

A BERLINER 'PLACE'

EXAMINING MOORE'S 'PLACE-MAKING' IN TEGELER HAFEN

by Kusum Lama

ABSTRACT

As part of the course In-Depth Study on Focal Point Berlin around 1989 – Between deconstruction and reconstruction, this study follows the architectural discourse and reconstruction efforts in Berlin during the pivotal year of 1989, focusing on the work of Charles Moore and his redevelopment project in Tegel Harbor. After familiarizing ourselves with the contextual background of Berlin's post-war reconstruction tendencies and the International Building Exhibition (IBA) in 1987, which aimed to rebuild West Berlin we discuss the concept of creating meaningful places, as advocated by Charles Moore, and delve into his design approach and principles. We then examine Tegel Harbor as a case study, analyzing Moore's redevelopment project and the extent of the embodiment of his ideas. The aim is to gain insights into Moore's architectural philosophy and his ability to shape environments that transcend mere functional spaces. Overall, the study shows a comprehensive exploration of Berlin's architectural history, the significance of place-making, and the specific case of Tegel Harbor's redevelopment.

Vertiefungsarbeit
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A Berliner 'place'
Examining Moore's 'place-making' in Tegeler
Hafen

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1 INTRODUCTION

Our exploration of Berlin this semester, both physically and intellectually, immersed us in the vibrant context of the city during the pivotal year of 1989. The scale and magnitude of the reconstruction efforts in Berlin captivated our attention as we delved into the study trip. The 2021 exhibition 'Anything Goes'¹ highlighted the profound transformation, urban repair, and visionary architectural projects that unfolded on both sides of the Wall, prompting us to probe into the architectural discourse of the era: the fervent debates surrounding the attitude towards reconstruction, the delicate balance between preservation and innovation, and the political and architectural implications that gave rise to a diverse array of design solutions. These solutions not only manifest in the built projects but also in the unrealized visions that left their imprint on the city's urban fabric.

In this semester's research, I have chosen to focus on the work of Charles Moore, specifically his redevelopment project in Tegel Harbor, Berlin, undertaken in 1987 with his firm Moore Ruble Yudell from Los Angeles. The Tegel Harbor area, developed under IBA-Neubau, was an area of particular interest during our seminar week. Initially drawn to explore the postmodernist tendencies that numerous national and international architects brought to the city, I found Moore's project compelling due to its consideration of the human dimension within its design approach. The aim of this study is to delve into Moore's concept of "creating places" and assess the extent to which he realized this idea within the Tegeler Hafen redevelopment project. I examine the elements that constitute the creation of such "places" and analyse the extent of the project's embodiment of Moore's principles.

To achieve this, I first provide a brief contextual background of Berlin during this period followed by an overview of Tegel and subsequently study Charles Moore's idea of 'creating places.' Armed with this foundation, I will closely examine Tegel Harbor as a 'place,' scrutinizing it through the lens of Moore's own principles. Specifically, I analyse the Housing Block in Tegel as a representative built structure within the redevelopment. By undertaking this investigation, I aim to gain insights into Charles Moore's architectural philosophy and his ability to shape environments that transcend mere functional spaces, ultimately leaving a lasting impact on the people who inhabit them.

1 Müller, 2021. Anything goes?

2 CONTEXTUAL BACKGROUND

2.1 ARCHITECTURAL DISCOURSE AND POST-WAR TENDENCIES, BERLIN 1989

During the post-war reconstruction period of the 1960s, 70s, and 80s, Berlin underwent significant rebuilding efforts on both sides of the Berlin Wall. The context of the city at this time set the stage for the International Building Exhibition (IBA) in 1987, which aimed to rebuild West Berlin before the fall of the Iron Curtain.² The exhibition embraced two distinct approaches: critical reconstruction and careful urban renewal. These approaches emerged as a response to the large-scale projects, prefabrication, and disregard for existing structures that characterized post-war Berlin.

The IBA-Altbau focused on the gradual renovation of existing buildings and public spaces in West Berlin's 19th-century Kreuzberg district. The goal was to preserve these structures while incorporating transparent public participation from residents.³ Various projects blended into the neighborhood without an architect's signature, although architects such as Alvaro Siza and Baller & Baller contributed additional new buildings as part of the renovation.

