Course Title

Expressive Culture: Architecture in Berlin

Course Number
CORE-UA 9722001

Spring 2016

Syllabus last updated on: 25-01-2016

Instructor Contact Information
Dipl. Ing. Architekt Sigismund Sliwinski
ss6541@nyu.edu

Tarek Ibrahim, M. Arch., MA
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Course Details
Wednesdays, 1:30 PM to 4:15 PM
Location of class: NYUB Academic Center, Room tbc

Graphics Tutorials will be offered at NYUB Academic Center ("Das Sprechzimmer"). As there are only two computers available in the room for a tutoring session, please write Tarek in advance to set up an appointment/time slot.

Excursion meeting points will be announced, check your email the night before class.

Prerequisites
None

Units earned
4

Course Description
Berlin is a unique modern metropolis. Its tumultuous, paradoxical history offers a comprehensive background to explore and investigate the nature of architecture in correlation to the various developmental processes of urban life and culture.

Architecture is embedded in the urban fabric, in which place and time serve as the main threads, constantly changing their multifaceted and layered relationships. This urban fabric provides the fertile soil for urban life and culture, which literally takes place on various scales between the public and the private realm, paths constantly intertwined in the urban fabric. Experiencing the city through walking is essential for learning how to observe, see and read "Place, Building and Time" in Berlin. Tours will alternate with classroom discussions and workshops.
**Course Objective**

The goal of the course is to introduce students to the constituent aspects of architecture and their complex relationships to urbanism, culture and life by using Berlin and its rich history as a laboratory.

Architecture and its complex and layered relationships can be described through *Place+Program, Space+Order* and *Construction+Expression*. A set of tools and a strategy for applying these essentials will be developed in order to analyze and convey the main aspects and concepts of architecture, urbanism and culture. By the end of the semester, students will not only have gained a better understanding of Berlin, its architecture and urban life, but also of the main historical developments of Central European Architecture and their influence on present-day architecture and culture. Additionally, students will also know more about aspects of sustainability related to architecture and urban design.

Architecture is a visual discipline; ideas are often best expressed through images, drawings and diagrams rather than with text (“A picture is worth a thousand words.”). To that end, this course seeks to expand your expressive vocabulary; students will participate in workshops over the course of the semester to develop skills by which to consider and analyze a building and site through graphic representation (maps, floor plans, sections, diagrams, photographs and sketches).

**Assessment Components**

<table>
<thead>
<tr>
<th>Class Participation</th>
<th>10% of total marks</th>
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<tbody>
<tr>
<td><strong>Case Study 1: Text</strong></td>
<td>20% of total marks</td>
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<tr>
<td>This essay (6 pages, A4, double-spaced, size 12 font) will consider Reitermann and Sassenroth’s Chapel of Reconciliation at the Berlin Wall Memorial at Bernauer Strasse.</td>
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<tr>
<td><strong>Case Study 2: Hybrid</strong></td>
<td>30% of total marks</td>
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<tr>
<td>Students will present an analysis of a building/site of their choice through text, complemented and expanded with a series of sketches, plans, sections and images. Text and images should be laid-out on a minimum of 4 A3 boards, detailing: City + History, Place + Program, Space + Order, Construction + Expression.</td>
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<tr>
<td><strong>Case Study 3: Graphic representation</strong></td>
<td>40% of total marks</td>
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<tr>
<td>Students will present an analysis of a building/site of their choice mainly through graphic means of expression. While text blocks/blurbs can used to explain certain images, the main focus is on conveying a building visually, not through text. Presentations should take the form of a minimum of 5 A3 boards, detailing: City + History, Place + Program, Space + Order, Construction + Expression, Essence of the Building/Site. Each topic can be presented on more than one board.</td>
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Examples of Case Study 2 and 3 will be available on NYU Classes (Resources).

Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.
Assessment Expectations

**Grade A:** The student makes excellent use of empirical and theoretical material and offers well-structured arguments in his/her work. The student writes comprehensive essays / answers to exam questions and his/her work shows strong evidence of critical thought and extensive reading.

