

**NEW INTERPRETATIONS OF TERRITORIALITY IN
ARCHITECTURE:
THE DUTCH EMBASSY IN BERLIN**

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ABSTRACT

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In this study, it is aimed to relate architecture with the changing definitions of territory. In this context, the research will focus on the issue of “in-between”, where the boundaries between public and private domains are blurred in the modern world. The Dutch Embassy in Berlin designed by OMA / Rem Koolhaas is built upon a creative redefinition of blurring boundaries between ‘public’ and ‘private’. Given the fact that the Embassy is a diplomatic structure for which the safety factor is one of the most important design criteria, how Koolhaas interprets the idea of openness, of transparency, modernity which are meant to symbolize the Netherlands, will be studied in this research.

Keywords: Territory, In-between space, boundary, public - private, openness, embassy architecture

ÖZ

MİMARLIKTA YENİ ALAN YORUMLARI: BERLİN HOLLANDA BÜYÜKELÇİLİK BİNASI

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Bu çalışmada, mimariyi “alan” ın değişen tanımlarıyla ilişkilendirmek amaçlanmıştır. Bu bağlamda, araştırma özel ve kamusal alan sınırlarının birbirine karıştığı “ara mekan” konusuna yoğunlaşmıştır. OMA / Rem Koolhaas tarafından tasarlanan Berlin’deki Hollanda Büyükelçilik Binası, özel ve kamusal mekan arasındaki sınırların belirsizleşmesinin yaratıcı bir yeniden tanımlanması üzerine kurgulanmıştır. Elçilik binasının, tasarımın en önemli kriterlerinden birinin güvenlik faktörü olduğu diplomatik bir yapı olması sebebiyle, Hollanda’yı simgelediği düşünülen açıklık, şeffaflık ve modernlik düşüncelerini Koolhaas’ın nasıl işlediği araştırılacaktır.

Anahtar Kelimeler: Alan, ara-mekân, sınır, genel - özel, açıklık, elçilik mimarisi

To My Family

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CHAPTER 1

INTRODUCTION

The notion of territory without social interaction which has emerged as a new phenomenon in modern societies needs a definition. It can be pointed out that a space containing nothing in it does not have the characteristics of a territory because it is hard to talk about an intention of control over it. In other words, an area which is separated from its participants can be identified as an empty or 'emptiable' space. However the empty is not intended here to be described physically. In architectural production, especially in contemporary ones, the definition of territory needs to be reinterpreted. It is possible to see diplomatic buildings as structures where national identities and the architectural planning are combined. All of these issues are also related with the conception of outdoor and indoor spaces and the overlapping area in-between. Especially in diplomatic structures that are to be built out of their national boundaries, how these relationships are taken into account or, in other words, what is the architecture of these new territories? In this research, the question of territorial representation will be clarified through three selected examples in Berlin; the Nordic Embassies, the British Embassy and lastly the Dutch Embassy. While selecting the Dutch Embassy building in Berlin as the main concern of the study, all these notions are examined and related with Koolhaas' design intentions. Since the boundaries between public and private spaces are getting blurred, the in-between spaces are intended to be identified.

Under the light of Robert David Sack's definition of 'territoriality', what is intended throughout the thesis is to reinterpret Rem Koolhaas' project designed for The Royal Netherlands Embassy building finished in 2002 in Berlin. The building regulations were defined by the city's former chief planner Hans Stimmann in such a way that any new building had to occupy all the corners of the site. (Brensing, cited in *Architectural Review*, 2004: 48) Meanwhile, the modern use of 'territory' which "becomes conceptually and even actually 'emptiable' and presents space as both real and emptiable surfaces and a stage on which events occur", is the key definition in order to reinterpret the open spaces of the Embassy Building. (Sack, 1986: 87) Examining the issues of 'public' and 'private', this research is aimed to relate 'territory' and architecture under the issue of 'in-between'. While, it is important to say that the use of the term 'in-between' is taken into account as a concept, which is "the key to eliminate the sharp division between areas with different territorial claims" (Hertzberger, 1991: 40).