On the other hand, the IBA-Neubau, led by Josef Paul Kleihues, advocated for a "critical reconstruction" approach that fostered a dialogue between modernity and tradition.⁴ This phase included sites in Berlin such as the Tegel harbor, the southern Tiergarten district, and the southern Friedrichstadt district. Renowned architects like Aldo Rossi, Peter Eisenman, O.M. Ungers, Rem Koolhaas, Hans Kollhoff, Rob Krier, and Charles Moore participated in the reconstruction efforts, some bringing postmodernist tendencies from the United States to Europe.

Postmodern architecture emerged as a critical reaction to the strict functionalism and uniformity of modernism during this period. It took a more eclectic and playful approach, drawing inspiration from historical architectural styles, popular culture, and contextual references. In Berlin, postmodern architecture in the 1970s responded to the city's unique historical, cultural, and socio-political context. The Berlin Wall divided the city, leading to contrasting architectural expressions in East and West Berlin. In West Berlin, architects embraced postmodernism to break away from the dominance of modernist ideals. They incorporated decorative elements and historical references in a playful and ironic manner to create visually expressive buildings.

During the IBA-Neubau in 1987, international architects like Aldo Rossi, Mario Botta, Rob Krier, Charles W. Moore, James Stirling, and others contributed postmodernist designs to address the pressing housing needs of the time. However, it is important to note that postmodernism was not the sole architectural style employed in Berlin. The city's architectural landscape remained diverse, with a range of styles

² IBA Website, Retrieved 2023.06.06

³ IBA Website, Retrieved 2023.06.06

⁴ IBA Website, Retrieved 2023.06.06



- | | | | |
|---|--|---|----------|
| a | Tegel | 1 | Block 1 |
| b | Prager Platz | 2 | Block 70 |
| c | Tiergarten-Zuid/
Südliches Tiergarten | | |
| d | Friedrichstadt | | |
| e | Kreuzberg SO36 | | |



Abb. 1. Internationale Bauausstellung Berlin 1987 project areas

and approaches shaping its built environment. Nonetheless, postmodern ideas and approaches had a notable influence on Berlin's architecture, contributing to its evolving architectural identity even after reunification.

2.2 TEGEL - AN OVERVIEW

Tegel, in the Reinickendorf district of northern Berlin, has a rich history and holds a significant place in the city's fabric. Originally a small "church village" in the 13th century, it transformed into a favored destination for the aristocracy and the wealthy in the 19th century, leading to the construction of Tegel Palace, also known as Schloss Humboldt⁵. Serving as a country house belonging to the Humboldt family, Schloss Tegel underwent various iterations, transitioning from a Renaissance mansion to a hunting lodge, which under the command of Wilhelm von Humboldt was rebuilt into today's form in the 1800s in the classical style by Berlin architect Karl Friedrich Schinkel.⁶

Abb.2. Schloss Tegel between 1857 and 1883, as depicted by artist Alexander Duncker Bardenschläger (1813-1897). PHOTO: Wikimedia



Tegel is notable for its now-defunct airport, which played a crucial role during the Cold War as a major transport hub during the Berlin Airlifts⁷. The area is also known for its natural beauty, with Lake Tegel and the dense Tegel Forest adding to its charm. Primarily a residential neighbourhood, Tegel offers diverse housing options to cater to various lifestyles and preferences. It offers a quiet and peaceful living environment that provides residents with a high quality of life away from the bustling city center and has done so since before the 1800s.

A prominent landmark in Tegel is the Tegeler Hafen, an inland port constructed in 1907 on Lake Tegel⁸. Initially designed for the transportation of goods, the port served as a vital hub for cargo handling. The development of the port also gave rise to Humboldt Island, connected to the mainland through an industrial railway connection. Although port operations ceased in 1972, the area underwent significant redevelopment in the 1980s as part of the International Building Exhibition (IBA). The aim was to transform Tegel Harbor into a vibrant space for residential, recreational,

5 H.F, 2019. Hidden sights in Berlin: Schloss Tegel

6 H.F, 2019. Hidden sights in Berlin: Schloss Tegel

7 Koffka, A., & Kohn, W., 1999, MRY Building in Berlin

8 Wikipedia, Tegeler Hafen retrieved 2023.06.08

and cultural activities.⁹ The former port area now features postmodern residential buildings, the Humboldt Library, and the establishment of Tegeler Insel, a narrow-elongated island between Tegeler Hafen and Tegeler Fliess. While the island remained vacant after the IBA project's discontinuation, recent years have seen renewed plans, including the construction of 49 condominiums starting in May 2013.

