BETWEEN ARCHIPELAGO AND RECONSTRUCTION

A DIVE INTO THE URBAN PLANNING THEORIES PROPOSED BY OSWALD MATHIAS UNGERS AND JOSEF PAUL KLEIHUES

By Ingrid Dahl Nilsen

ABSTRACT

When it was decided in 1976 that Berlin would once again host an International Building Exhibition, there were "two main protagonists and two concepts that competed for control of the architecture exhibition".[1] These two protagonists were the architects Oswald Mathias Ungers and Josef Paul Kleihues. To promote their views, they resorted to different methods. Ungers arranged a summer school, that led to a publishing, a manifest: the City in the City – Berlin: A Green Archipelago. Kleihues, on the other hand, published a series of articles in the Berliner Morgenpost, promoting his urban planning approach, the Critical Reconstruction.

This paper seeks to learn about the two urban planning theories proposed by Oswald Mathias Ungers and Josef Paul Kleihues. Furthermore, the paper aims to compare the theories, reflecting upon their similarities and differences.

1   Ungers, O. M. 2013, p. 56

Vertiefungsarbeit
In-depth Study

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RECONSTRUCTION

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CONTENT

1 INTRODUCTION

When walking the streets of Berlin at HSLU's study trip spring'23 with our prominent guide, he told a story that caught my interest and in the end would turn into the thematic of this essay. The story was about a drama that went down in the main quarters of the International Building Exhibition Berlin in the fall of 1979. The story went something like this:

In 1976, the government of West Berlin decided to organize a new event in order to "provide the half-city with new ideas and impetus".[1] This new event took the form of an exhibition series, that later was known as the IBA. The IBA was divided into two sections: IBA-Altbau and IBA-Neubau. Among others, two of the men that were asked to be directors of the IBA-Neubau were the architects Josef Paul Kleihues and Oswald Mathias Ungers. The thought was that they would be co-directors. According to our guide, Kleihues started to work at the IBA a couple of weeks before Ungers, as Ungers was teaching in the United States at the time and therefore needed a couple of weeks' time to move back to Germany. When Ungers finally arrived at the IBA, it was already heavily influenced by Kleihues' urban planning approach, known as the "Critical Reconstruction". Ungers espoused a different urban planning strategy, and did not agree with Kleihues and his urban planning theory. This led to a massive discussion between the two men, ending with Ungers deciding to quit his position at the IBA before he had even started.

Trying to find this story in written form has been a difficult exercise. I have not been able to find a text describing the situation as thoroughly as our guide in Berlin, but there are hints to find here and there about what went down at the IBA in 1979. For example, the German newspaper "der Spiegel" writes that "(…) and Oswald Mathias Ungers also declined the job, which carries an annual salary of 150.000 marks; they gave reasons that were partly personal and partly factual." [2] In case you are just as unfamiliar with the currency of German marks as me, 150.000 German marks from 1987 has a value of 160.000CHF in 2023.[3] However, der Spiegel does not reveal any exact information about why Ungers decided to turn down the position. One webpage that does mention something about this is Wikipedia. There, one can read that "Due to internal conflicts, Ungers, Pfeifer and Sieverts resigned from their posts in the fall of 1979". [4](2)

Even though it has been hard to find written material that tells the exact story that our guide told us at the study trip, the architects Josef Paul Kleihues and Oswald Mathias Ungers were front figures of different approaches towards urban planning at the time. The story about how they disagreed so much that they couldn't co-lead the IBA, motivated me to read into their theories and to try and understand. This essay is an attempt to learn about the two theories and to compare them.

1   Ungers, O. M. 2013, p. 56
2   Der Spiegel, 1981 (my translation)
3   Udo Marx M., accessed June 4, 2023
4   Wikipedia., accessed June 5, 2023

Abb. 1.   Aerial photo Friedrichstadt, 1946

Abb. 2.   "Trummerfrauen" in Berlin, 1946

Throughout the 18th century Berlin was a city that grew slowly but steadily. By 1800, it had reached a population of 150.000 inhabitants.[5] During the next century, the rapid industrialization lead to a population explosion, as many moved into the city in order to work at the factories. When Berlin became the capital of Bismarck's German Empire in the 1870's, over a million inhabitants lived in the city, with suburban towns springing up around the city center. Throughout the Weimar period (1919-1933), the city's population continued to grow, and after the surrounding suburban districts were annotated in 1920, the inhabitant count of Berlin was at the high number of 4 million.[6]

After World War II, Berlin had endured severe damage. Not only through air raids, but also because of how the last weeks of warfare in the city were executed. The Russian troops had to fight their way through street by street, using heavy shelling. This left a substantial mark on the city.[7]

