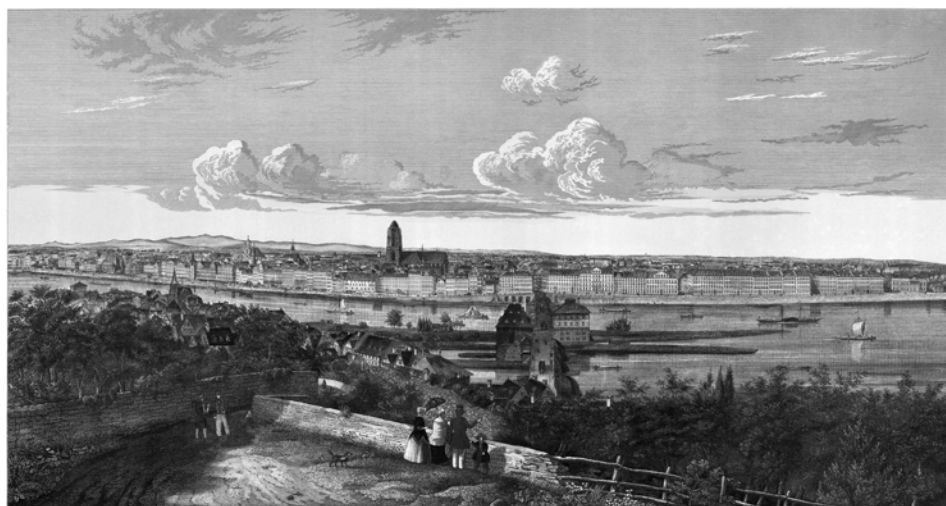


became the seat of the Federal Government of the Rhine. From 1816 to 1866, Frankfurt became the seat of the German Confederate Parliament. In 1848, in the revolutionary storm that swept across the European continent, the German states formed the German National Assembly and held a meeting in Frankfurt to discuss the unification of Germany. It was a prelude to the unification of Germany. Frankfurt was merged into Prussia in 1866. Frankfurt has been a prosperous commercial city since the 13th century, and became an exchange and banking center after the 16th century. After the reunification of Germany, the industry here developed rapidly and the chemical industry Especially prominent. One of the three major German chemical industry companies, Hoechst AG, started in Frankfurt.

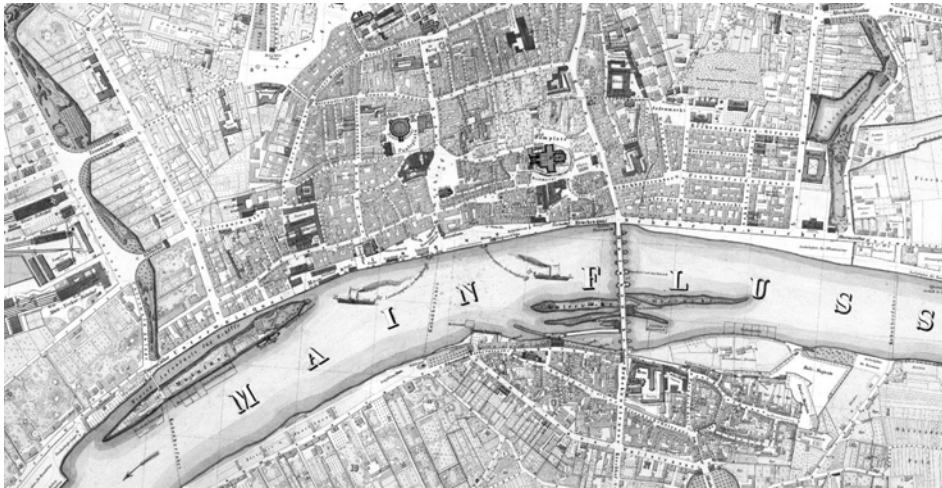
Frankfurt in 1770



View from Sachsenhäuser Berg to the north, 1845 steel engraving



Frankfurt in 1852



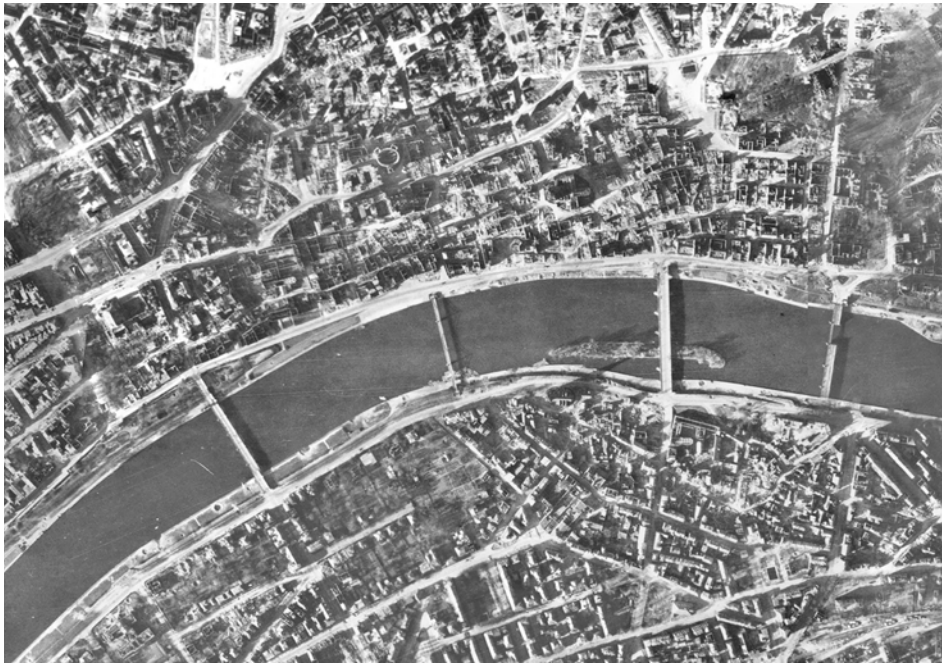
Frankfurt in 1895



3. WWII Period

Large parts of the city center were destroyed by in the bombings of the second World War. On March 22, 1944, a British attack destroyed the entire Old City, killing 1001 people. The East Port - an important shipping center for bulk goods, with its own rail connection - was also largely destroyed. Frankfurt was first reached by the Allied ground advance into Germany during late March 1945. The US 5th Infantry Division seized the Rhine-Main airport on 26 March 1945 and crossed assault forces over the river into the city on the following day. The tanks of the supporting US 6th Armored Division at the Main River bridgehead came under concentrated fire from dug-in heavy flak guns at Frankfurt. The urban battle consisted of slow clearing operations on a block-by-block basis until 29 March 1945, when Frankfurt was declared as secured, although some sporadic fighting continued until 4 April 1945.

Frankfurt in 1945 after bombing



Frankfurt after bombing in May, 1945,. Damage over cathedral area



4. Today

Frankfurt/Main with over 750,000 inhabitants and almost 700,000 people working in the city definitely forms the heart of the RhineMain region. Within the conurbation and as an international business hub Frankfurt fulfils the key functions of a global city. To this end, every effort is made to ensure the city continues to evolve into an attractive metropolis that will offer a viable high standard of living and superb environmental quality in the future too.

The city's spatio-functional fabric in the Frankfurt/RhineMain region has long since meant that urban development planning has had to adopt a scale in its thinking that goes far beyond the local dimensions of ensuring the livelihoods of the city's inhabitants and of accounting for regional initiatives and strategies of spatial planning. The focus here is on safeguarding the future viability of needs of both the city and the region in a joint context.

Urban development planning primarily concerns itself with identifying Frankfurt's specific strengths along with the changing functional and spatial challenges faced by both the city and the region. Moreover, urban planners devise objectives and strategic concepts for advancing the city as a whole and take an active part in compiling regional concepts.

Urban development planning in Frankfurt/Main thus includes a very broad range of tasks, with the main items on the agenda being residential life, work, retailing, transportation, unbuilt and green areas, environmental and climate protection, settlement and building structure, and land use. With this in mind, the municipal authorities develop the relevant technical foundations, guidelines and strategies.

At present, the authorities are busy establishing the 2030 Frankfurt/Main Integrated Urban Development Approach which they hope will highlight the key development planning strategies proposed for the City of Frankfurt.

Present Frankfurt



Theoretical Analysis

Postmodern Approach

1. What is Postmodern Architecture?

POSTMODERN ARCHITECTURE is a style or movement which emerged in the 1960s as a reaction against the austerity, formality and lack of variety of modern architecture, particularly in the international style advocated by Philip Johnson and Henry-Russell Hitchcock. The movement was introduced by the architect and urban planner Denise Scott Brown and architectural theorist Robert Venturi in their book *Learning from Las Vegas*. The style flourished from the 1970s through the 1990s, particularly in the work of Scott Brown & Venturi, Philip Johnson, Charles Moore and Michael Graves. In the late 1990s, it divided into a multitude of new tendencies, including high-tech architecture, neo-futurism and deconstructivism.

A book published in 1966 by the American architect Robert Venturi, *The Complexity and Contradiction in Architecture*, had a key influence on the development of Postmodernism. Venturi extolled the ambiguities, inconsistencies and idiosyncrasies of the Mannerist and Baroque architecture of Rome, but also celebrated popular culture and the ordinary architecture of the American Main Street.

A later work, Venturi deconstructed the signs and symbols of the Las Vegas strip and divided buildings into 'ducks', the sculptural buildings that embodied their message within the structure, and the 'decorated shed', which used signs to communicate its message. In practice, it meant the rediscovery of the various meanings contained within the mainly classical architecture of the past applying them to modern structures. The result was an architecture that embodied historical allusions and dashes of whimsy.

In Italy at about the same time, a similar revolt against strict modernism was being launched by the architect Aldo Rossi, who criticized the rebuilding of Italian cities and buildings destroyed during the war in the modernist style, which had had no relation to the architectural history, original street plans, or culture of the cities. Rossi insisted that cities had to be rebuilt in ways that preserved their historical fabric and local traditions. Similar ideas and projects were put forward at the I. Biennale of Architecture held in Venice in 1980 under the supervision of Italian Architect Paolo Portoghesi.

Robert Venturi



Aldo Rossi



2. Why discuss Postmodernism in Frankfurt?

REASONS AND CONCLUSION

For starters, the city of Frankfurt has a rich and concrete history of traditional German typologies of town houses, which naturally brought a serious and continuous discussion of where contemporary architecture was heading to in the process of reconstruction of the city after WWII. How buildings are perceived as more than living machinery, in general, it could be summarized as:

"Building is the activity by which human beings make their shelter and their mark upon the earth. It is as closely associated with the celebration of power and the sacred as with humble everyday uses. Although beautiful and significant buildings have been produced in every society since ancient times, architects first laid a lasting claim to the responsibility for designing them during the Italian Renaissance.

As the new style consolidated into conventions of design, the architects gave a disciplinary foundation to their field, based on two-dimensional abstract representations of buildings, on built exemplars, and on the theoretical work of men like Alberti and Antonio Filarete. With design as their specific competence and a theoretical foundation for their art, architects increased the distance between themselves and traditional builders, for design, theoretical discourse, and practical treatises could be studied. Training in the skills and the discourse of architectural design increasingly became the hallmark of the architects for the elite and, later on, the central element of professionalization." [1]

This is why an inheritance and continuation of history and tradition is vital till this very moment to remind people of those past times, hence a "postmodern vs modern" debate and recreation of new architectural style which took advantage of actively communicating with viewers instead of passively perceived by well educated architecture scholars.

There must be some deep-lying reason allowing supposed reconstruction of an often only fictitious "original" to be accepted over new or "continued" designs. One reason may be that architects have disappointed the public by paying only lip service to continuity while actually reverting to old standards that this gave birth to the wholesale rejection of the phrase "better an imitation of something old than a questionable innovation". Reservation against innovation has stimulated monument preservation by becoming the political basis for its administrative acts.

The amazing increase of registered monuments since the middle of the seventies gives evidence of the development. Reservation against the new, however, also puts monument preservation in distress.



Roemerberg House 1711



1987

[1] "Behind the Postmodern Facade. Architectural Change in Late Twentieth-Century America". Magali Sarfatti Larson

Public reference to this sort of calling-back of history does not reveal historical knowledge but a feeling of nostalgia which is the source of the present flood of fictitious reconstruction activities in Frankfurt. Innovative modern projects are often put aside while old buildings, perfectly renovated, degenerate to examples of an ageless pseudo-history.



3. Comparison and Connections

COMPARISON

In **AMERICA**, there was a group of architects based in New York City whose work was featured in the 1972 book *Five Architects*. The architects: Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk and Richard Meier are also often referred to as "the Whites." [2] Other architects and theorists have been associated with the group, including Werner Seligmann, Kenneth Frampton, Colin Rowe, and Gwathmey's partner Robert Siegel. The work of the New York Five has been characterized by architectural historians as an important moment in the history of postmodernism and critiques of modernism.

However, in **EUROPE**, architects, theorist and historians were more concerned in a new way to understand and comprehend the urban texture through a more critical point of views. Especially when the capital of Germany, Berlin was reunited, emerged the question of how to reconstruct a new city image for Berlin, even later, in other cities, this question was often debated.

For Hans Kollhoff, the architect of the Daimler-Chrysler office tower on Potsdamer Platz, critical reconstruction is "first of all the attempt to acknowledge that one cannot invent the city, that the city is something that develops—develops over many years—and that leads to an appreciation of existing structures and street grid, of the building typologies, of urban images . And the consequence of this is that one seeks to reconnect to all of this in those cases where it has been." (*Quoted from Hans Kollhoff*).

The critical reconstructionist seeks a return to the hallmarks of "the" European city: such hallmarks include a mixture of uses (e.g., residences, workplaces and recreational spaces in close proximity to one another); a rather modest skyline; the rejection of the sweeping urban spaces of modernist planning in favor of the historical urban grid composed of densely filled-in city blocks, where the focus is on "the individual city building, situated on its own parcel, within an urbanistically defined context".

Therefore, a group of architects were connected with intertwined relationships, among which are master-pupil ties, collaboration ties and even conflictual ties. Most of them were participants in the International Building Exhibition (IBA), which marked an important point in their respective careers. For many of the younger generation, IBA was their first chance to build an actual building, for the older generation, IBA provided the chance to forge important connections with internationally prominent peers who had been invited to participate to secure and solidify positions of influence within the local architectural establishment. The diagram below shows several critical figures during this process.

Architectures designed by The New York Five.



P. Eisenman, Wexner Center for the Visual Arts and Fine Arts Library, 1989



M. Graves, The Portland Building, 1979



C. Gwathmey, American Museum of Moving Image, 1988



J. Hejduk, Kreuzberg Tower and Wings, 1988



R. Meier, Museum of Arts and Crafts, 1985

Relationship Mapping



The Institution of Architecture Culture

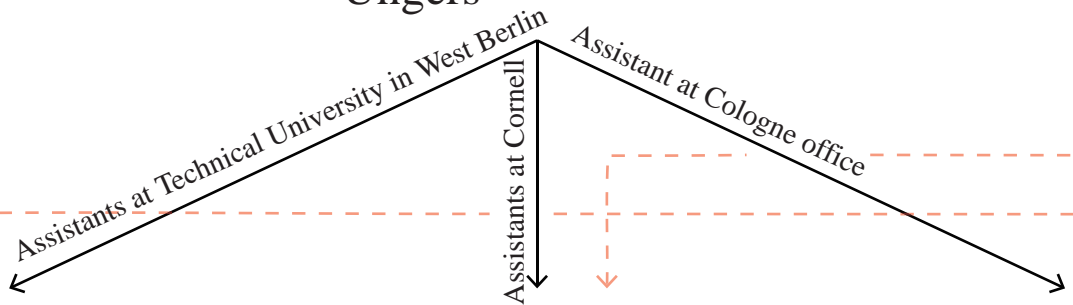


Ungers

Kleihues, Kollhoff



A small hi



The Pallasium



Kollhoff



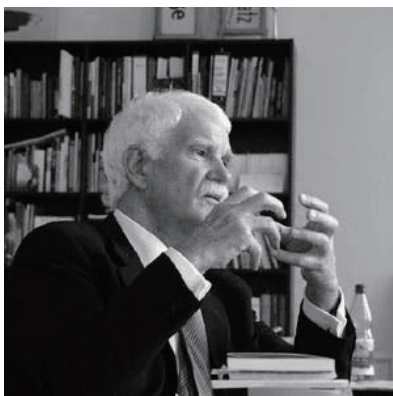
The Main Plaza

Sawade

Coworkers at several juries for competition



Critical reconstruction Theory



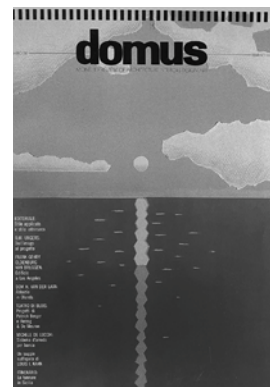
Stimmann



The stone facade of the Friedrichstadt-Passagen mall



Lampugnani



Domus magazine

ff, and Sawade are everywhere, along with Oswald Matthias Ungers, the Godfather.

gh-rise in Charlottenburg, was built by Kleihues. Ungers was the foreman of the jury.



Town House at Frankfurt



Kleihues

Coworkers at University of Dortmund



Rob Krier



Artklass Building

Coworkers at several juries for competition

Coworkers at several juries for competition



Leon Krier

Worked at Kleihues's office



Poundbury Urban Design

← - - - - - → Collaboration ties
← - - - - - → Master pupil ties

4. Is Postmodern Architecture Dead?

According to the architect and historian CHARLES JENCKS modern(ist) architecture died on the 15th of July 1972 at 3.32 p.m., when the suburban housing complex Pruitt-Igoe in St. Louis, Missouri was blown up.

It turned out that the rationalistic and puristic style thought to equally promote rationalistic and morally pure behaviour among its inhabitants had actually been perceived by them as cold, sterile and anonymous, and instead of provoking virtuous behaviour, it had made them turn their frustration and aggression against each other as well as against the surrounding architecture itself.