Tegel's rich history, diverse residential options, and redevelopment efforts contribute to its unique character within Berlin. The interplay between historical landmarks, natural landscapes, and urban transformations makes Tegel an appealing neighborhood for both residents and visitors.



Abb. 3. Tegeler Hafen redevelopment project ariel view (unfinished)

9 Koffka, A., & Kohn, W. 1999. Moore rubble Yudell: Building in Berlin.

Crow 5/1/73

Archi is "making places"

Suzanne Langer, "ethnic domain"
doesn't need to be in one place { stewardship
gypsy caravan
"taking takes possession"

imagine our body in the space.
up, in, and through

act of making a place

starting of separating an inside, ^{from the outside} (not necessarily indoors)
as in a plaza.
ordering of the inside
so that it makes sense.

came from motifs and then recreated them - pyramids
also the cause - endless.

column - counter to the cause with its obvious symbolism.

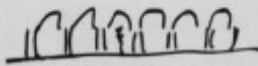
2 columns can get extended into an arcade,
or porch.



Window of appearances



arches + columns



towers + columns + pediments + domes



walled compound
with water



house



and then back to 4 porticoes.

then a matter of positioning all of these items

axis
path
distance
proportion

Abb. 4. Sketches from Kent C. Bloomer and Charles W. Moore, Body, Memory and Architecture, New York, 1977.

3 CREATION OF PLACE

This chapter explores Charles Moore's design approach and his focus on creating meaningful places. Moore challenged the prevailing modernist ideology early in his career and developed a set of observations regarding experience, hierarchy, ornament, scale, symbol, precedent, past, and present.¹⁰ These ideas formed the foundation of his work and aimed to address his longing for a place in a modern society marked by placelessness.¹¹

During the late 1950s and early 1960s, Moore, along with a group of interdisciplinary scholars, redefined the concept of place, dwelling, and cultural landscape. They emphasized the importance of creating a place as a fundamental prerequisite for human habitation and a structural requirement for societies¹². Moore's ideas were influenced by various sources, including scholars like Suzanne Langer and John Summerson, among others. In a 1962 essay for *Landscape magazine*, co-authored by Moore, Donlyn Lyndon, Patrick Quinn, and Sim Van der Ryn, Moore succinctly summarized his work as the act of defining a place or a "cultural domain" -in the words of Suzanne Langer. He argued that a place should embody culturally conditioned meanings and associations, providing a coherent and enduring human habitat. It should be meaningful and legible to its inhabitants, resonating deeply with their self-identity and worldview. Moore believed that a building should not only be a place in itself but also integrate harmoniously with its surroundings, becoming an integral part of the larger place. What Moore proposes is not a clearly defined theory, but rather a sensibility cobbled together from sympathetic ideas drawn from a variety of otherwise unrelated sources which is later popularized by him as an architectural approach.¹³



Abb. 5. The aedicula, sketches from Charles Moore

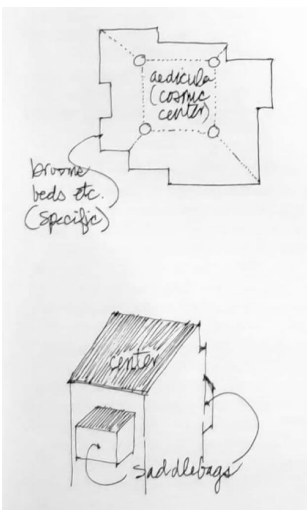


Abb. 6. Aedicula that represents center and saddlebags that accentuate the center, sketches from Charles Moore

He further argues that the chaos of the contemporary environment stems from an overly "generic" architecture that attempts to express itself, or, as Moore puts it, "the diagram of an independent idea conceived in isolation" that the modernists put emphasis on, generalization and reduction. He advocates instead for a "specific" and additive approach that "starts from a place, makes it habitable, and improves the quality of the specific place by responding to the needs of the people who use it."¹⁴ Moore's specific approach provides for a series of organizing elements that are intended to delineate the use of spaces visually and experientially: things like portals, processional axes, or landmarks that indicate meaning. The buildings should respond to their unique sites and contribute to social and compositional hierarchies, rather than disregarding them. Moore embraced the lessons of the vernacular and incorporated suggestive urban scenes, rejecting the modernist aversion to typology and precedent. Instead of compressing or flattening, he proposed layering, using elements like "aedicules" and "saddlebags" to create symbolic cores that could expand outward or be layered from a central spine.¹⁵ Additionally, Moore wanted to reintroduce basic organizing principles such as "inside," "outside," "center," "edge," "axes," "roof," and "opening," from which the actual forms of the buildings could be abstracted so that the abstractions can, in turn, enhance the architectural qualities all the