The analyses for the architecture of new embassies constructed in the last 15 years focus on the issues of territorial representation and control in the city of Berlin. The Cold War period that lasted 40 years and the existence of Berlin Wall directly affected the architectural developments in the city. The relocation of both the German Federal Government and the embassies from Bonn to Berlin resulted in the reconstruction of the city. This study examines the shifting tendencies in the embassy architecture and their representational aspects as a result of the recent historical developments. Actually, the construction activity in Berlin comprises the conversion and the treatment of the historical structures or the former embassies which were considerably damaged through the Second World War, but this research concerns the new embassy buildings.

Additionally, the shifting significance from the ambassador to the building, i.e. the representation of the country, itself constitutes another critical point of the study. In other words, the basic differentiation is that today the building has become more important than what is happening in its rooms. Today the embassy building is considered much more representative than its people because the international diplomatic agreements are no longer done behind the embassy walls, but the EU states in day by day work in Brussels or Strasbourg as stated by. Different from the former embassies which are neutral autonomous architectures, the new ones have different faces which are easily identifiable from the street. Nowadays the embassies in Berlin, at the heart of the European media, draw more attention with their mnemonic views. Specifically, openness and accessibility make their mark on the embassy architecture in the city of Berlin. However, here, those issues are more related with the visual accessibility and transparency.

Having given such brief information in order to introduce the subject, in the following chapter, the definition of 'territoriality' as "the attempt by an individual or group to affect, influence, or control people, phenomena and relationships, by delimitating and asserting control over a geographic area" defined as 'territory' is pointed out in its simplest terms', and then Sack's definition of 'modern use of territory' is introduced (Sack, 1986: 87). The terms of 'public' and 'private' and their distinction as "everywhere around us, from our daily routines of living and passing through different shades of private and public spaces" are discussed. (Madanipour, 2003: 47) In the last part of the study, all these subjects are linked with the issue of 'in-between' as "constituting the correlation between the layers". It is critical to assert that the open space between public and private in the Dutch Embassy in Berlin is where the public and private space as layers overlap (Gregory, 2003, 30). Furthermore, in order to understand the relationship between 'territory' and how it is taken into consideration in architecture, especially how private and

public spaces are interpreted through a diplomatic structure as placed out of its national borders is studied.

In the third chapter, the embassy architecture is presented as a representation tool with the key concepts of openness and accessibility. Through this chapter, the term public diplomacy, their openness to the public, guides the case studies of three selected examples. In addition, the metaphorical and physical transparency of the embassies where the image of a state is represented is another key to examine them. Through the three selected examples, mainly how the public and private issues and the boundaries between them are taken into consideration to constitute the main framework of this chapter. Moreover the relationship with the public realm of Berlin constitutes the structure of the case studies. What is critical is that in our examples three different approaches to those issues are identified. However, the British case as the ultimate and the undesirable condition in which the embassy's negative contribution on the public spaces of the city of Berlin can be identified. The British embassy security staff controls the street in front of the embassy which results in an interruption of the circulation. Lastly, the Nordic Countries and the Dutch cases present a positive attitude in their relationship with the host city.

In chapter 4, the Dutch Embassy in Berlin is analyzed in a more detailed way, especially with its differences from the other selected examples, specifying it as a creative redefinition of blurring boundaries between 'public' and 'private'. Starting from the building regulations somewhat restrict the planning and designing process, this chapter aims to examine the building in a detailed way especially in terms of its relationship with the public realm. Since the building establishes an extraordinary relationship with its surroundings, this part aims to reveal the nature of the urban reflection and intelligence of the concept implemented, especially with regard to the unique

concept of `trajectory` and the new potential it brings to this project of great complexity. Moreover, the building is meant to be a creative redefinition of the blurring boundaries between public and private spaces in order to emphasize the idea of ‘openness’ which is thought to characterize the Netherlands.