Jencks' nomenclature is far from being consistent or well sorted: thus, he talks about "modern" architecture where he obviously means 'modernist', deliberately confusing the term 'modern', which usually refers to contemporary architecture, with 'modernist', the notion used for a specific architectural movement of the first half of the 20th century. This gives him the possibility of opposing 'modern' to 'postmodern' and thus of making the latter look like the rightful successor of all 'modern' architecture.

Lampugnani also stated in 1986, that Jencks by saying that he actually describes the death of functionalist and that he wrongly equates the destruction of Pruitt-Igoe with the death of modern(ist) architecture. Opposing Jencks' position, Vittorio Magnago Lampugnani refutes the latter's rendering of the case by stating among other things that the failure of Pruitt-Igoe did not only have architectural but also political, social and administrative reasons, that the ominous date of 1972, which Jencks named as the dying hour of modernist architecture, is more or less arbitrary and that Jencks' use of the term 'modern' is rather vague and confusing, rather arbitrary.

Jencks proclaims the evident crisis and the death of modernist architecture in the early 1970s, a period that saw the birth and rise of postmodernist architecture, whose full bloom, according to Jencks himself, coincided with the fall of modernist architecture. Postmodernist architecture had thus not merely been prepared for during the late 1960s but can, from Jencks' perspective, also be described as the response and exact countermovement to modernist architecture.

Therefore, it is postmodern constructions rather than postmodern discourse that are being condemned. Postmodernism lost its subversive and revolutionary power and so came to be considered as nostalgic, if not to say reactionary. The announcement of the death of postmodern style in the architecture world might be true in some senses, however, the spirit of postmodern architecture is still up-to date, which is to take a critical approach to design architecture with respect to urban texture and bring back certain historic memory to people.



PRUITT-IGOE IN ST. LOUIS,
MISSOURI

5. Postmodern approach to urban design

The so called Postmodern approach towards urban design is based on the critical reconstruction theory, a theory of architecture and urbanism originally developed by the Berlin architect Josef Paul Kleihues. It was first applied in Berlin's International Building Exhibition in the 1980s, and was subsequently used in the reconstruction of the city after the fall of the Berlin Wall under Senate Building Director Hans Stimmann. Critical Reconstruction encouraged a return to traditional (pre-World War II) architectural styles and typologies, and sought to recreate the pedestrian-centered urban street life of the early twentieth-century European metropolis through the restoration of the inner city's original baroque-era street plan.

In short, while building or designing within a urban block, architecture should consider the surrounding urban texture and history background behind the block. A total neglect of urban texture or full return to historic moments is not the right way to recreate or regenerate a certain block. It is always wise to combine history and memory while introducing relatively new stuff to the public.

Postmodernism meets the growing demand for product differentiation in a competitive economy. In this respect, historical forms, symbolic images and signed architectures play a crucial role in the real estate market. Dead, but not really, postmodernism haunted architects, critics and historians all through the next decade. This is a view of reality that researchers, particularly historians, now must probe to see what elements of denial it includes and how it obscures our understanding of contemporary architecture.

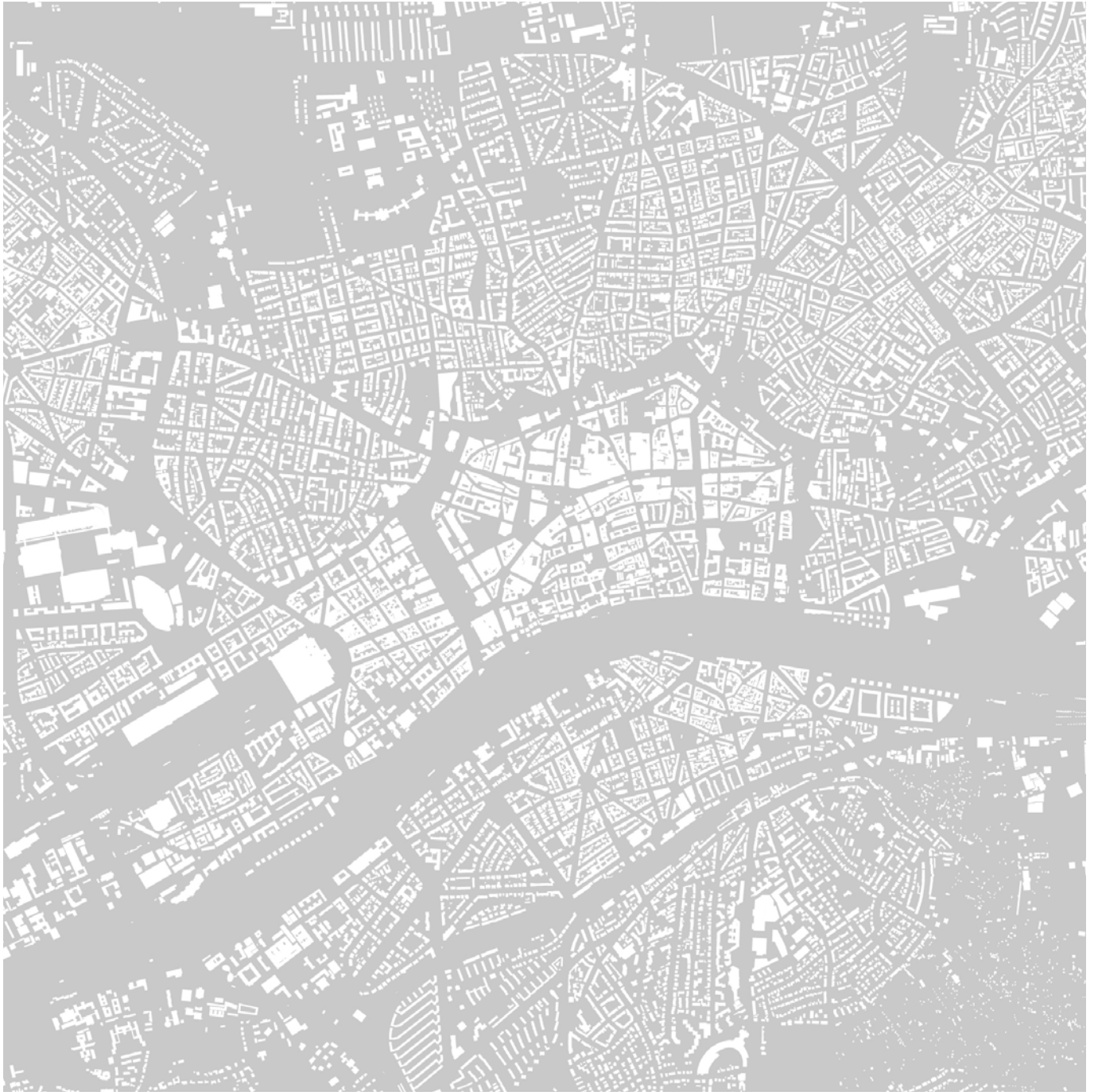
Project | The Urban Scale

Masterplan and Projects

1. Urban Typology Analysis
2. Design Concept and Process
3. Msterplan Layout
4. Urban Facades
5. Aerial View and Perspectives

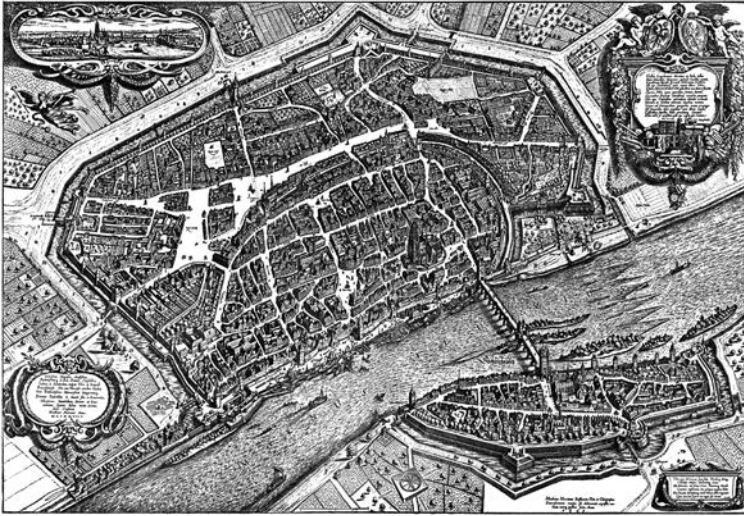
Reconstructing Historical Memory

Urban Project and Adapted Theory



Masterplan and projects

1. Historical Maps of Frankfurt and City Expansion



1628 Perspective Drawing Map of Frankfurt

Middle age Frankfurt map shows a clear border of town center and a swift connection from town center to what is now the site of this project. This shows that even in historical times, people in Frankfurt valued quick connection and convenient accessibility.



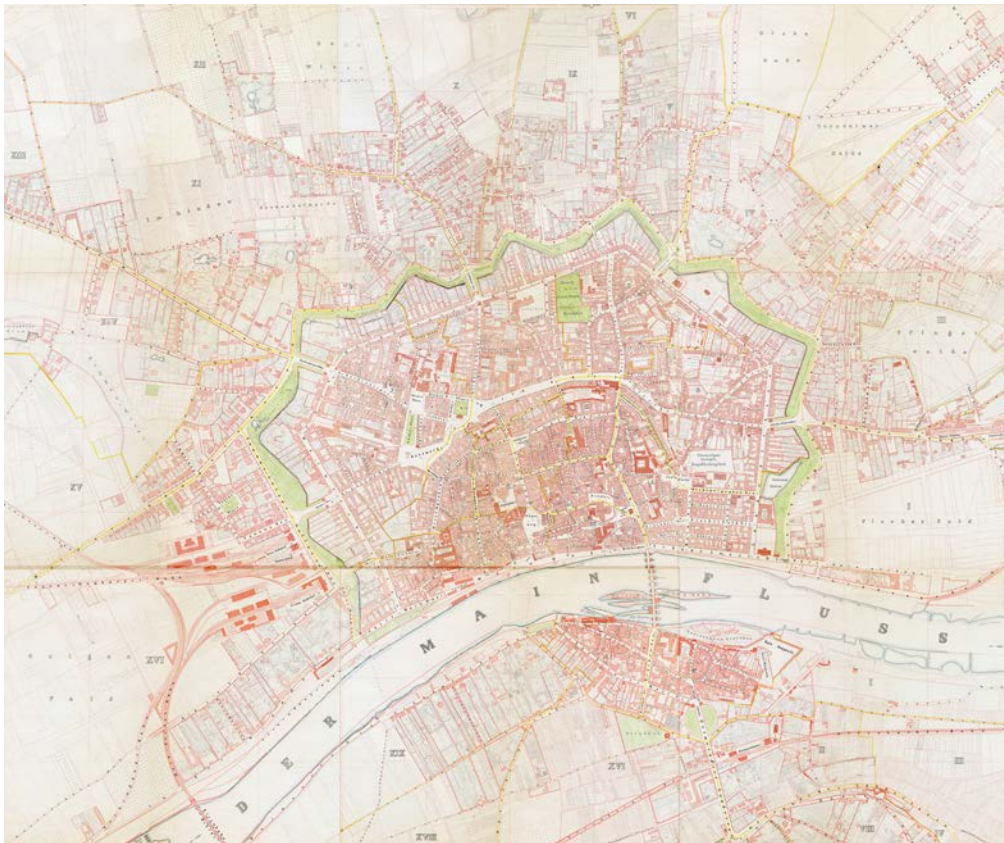
1837 Frankfurt Map

Expansion of middle age border and densification process of buildings are clear. Due to drawing techniques, obvious building typology is not so visible, however, urban morphology started to indicate urban block and inner courtyards layout characteristic.



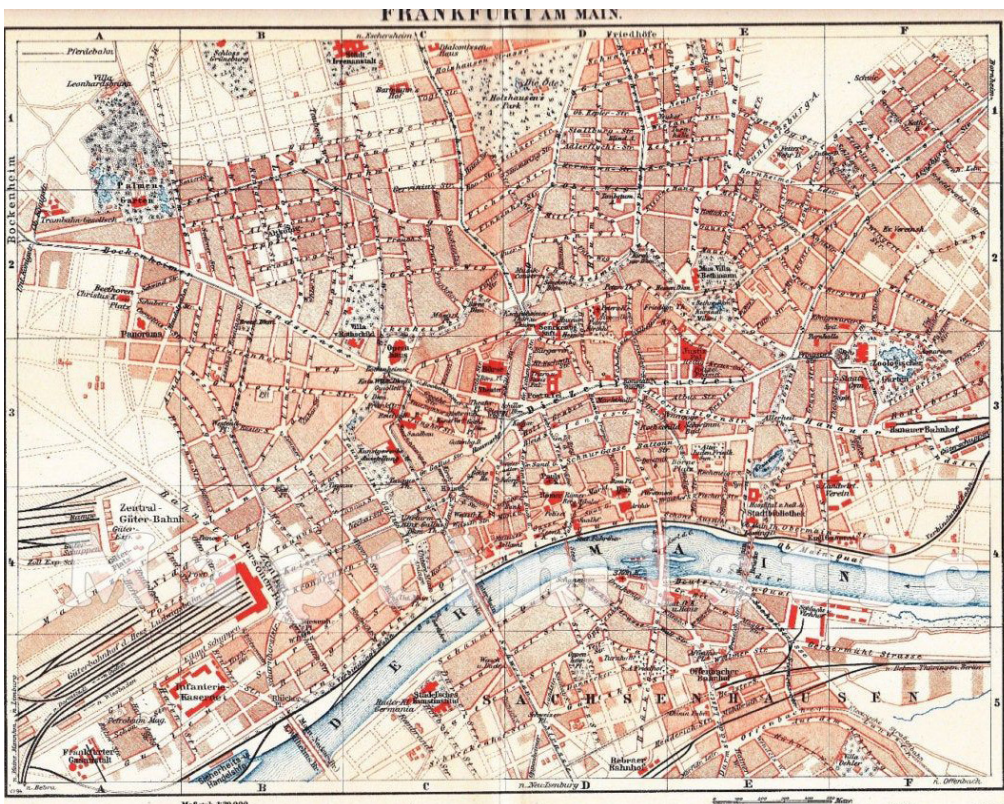
1840 Frankfurt Map

Not so visible densification process but some progress of building new infrastructure.



1862 Frankfurt Map

City border expanded greatly with more infrastructure built and more development towards southern side of the Main River. Southern side started to show urban morphology of summer houses with private linear gardens, of which the main building typology is villa.



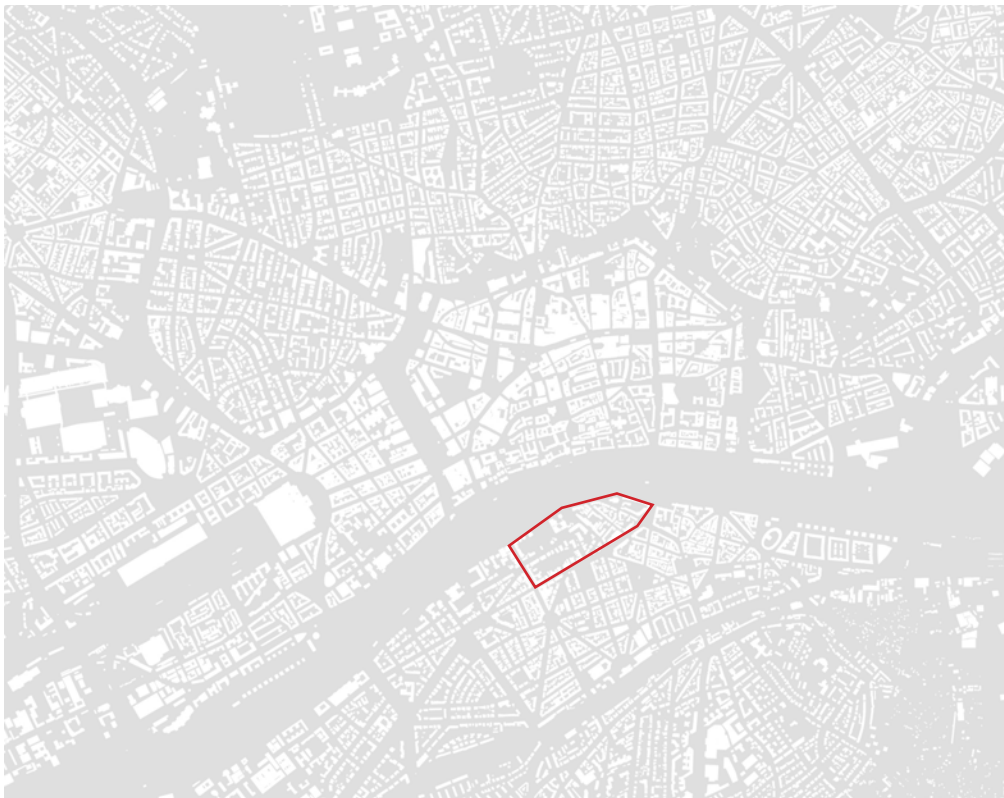
1862 Frankfurt Map

The entire city started to show a nearly completed urban block and infrastructure such as road system and railway system. Frankfurt city started to develop towards east and south orientation.



1945 Aerial View of Frankfurt After Bombing

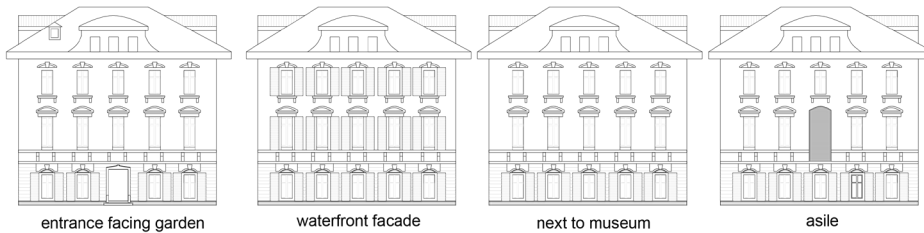
During WWII, Frankfurt had been bombed over more than 50 times. According to Wikipedia, after bombing of WWII, almost more than half of the Frankfurt city was destroyed, including some parts inside middle age town center.