The recovery after the war was characterized by political struggles and went slowly. Finally in the 1950s, both East and West Berlin governments, sponsored prominent building projects, in order to get the process going. The projects were to take place along the boulevard of Stalinallee in the East, and through the International Building Exhibition in the West. When the Berlin Wall was constructed in 1961, the central neighborhood of Mitte was transformed into an area that was suddenly at the outskirts of both East and West Berlin.[8]

5   Ladd, B. 2004, p. 5
6   Hohensee, N. 2010, p. 60
7   Russell, F. 1983, p. 34
8   Hohensee, N. 2010, p. 60

By the 1970s it is safe to say that Berlin had undergone major upheavals during the past centuries, and its historic context constituted a special backdrop for further planning of the city.

Follwing the decition to host an International Building Exhibitoin in Berlin, there were "two main protagonists and two concepts that competed for control of the architecture exhibition".[9] These two protagonists were the architects Oswald Mathias Ungers and Josef Paul Kleihues.

To argue for their approaches, they resorted to different methods. Kleihues published a series of articles in the Berliner Morgenpost, "Modelle für eine Stadt" together with Wolf Jobst Siedler. In these articles he argued for an urban repair, following his approach "the critical reconstruction".

Ungers, on the other hand, was a professor at the Cornell University and took the opportunity to organize a summer school. The program was divided into two sections. One group was led by his assistants Hans Kolhoff and Artur Ovaska, who were working with their American students on the topic of the urban villa. The other group, led by Peter Riemann, worked on the topic of the city in the city from a graphic angle.[10] It was from this work that Rem Koolhaas wrote the first published draft entitled "Berlin: A Green Archipelago". After many revisions, both by Koolhas and Ungers, the draft was published by Ungers as the manifesto "The City in the City- Berlin: A Green Archipelago".
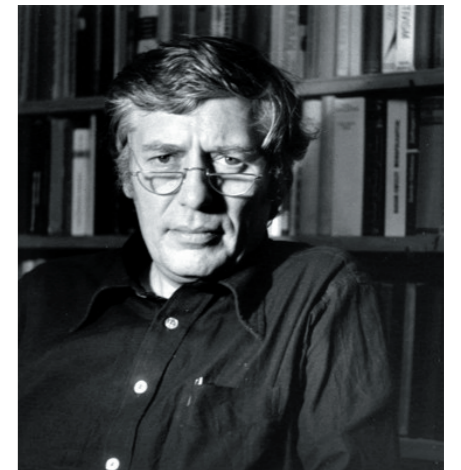

Abb. 3.   Oswald Mathias Ungers

Abb. 4.   Josef Paul Kleihues

9   Ungers, O.M. 2013, p. 56
10   Ibid., p. 56

3 THE BASIS OF THE THEORIES

3.1 THE CITY IN THE CITY - BERLIN: A GREEN ARCHIPELAGO

"Current evaluations predict that Berlin, by the 1980s will have lost more than ten percent of its population, dropping from 2 to 1.7 million inhabitants",[11] Ungers states in his manifesto "The city in the city- Berlin: A green archipelago". According to Ungers, the shrinkage of the city is inevitable, and must therefore form the basis of any urban planning strategy for the future Berlin. Because of the population drop, he necessity to rebuild the areas of Berlin that are in ruins does not exist.[12] These areas should rather be put to other purposes. How to deal with the reduction process, however, cannot be left to chance. One needs to develop an urban planning model that ensures a "controlled decrease in the population density, without jeopardizing the general quality of the urban environment."[13]