10 Moore, 1984, *You have to pay for public life*, Introduction pp. ix-xxv
 11 Ghenoiu, E., 2008.
 12 Ghenoiu, E., 2008.
 13 Ghenoiu, E., 2008.
 14 Moore, 1962. *Towards making places* p.91
 15 Moore, 1984, *You have to pay for public life*, Introduction ix-xxv

while being rooted in reality so it can stay relevant to society. Collaboration was a significant aspect of Moore's work, allowing for diverse and additive solutions. Another aspect that Moore mentions that is one of the fundamental attributes of place-making is the establishment of a clear division of inside and outside. This division is not necessarily a literal position so much as a psychological state to be enacted visually.

Moore recognized the profound significance of "place" as the manifestation of civilization's image projected onto the environment.¹⁶ He believed that architects had the ability to manipulate this projection spatially and formally, creating a tangible representation of culture. Architecture played a pivotal role by providing orientation and establishing the framework for the activities of civilization.¹⁷ Moore's central architectural idea focused on creating a "genius loci," an atmosphere that fostered a special connection with place, people, and the past, offering solutions to specific design problems. He rejected the modernist focus on geometric forms, considering "the creation of places rather than the manipulation of formal configurations", as the essential task of architecture. Moore's places emerged from a sensitive search for harmony between basic human needs and architectural responses.



Abb. 7. Town center in Spanish town Jamaica



Abb. 8. Santa Barbara County Courthouse, Le Corbusier, 1926-1929



Abb. 9. Carpenter Center, Le Corbusier, 1963

In his essay "Creation of Places" Moore points out a Spanish town in Jamaica as an example of place that expresses itself with a durable demonstration of hierarchy in buildings and the central square that define the town as such. The building blocks act not just as an individual building but show a relation to the whole cultural environment, the place. Here, despite the change of cultures and people, it culminates in its form and arrangement to create an understanding of what this place was in relation to the entire civilization. This sense of a hierarchal system synonymizes itself with what Moore calls a sense of place.¹⁸ He also used boundaries differentiating inside-outside, axial, or spinal organizers to create a group of structures, and the manipulation of the vertical direction as trusted simple ways to manipulate this sense of place.

*We seek with all these devices to make places. I take it that one of the thing characteristics is distinguishable from other places because of the specific circumstances that created it, so that when you are somewhere you are not somewhere else, and so that the particular characteristics of a spot on the earth's surface are in some way understood and responded to in making a place, which in its ordering of the environment is a function of the civilization which created it. – Charles Moore, Creation of places*¹⁹

Moore points out Corbusier's Santa Barbara County Courthouse and Carpenter Center in California as isolated but successful examples in which he believes that buildings successfully go beyond themselves and make instead a place by organizing the whole landscape with itself and singles out Disneyland as the most successful public place in Southern California.²⁰ [z pg104]

16 Moore, 1984, You have to pay for public life, Introduction

17 Moore, 1966, Creating of places, p.292.

18 Moore, 1966, Creating of places, p.292.

19 Moore, 1966, Creating of places, p.295

20 Ghenoiu, E., 2008 p. 104

Moore's approach was deeply humanistic, considering the diverse human energies associated with buildings, including architects, investors, policymakers, construction workers, users, caretakers, and neighbors. Buildings were seen as receptacles for human energy; structures that housed the energies of people and places. According to Erik Ghenoïu, throughout Moore's architectural and written works, three key principles consistently emerged: an emphasis on the shared phenomenological experience of space, a commitment to regionalism and the use of vernacular forms, and a belief that dwelling was an act of cosmogony, the creation of a world.²¹ These principles guided Moore's architecture throughout his career and show the evolution of making places not only for individual dwellings but also increasingly moving to integrate with the public realm.