Present Frankfurt Map

Nowadays, after gradual development, Frankfurt has become the fifth largest city in Germany with lots of landmarks skyscrapers and museums. The buidling typologies, therefore, are mixed with different styles, but the most significant style inside our project side is postmodern and modern architecture.

After reviews of map of Frankfurt from different periods, one specific building survived and stood out: Villa Metzler, which is located inside project site. Another building inside design area which designed by Richard Meier, Museum of Arts and Crafts even used Villa Metzler's elevation module as inspiration to further develop the entire architectural design.



Re-drawing facades of Villa Metzler

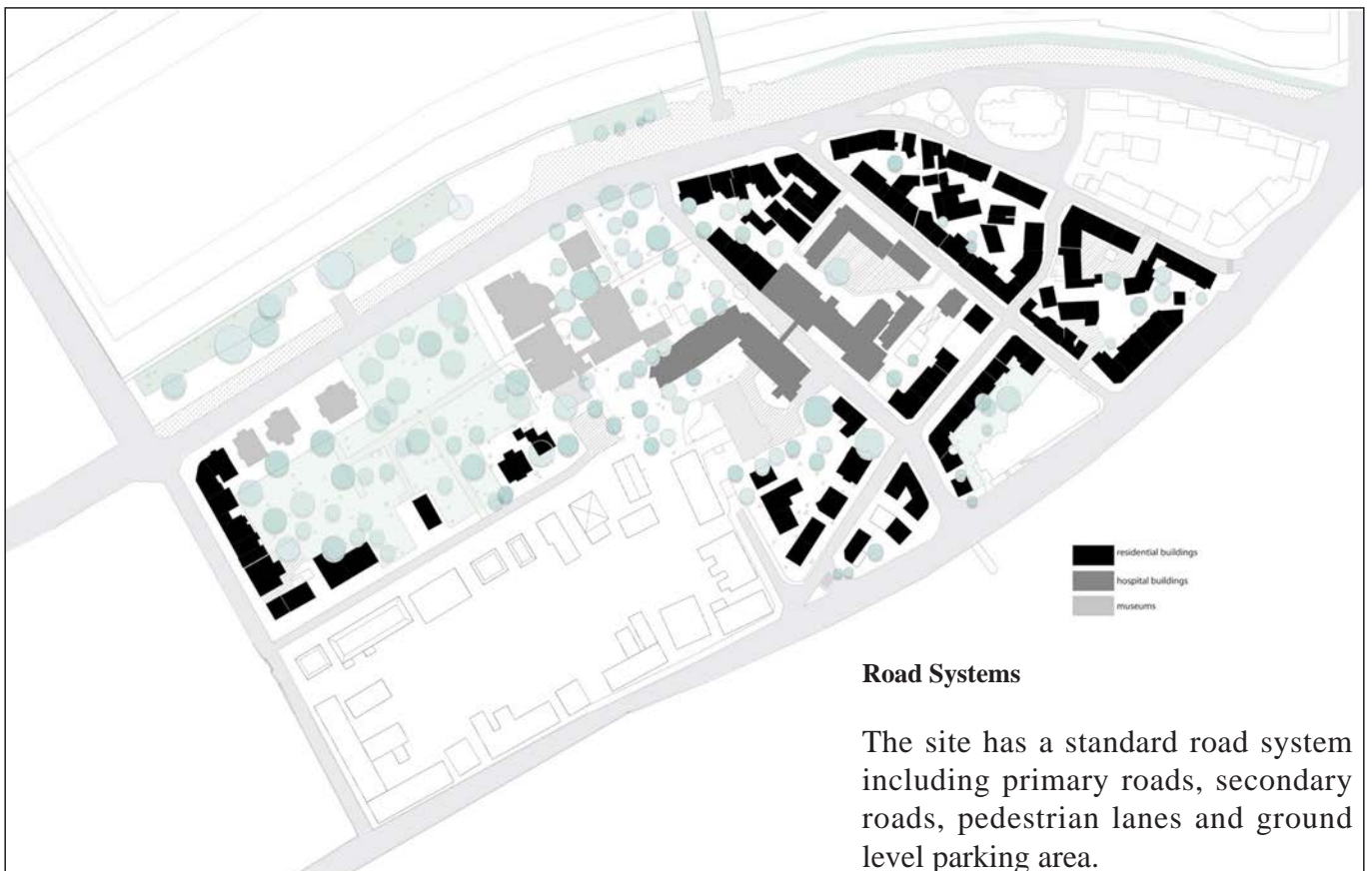
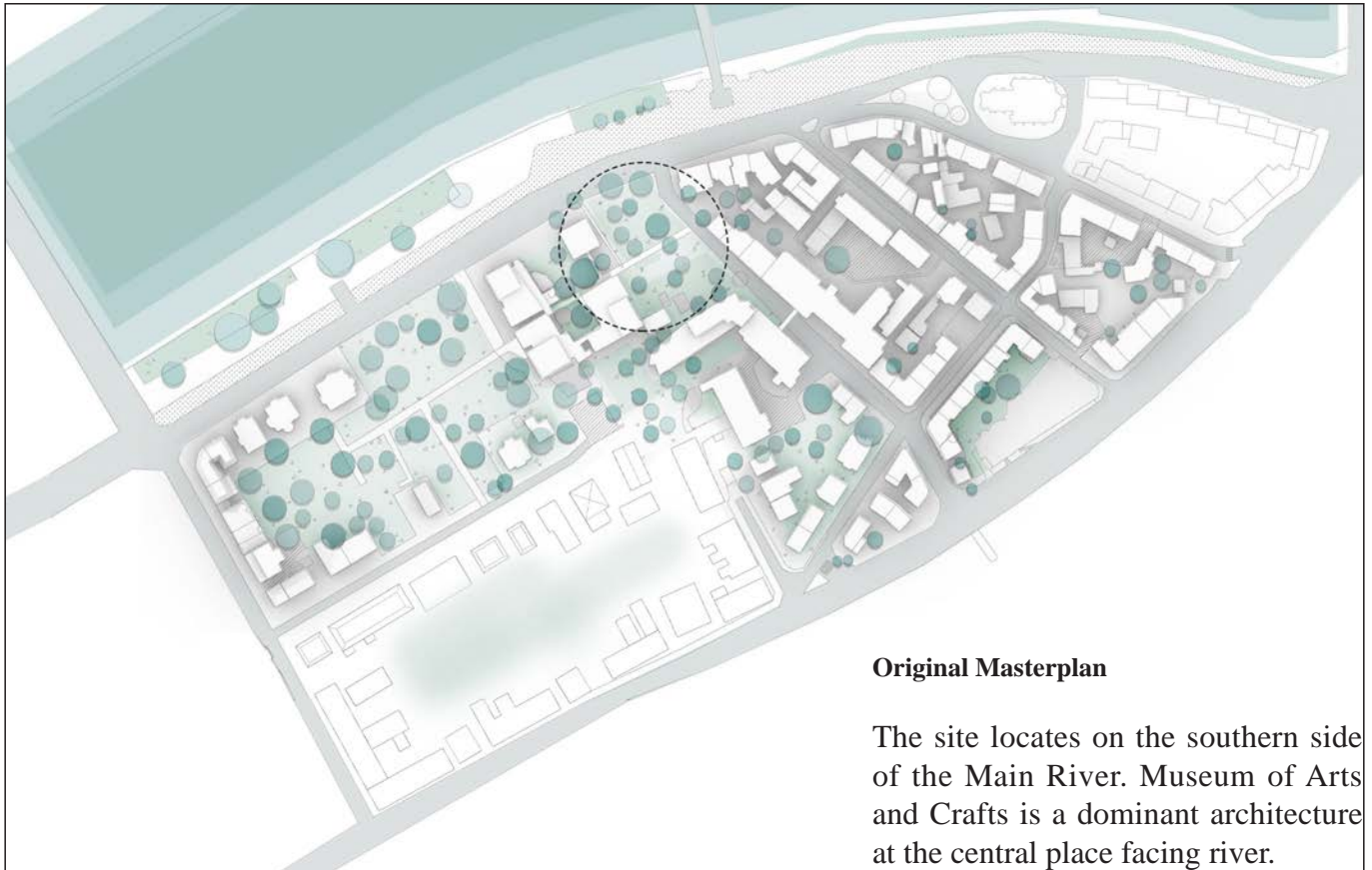
Therefore, it is of great help to analyze building typology inside design area, so that we could better understand which style of architecture and what facade module to adapt to the project.

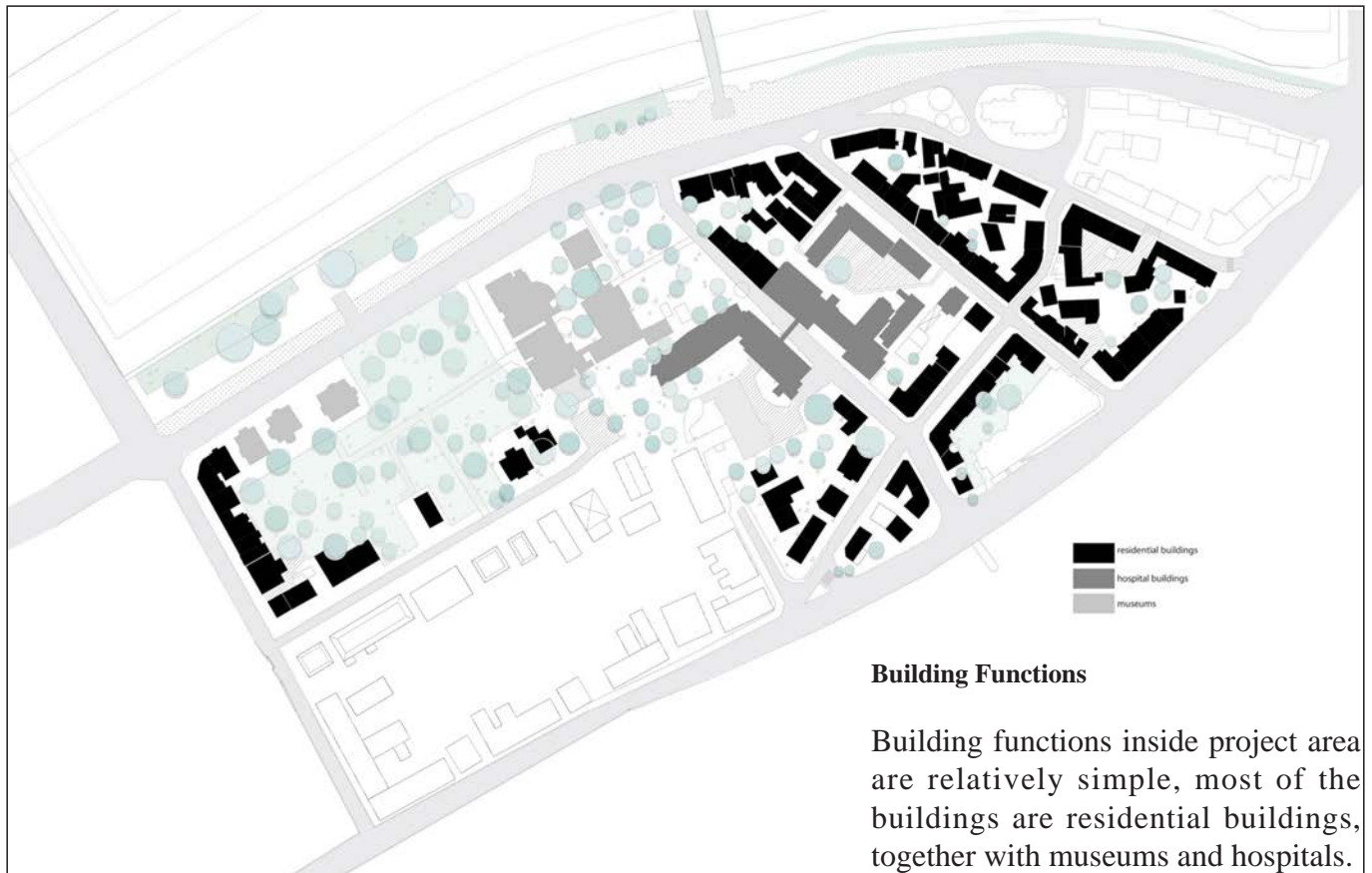
Architectural Typology of Site

	<p>Typology 1 Short C Shape</p>
	<p>Typology 2 Long C Shape</p>
	<p>Typology 3 T Shape</p>
	<p>Typology 4 L Shape</p>
	<p>Typology 5 J Shape</p>
	<p>Typology 6 Linear</p>
	<p>Typology 7 Short Linear</p>
	<p>Typology 8 Villa</p>
	<p>Typology 9 Houses with Open Space</p>

2. Design Concept and Process

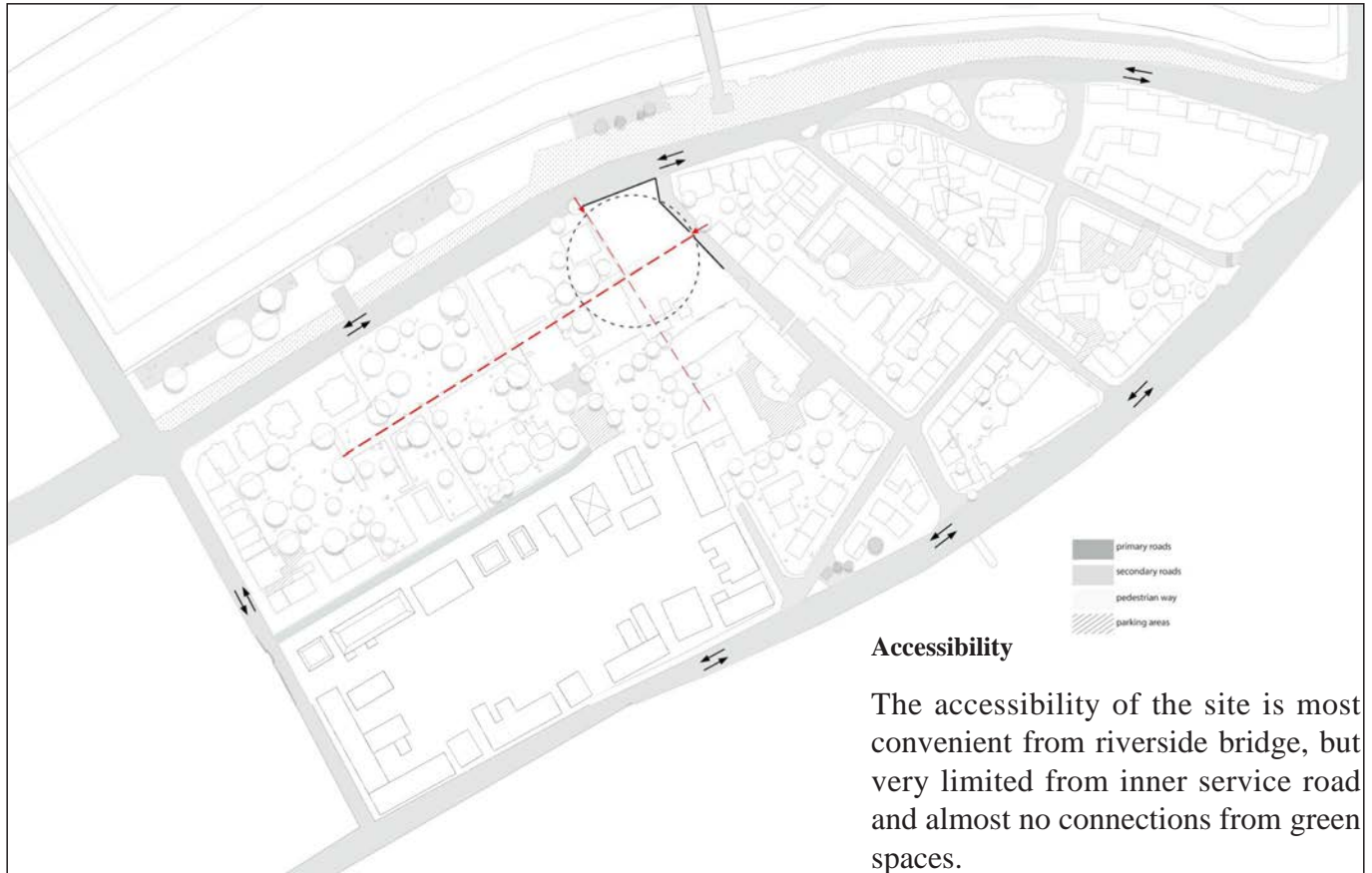
General Site Analysis





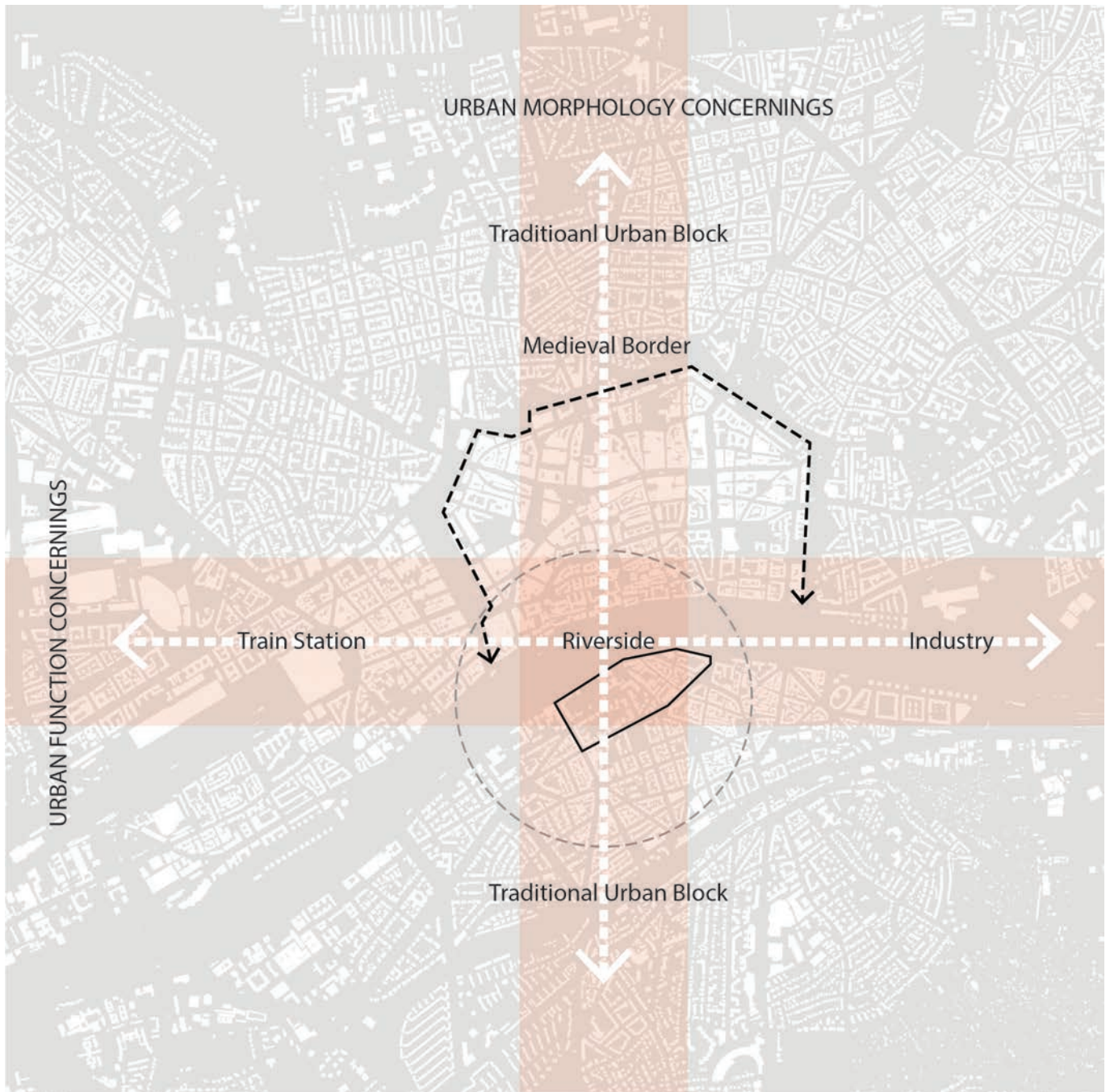
Building Functions

Building functions inside project area are relatively simple, most of the buildings are residential buildings, together with museums and hospitals.