**Grade B:** The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

**Grade C:** The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

**Grade D:** The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

**Grade F:** The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

Grade Conversion

Your instructor may use one of the following scales of numerical equivalents to letter grades:

\[
\begin{align*}
A & = 94-100 & B+ & = 87-89 & C+ & = 77-79 & D+ & = 67-69 & F & = \text{below 65} \\
A- & = 90-93 & B & = 84-86 & C & = 74-76 & D & = 65-66 \\
& & B- & = 80-83 & C- & = 70-73 & & \\
& & & & & & & &
\end{align*}
\]

Alternatively:

\[
\begin{align*}
A & = 4.0 & A- & = 3.7 \\
B+ & = 3.3 & B & = 3.0 & B- & = 2.7 \\
C+ & = 2.3 & C & = 2.0 & C- & = 1.7 \\
D+ & = 1.3 & D & = 1.0 & F & = 0.0
\end{align*}
\]

Attendance Policy

Participation in all classes is essential for your academic success, especially in NYU Berlin’s content courses that, unlike most courses at NYU NY, meet only once per week in a double-session for three hours. Your attendance in both content and language courses is required and will be checked at each class meeting. As soon as it becomes clear that you cannot attend a class, you must inform your professor by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, religious observance or emergencies. If you want the reasons for your absence to be treated confidentially and not shared with your professor, please approach NYUB's Director or Wellness Counselor. Your professor or NYUB’s administration may ask you to present a doctor's note or an exceptional permission from the Director or Wellness Counselor. Doctor's notes need to be submitted to the Assistant Director for Academics or the Arts Coordinator, who will inform your professors.

Unexcused absences affect students' grades: In content courses each unexcused absence (equaling one week's worth of classes) leads to a deduction of 2% of the overall grade and may negatively affect your class participation grade. Three unexcused absences in one course
may lead to a Fail in that course. In German Language classes two or three (consecutive or non-consecutive) unexcused absences (equaling one week's worth of classes) lead to a 2% deduction of the overall grade. Five unexcused absences in your German language course may lead to a Fail in that course. Furthermore, faculty is also entitled to deduct points for frequent late arrival to class or late arrival back from in-class breaks. Being more than 15 minutes late for class counts as an unexcused absence. Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive at the announced meeting point in a punctual and timely fashion.

Exams, tests, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to the Assistant Director for Academics; until this doctor's note is produced the missed assessment is graded with an F. In content classes, an F in one assignment may lead to failure of the entire class.

**Attendance Rules on Religious Holidays**

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent because of any religious observance should notify their instructor AND NYUB's Academic Office in writing via e-mail one week in advance before being absent for this purpose. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Director or Assistant Director will re-schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday.

**Late Submission of Work**

(1) Written work due in class must be submitted during the class time to the professor.

(2) Late work should be submitted in person to the instructor or to the Assistant Director for Academics, who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff may also personally accept the work, and will write the date and time of submission on the work, as above.

(3) Unless an extension has been approved (with a doctor's note or by approval of the Director or Assistant Director), work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late.

(4) Without an approved extension, written work submitted more than 5 weekdays following the session date fails and is given a zero.

(5) End of semester essays must be submitted on time.

(6) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.

(7) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.
Provisions for Students with Disabilities
Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website (http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html) for further information.

Plagiarism Policy
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. Proper referencing of your sources avoids plagiarism (see as one possible help the NYU library guide to referencing styles: http://nyu.libguides.com/citations).

NYUB takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. All your written work must be submitted as a hard copy AND in electronic form to the instructor. Your instructor may ask you to sign a declaration of authorship form.

It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For a summary of NYU Global's academic policies please see: www.nyu.edu/global/academic-policies

Required Text(s)

Course reader.

Books can be bought at Saint Georges bookshop in Wörther Straße 27 near NYUB, where the books are pre-ordered for students. Students can re-sell their used books at the end of the semester to Saint Georges (with the exception of German language books). Additionally, one copy of each book is kept in the Reading Room of NYUB's Academic Center, for you to read in the center but not to take out.

Readers can be bought at Sprintout copy-shop (situated under the railway arches in front of Humboldt University's main library, the Grimm-Zentrum, in Georgenstraße / Universitätsstraße – S-Bahn-Bogen 190 - please allow five hours between booking and collecting readers).

Supplemental Text(s) (not required to purchase)

Supplemental texts will be posted on NYU Classes from the following sources:


**Internet Research Guidelines**
To be discussed in class.

**Additional Required Equipment**
Colored pencils, tracing paper, fine black and red pens with a fluid and strong line, journal/sketchbook, city map, digital camera/phone and a transportation ticket. The art supplies can be easily obtained at McPaper (numerous stores in the city) or at Modulor on Moritzplatz.