Further, Ungers argues that it is an illusion that the city can and should be repaired to its' former historic substance and configuration.[14] The future demand in the city will not be large enough to sustain such urban planning, and therefore this type of planning is doomed to fail. He points to the "critical reconstruction", which he states would be a particularly decremental approach, since it is only camouflaging the depopulation process, rather than handling it. This type of planning bases itself upon an urban reality that is untrue, and will therefore fail.[15]
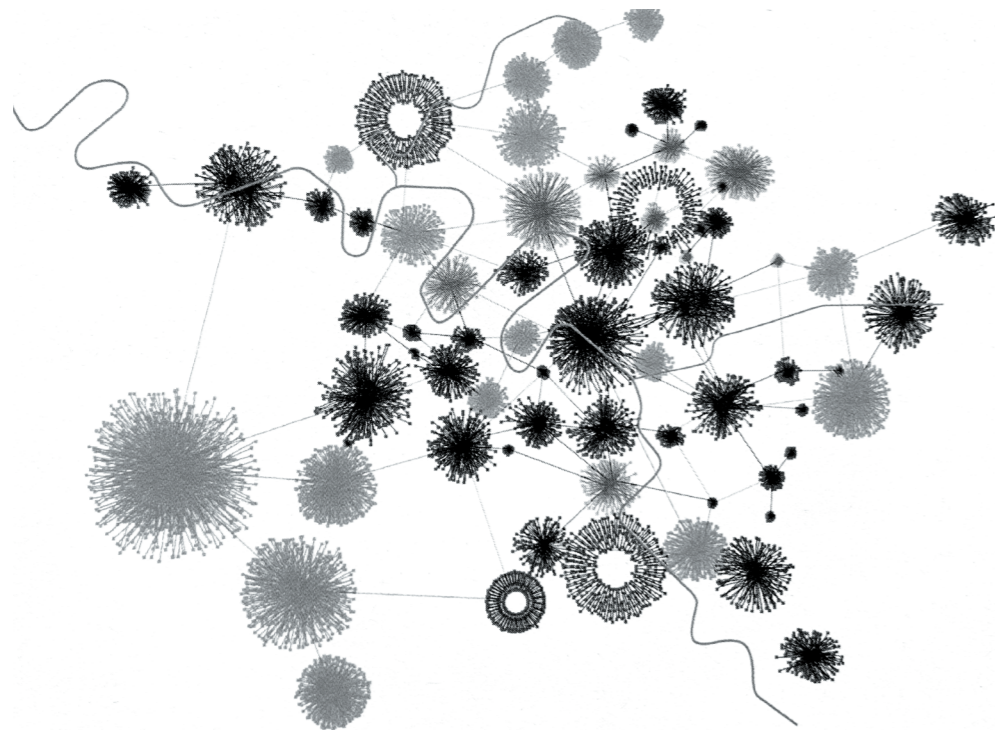
Abb. 5. Drawing on the idea of the urban archipelago

11 Ungers, O.M. 2013, p. 87
12 Ibid., p. 88
13 Ibid., p. 87
14 Ibid., p. 88
15 Ibid., p. 88

3.2 THE CRITICAL RECONSTRUCTION

When it comes to architecture and urban planning in Europe, the conventions on how to build have developed through decades of years,[16] Kleihues states in one of the articles that he published in the Berliner Morgenpost. These conventions tend to be of similar character through larger parts of Europe. In addition to this, every city has its own story, its own culture, and its own, specific building conventions. This gives every city its own unique identity. The problem is that these conventions have been forgotten because of the industrialization, the rapid population growth in the cities, and the war.[17] The consequence is that one has gotten insecure about how to plan cities, even simple residential projects, and that the relationship with nature has gotten indistinct and hard to understand. But, Kleihues points out, the cities, residential areas and the nature is the home of the human race. Therefore it is crucial, that one finds a strategy to deal with the topic of urban planning.
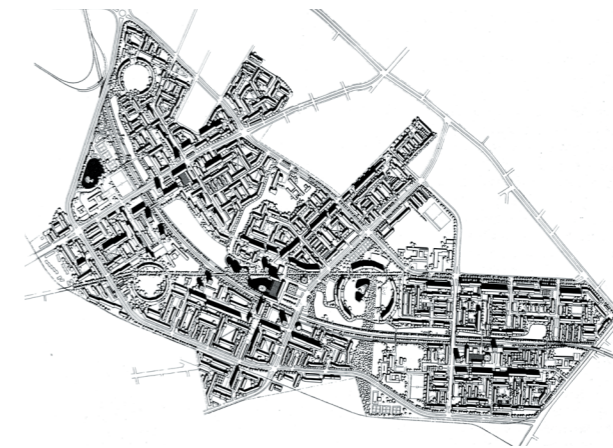
Abb. 6. Walter Gropius, Siedlung Berlin 1961

The term "critical reconstruction" bases itself upon the power and hope that already exist within the construct of a city.[18] According to Kleihues, this is the power and hope the city has to renew itself without neglecting its history. The approach is not about exercising urban planning on a blank canvas, rather about seeking to understand the urban context, considering what is already there. Even when renewing, reconstructing or redeveloping, the historic traces of the city should never be erased or forgotten.[19] Of course, the approach does not mean reconstructing the city of the 1700 or 1800 century. That would be just as foolish as blindly accepting every modern architecture because it is modern. Rather, Kleihues explains, planning a city according to the principles of the critical reconstruction means that one should take into account both the history of the city and its current state, the modern society and needs, as well as the expectations of its inhabitants.[20]

16 Kleihues, J.P., Magnago Lampugnani, V. 1984, p. 24
17 Ibid., p. 24
18 Kleihues, J.P. 1984, p. 37
19 Ibid., p. 37
20 Ibid., p. 37

4 THE CITY, IDENTITY AND URBAN PLANNING APPROACH

4.1 THE CITY IN THE CITY- BERLIN: A GREEN ARCHIPELLAGO

In his manifesto, Ungers states that "Large cities are characterized by an overlapping of many mutually and divergent conceptions. This is what differentiates them from villages, housing developments, urban districts, and small or medium-size towns."[21] Further, he argues that the chief characteristic of the city is shown through a main basic principle or principles that are predominant in the urban environment. However: if the monolithic character increases, this leads to that the structure loses its capacity. It is therefore important to keep some sort of balance within these principles.