Accessibility

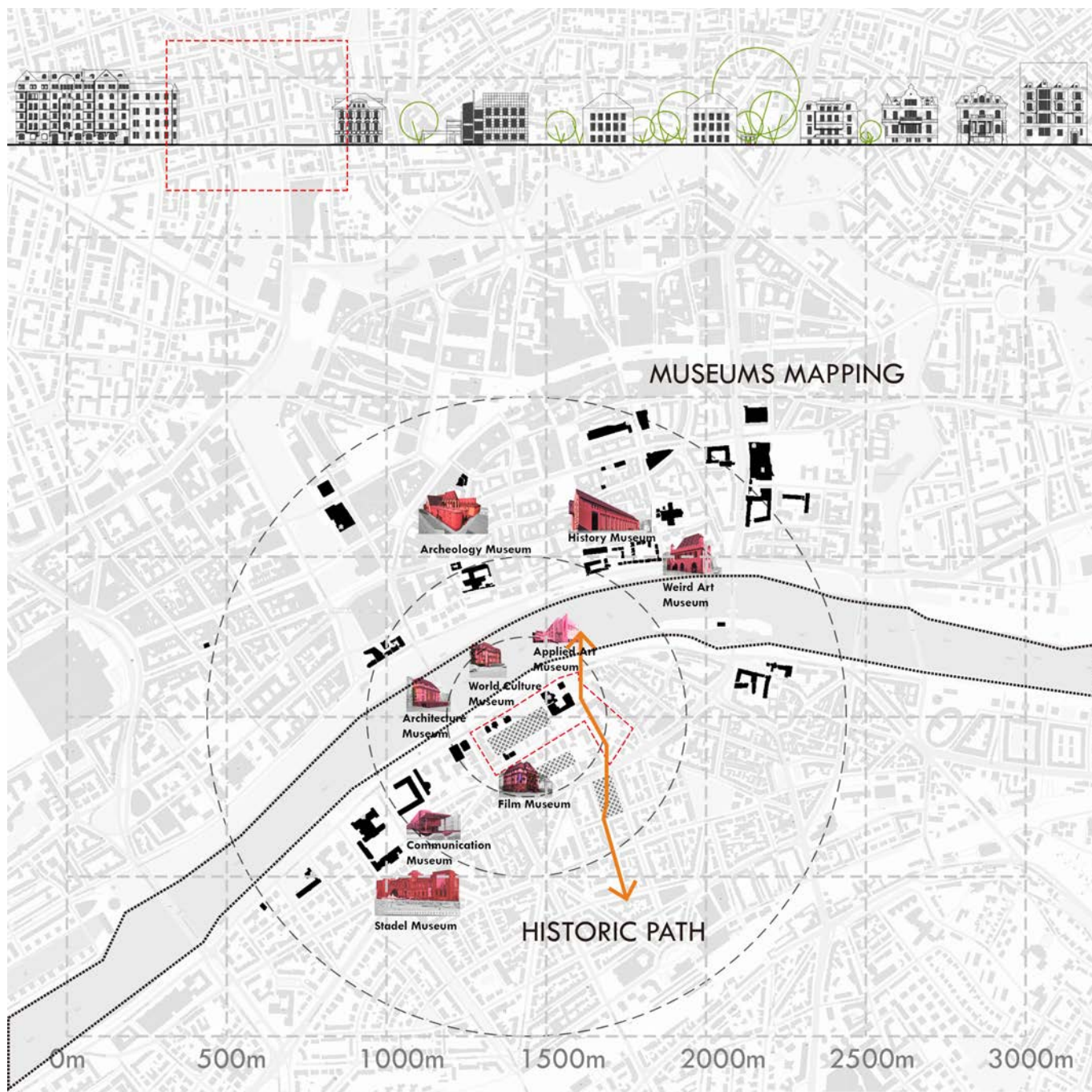
The accessibility of the site is most convenient from riverside bridge, but very limited from inner service road and almost no connections from green spaces.



As a site which is located in the middle of both horizontal and vertical axis, the proposal urban project not only request a morphology thinking of how the design is going to fit into the urban texture of Frankfurt city, but also has a deep connect with city development plans. Hence a more sort of thorough approach to combining both urban texture and architectural morphology to well comprehend the needs of local residents.

Due to the current function layout of design location, a complementing proposal for young artists to live, work and exhibit is making sence. And because of the age portion of given site, a well situated elder huse for senior people to recognize their identity and to enjoy their lives are essential. Conclude all concerns above it comes to realization that a Artists' HUB with individual housing and working space, which has a quick access to Museum of Crafts and Arts and an elder house sitting in the back side of this location are appropriate as proposal.

Museums Mapping Around Site & Museum Case Study



There are a huge number of museums around and inside given site for proposal design, which indicates a strong connections for Frankfurt citizens to live up their memory through city's prime and sufferings. Museums can increase our sense of wellbeing, help us feel proud of where we have come from, can inspire, challenge and stimulate us, and make us feel healthier. With society facing issues such as poverty, inequality, intolerance and discrimination, museums can help us understand, debate, and challenge these concerns. They can also enhance everyone's life chances by breaking down barriers to access and inclusion. Museums are doing this through active public participation, engaging with diverse communities, and sharing collections and knowledge in ways that are transforming lives. However, in order to create more diversified atmosphere for young artists to deliver creative artwork and reflections to daily life as well as history and memory of the city. So in this sense, building artistic HUB is more than a design, but an inheritance of city's tradition and intangible assets.

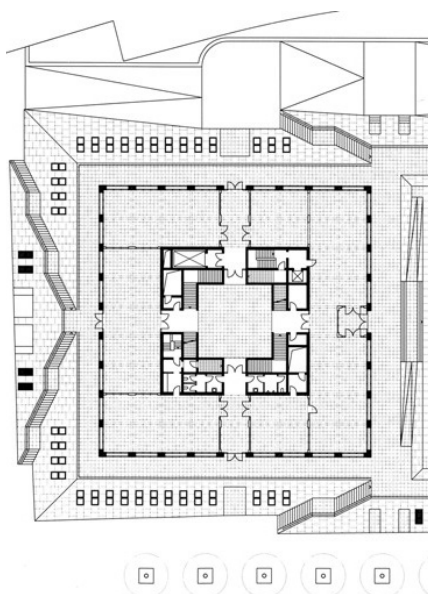
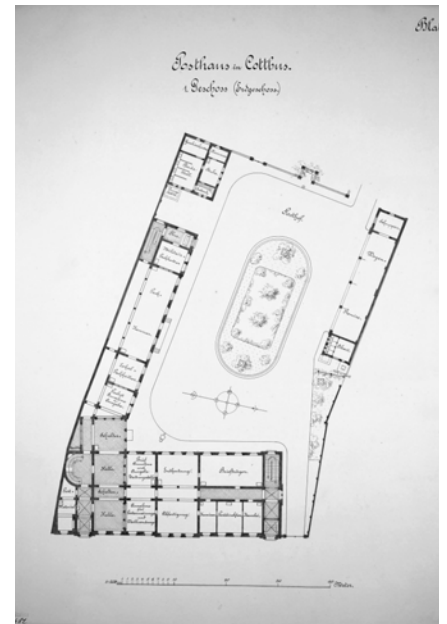


ARCHAEOLOGY MUSEUM

Archaeological Department from the end of the 19th Century, with collections of old indigenous and Classical artefacts. Divergence of responsibilities and lack of space led to the foundation of a separate Museum für heimische Vor- und Frühgeschichte (Museum of Indigenous Pre- and Early History) in 1937.

COMMUNICATION MUSEUM

The Städel, officially the Städtisches Kunstinstitut und Städtische Galerie, is an art museum in Frankfurt, with one of the most important collections in Germany. The Städel Museum owns 3,100 paintings, 660 sculptures, more than 4,600 photographs and more than 100,000 drawings and prints.



GERMAN ARCHITECTURE MUSEUM

The German Architecture Museum (Deutsches Architekturmuseum) (DAM) is located on the Museumsufer in Frankfurt, Germany. Housed in an 18th-century building, the interior has been re-designed by Oswald Mathias Ungers in 1984 as a set of "elemental Platonic buildings within elemental Platonic buildings".



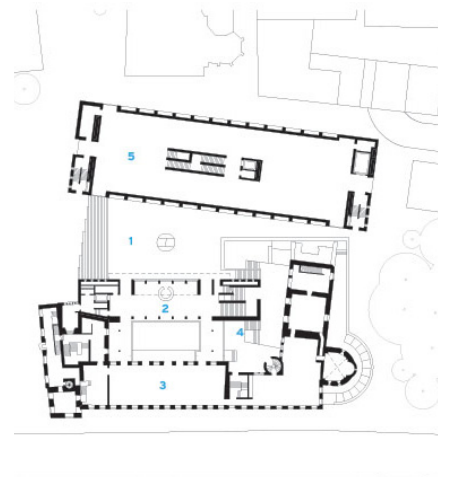


GERMAN FILM MUSEUM

The Deutsches Filminstitut was founded on 13 April 1949 as the Deutsches Institut für Filmkunde (DIF). In 1952, the Deutsches Filmarchiv ("German Film Archive"; founded in Marburg in 1947 by Hanns Wilhelm Lavies as the Archiv für Filmwissenschaft) was set up as an autonomous department of the DIF, from which it separated again after a reorganisation in 1956.

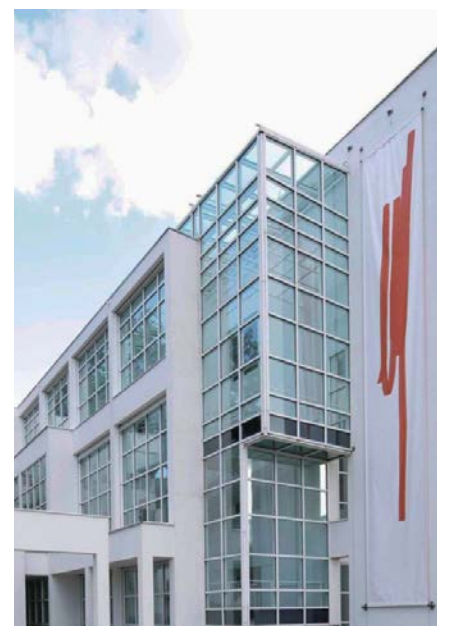
NEW HISTORICAL MUSEUM

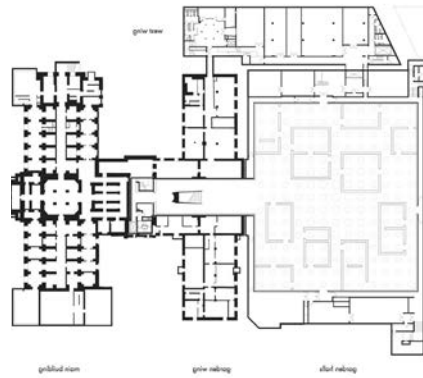
The architectural qualities of the new Historisches Museum build in Frankfurt designed by Lederer Ragnarsdottir Oei (LRO) seems to have divided opinion in the architectural community. It is controversial and there are loud voices of opposition to it. By contrast, the majority of the population supports the design and its realization, seconded, however, by only a few critics. Surprising, as Frankfurt has gained much by the building, both architecturally and in terms of the overall urban fabric.



MUSEUM OF ARTS AND CRAFTS, designed by R. MEIER

The Museum Angewandte Kunst is located in Frankfurt am Main, Germany and is part of the Museumsufer. The alternating exhibitions recount tales of cultural values and changing living conditions. Beyond that, they continually refer to the question of what applied art is today and can be and demonstrate the field of tension between function and aesthetic value.



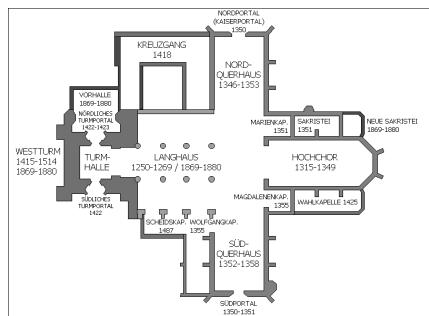


STADEL MUSEUM, enlarged by G. Peichl

The Stadel, officially the Städelches Kunstinstitut und Städtische Galerie, is an art museum in Frankfurt, with one of the most important collections in Germany. The Stadel Museum owns 3,100 paintings, 660 sculptures, more than 4,600 photographs and more than 100,000 drawings and prints. It has around 4,000 m² of display and a library of 115,000 books.

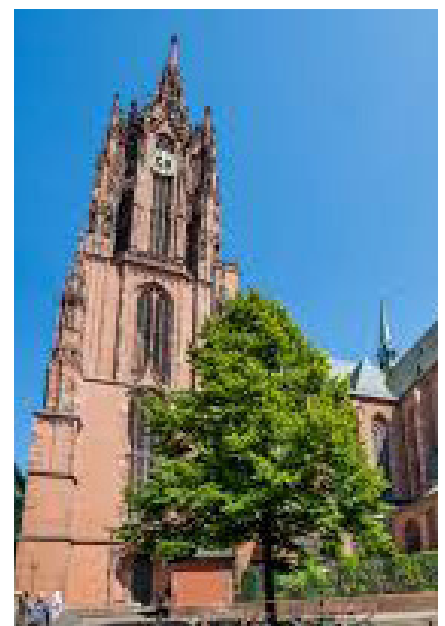
WORLD CULTURE MUSEUM

It was founded in 1904, as a civic institution, to bring together the ethnographic collections of the city of Frankfurt. In 1908 the museum moved into the Palais Thurn und Taxis in the city centre. In 1925 the city acquired the collections of the Institute of Cultural Morphology (today the Frobenius Institute), founded by the ethnologist Leo Frobenius. Frobenius relocated to Frankfurt together with the institute and became an honorary professor of the University of Frankfurt.



KAISER DOM MUSEUM

It is the largest religious building in the city and a former collegiate church. Despite its common English name, it has never been a true cathedral (episcopal see), but is called the Kaiserdom (an "imperial great church" or imperial cathedral) or simply the Dom due to its importance as former election and coronation church of the Holy Roman Empire. As one of the major buildings of the Empire's history, it was a symbol of national unity, especially in the 19th century.

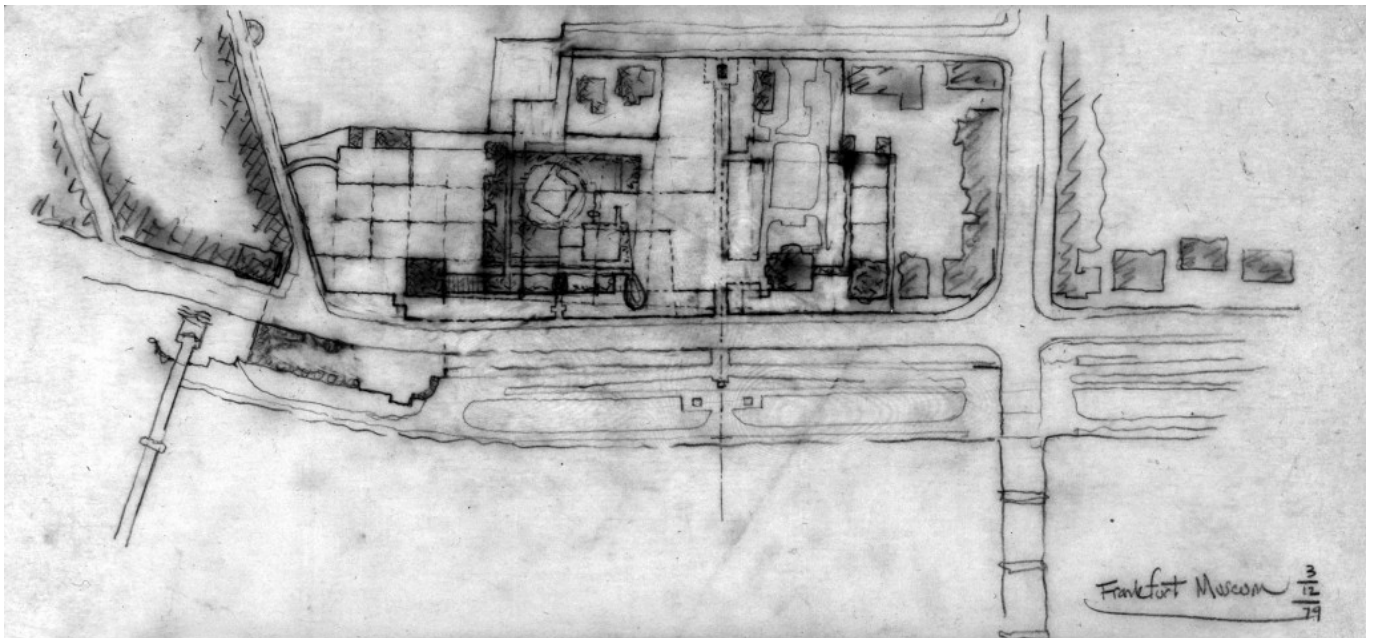


Detailed Review of MUSEUM OF ARTS AND CRAFTS, designed by R. MEIER, 1979-1985

Since the most dominant building inside design area is Museum of Arts and Crafts designed by Richard Meier in 1979. A thorough review of the design concept and sketches of Meier back in the 1970s is necessary to better understand how to combine traditional villa module and contemporary architectural design.