Remember that the excursions are often outside; please wear appropriate clothing.
Session 1 – 3 February 2016
Place – Building – Time: The Architecture of Berlin
Classroom at NYUB Academic Center Spandau Room
Introduction and overview to the course
Lecture 1: Architecture in Berlin: The Big Picture. From the Middle Ages to Today

Session 2 – 10 February 2016
Classroom at NYUB Academic Center Spandau Room
Lecture 2: Focus on Place & Program. Architecture in Berlin from Classicism to WWII (1800-1945)
Tour 1: Prenzlauer Berg and the architecture of Imperial Berlin.

Required Reading for Session 2:

Berlin: The Architecture Guide:
• From the Beginnings to Baroque, pp. 8-9, 13, 17, 20-21, 29.
• Historism, pp. 64-65, 77, 90-91, 103.
• Early Modern Period, pp. 112-113, 116-117, 123, 131.
• National Socialism, pp. 138-139, 140-141, 147.

In Reader:
Thorsten Scheer, Josef Paul Kleihues, Paul Kahlfeldt (editors),
• Vittorio Magnago Lampugnani, Modernism, Lifestyle Reforms, City and Nature Experiments in Urban Design in Berlin from 1900 to 1914, pp. 29-38.
• Nike Bätzner, Housing Projects of the 1920s: A Laboratory of Social Ideas and Formal Experiment, pp. 149-159.
• Andrea Bärnreuther, Berlin in the Grip of Totalitarian Planning, pp. 201-211.

• Context, pp. 132-135.
• Function, pp. 174-195.

Session 3 – 17 February 2016
NYUB St. Agnes
Workshop 1: Introduction to Diagraming and Graphic Representation
Please remember to bring your art supplies (tracing paper, colored pencils, etc.). We will spend the class analyzing St. Agnes and practicing how to document it graphically/visually.

Required Reading for Session 3:

In Reader:
• Chapter 1, The Design and the Analysis, pp. 13-22.
- *Space*, pp. 256-275.  

**On NYU Classes:**

Selected examples and readings on diagramming.  

**Session 4 – 24 February 2016**  
Classroom at NYUB Academic Center Spandau Room  
*Pin-up/critique of Diagrams and Visual Analysis of St. Agnes*  
Please remember to bring the work you produced during the previous week to class. If you have nothing to present, we cannot give you feedback on how to improve your assignments.  
*Tour 2: The divided city. The Chapel of Reconciliation at the Berlin Wall Memorial, Bernauer Strasse.*  

**Session 5 – 2 March 2016**  
Classroom at NYUB Academic Center Spandau Room  
*Lecture 3: Focus on Space & Order. Architecture in Berlin in the 20th century (1918-1989)*  

**Required Reading for Session 5:**  

*Berlin: The Architecture Guide*:  

*In Reader:*  
- *750 Years of Berlin*, pp. 29-40.  

**Session 6 – 9 March 2016**  
Meeting point: Rotes Rathaus, Alexanderplatz  
*Tour 3: Socialist Utopia and Prussian Disneyworld Today. The Architecture of City-Center East.*  

**Required Reading for Session 6:**  

*In Reader:*  
Thorsten Scheer, Josef Paul Kleihues, Paul Kahlfeldt (editors),  
- Wolfgang Schäche, *The 1957/58 Competition for Berlin, Capital City: Projects*
Negating the Past, pp. 251-257.
• Dieter Hoffmann-Axthelm, Locational Shift – the 1960s: City Centre Planning in East and West, pp. 295-305.
• Michael Heese, Rediscovering Architecture and the City, pp. 317-327.
• Gert Kähler, As the Steam Began to Rise …, pp. 381-387.

Session 7 – 16 March 2016
Classroom at NYUB Academic Center Spandau Room

CASE STUDY 1 ASSIGNMENT DUE.

YOUR CASE STUDY 2 TOPICS MUST BE SELECTED AND APPROVED BY PROF. SLIWINSKI.

Workshop 2: Diagramming and Explaining the Chapel Reconciliation Graphically Based on the Essays.

Please remember to bring your art supplies (tracing paper, colored pencils, etc.). We will spend the class analyzing the Chapel of Reconciliation and practicing how to document it graphically/visually. Bring any visual material you’ve gathered for your essay for us to work with.

Required Reading for Session 7:

In Reader:
• Chapter 2, Order and Composition, pp. 24-65.