Further, Ungers argues that a city that grows too big needs to be divided into semi-independent units in order to function. A good population rate for a city would be around 250,000 inhabitants, and since Berlin's population is already far beyond that number, Ungers proposes a "selective program for the reduction of urban overpopulation".[22] As a step one in this selective program, one should identify districts that do no longer answer to the technical, social and structural demands at the time.[23] These areas could be partially demolished and/or redeveloped.

Unger argues that following this concept would lead to an individualization of the city, by creating different centers with different identities. This would give the city-dweller the opportunity to move around in the city according, choosing the area due to which identity-space would fit him at the moment.

The indivdualized city centers would "float" in an ocean of green areas, that would contain a wide range of spaces, from suburban zones to parks and areas put to agricultural use.[24] The green ocean should even provide an alternative lifestyle, with mobile homes as an option to city center living. The green areas should also be able to incorporate modern infrastructure, linking the islands to each other. Ungers argues tat the contrast between nature and culture, in the approach that he proposes, will create a tension that is generally lost today. This is because the polarity between "islands" and the "ocean" would intensify the experience of the metropolis.[25]

For the islands, the city centers, Ungers has a proposal for which typologies should be preferred. The construction of town houses, also called urban villas, should be encouraged more, because this typology can fit both residential purposes and other functions. It is also able to fit into a historic urban fabric much better than a big housing block. This is because the urban villas has the ability to melt into the existing context, contrary to the big block that ends up changing the existing hierarchy of the urban fabric.[26]

Abb. 7. Staying afloat?
Oswald Mathias Ungers (right) with
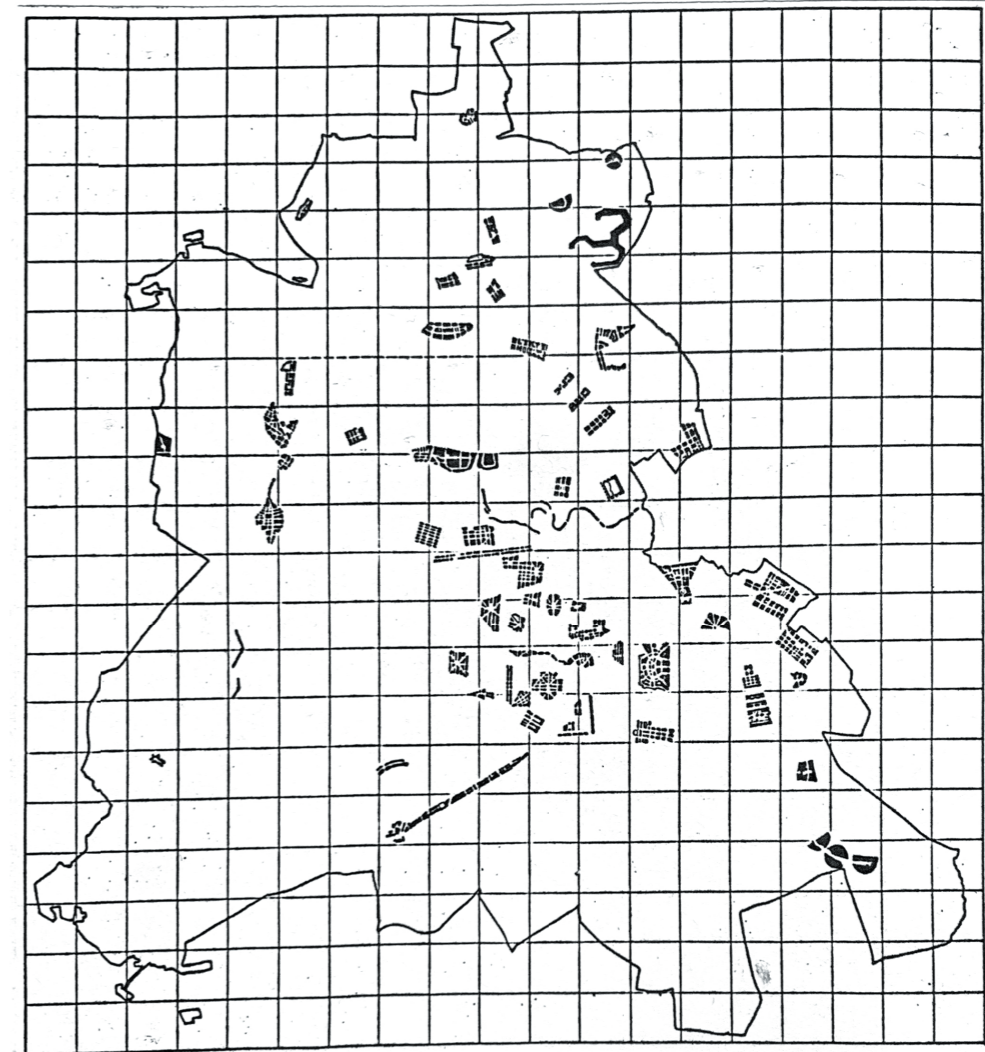Reinhard Gieselmann