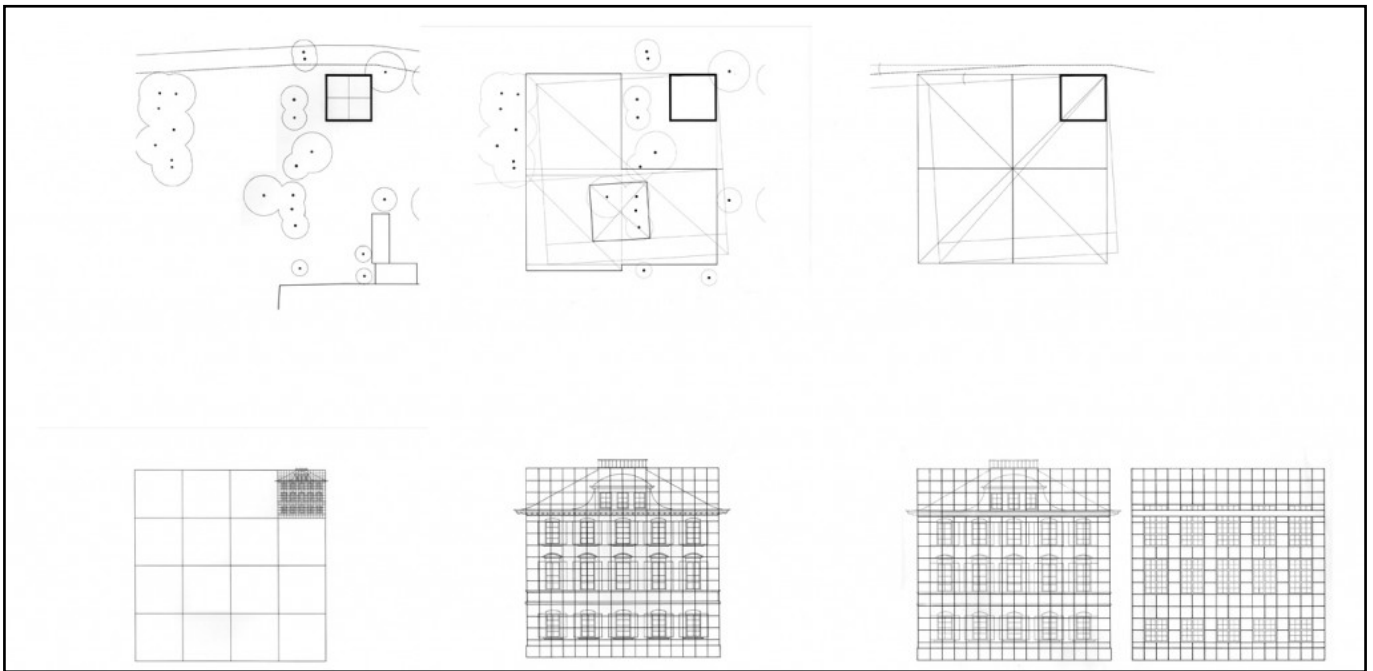


View from riverfront



Sketch by R. Meier

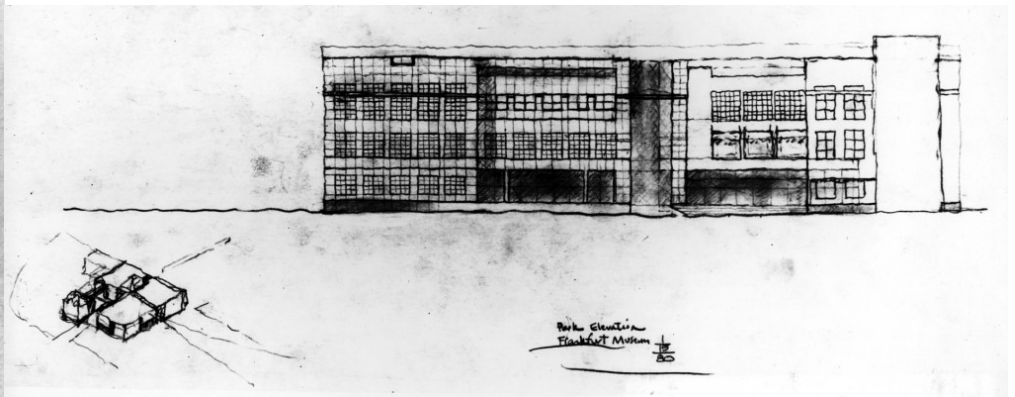
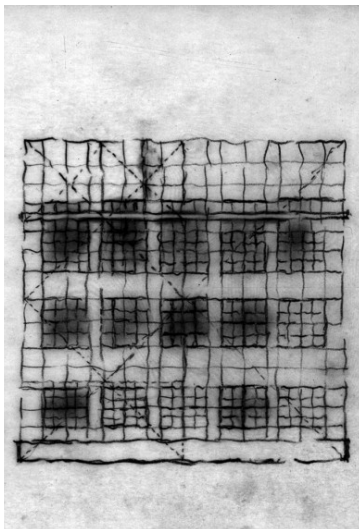
Through sketch by Richard Meier, it is obvious to discover that a grid system with respect of Villa Metzler was put into the masterplan design as a guideline for architecture layout. Meier used the dimension of Villa Metzler as a base point and then array it towards western and southern side to fill the entire site.



Elevation Diagram by R. Meier

**Museum Facade
Module**

**Museum Riverfront
Facade**



It is without doubt that Meier took a postmodern approach to design Museum of Arts and Crafts for he took identical facade modules from Villa Metzler and applied them into his own design to remind viewers and visitors of the history of an old Frankfurt's image. This is also why this thesis project undertakes a postmodern approach towards urban design, because history and memory contains certain value that people are related to. Also, postmodern approach helps to keep architecture inside the fabrication of Frankfurt.

Proposal Function Layout



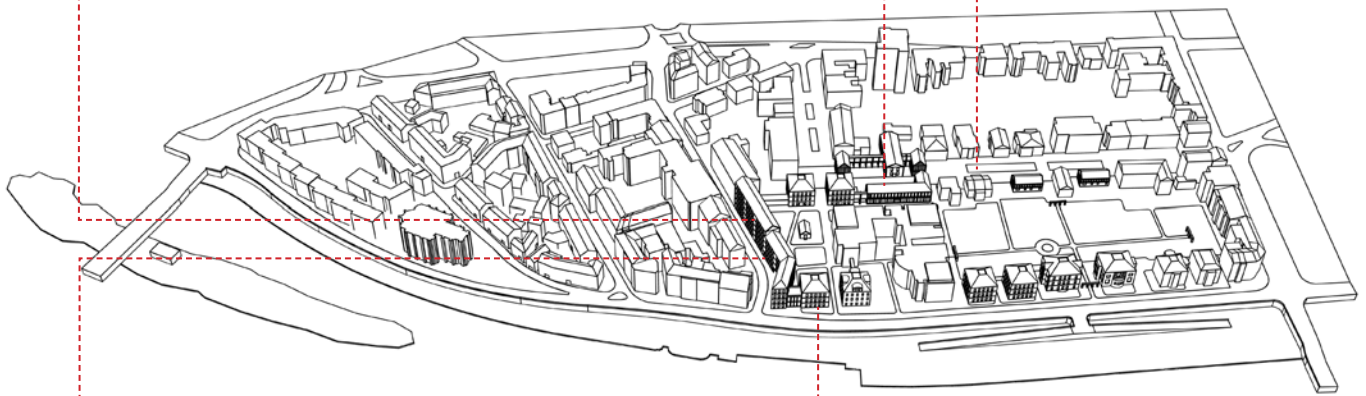
Temporary & permanent artist residence
Gathering Spaces
Dining Area
Public Spaces



Elderly House



Public Sharing Space



Working Space



Exhibition Space
Workshop
Meeting Place



01 Urban Block corner shaped by linear typology and villa typology.

Artists' HUB is an organization building, which consists of working space, exhibition space, learning space and short term living spaces for artists.



02 Using surrounding building typology to generate continuity.

These villas works as unique building typology to fill up the street facade on the riverside. Their dimensions are exactly the same as original villas nearby.



03 Same approach to form a peaceful backside public space.

These two buildings also take exactly the same dimensions from nearby buildings to complete inner service road and shape an obvious border of inner public space.



04 Bring back identity for elder residents over this area.

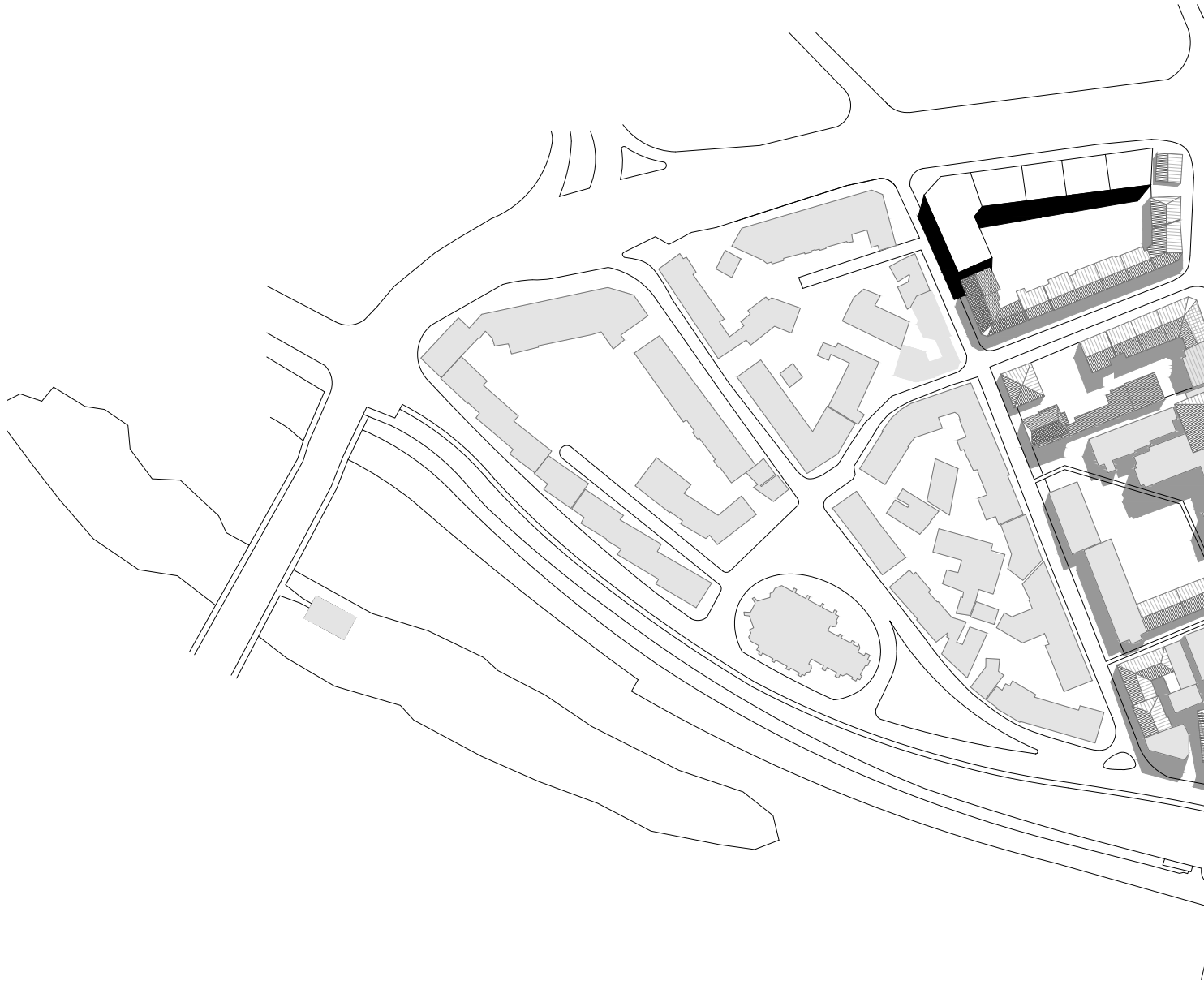
Elderly Home serves as both an ending point of inner service road, which now is public spaces, and a recall for old people in this district to gain identity recognition.

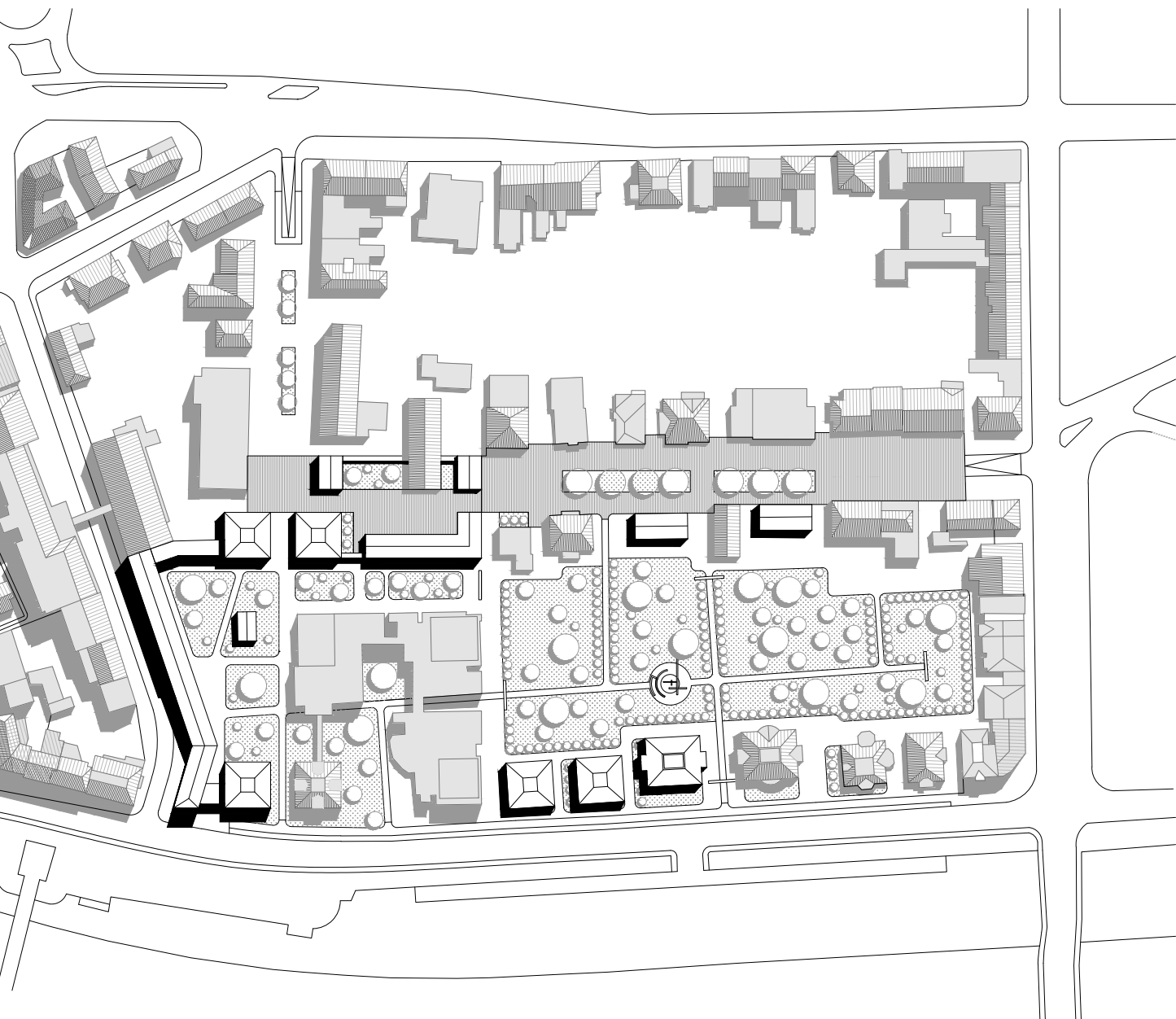


Artists' HUB (Working space, experiment space, rooms and etc.
View from riverside.