Although this is a programme expected to provide security, Koolhaas’s distinctive plan proposes a gradual publicness through the building that goes up from the street level to the top of the building. In order to identify the relationship between territory and architecture, public and private spaces of the embassy and the overlapping area in-between are analyzed with Rem Koolhaas’s design intentions. At this point Hertzberger’s definitions on the issues of public and private and lastly the “in-between” as belonging to both public or private domains. To sum up, this thesis aims to identify the new interpretations of territoriality in architecture through three distinct embassy schemes. However, it is important to state that this research is not a historical survey, but a theoretical but an analytical study on the new concepts on the territory that shape the architectural relations.

CHAPTER 2

THE IDEA OF TERRITORIALITY AND THE CHANGING RELATIONS BETWEEN PUBLIC AND PRIVATE REALMS

“Be Realistic, Think the impossible”

Ernesto Che Guevara

2. 1. Territory and Territoriality

Territoriality for humans, as Robert David Sack states, is “a powerful geographical strategy to control people and things by controlling area. It is a primary geographical expression of social power and it is the means by which space and society are interrelated” (Sack, 1986, 5). According to Ali Madanipour, “The continuous exertion of control over a particular part of physical space by an individual or a group results in the establishment of a territory” (Madanipour, 2003, 50). In other words, Madanipour points out that, territory is considered to be used as “an ‘organizer’ of activities, by allowing us to anticipate the types of people and forms of behavior in different places, and so to plan accordingly for our daily lives” (Madanipour, 2003, 50). Furthermore, “territory provides feelings of distinctiveness, privacy and a sense of personal identity” (Bell *et al.*, 1996: 306 cited in Madanipour, 2003: 50).

Definitions of territory can be classified according to the degree of user participation. Altman's definition can be a good example in order to exemplify this classification. Altman in his classification of territory as primary, secondary and the public, suggests that "three forms of territory can be identified, depending on the duration of occupancy, the cognitive impacts on the occupant and the others in generating a sense of ownership, and lastly the amount of personalization and the likelihood of defense when violated" (Altman, 1975; Bell et al., 1996 cited in Madanipour, 2003, 50). Madanipour provides clear definitions for these clarifications that "the primary territory, such as home or office, is perceived to be owned by the occupant and the others relatively permanent. The second territory, such as a classroom, has a moderate level of control" and "the third territory, such as an area of beach, is public territory where the degree of control is low and difficult to assert" (Madanipour, 2003, 50). This study, actually, is dealing with the first level of territory, in other words, the primary territory which has almost the same spatial characteristics with The Royal Netherlands Embassy building owned by Netherlands Ministry of Foreign Affairs.

Although, by definition, territoriality is "an assertion of control, a conscious act", Sack points out that "the person(s) exercising territoriality need not be conscious of the ten potentials or tendencies for these effects to exist" (Sack, 1986, 31). He adds that "territoriality contains three interrelated facets; it must provide a form of classification by area, a form of communication by boundary, and a form of enforcement of control" (Sack, 1986, 28). As suggesting these three tendencies are derived from the definition of territoriality and the others nonetheless are logically interconnected and linked to it; he explains the former one in a more detailed way in order to expand the definition of territoriality. In his definition:

“1- Territoriality involves a form of classification that is extremely efficient under certain circumstances. Territoriality classifies, at least in part, by area rather than type. When we say that anything in this area or room is ours, or limited by you, we are classifying or assigning things to category such as ‘ours’ or not ‘yours’ according to its location in space. This effect is useful in the political arena, where a part of the political is its concern with novel conditions and relationships.

2- Territoriality can be easy to communicate because it requires only one kind of marker or sign – the boundary. The territorial boundary may be only a symbolic form that combines direction in space and a statement about possession or exclusion. Road signs and other directional signs do not indicate possession.

3- Territoriality can be the most efficient strategy for enforcing control, if the distribution in space and time of the resources or things to be controlled fall well between ubiquity and unpredictability. For instance, models of animal foraging have shown that territoriality is more efficient for animals when food is sufficiently abundant and predictable in space and time whereas non-territorial actions are more suitable for the converse situation. The same has been shown to hold in selected cases of human hunting and gathering societies” (Sack, 1986, 31 – 2).