Abb. 8. Cities within the city - a graphic analysis

21 Ungers, O.M. 2013, p. 92
22 Ibid., p. 92
23 Ibid., p. 93
24 Ibid., p. 106
25 Ibid., p. 106
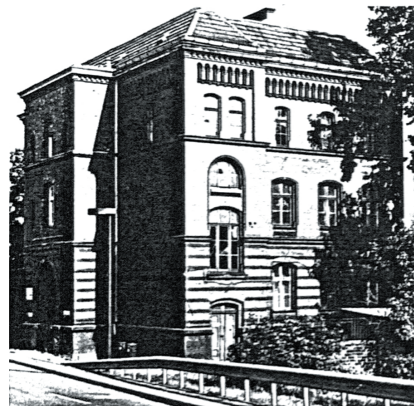26 Ibid., p. 112
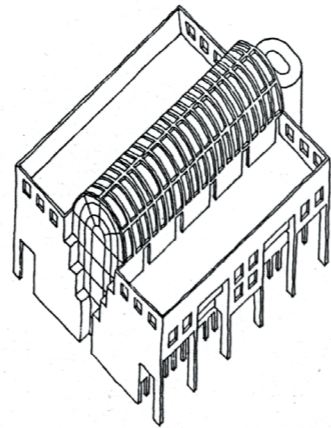
Abb. 9. Rental villa in Berlin

Abb. 10. Sample design of urban rental villa

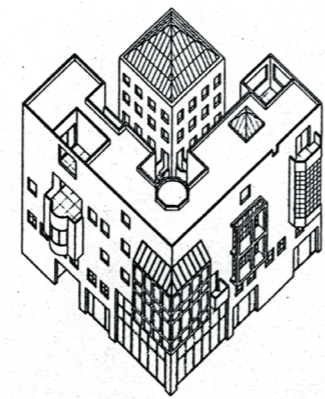Abb. 11. Rental villa in Berlin
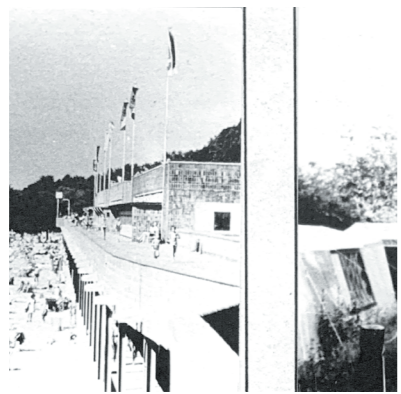

Abb. 12. Sample design of urban rental villa

Abb. 13. Use of the green grid: Freibad Wannsee

Abb. 14. Use of the green grid: Tent city in Wannsee

Ungers states the following about the history of Berlin: "The history of Berlin is the history of the transformation of one type of city into another."[27] Over seven centuries the different ideas, concepts, coincidences, decisions and realities that have been imposed, have contributed to Berlin turning into the city that it is. That is why he sees Berlin as a city that is already a living collage, "a collection of fragments".[28] Further, he states that "from a historical point of view, the simultaneous juxtaposition if contrasting elements is the expression of the dialectic process in which the city has always found itself".[29] As I undersand this quote, Ungers states that the contrasting elements of the city, that are also constantly changing, developing back and fourth, are creating tension. It is this tension, that he sees as the very essence of Berlin.

This tension is something that he seems to be aiming for in his urban planning approach as well. The contrasting elements of the archipelagos (city centers) and the green sea that surrounds them, can be seen as an attempt to achieve the same quality that he observes in Berlin.

When it comes to the practical execution of the theory, one would have to divide the project into several stages that should be carried out over a long period of time, Unger states.[30] The first phase would be to identify the qualities of the city. This would mean cataloguing elements and structures, in order to gain an overview. The result of this cataloguing should be presented and discussed during "Bauwochen" in Berlin. [31] In the second phase, one should seek going deeper into the architectonic and urban planning vocabulary, developing several alternative models. Different possible Utopias should be presented and compared. The different models would then be discussed and either "confirmed, modified or rejected"[32] in the third phase of the project. For the models confirmed, these would move on to the fourth phase, the design phase, and eventually to the fifth phase, where the design would be realized.