3. Masterplan Layout

Masterplan

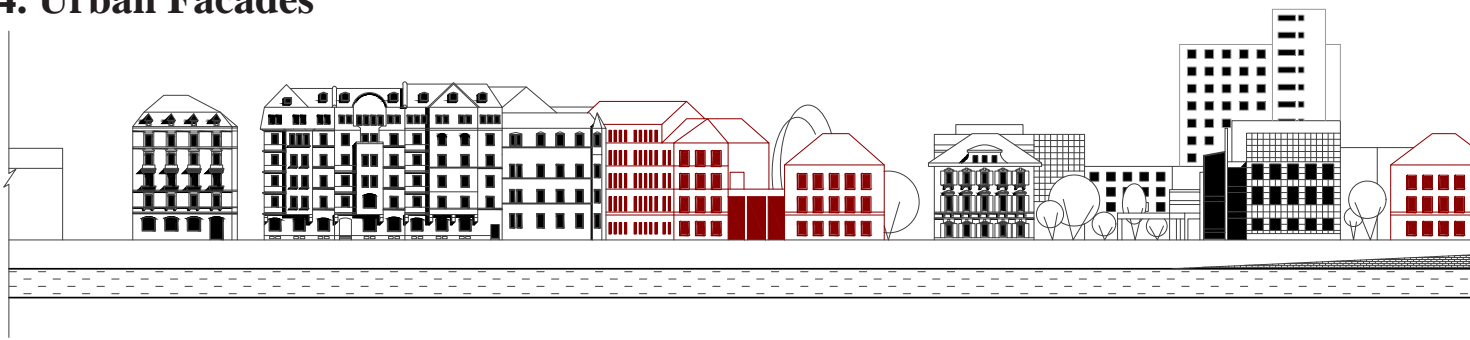




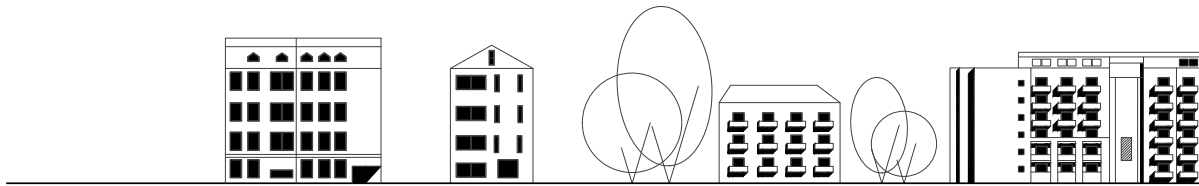
0 10 m 50 m



4. Urban Facades



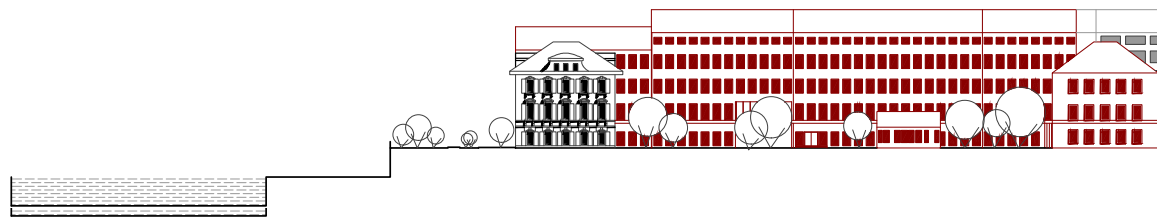
ELEVATION A



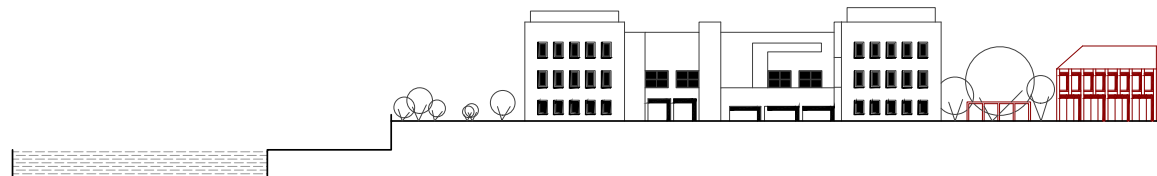
ELEVATION B



ELEVATION C

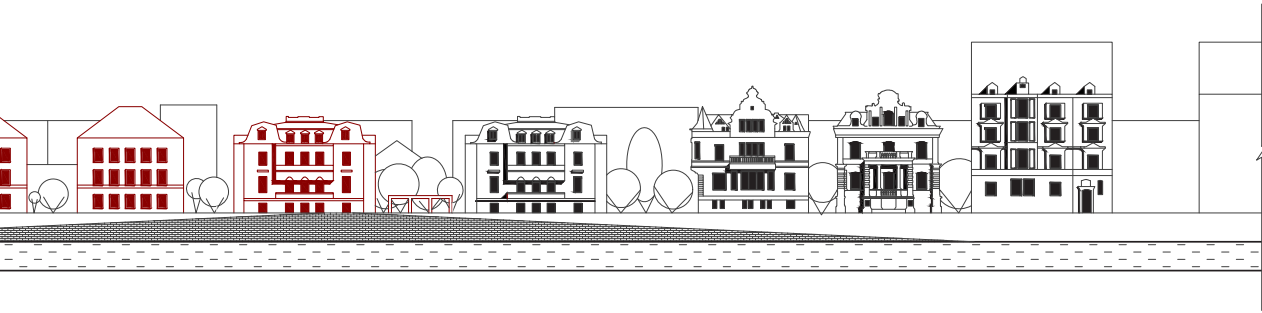


ELEVATION D

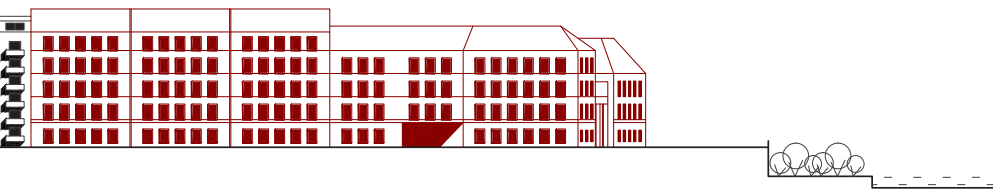


ELEVATION E

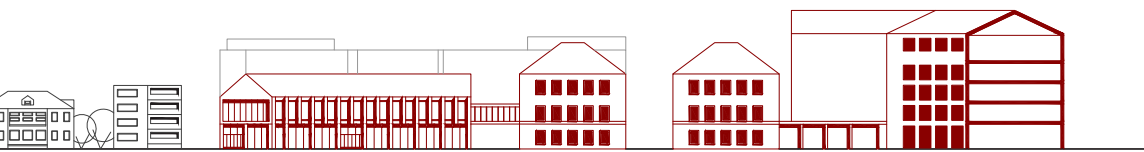
0 10 m 50 m



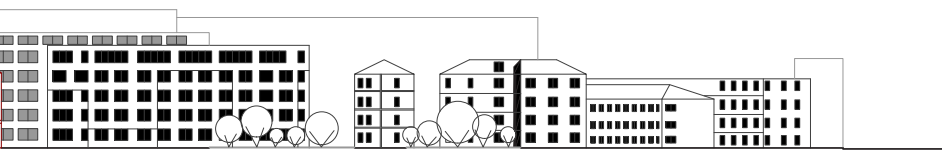
KEYPLAN



KEYPLAN



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KEYPLAN



5. Aerial View and Perspective



AERIAL VIEW FORM NORTH SIDE





PERSPECTIVE FROM INNER PUBLIC SPACE



Reconstructing Historical Memory

Urban Project and Adapted Theory

Theories adapted from

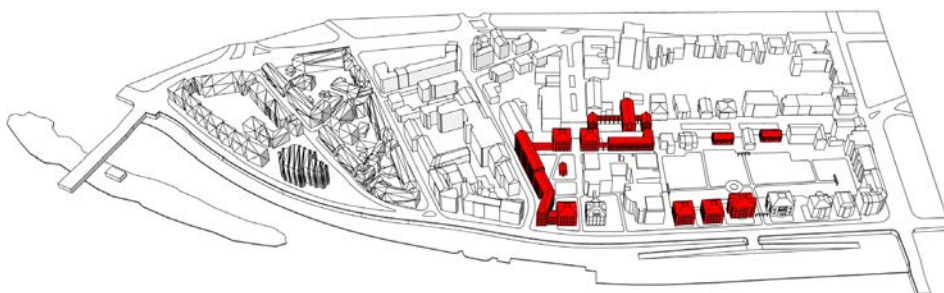
"Architecture of The City", Rossi.A, 1966

Ever from its evolution, mankind has built favorable surroundings with its roots in its civilization. These built forms transform themselves over the years overlapping the theme of its own development and thus there is a contrast in the existence of the structure over time. The change of nature of the 'urban artifact' may diminish the value of the evolution, overriding the rational design of 'locus'. Singularity of one region of the city is what characterizes them as locus solus. Urban singularity has to take care of these artifacts. The development of the city about these artifacts or a group of them in a certain locality constitutes the nature and morphology of the city and this frame of reference helps Rossi to define 'Urbanism'.

Since architecture itself has its unique identity, so what their characteristic are and whether they fit into the urban texture or not, influencing the city greatly from urban perspective. The individual classicism to lowest classifications initiates the theory of typology. The lowest featured element that is co-product in different constructions is a vital basic element of the city. Type is thus constant and manifests itself with the character of necessity. Even though it is pre-determined it reacts dialectically with technique, function and style.

To think of urban science as historical science is a mistake, history contributes to urban science and hence is very important. This statement concerns the theory of permanence. The city is always considered as a man-made object and the past will always be partly experienced and gives meaning to permanence. This permanence can be experienced in terms of the existence of form and a direction that the city is directed to with 'propelling' elements and 'pathological' elements. Rossi explains that there is nothing new about these analogies but is an attempt to formulate the theory of urban artifacts.

The urban project of the city is a physical sign in man's biography, indulged beyond the meanings and feelings with which we may recognize it. However, certain project goes beyond a contemporary statue or merely just a symbol. It would be a sanctuary sharing space for all citizens to gather and conduct life with memory of the past and vision of the future.



Theories adapted from

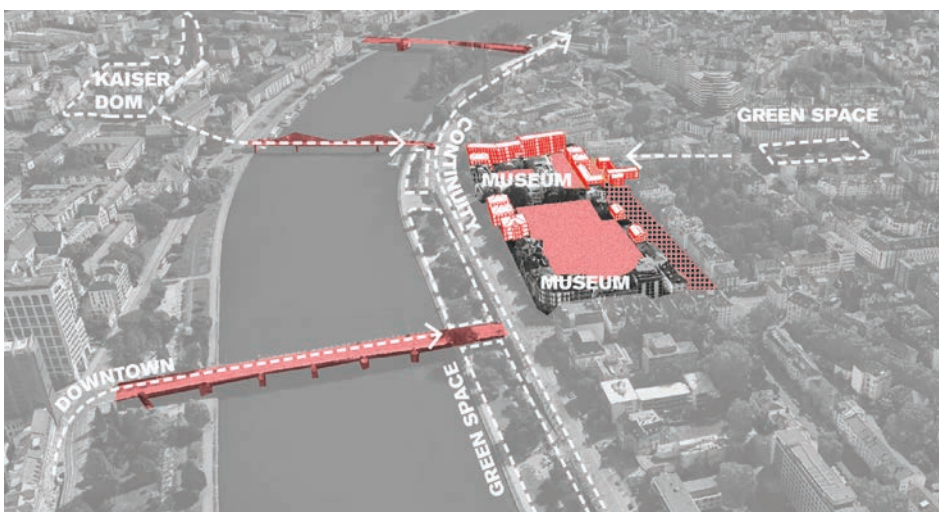
*Project "City as Archipelago" led by Ungers.O.M,
1977*

In 1977 a group of architects started a rescue project called Berlin as a Green Archipelago. Led by Oswald Mathias Ungers, the group included Rem Koolhaas, Peter Riemann, Hans Kollhoff, and Arthur Ovaska. The problems of postwar West Berlin provided to these architects a strong model of 'cities within the city.' The Project of the City as Archipelago was shaped with this idea. In the history of city planning, Berlin as a Green Archipelago project address an urban crisis by radically shifting the focus from the issue of urbanization to that of shrinking the city.

There are urban projects that Ungers developed in the early 1960s, their rational, monumental form was intended as a critique of the late-modernist urban layout through the generic application of given building standards.

How History Interacts with Memory

History of a certain place is of great importance for people to discover what used-to-be looks like, and more importantly to keep the unique characteristic of the city. In most of the circumstances, history and past memory can be reflected by museum and architecture, because architecture often appears in a form of communication media to interact with viewers and visitors. Especially certain ideas from POSTMODERN ARCHITECTURE movement such as "architecture should be actively communicating with viewers and visitors". Further more, postmodern points of view adapts a modest and thorough approach towards urban design. It was widely accepted that when input architecture into certain urban block, designers can not totally neglect urban texture and surrounding building typology. This is also the reason this proposal adapted this postmodern view for urban design, because of the rich context and texture of Frankfurt city and multiple historical villas nearby.



Project | The Architecture Scale

Project Plans and Elevations

Riverfront Area-Artists' Housing and Workspace

1. Perspectives and interior view
2. Plans, elevations and section

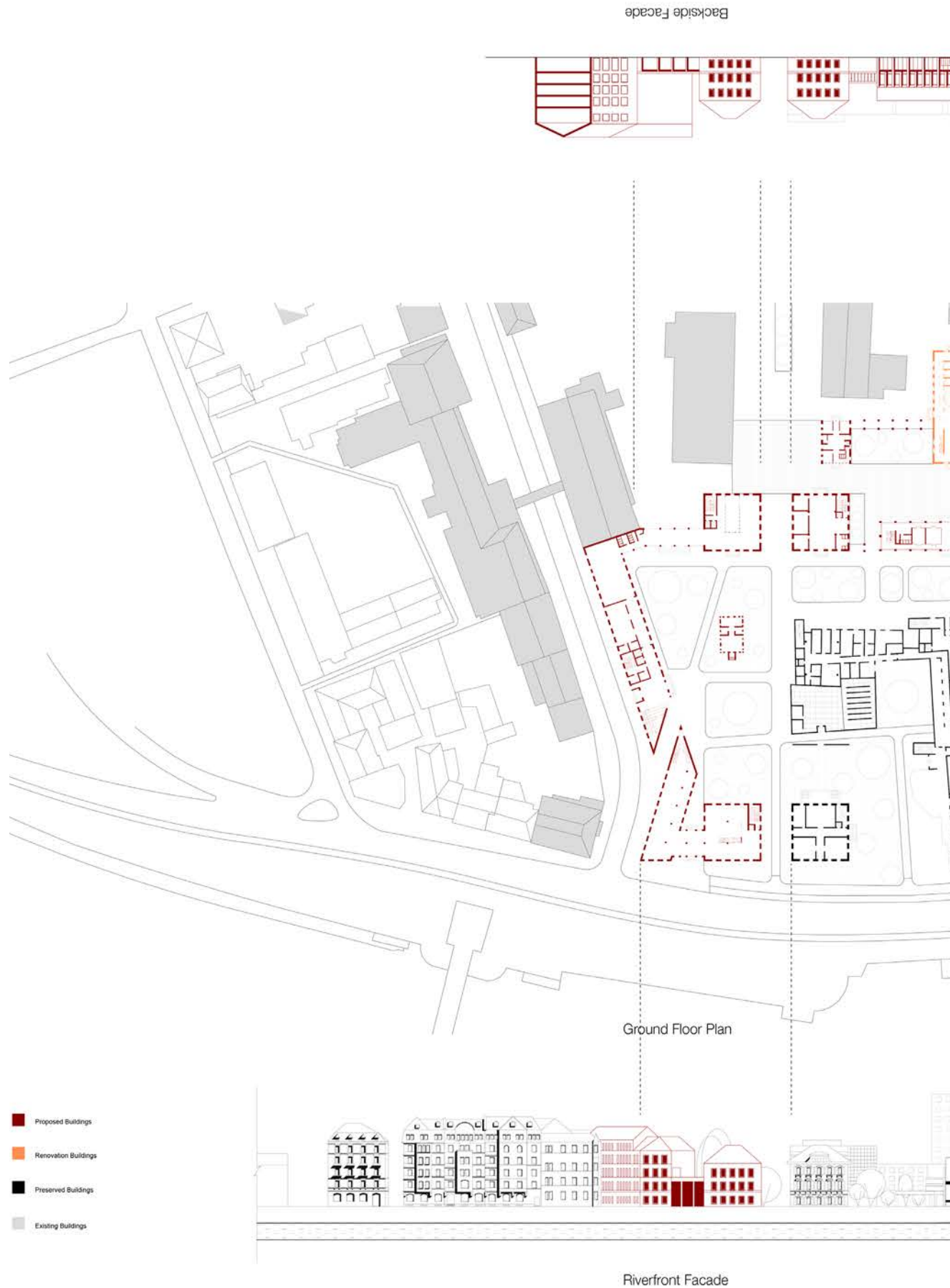
Backside Area-Elderly Housing

1. Perspectives and interior view
2. Plans, elevations and section



Riverfront Area-Artists' Housing and Workspace

1.1. Project Plans_Ground Floor Plans and Main Elevations



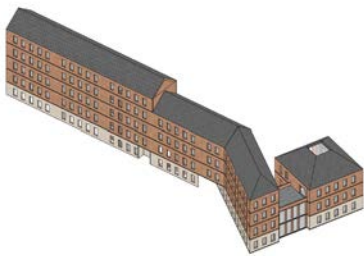


1.2. Project Plans: 1st Floor Plan, 2nd Floor Plan and 3rd Floor & Building Typology





Building Typology Layout



L Shape Typology

Using linear buildings to connect villa with corridor.



Villa Typology A

A duplicate of Villa Metzler's dimension with different plan.



Villa Typology B

A duplicate of World Culture Museum's dimension.



I Shape Typology

A duplicate of original backside villa's dimension.



E Shape Typology

Using traditional Frankfurt townhouse's portion.



C Shape Typology

L shape building connected with villa.