On the other hand, in this study, one of these tendencies which is expressed below and which is to be logically interconnected and linked to it is more concerned than the other potentials in order not only to reinterpret the territorial organization of the embassy buildings in Berlin but also to express Sack’s concept of ‘modern use of territoriality’. Since, in his definitions, territoriality does not exist unless there is an attempt by an individual or groups to affect and interrupt the interactions of others, at that point; it is suggested to express territoriality as an ‘emptiable’ space. In addition to these, what is taken into account through this research is the relationship between

social interactions and the territory that makes the definition of territory, which should be reinterpreted without a social interaction, as an important component of modernity (Sack, 1986, 33- 4). By his own description:

“When the things to be contained are not present, the territory is conceptually ‘empty.’ Territoriality in fact helps create the idea of socially emptiable place. Take the parcel of vacant land in the city. It is describable as an empty lot, though it is not physically empty for there may be grass and soil on it. It is emptiable because it is devoid of socially or economically valuable artifacts or things that were intended to be controlled. In this respect, territoriality conceptually separates place from things and then recombines them as an assignment of things to places and places to things. As we shall see, this tendency can be combined with others to form an extremely important component of modernity – that of emptiable space” (Sack, 1986, 33- 4).

In order to express his definition of territory as an ‘emptiable’ space conceptually, Sack claims that “an emptiable and fillable space is a useful concept for a dynamic society” (Sack, 1986, 63). Furthermore, he puts forward the interrelations of territory and a dynamic society in a way that “society and environment are so intimately interrelated that there would be very little value for the primitive to indulge in speculation about his society being elsewhere or about it having very different spatial and social configurations” (Sack, 1986, 63). Moreover for Sack, “the political economy of primitive society does not require rapid and continuous changes and hence the primitives have less need for such spatial abstractions” (Sack, 1986, 63). As a consequence of his statements social and physical relationships define the attitudes of these societies (primitives) towards the nature and the place.

However, the use of territory in modern societies is entirely different from the primitive ones.

As Sack claims this difference in a statement that “modern use of territory is based most of all upon a sufficient political authority or power to match the dynamics of capitalism to help repeatedly move, mold and control human spatial organizations at vast scales. Territory becomes conceptually and even actually ‘emptiable’ and this presents space as both a real and ‘emptiable’ surface and stage on which events occur (Sack, 1986, 87). From the point of these definitions, in modern society, it is expected from the role of territoriality to form a sense of an abstract ‘emptiable’ space as one of the several possible territorial effects. In addition to these, the theory suggests that “territoriality can be used by modern society to develop bureaucratic structures and to obscure the sources of power” (Sack, 1986, 91). Although the idea of territoriality seems to emphasize a power in order to bring a political authority upon the society resulting with ‘emptiable’ surfaces, in this study, the new interpretations of territoriality through embassy buildings in Berlin will be inquired.

To sum up, “the rise of capitalism and modernity are the two historical transitions which have seen the greatest changes in territoriality” and when we put these things in an order, at first, “the most important change was the use of territoriality to define and control people within a society as well as between societies; and secondly, was the use of territoriality to affect a sense of emptiable space, of impersonal relations and of obscuring sources of power” (Sack, 1986, 217). However, it is important to put in that although the historical and global relationships among territory are very important and vast for us; in this study the focus on the role of territoriality in modern times is examined within only one cultural context as Sack asserts in his book (Sack, 1986, 217). Consequently, Sack’s statement on territoriality as “an essential

means of defining social relationships” is taken into account as the key concept for this study (Sack, 1986, 27).

2. 2. Public and Private Spaces

“Wherever you go, you will be a “polis”:
these famous words became not merely
the watchword of Greek colonization;
they expressed the conviction, that action
and speech create a space between the
participants which can find its proper
location almost any time and anywhere. It
is the space of appearance in the widest
sense of the word, namely, the space
where I appear to others as others appear
to me, where men exist not merely like
other living or inanimate things but make
their appearance explicitly” (Arendt,
1959, 45; Baird, 1989, 135).