4 TEGELER HAFEN, BERLIN

The Tegel Harbor, located on the northwestern edge of Berlin, was chosen as one of the demonstration areas for the International Building Exhibition (IBA) in 1979. This picturesque neighborhood is characterized by its proximity to Lake Tegel and Lake Flughafen, featuring a beach and expansive forest. Charles Moore, together with his partners John Ruble and Robert/Buzz Yudell from the LA Moore Ruble Yudell (MRY) firm, developed a master plan that won the competition in 1980. The vision for the project aimed to repurpose the derelict harbor, which had been neglected since 1970, into a vibrant residential, recreational, and cultural hub. The master plan for Tegel Harbor connects a suburban village with a chain of lakes, canals, and forested open space. The goal was to preserve the distinctive character of Tegel for its residents while also increasing its appeal as a tourist destination within Berlin.²²

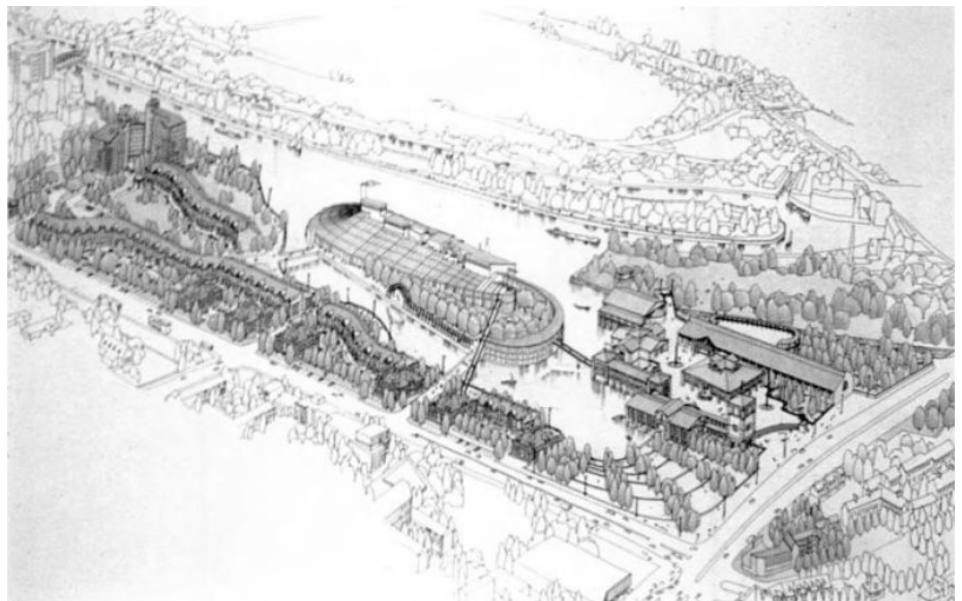


Abb. 10. Tegeler hafen, bird's eye view of revised competition scheme (Moore, Ruble Yudell)

The design of the project focused on highlighting the presence of the harbor by integrating the water into the site through a promenade that connected all three complexes to the lake: the residential, the cultural, and the recreational. Werner

21 Ghenoïu, E., 2008

22 Koffka, A., & Kohn, W. (1999). Moore ruble Yudell: Building in Berlin.

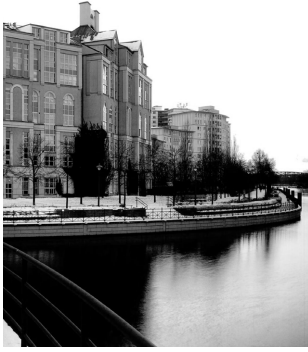


Abb. 11. Tegeler Hafen housing along the harbor

Weber, Reinickendorf's planning commissioner and a member of the local jury for IBA, advocated for the MRY design due to its ability to bring the water closer to the city, the moderate heights of the structures, and the balanced integration of residential, cultural, and commercial elements. Moreover, the project allowed for separate construction phases as funds became available over time.²³ However, following the completion of the initial phase of construction, the Berlin Wall fell, leading to a halt in the redevelopment of Tegel due to competing interests and bids. As a result, the Tegeler Insel, which was supposed to reminisce a Roman forum above the water on piers with recreational activities, remains vacant, with only the library and some residential blocks being realized.

The construction of the apartment buildings in Tegel involved collaboration between MRY and five other internationally acclaimed architects, alongside local architects who were responsible for the construction of the apartment blocks. The star architects were tasked with designing individual villas, creating a contrasting yet harmonious ensemble within MRY's overall plan. The varying architectural expressions of the individual villas have resulted in an eclectic collection of structures, often referred to as an "architectural zoo" within Tegel.²⁴

In the following subchapters, we will analyze Charles Moore's placemaking through his built structure, the MRY housing building.