Ungers suggests that the first prototypes "illustrating the whole concept might be the purpose and subject of a building exhibition in the 1980s."[33] Until then, it would be possible showcase the different work stages during the "Bauwochen", where they should be viewed and discussed by several architects. As a continuation of the Summer School, some of the topics from the seminars would also need to be reexamined and reevaluated, including international architects to work on the project as well.[34]

27   Ungers, O.M. 2013, p. 120
28   Ibid., p. 122
29   Ibid., p. 122
30   Ibid., p. 128
31   Ibid., p. 128
32   Ibid., p. 128
33   Ibid., p. 128
34   Ibid., p. 128

4.2 THE CRITICAL RECONSTRUCTION

There are two central features to the "critical reconstruction", which is the urban planning approach proposed by Josef Paul Kleihues. On the most general level, Kleihues seeks to unite the aesthetic topic of architecture and the social-political sphere. In order to do this, he has developed a concept that should both be valid for individual building design, as well as for overall urban planning. For both the scales, he suggests that the design should be based on traditional forms that would be adapted into a modern setting.[35] Kleihues identifies three levels of the urban landscape: the layout of the city, the structure of the city and the image of the city.[36] According to Kleihues, any urban planning needs to be thought through all three levels.

The layout

For the most basic level, the layout of the city, Kleihues proposes a return to a more traditional urbanism, in which the layout of the city should be preserved, renewed and improved.[37] The layout of the city is particularly important because it is the "first testimony of the artificial intervention in nature and topography".[38] The layout needs to balance between the social and economic, technical and ecological, functional and artistic aspects[39], and to achieve this, Kleihues proposes a mixing and integration of the urban functions.[40] When it comes to the topic of typology, Kleihues writes that he observes a tendency to a resistance in the people against modern urban planning. To answer this resistance, he points out that it might be necessary to resort to modern typologies in order to "realize the idea of reconstructing the city as a modern and humane living place"[41], even though he sees the ideal typology as the "traditional Berlin five-story type, with courtyards behind".[42] In some areas, modern typologies such as block divisions can ensure shorter paths, decentralized traffic and improved communication, and could therefore become necessary. However, one should strive to split them up into smaller parcels and strive to achieve "differentiated architectural forms".[43]

35   Hohensee, N. 2010, p. 66
36   Kleihues, J.P., Magnago Lampugnani, V. 1984, p. 36
37   Ibid., p. 36
38   Kleihues, J.P. 1984, p. 2 (my own translation)
39   Ibid., p. 2
40   Hohensee, N. 2010, p. 69
41   Kleihues, J.P. 1984, p. 2 (my own translation)
42   Hohensee, N. 2010, p. 70
43   Ibid., p. 70

Abb. 15. The Hansaviertel in Berlin , 1930

Abb. 16. The Hansaviertel in Berlin, 1962

Abb. 17. Josef Paul KLeihues/ Hans Heinrich Moldenschart: Fussgängerstrasse Horst-Caspar-Steig, Gropiusstadt

Abb. 18. Josef Paul Kleihues, Siedlung Dahlhauser Heide Bochum

The structure

Kleihues defines the second level of the urban landscape as the structure or the elevation of the city. He describes this as something that "determines the relationship between body and space".[44] While the layout of the city defines the two-dimensional plan, the spaces of the city can only be experienced in the tree-dimensional. Kleihues divides the city into three different degrees of privacy: the public, the semi-public and the private. These degrees experienced in elevation of the city, using the elevation to achieve different spaces and atmospheres of privacy.[45] Buildings along a street "would need to differ in function but also serve together to create a harmonious whole."[46] When it comes to green areas, Kleihues states that the city needs to be planned in relation to its landscape. He sees the natural landscape as the basis and natural pre-condition for ensuring a good life for humans living in an urban area. Green lunges should be provided through green areas such as parks and gardens, as well as avenues.[47]

The image

The modern interpretation of traditional forms would express themselves on the third level: the image of the city.[48] The image of the city is where the different elements of the city, both spiritual and cultural come together.[49] This is also where the cultural roots and development over time becomes visible.[50] When one is able to recognize the elements in the city, to preserve the historic traces of the city, both memories of suffering and hope from earlier generations, only then it becomes possible to succeed in extending the identity of the city with one's own social and artistic contribution.[51]