Session 8 – 23 March 2016
Meeting point: Kaiser Wilhelm Gedächtniskirche (Kaiser Wilhelm Memorial Church)

Required Reading for Session 8:

On NYU Classes:
• Berlin is a Tourist City, pp. 10-27.
• Tourist Spaces and the Phenomena of their Use, pp. 28-107.
• History of Berlin’s Sights based on the Baedeker Travel Guide, pp. 108-146.
• Catalogue of Berlin’s Top Sights, pp. 146-173.

30 March 2016: No Class – Spring Break
Session 9 – 6 April 2016
Classroom at NYUB Academic Center Spandau Room

Required Reading for Session 9:

In Reader:
• *Structure*, pp. 276-286.


Workshop: Case Study 2, review and feedback
It is imperative that you have work produced for us to look at. If you have nothing to present, we cannot give you any meaningful feedback. Make sure to print as much visual material related to your case study as possible. We are obviously not expecting a finished product; nonetheless, bringing in the work you’ve done is essential and the feedback you will receive will dramatically improve your completed assignment.

Session 10 – 13 April 2016
Meeting point: Brandenburgerische Strasse 16, 10707 Berlin
Tour 5: Construction sites, Behind the Scenes: Prof. Sliwinski’s current projects.
Professor Sliwinski’s current projects give a glimpse into the grittier, hands-on and practical aspects of the discipline of architecture. Please wear sensible shoes.

Readings will be posted on NYU Classes.

Session 11 – 20 April 2016
Classroom at NYUB Academic Center Spandau Room
CASE STUDY 2 PIN-UP AND CRITIQUE.
Your printed/graphic material should be emailed to us by midnight on 19 April. Anything sent after midnight will be considered late. You should have your assignment printed out and hung up before the start of class!

YOUR CASE STUDY 3 TOPICS MUST BE SELECTED AND APPROVED BY PROF. SLIWINSKI.

Session 12 – 27 April 2016
Lecture 5: On Sustainability in Berlin. Examples from Sliwinski Architects and Sauerbruch Hutton

Required Reading for Session 12:
In Reader:
Optional Reading for Session 12:
On NYU Classes:

• 1: *Site and Land Use*, pp. 11-50.
• 2: *Community*, pp. 51-93.
• 3: *Health and Well-Being*, pp. 95-142.

Session 13 – 4 May 2016
**Workshop: Case Study 3, Review and Feedback**
It is imperative that you have work produced for us to look at. If you have nothing to present, we cannot give you any meaningful feedback. Make sure to print as much visual material related to your case study as possible. We are obviously not expecting a finished product; nonetheless, bringing in the work you’ve done is essential and the feedback you will receive will dramatically improve your completed assignment.

Required Reading for Session 13:
*In Reader:*
• *Design*, pp. 136-141.
• *Truth*, pp. 289-303.

Session 14 – 11 May 2016
**Tour 6: TBA**

Session 15 – 18 May 2016
**CASE STUDY 3 PIN-UP AND CRITIQUE. FINAL PRESENTATION.**
Your printed/graphic material should be emailed to us by midnight on 17 April. Anything sent after midnight will be considered submitted late. You should have your boards printed out and hung up before the start of class!
**Classroom Etiquette**

*No cell phone use during class time.* Computers may only be used in offline mode.

**Required Co-Curricular Activities**

To be announced in class

**Suggested Co-Curricular Activities**

To be announced in class

**Your Instructors**

Professor Sigismund Sliwinski (Dipl. Ing. Architekt) is a practicing architect in Berlin. His projects range from private to institutional work. His current projects include the conversion of a former foundry into a center for acting and dancing, a Waldorf School, as well as further private projects. He has won several competitions, has published and exhibited. He has taught Architecture and Design in Berlin and at several universities in the US, such as UT Knoxville, UVA Charlottesville and Parsons, New York. His research project on sustainability, originally commissioned by the WWF, Germany, has been transferred into a teaching strategy.

Tarek Ibrahim (MA, M. Arch) has worked as a practicing architect at the Berlin firm Sauerbruch Hutton for many years. He is an alumnus of New York University with an undergraduate degree in Art History. He later studied architecture at Columbia University and completed his M. Arch at Parsons the New School for Design. He is currently writing his PhD in art and architectural history at the Humboldt University of Berlin on the life and work of Johann Adam Rennebaum, a German expatriate architect working in colonial Egypt at the turn of the 20th century.