Riverfront Area-Artists' Housing and Workspace

2.1. Perspectives and Interior View

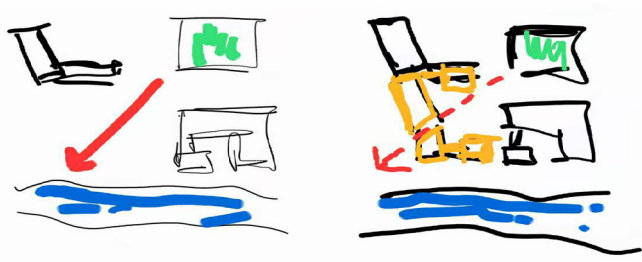


STREET PERSPECTIVE



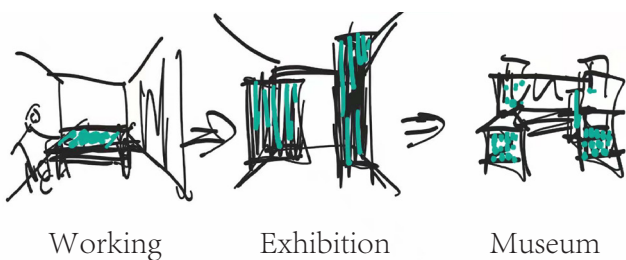
ARTISTS WORKING SPACE

Sketches



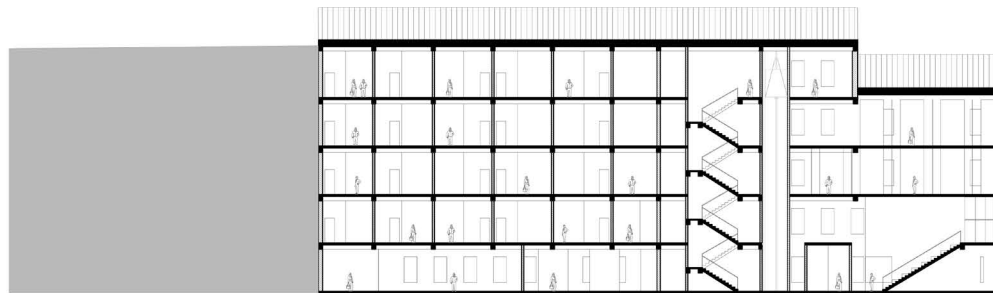
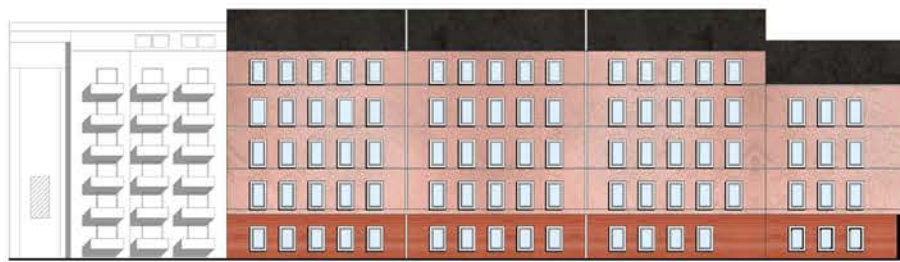
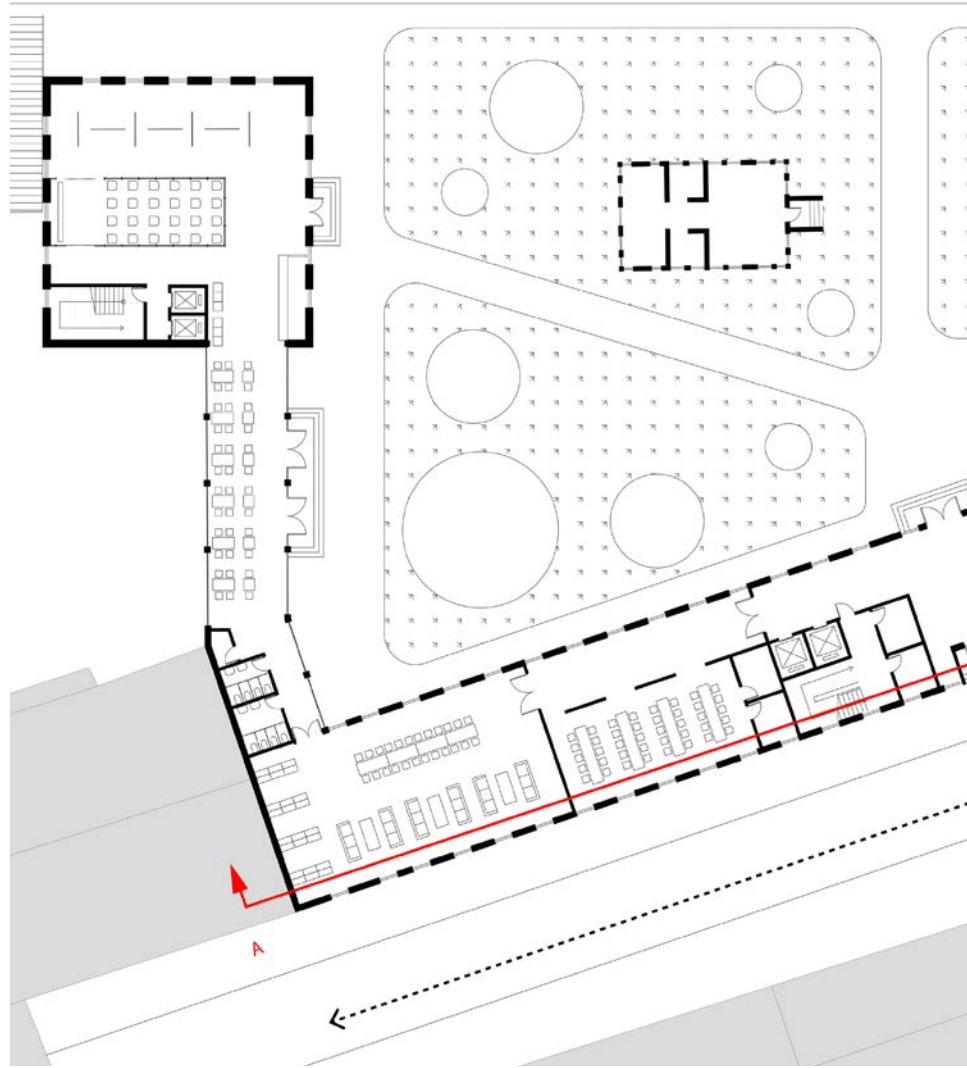
Current state of this site is not ideal in terms of accessibility from a historical park to riverfront bridge. So the recovery of this historical recall and shaping urban block became priority of this proposal. A dramatic but reasonable solution comes to the layout which is to directly recreate path to link green space towards the riverfront.

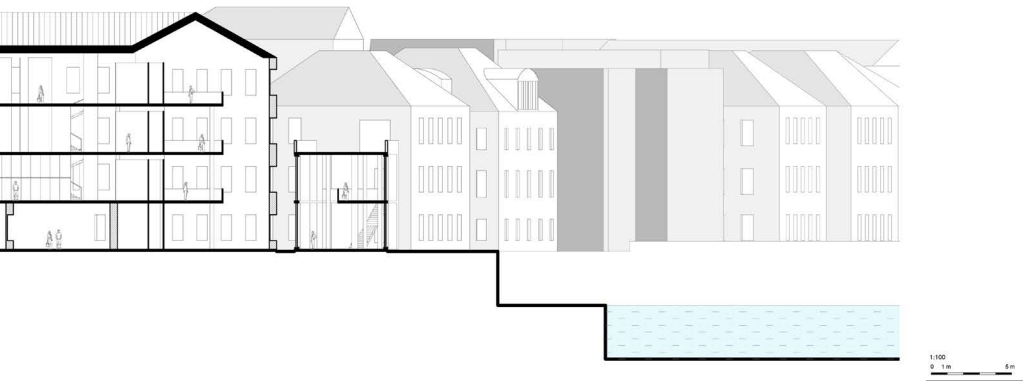
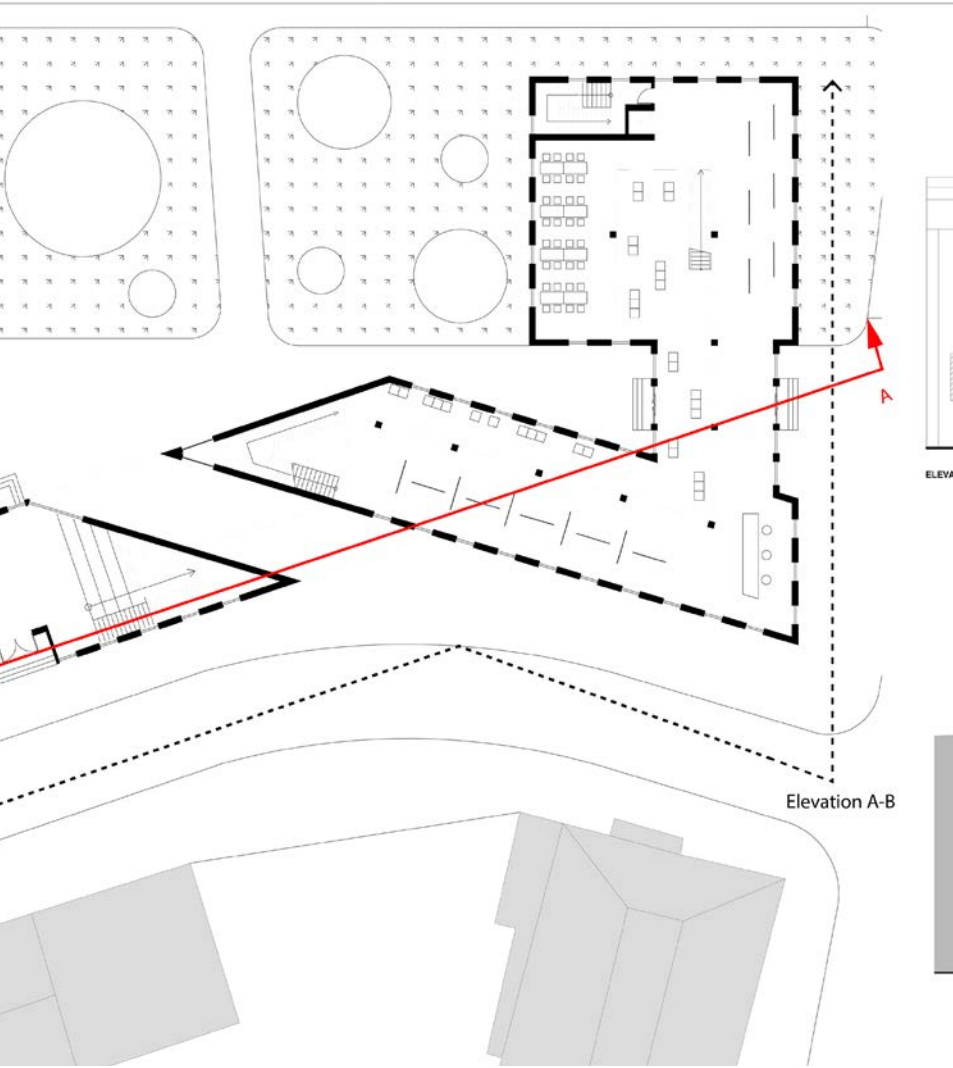
Sketches

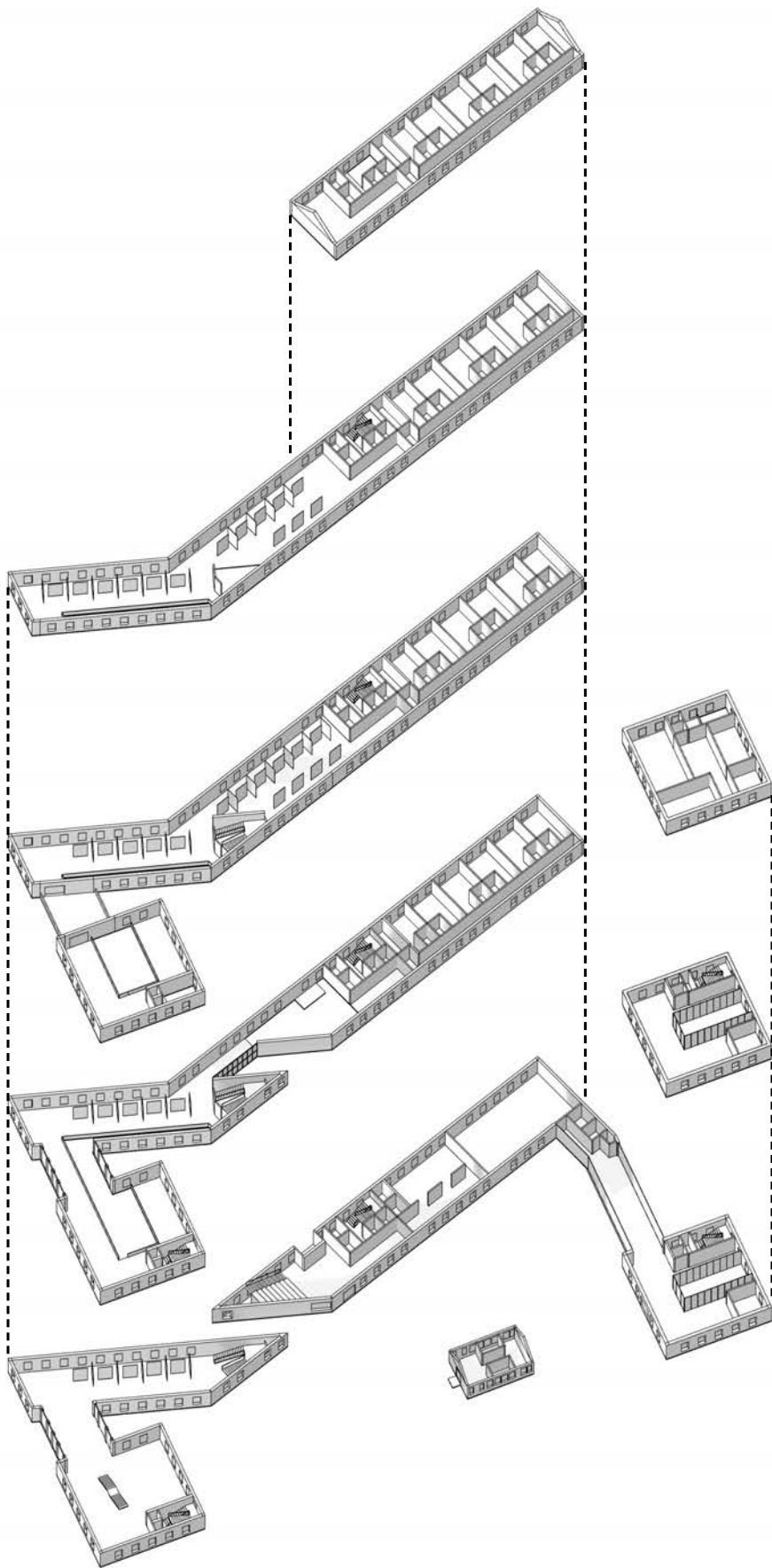


An ideal way of artists' daily life is that they can have a 100 percent focusing time to finish their inspiration and then have a suitable places for them to temporarily exhibit and examine the overall performance of their work. After all that, they can take their pieces of work directly to the useum next door to display.