The term public, according to the Oxford English Dictionary (1995; 936), means that “in general, and in most of senses, opposite of private.” Additionally, the definition includes “of or pertaining to the people as a whole; that belongs to, affects, or concerns the community or nation.” Furthermore, in the most recent edition of the Concise Oxford Dictionary (1990; Madanipour, 1996, 146), a similar definition “of or concerning people

as a whole”, is followed by “open to or shared by all people”; “done or existing openly”; but also “provided by or concerning local or central government” (Madanipour, 1996, 146).

Hannah Arendt defines the public realm with its distinction from the private realm (Glazer&Lilla, 1987, 2). The term ‘public’, as Arendt states in its simplest terms, “signifies two closely interrelated but not altogether identical phenomena: It means, first, that everything that appears in public can be seen and heard by everybody and has the widest possible publicity”. The main argument she develops is that “for us, appearance – something that is being seen and heard by others as well as by ourselves – constitutes reality (Arendt, 1987, 5). In its simplest words, the first distinctive characteristics of the public realm can be easily defined as what we hold in common (Glazer&Lilla, 1987, 2).

Arendt’s second statement on the term ‘public’ is that “public signifies the world itself, in so far as it is common to all of us and distinguished from our privately owned place in it”. Additionally the world pointed in this statement is not identical with the earth or with nature but it can be interpreted as the limited space for the movement of men and the general condition of organic life (Arendt, 1987, 7). However Arendt relates the world with the human artifact as the fabrication of human hands and also the affairs which go on among those who inhabit the man-made world together. She points out that “to live together in the world means essentially that a world of things in between those who have it in common, as a table located between those who sit around it; the world, like every in-between, relates and separates men at the same time (Arendt, 1987, 5). In other words, as Madanipour puts it in the same way, “public space was a test of reality through exposure to others, as well as a common world, a space in between, which people shared with each other and with future generations” (Madanipour, 2003, 191).

Richard Sennett, in his 1992 book *The Fall of Public Man*, describes public and private as the molecule of society. Since the constitution of the society is directly related with those realms, there should be balance between them. In order to grasp the stability between these issues, he expresses that “this balance was structured by what we now call impersonality; neither in public nor in private were ‘the accidents of individual character’ a social principle” (Sennett, 1992, 98). The interrelation of the public and private realms can be expressed as “the material motivations of public life, and its emotional means of expression”, suggest to the modern observer certain qualities for its opposite, private side (Sennett, 1992, 89). Sennett regards the public as geography and its existence in relation to the private (Sennett, 1992, 87). He goes on:

“The modes of public and private expression were not so much contraries as alternatives. In public the problem of social order was met by the creation of signs; in private the problem of nurturance was faced, if not solved, by the adherence to transcendental principles. The impulses governing the public were those of will and artifice; the impulses governing the private were those of restrained and the effacement of artifice. The public was a human creation; the private was the human condition” (Sennett, 1992, 98).

As regards to Architecture, Roger Scruton argues in public sphere and questions the sovereignty of the individual. He claims:

“A consideration of ‘public space’ should begin by defining the term. Contained within this pair of words are two ideas of the utmost importance – that of public-ness and that of space – and it is arguable that a failure to understand them has been responsible for many of the recent disasters in town planning, both in Europe and in America. The public is to be contrasted with the private. In the

private sphere a man is his own master, within the limits prescribed for him by morality and law. The public is sphere of broad and largely unplanned encounter. No individual is sovereign in this sphere, but each, on entering it, renounces the right to dictate the terms upon which he empathizes and conflicts with others” (Scruton, 1987, 13).

In addition to the arguments on the term ‘public’ by Arendt and Scruton, Michael Brill (1989) claims that the public life and the private life are the two basic forms of social relation. In general, regulating the relationships that constitutes the society, these terms should not be evaluated like situating on two poles but complementing each other. Whereas the main argument he develops is that “they are distinct, traditionally, in that private life is personal, controlled by the dweller, sequestered, a sheltered region or life, one with family and friends. In contrast, public life always combined three characteristics: a common-wealth for the common good or benefit, open to general observation by strangers, and involving a diversity of people and thus engendering tolerance of diverse interest and behaviors” (Brill, 1989, 20).