Further, Kleihues argues where architecture is thought "beyond the utilitarian rationality of pure usefulness and the satisfaction of everyday needs" it has to provoke. By provoking, architecture can convey hope and entertain.[52] This is not about the understanding of what is good or bad, but rather about architecture reminding one of something else than everyday life. As a round-up of his view upon urban planning, Kleihues states that the usefulness and purpose of a building often is put up against its artistic and cultural function, which he sees as a political mistake. All demands, both economic, technical, and artistic need to be equally prioritized, and not played up against each other.[53]

44   Kleihues, J.P. 1984, p. 2 (my own translation)
45   Kleihues, J.P., Magnago Lampugnani, V. 1984, p. 36
46   Ibid., p. 69
47   Ibid., p. 36
48   Hohensee, N. 2010, p. 69
49   Kleihues, J.P., Magnago Lampugnani, V. 1984, p. 36
50   Kleihues, J.P. 1984, p. 3 (my own translation)
51   Kleihues, J.P., Magnago Lampugnani, V. 1984, p. 36
52   Kleihues, J.P. 1984, p. 3 (my own translation)
53   Ibid., p. 3

5   COMPARING THE THEORIES

The scenario of future Berlin

Let's start with the first, and maybe most obvious difference between the two theories. The theories are based on completely different future scenarios for the city. While Ungers bases his Archipelago-theory upon the scenario of a shrinking number of inhabitants in the Berlin, Kleihues promotes an approach that is concerned with how to develop a modern city within the frames of the historic context. The topic of shrinkage is not mentioned by him at all.

The influence of the people

In order to reach a modern interpretation of the historic city, Kleihues states that the wishes and expectations of the inhabitants need to be taken into considera-tion. Ungers, on the other hand, does not mention any possibility for the inhab-itants to influence the urban planning development. However, he does mention that any projects proposed, should be reviewed and discussed in a forum of architects. The reason for this could be that Ungers is more on the conservative side, proposing that the architects take care of the "architecture-stuff", knowing what is best for the inhabitants since they are the professionals. Kleihues, on the other hand, might be a little more liberal in his view upon the matter, wanting to include people who are also uneducated on the area. It is also possible his position at the IBA-Neubau motivates him to be more open towards the public.

Identifying qualities

Both Ungers and Kleihues state that it is important to identify the qualities in the city, and to identify the parts of the city that do not live up to the modern stan-dards. Following Ungers' approach, these areas can be demolished and rede-veloped into for example green areas, as these are surplus areas that are not needed because of the decline in population. Kleihues does not mention this specific matter, but after learning about critical reconstruction, my take is that he would rather suggest an attempt at reconstructing the area, reinventing whats is already there to a modern standard. A complete change of the program, from for example residential area into green area, would seem somewhat alien to Klei-hues' theory.

The layout

Another matter that Kleihues and Ungers could probably agree upon, is how they see the construct of the city. Both see Berlin as a collage in some way, consisting of different areas, spaces and qualities. Ungers suggests a layout of the city that consists of city centers, connected through an ocean of green. Kleihues does not suggest a specific form for the urban layout, but proposes a mixing and integration of the urban functions. Both of them seem to be concerned with a certain balance in the layout, trying to avoid monolithic functions defining whole areas. I can imagine that Kleihues would not necessarily disagree with Ungers' proposal of the urban layout. Ungers' layout proposes many of the qualities that Kleihues mentions as important in his text. It is the implementation of this layout in Berlin, that Kleihues would not allow. Even though it might contain many features that he wants to achieve, I think that he does not want to impose a new layout into the already existing context, even when Ungers suggests keeping the areas that are seen as important.

Typology

Ungers encourages the typology of the urban villa. This is a typology that has roots in Berlin, with its typical five-story town houses. These houses are actually the typology that Kleihues sees as ideal for Berlin. Contrary to Ungers, Kleihues is willing to compromise the typology, if serves the purpose of a modern, urban planning. If the city block would enable better mobility, for example, Kleihues argues that it might be the right choice. However, he would strive to relate the blocks to the context, by for example breaking them down into separate volumes.

The smart rhetoric

In my opinion, both Ungers and Kleihues are successful in conveying their theo-ries in a convincing way. They are both good writers, and when reading their texts, one could easily agree to everything that's written, because they seem to promote something that is so obvious and easy to understand, that it just seems right. However, when one dives in a little deeper, one can find that they use certain rhetoric tricks, and manage to sneak in some proposals that are maybe not as obvious as they seem.