2.2. Ground Floor Plans, Elevation, Sections and Layered Axonometric Drawing



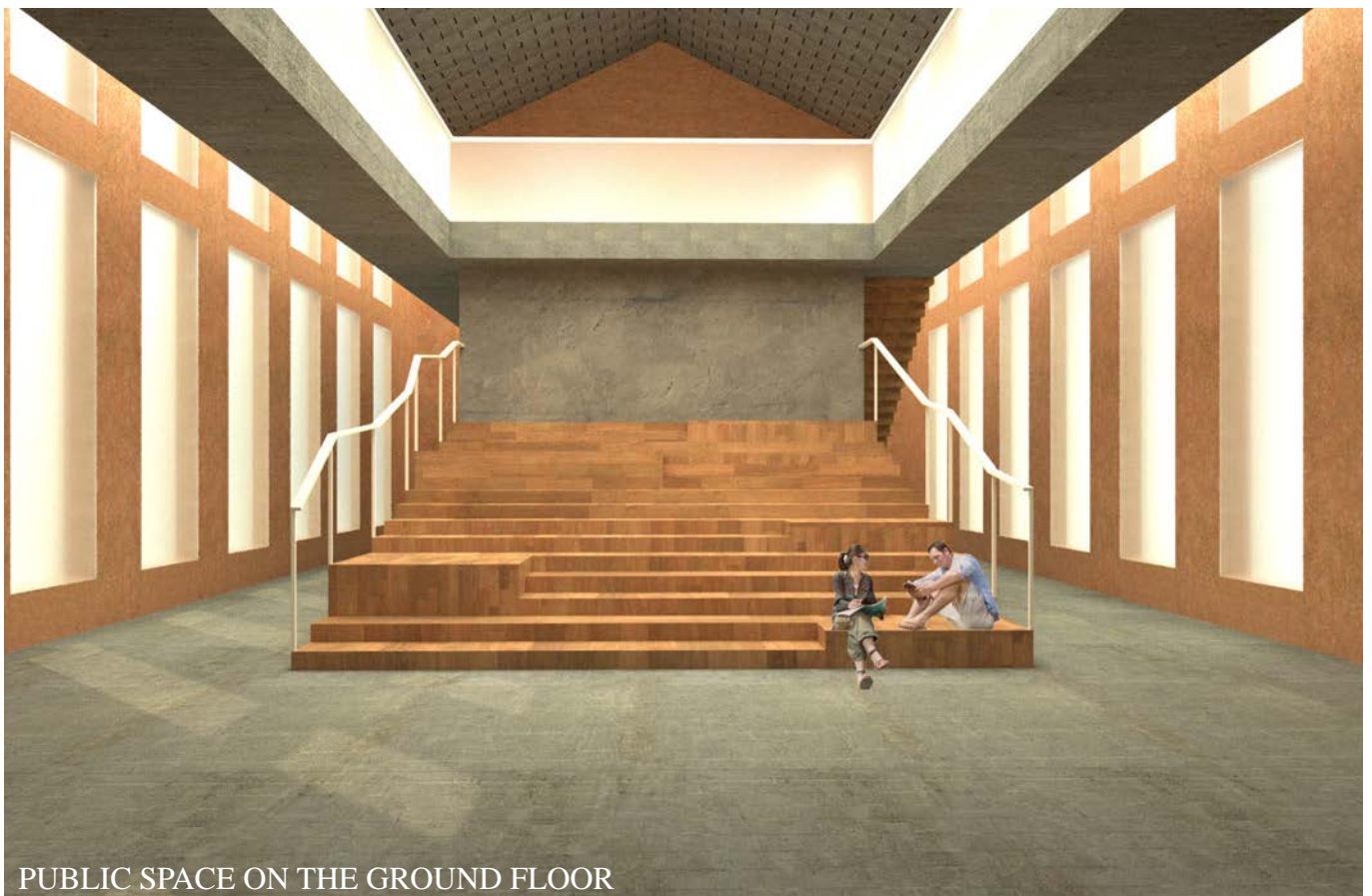




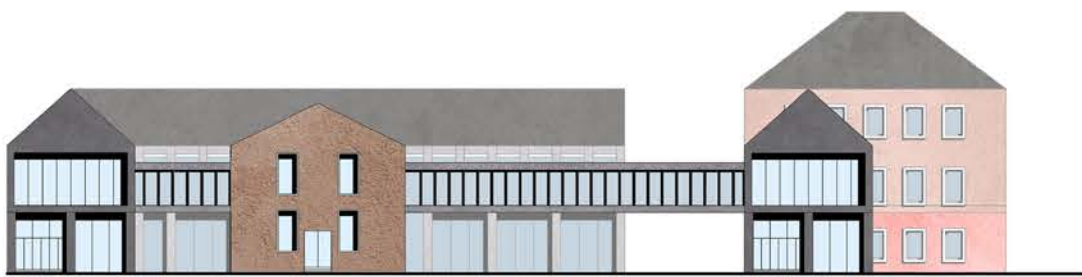
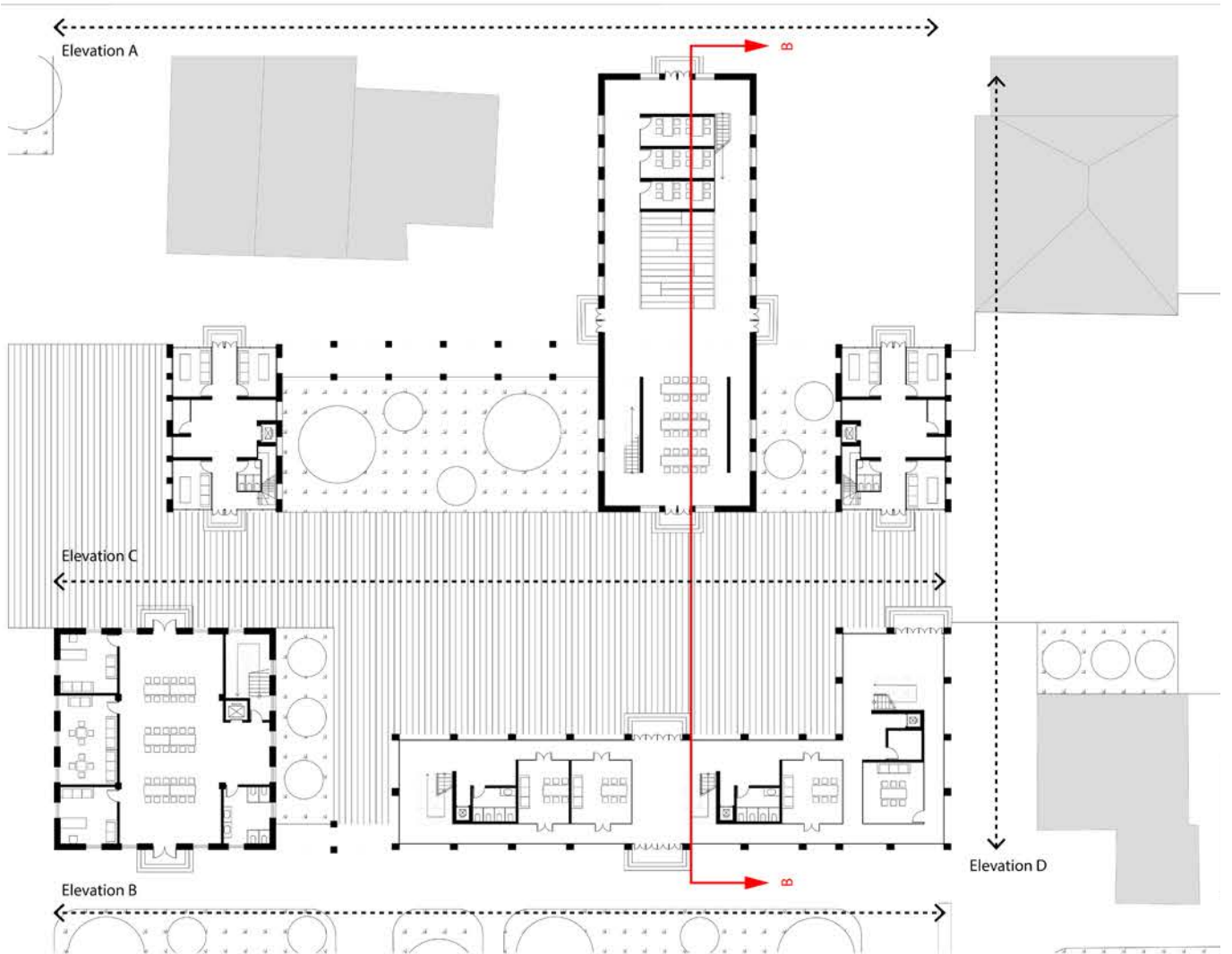
Artists' HUB uses linear building and villa typology with identical dimension from Villa Metzler to generate a closed while open circulation to host all artists to work and exhibit all their work and then ship all their art work to Museum of Arts and Crafts designed by Richard Meier to fully interact with citizens from the entire Frankfurt. The function layout inside the building is from dynamic to static, from ground floor to the top.

Backside Area-Elderly Housing

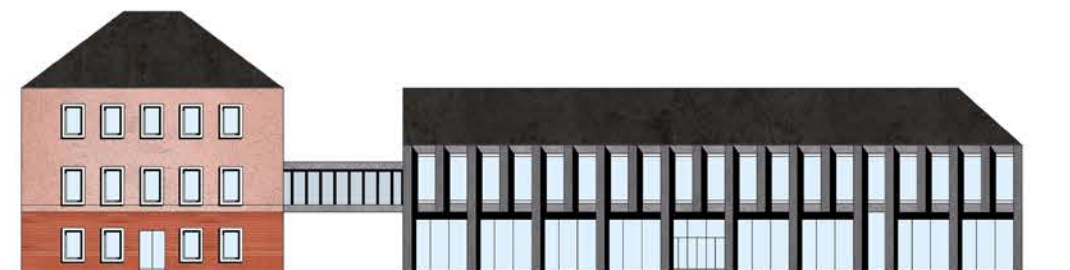
3.1. Perspectives and Interior View



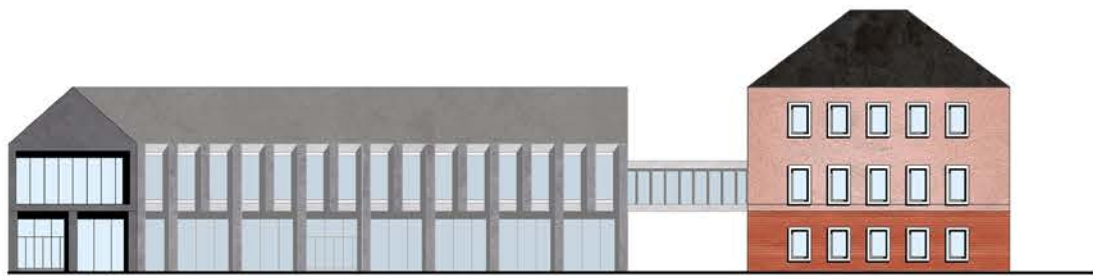
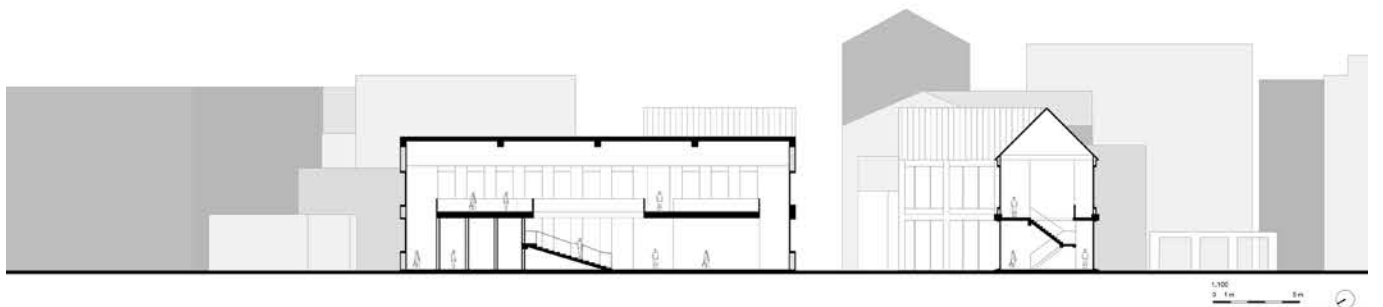
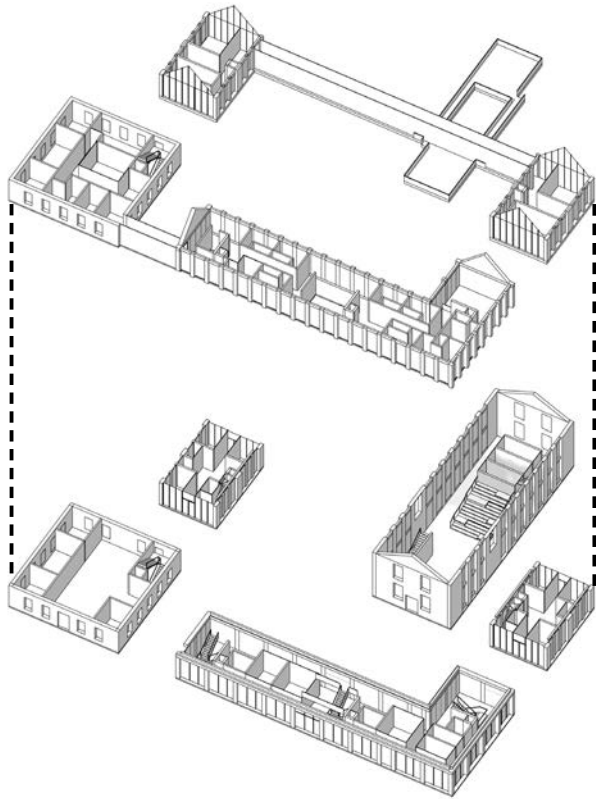
3.2. Ground Floor Plans, Elevation, Sections and Layered Axonometric Drawing



ELEVATION A



ELEVATION B



ELEVATION C



ELEVATION D

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<http://www.revisionist.net/frankfurt-bombing.html>

ANNEX-BOARDS

Board 1 "*Historical maps of Frankfurt*"

Board 2 "*Urban Analysis*"

Board 3 "*Project Aerial View and Perspective*"

Board 4 "*1:1000 Masterplan and Main Elevations*"

Board 5 "*1:500 Floor Plans and Front&Backside Elevation*"

Board 6 "*1:100 Artists' HUB Ground Floor Plan*"

Board 7 "*1:100 Artists' HUB Elevation and Section*"

Board 8 "*1:100 Elder House Ground Floor Plan*"

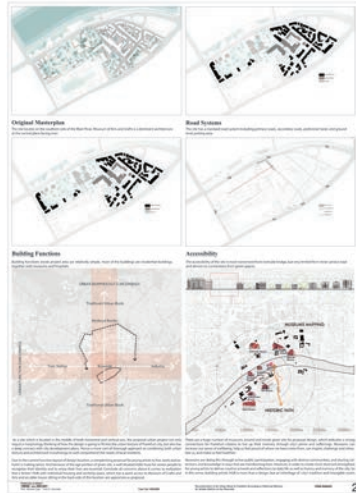
Board 9 "*1:100 Elder House Elevation and Section*"

Board 10 "*Artists' HUB & Elder House Interior Render*"

Board 1



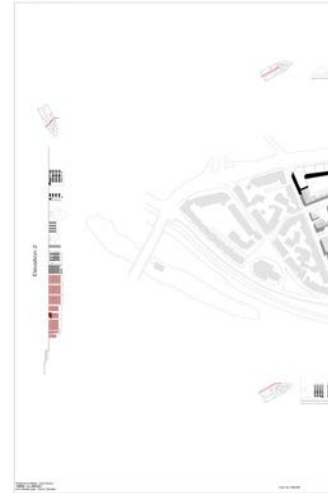
Board 2



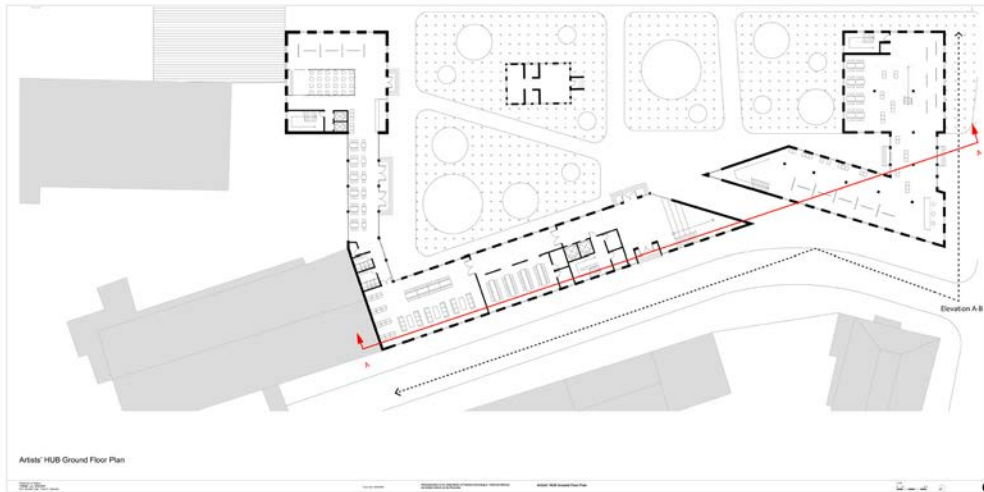
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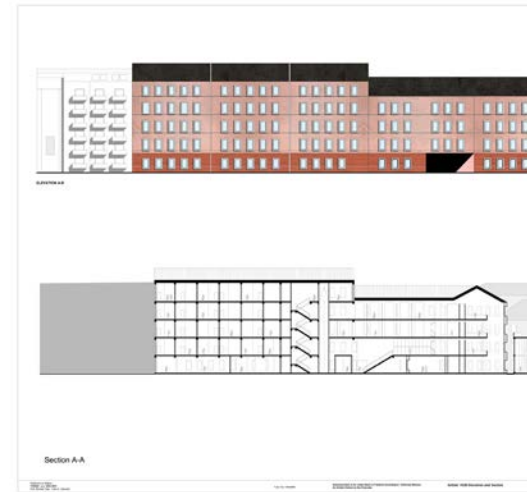
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Board 6



Board 7



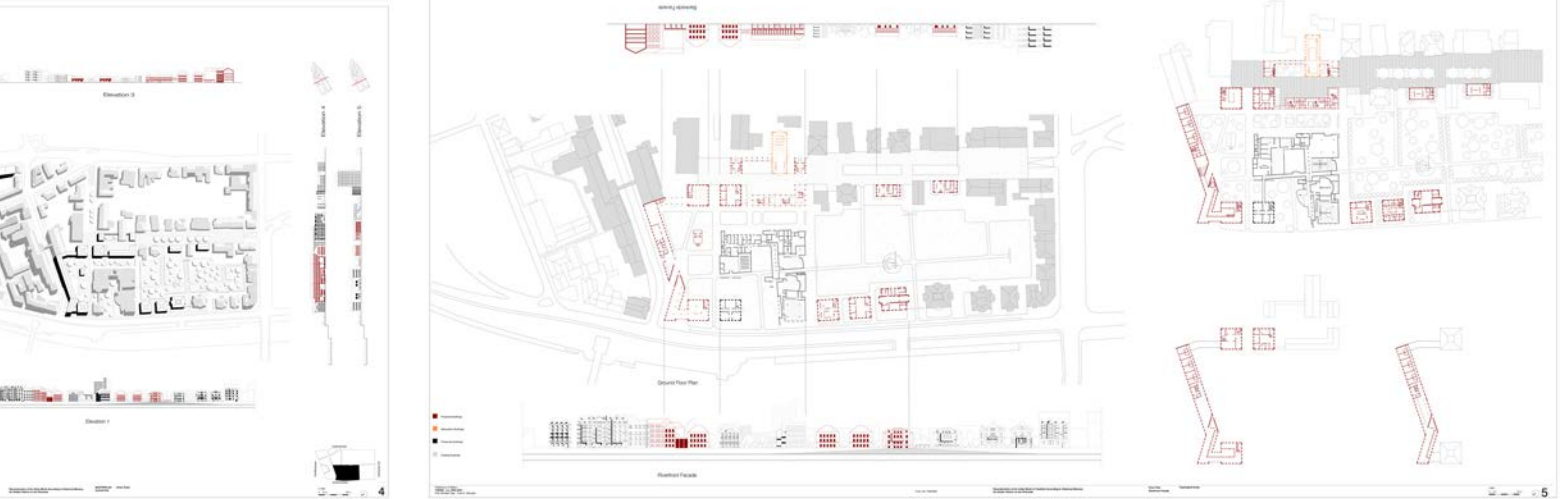
Board 9



Board 10



Board 5



Board 8



POLITECNICO DI MILANO

Scuola di Architettura, Urbanistica e Ingegneria delle
Costruzioni

Master Degree in Architecture and Urban Design -
A.A. 2020|2021

Supervisor: Michele Giovanni Caja

Students: Yuan Yan



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