4.1 PHENOMENOLOGICAL EXPERIENCE OF SPACE

The phenomenological experience of space, a concept that Charles Moore consistently embraces, seeks to create sensory perception and abstract experiences that transcend tangibility, imbuing them with deeper meaning with his architecture. Moore's utilization of the 'aedicula' in his initial projects like his Orinda house exemplifies this approach, creating a microcosm within a dwelling, evoking a sense of coziness or ceremony through manipulations of scale, and evoking a strong phenomenological response due to its presence.²⁵

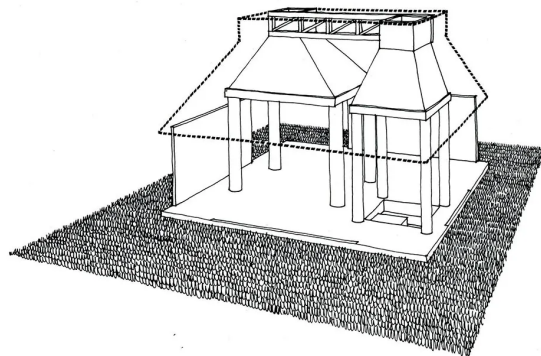


Abb. 12. diagram showing aediculas in the Orinda House, San Francisco, 1962

In the context of Tegeler Hafen, the phenomenological experience of space plays a pivotal role in establishing a sense of place and fostering a profound connection between residents and their environment. Moore integrates elements that facilitate continuous engagement with the natural setting, including the harbor and the forest.

23 Koffka, A., & Kohn, W. 1999. Moore ruble Yudell: Building in Berlin.

24 Jaeger, F. 1991. Zurück Zu den Stilen: Baukunst Der achtziger Jahre in Berlin. pp. 124-128

25 Koffka, A., & Kohn, W. 1999. Moore ruble Yudell: Building in Berlin.

The development begins with a series of light-colored villas followed by undulating row houses. Within this terrace, a courtyard with four "houses" and gates guides the visual axis towards the green space, culminating in a captivating view of the harbor. A meandering path, flanked by tall poplars, further enhances the connection to the water. The park area features multi-story houses with zinc-covered high roofs, while the Tegel Insel serves as a central element, connected to the complexes through a promenade that provides a direct and tangible link to the water, fostering a serene and tranquil environment. The building blocks of the housing complex are arranged into four parts that use axial and spinal organizers to form the serpentine and semi-circular blocks that imparts a sense of continuity and congruency solidifying the individual parts into a wholistic arrangement.

The housing complex itself reflects Moore's emphasis on creating spaces that engage the senses, elicit emotions, and promote a strong sense of community. The arrangement of buildings encourages visual connections between units, while spaces like the octagonal courtyard with its four gateways offer opportunities for resident interaction. Moore skillfully employs the undulating blocks to naturally guide individuals towards the water, instigating a change in the building's curvature during the approach, breaking the monotony of the block and offering a unique experience on either side; one looking at the complex and the other towards the water. Furthermore, the project incorporates distinct 'places' throughout, such as the leisure island of Tegeler Insel, the cultural plaza, and in the housing complex the C-shaped and octagonal courts, all of which, through their scale, arrangement, and distinct character subtly announce their presence to visitors.



Abb. 13. Housing elevation rising like a mountain



Abb. 14. Gateways surrounding the octagonal courtyard

In addition, the design of the housing units themselves contributes to the phenomenological experience of space. The variety in housing types that the architects consider in the masterplan allows for each unit to have its own unique architectural expression and contributes to the diversity and richness of the overall ensemble. The housing units are tiny by code but are broken up by generous loggias. Typical units offer views of both the common areas - to the south - and the harbour - usually

to the north - from their combined living/dining rooms.²⁶ The monumental yet playful-looking apartment blocks use balconies and dormer windows, which add space and variety to the small living units.²⁷ Above all, the individual villas add their own character and personal touch to the residential complex. The different architectural styles and shapes create a dynamic and visually stimulating environment that allows residents to experience a range of spatial qualities and aesthetics.