In a similar point of view, Stephen Carr observes public space as “the stage upon which the drama of communal life unfolds”. Additionally he considers public space as “the common ground where people carry out the functional and ritual activities that bind a community, whether in the normal routines of daily life or in periodic festivities” (Carr et.al, 1992, xi). The streets, squares and parks of a city, as expressed by Carr, give form to the ebb and flow of human exchange. Carr define those as “these dynamic spaces are an essential counterpart to the more settled places and routines of work and home life, providing the channels for movement, the nodes of communication, and the common grounds for play and relaxation” (Carr et.al, 1992, 3). Furthermore, “public spaces reflect ourselves, our larger culture, our private beliefs, and public values” (Berman, 1989; Francis, 1989, 149). Public space, as defined

by Francis is “the common ground where civility and our collective sense of what may be called “publicness” are developed and expressed” (1989, 149). Indeed, the public spaces of the city can be evaluated as the complementarity of common and individual life while constituting a collective background.

In the same way, Madanipour’s comment on public and private issues reinforces the idea that Berman expressed for the development of ‘publicness’. At this point, Madanipour suggests that “definitions of the word ‘private’ are often coupled with, and relied on, the meaning of the word ‘public’, so that one word does not appear to make sense without the other (Madanipour, 2003, 39). However, “all forms of private and distinction are directly related to the fundamental distinction between the inner self and the outside world” (Madanipour, 2003, 37). For Walzer (1986, 470; Madanipour, 1996, 146) “Public space is space we share with strangers, people who are not our relatives, friends, or work associates. It is space for politics, religion, commerce, sport; space for peaceful coexistence and impersonal encounter”. Then, it can be claimed that a space that allows all the people to have access to it and activities within it and which is provided and managed in the public interest can be defined as public space (Madanipour, 1996, 148).

In addition to the definitions of “territoriality” and “territory”, the definitions of ‘public’ and ‘private` have been discussed in order to constitute a relation between those issues. The concepts of ‘public’ and ‘private’ can be regarded as relative terms in terms of a series of spatial qualities which, “differing gradually, refer to accessibility, responsibility, the relation between private property and supervision of specific spatial units” (Hertzberger, 1991, 13). Depending on the degree of accessibility, each area or space can be conceived as either ‘public’ or ‘private’. These concepts are interpreted by Herman Hertzberger as the “translation into spatial terms of ‘collective’ and

‘individual’ (Hertzberger, 1991, 12). Here he gives the definitions of public and private as follows:

“Public: an area that is accessible to everyone at all times; responsibility for upkeep is held collectively.

Private: an area whose accessibility is determined by a small group or one person, with responsibility for upkeep” (Hertzberger, 1991, 12).

Besides defining the concepts of public and private, Hertzberger argues that “as well as the dichotomy, private and public, like the opposition between collective and individual, has come to be a cliché, and in the fact that is as complex and false as the supposed dichotomies general and specific, objective and subjective” (Hertzberger, 1992, 250). He regards these oppositions as the symptoms of the disintegration of primary human relations and believes in that “there can be no such thing as public and private”. While regarding the effects of private-public distinction on architecture, Hertzberger suggests that “as long as we distinguish between them, we will continue to maintain our freestanding buildings like great stones in an alienated terrain”. What we concern here is, indeed, “public and private must be considered as relative terms, delineating a nuanced spectrum of qualities” (Hertzberger, 1992, 250). Here it can be suggested, in a similar point of view Hertzberger put, there should be gradation not a sharp distinction between private and public realms in order to constitute continuity.

At this point, it can be questioned ‘how public and private realms are separated from each other in the city’ and ‘what they depend on in order to be differentiated’. This separation, indicating a limitation and protection, can be defined as a result of defending the private sphere from the public intrusion

and setting up boundaries. Madanipour expresses that “this boundary, which regulates concealment and exposure, plays a significant part in human societies” (Madanipour, 2003, 59-60). At this moment, the interpretation of boundary and, in our case, how the idea of territoriality is interpreted in embassy architecture seems critical. Obviously the clarifications of Hertzberger that the interrelations of public and private realms as relative terms and how they should establish continuity between the building and the city is taken into account as a key in this study.