In "Die Rekonstruktion der zerstörten Stadt", Kleihues states that there are three levels to urban planning. The first two levels, the layout and structure, are very easy to understand. In these chapters, Kleihues argues in both a logical and convincing way, stating arguments as that one is "aiming for a balanced city", for example. This is easy to swallow, because, who doesn't want a balanced city? And then, following these two logical chapters, comes the third one, the image of the city. Suddenly the text gets more difficult to understand, and Kleihues claims among other things that architecture needs to provoke, in order to distract from the wear and tear of everyday life. I would argue that this is not such an obvious statement. As a matter of fact, I would argue that this is a quite bold statement, and maybe not even in line with the rest of his urban planning approach.

Ungers does the same trick, when stating that Berlin is a collage, consisting of different atmospheres, spaces, uses, people and so on, which I find quite to be an intuitive statement, and easy to believe. Then, he moves on to suggesting introdu-cing entirely foreign elements, such as shooting preserves or the project for Manhattan's Central Park, into the urban layout. Since the layout is already a collage, this wouldn't matter, would it? If one doesn't read the text a bit critically, these are elements that are quickly surpassed. However, one should also be aware that some of the more conceptual and crazy ideas that are proposed, might originate from his collegue, Koolhaas, who had a more conceptual approach to the topic and figured as a "ghostwriter" for Ungers.

Abb. 19. Benidiktinerkloster Gerleve, Josef Paul Kleihues
Abb. 20. Villa Glashütte (Ungers House II), Oswald Mathias Ungers
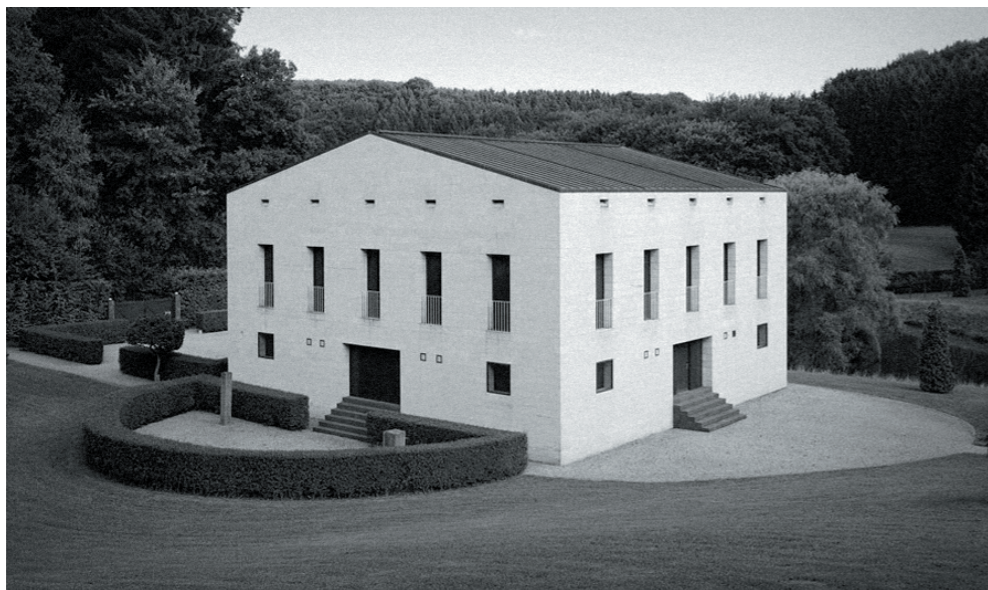
6   SUMMARY/CONCLUSION

It is my understanding that Oswald Mathias Ungers and Josef Paul Kleihues were two men with many of the same visions for urban planning. They aimed for an approach that would ensure green areas, to identify the qualities of the city and protect them, a balanced urban fabric with a variation of spaces and uses, modern infrastructure and technology, and probably only wanted the best for the capital of Germany (my assumption). Their thought scenario for the future Berlin, and how they proposed to translate their theories into praxis, is what distinguishes their urban planning approaches.

To my surprise, Kleihues seems to be slightly more liberal than Ungers. Judging by the name of his theory, the Critical Reconstruction, I would have thought that he would have been the conservative one. Luckily for Ungers, their different views upon urban planning did not stop Kleihues from granting him architecture projects through the IBA. On the contrary- Ungers have been the main architect behind several projects for the IBA'84.

At the beginning of this semester, I wondered how that was possible. Two men that were disagreeing so fundamentally that they couldn't work together even if they were paid more than I will be able to earn in ten years? I couldn't imagine that Kleihues would hire Ungers as an architect, let alone that Ungers would want to work for Kleihues. I guess that this is where the distinction between theory and praxis is. After all, theorizing about architecture and building a house are two different things.

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8   LIST OF FIGURES

9   DECLARATION OF ORIGINALITY

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

Between Archipelago and Reconstruction

A dive into the urban planning theories proposed by Oswald Mathias Ungers and Josef Paul Kleihues

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.

Ingrid Dahl Nilsen

Luzern, 10.01.2023