By considering the interplay of nature, human scale, and architectural diversity, this housing project creates a phenomenological experience of space that engages residents on multiple levels. The design fosters a deep connection between individuals and their environment, cultivating a sense of place, community, and belonging. By prioritizing the experiential aspects of space, Moore's design transcends mere structures, transforming the housing complex into a vibrant and thriving community that enriches the quality of life for its residents.

4.2 COMMITMENT TO REGIONALISM



Abb. 15. The Sea Ranch, Charles Moore and MLTW Architecture, 1963

Moore consistently demonstrates his commitment to regionalism in his efforts to create meaningful "places." Regionalism, in this context, encompasses the distinct physical and cultural characteristics of a site, including natural and built forms, as well as considerations of the local inhabitants and the site's historical context. The Sea Ranch Condominium, designed in collaboration with Donlyn Lyndon, William Turnbull, and Richard Whitaker, exemplifies place-making at the scales of dwelling, community, and regional identity.²⁸ Situated amidst a rocky rural outcrop on the north coast of California, the condominium incorporates elements that respond to the vernacular architecture of the region in terms of both form and materiality. From a distance, the condominiums appear clustered together, featuring separate but inward-facing rooflines that, when considered as a whole, harmonize with the surrounding vernacular barns and agricultural buildings, without directly imitating them.²⁹



Abb. 16. Main entrance to Humboldt Library, 1989

Similarly, the Tegel Hafen housing project showcases a strong commitment to regionalism. It prioritizes harmonious integration with the surrounding natural setting, existing buildings, people's memories, and their energies. The design embraces the unique features of Tegel Harbor in Berlin, aiming to preserve its distinct character. The integration of the harbor and lakes into the project's master plan highlights the natural attributes of the site, reinforcing a sense of place. Moreover, the project successfully integrates into the pastoral setting while also acknowledging the harbor's former industrial history. The design of the Humboldt Library, for example, draws inspiration from industrial lofts, showcasing an inventive adaptation of industrial prototypes.³⁰ The housing block itself references Schinkel's Schloss Humboldt nearby, incorporating classical elements such as pale-colored facades and zinc-topped roofs. The roof, with its lively arrangement of dormer windows and loggias, sits atop a more ordered base of stucco walls, precast pilasters, and moldings.³¹ The semi-circular block exhibits vertical manipulation, evoking a sense of grandeur reminiscent of a palace, despite its modest nature—a characteristic irony often found in Moore's designs. The height of the block also creates a focal



Abb. 17. Humboldt library across the harbor

26 Koffka, A., & Kohn, W. 1999. Moore rubble Yudell: Building in Berlin.

27 Koffka, A., & Kohn, W. 1999. Moore rubble Yudell: Building in Berlin.

28 Ghenoiu, E., 2008

29 Ghenoiu, E., 2008

30 Koffka, A., & Kohn, W. 1999. Moore rubble Yudell: Building in Berlin.

31 Koffka, A., & Kohn, W. 1999. Moore rubble Yudell: Building in Berlin.



Abb. 18. Humboldt library with classical facade and zinc roof

point or sense of arrival, providing a direct connection to the harbor on the other side. Overall, the housing design projects a Disneyesque sense of fantasy. The plan strikes a balance between the openness and informality of Southern California and the romantic German tradition of buildings framed by the landscape, which Schloss Humboldt exemplifies.³²

The architectural forms and styles used in the residential units align with the local context, establishing visual harmony with the surrounding development. On the north-western edge of the site, the Cultural Center continues the urban character of Karolinenstrasse with a wide flight of steps and a tower.³³ These blocks, characterized by orderly layouts and neoclassical elevations, are reminiscent of waterfront warehouses and combine industrial and 19th-century stylistic elements.³⁴ By emphasizing regionalism, the project fosters a strong connection between residents and their cultural and physical surroundings, promoting a sense of belonging and identity.

4.3 COSMOGONY

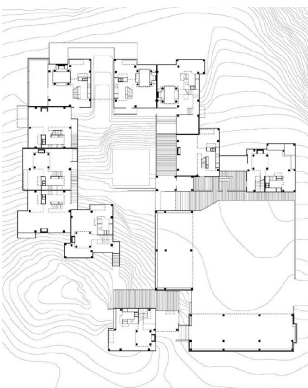


Abb. 19. The Sea Ranch plans showing multiple "centers"

The concept of "Houses as the center of the universe" or cosmogony perceives dwelling as an act of creating a world within the built environment, encompassing spiritual and symbolic dimensions of architecture beyond mere functionality.³⁵ Moore's incorporation of the 'aedicula' in his houses represents a microcosm within a dwelling. Over time, Moore expanded this idea, as evidenced in the Sea Ranch condominiums. These condominiums feature a tall square open space that contains another miniature house—an aedicula—which includes the hearth and sleeping loft. Additionally, some units have a small tower with a kitchen, bathroom, dressing room, and an additional sleeping loft. These architectural elements form an interconnected cosmic chain: the hearth symbolizing the microcosm of the aedicula, the aedicula representing the microcosm of the house, the house embodying the microcosm of the Sea Ranch, and the Sea Ranch functioning as a microcosm of the landscape itself.³⁶ The design of the Sea Ranch condominiums embodies a sense of separateness from the surrounding world while harmonizing with the regional context using traditional materials and forms.³⁷ This approach maintains a distinct boundary that harmoniously coexists with its surroundings.

Similarly, in Tegeler Hafen, the housing complex is divided into different blocks with serpentine and semi-circular structures, allowing for the integration of open spaces within them. These open spaces take the form of parks and courts, serving as enclosed yet easily accessible common areas where residents can engage and interact. Although the explicit use of the aedicula form is not observed, the central spaces within the complex serve as anchors, grounding the dwellings within their surroundings. Notably, the octagonal courtyard, surrounded by four buildings and four gates, stands out as a prominent expression of this concept. It successfully establishes each dwelling as the center of its world for its inhabitants and extends

32 Koffka, A., & Kohn, W. 1999. Moore rubble Yudell: Building in Berlin.

33 Koffka, A., & Kohn, W. 1999. Moore rubble Yudell: Building in Berlin..

34 Koffka, A., & Kohn, W. 1999. Moore rubble Yudell: Building in Berlin.

35 Ghenoiu, E., 2008

36 Ghenoiu, E., 2008.

37 Ghenoiu, E., 2008.



Abb.20. Multiple centers in Tegeler Hafen housing block, emphasized by shape, volume and hierarchy

this notion to groups of dwellings, where each place centers its occupants. Furthermore, the master plan itself utilizes the Tegeler Insel as the focal point for the overall project. Cosmogony can be discerned not only from these centralized and significant spaces but also by considering the hierarchy of the built forms that surround them. By integrating cosmogony into the design process, the housing project aspires to create a transformative and meaningful environment that nurtures a profound connection between individuals, their surroundings, and the larger cosmos.



Abb.21. Courtyard as a center monumentalizing space for interaction

5 CONCLUSION

In the architectural landscape of post-war Berlin, Charles Moore's redevelopment project in Tegel Harbor stood out as a transformative endeavor. Despite not fully realizing the original vision, the project successfully revitalized the neglected area, creating a vibrant and community-focused neighborhood. Moore and his collaborators Ruble and Yudell were dedicated to preserving the distinctive character of Tegel, considering its natural surroundings, built structures, historical context, and the inhabitants themselves. This comprehensive approach ensured that the resulting environment went beyond mere functionality, leaving a lasting impact on the people and establishing a truly memorable place. With focus on deriving a specific solution, Moore was able to create the sense of place in Tegeler Hafen through his buildings despite post-modernism's generally eclectic approach.

One of the key priorities of the project was to create a sensory and abstract experience of space, fostering a deep connection between residents and their environment. Moore's commitment to regionalism was evident in the integration of Tegel Harbor's unique characteristics, preserving its distinct character while adapting it to create a vibrant neighborhood. The inclusion of cosmogony added a spiritual and symbolic dimension to the architecture, grounding the dwellings and fostering a sense of centrality and belonging for both the place and its people.

By considering these aspects and executing his intervention with care, Moore successfully enhanced Tegeler Hafen's distinct character, making it a remarkable and successful place within Berlin's architectural landscape. The project serves as a testament to the transformative power of thoughtful placemaking and its ability to create enduring spaces that resonate with individuals and communities alike.

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8 DECLARATION OF HONESTY

I hereby confirm that I am the sole author of the written work:

A Berliner 'Place'
Examining Moore's 'Place-making' in
Tegeler Hafen

and that no help was provided from other sources, as those allowed. All sections of the paper that use quotes or describe an argument or concept developed by another author have been referenced, including all secondary literature used, to show that this material has been adopted to support my thesis.

Kusum Lama
Lucerne, 13.06.2023