Furthermore the boundary, which separates the public and private faces, has two directions that “on the one hand it keeps the disruptive material out of the public arena and, on the other hand, protects private life from the public gaze” (Madanipour, 2003, 59-60). Madanipour argues:

“The separate identities of the public and private realms mainly result from the construction of the boundary between them; if the boundary is removed, how can a distinction be made? The barriers between the two realms are used to shape social relations and spatial arrangements. These boundaries are rooted in particular social and historical contexts. Remove this distinction between the public and private spheres and you have reshaped the entire society, as the communists believe they could do. The Berlin Wall separated two worlds from each other on the basis of their approach to private property. On the eastern side of the wall, there was a world in which private property was confiscated in the name of public interest. On the western side, there was a world in which private property was the foundation of social relations. The freedom of movement that the wall prevented was closely associated with the different approaches to the private control of space” (Madanipour, 2003, 60-2).

From the point of these definitions, the issues of public and private can be interpreted as issues situated on two poles. In order to claim this polarization

Hertzberger states that “in our world we experience polarization between exaggerated individuality on one hand and exaggerated collectivity on the other” (Hertzberger, 1991, 12). In the same way, those issues are also taken account as situating on two poles since the embassy can be defined as a private territory placed in public realm. Regarding the architecture of embassies in Berlin, “the concepts ‘public’ and ‘private’ may be seen and understood in relative terms as a series of spatial qualities which, differing gradually, refer to accessibility, responsibility, the relation between private property and supervision of specific spatial units” (Hertzberger, 1991, 13). Meanwhile, In order to explain the territorial differentiations Hertzberger asserts that “all over the world you encounter the gradations of territorial claims with the attending feeling of accessibility. Defining the degree of accessibility as “a matter of legislation, but often it is exclusively a question of convention, which is respected by all”, according to Hertzberger, this principle is a basic acceptance in the society (Hertzberger, 1991, 14).

To sum up, those distinctions between public and private spaces can be described as being everywhere around us, from our daily routines of living and passing through different shades of private and public spaces. Additionally within a historical point of view he points out that “this distinction goes back very far in human societies everywhere”. But modern technology has changed the way privacy and publicity are practiced and protected (Madanipour, 2003, 47 -8). At this point, Madanipour’s argument that “in practice, public and private spaces are a continuum, where many semi-public and semi-private spaces can be identified, as the two realms meet through shades of privacy and publicity rather than clearly cut separation”, will guide us to identify the ‘in-between’ spaces while re-interpreting the idea of territoriality in the embassy architecture in Berlin (Madanipour, 2003, 239).

2. 3. In-Between: Blurring Boundaries between Public and Private Spaces

In order to support the statement that “in practice, public and private spaces are a continuum”, here what “public” means according to Hannah Arendt’s definitions is to be understood. She points out the term public as having closely related meanings. The first one is about appearance in front of others that is the “foundation of objective reality”. The second meaning of the term public refers to the world as asserting that “in so far as it is common to all of us and distinguished from our privately owned places in it” (Arendt, 1958, 52 cited from Madanipour, 2003, 168). She combines these two meanings by perceiving the public space as the in-between space as regulating interpersonal relations (Madanipour, 2003, 169). The definition of the in-between space as the term “public” in her definition is:

“To live together in the world means essentially that a world of things between those who sit around it; the world, like every in-between, relates and separates men at the same time... The public realm, as the common realm, gathers us together and yet prevents us from falling over each other, so to speak. What makes mass society so difficult to bear is not the number of people involved, or at least not primarily, but the fact that the world between them has lost its power to gather them together, to relate and to separate them” (Arendt, 1958, 52-3 cited in Madanipour, 2003: 168 – 9).

While Arendt defines “in-between” as the common, public realm, Hertzberger’s relativist definition of the term implies a transitory realm between “public” and “private”. As a key concept to eliminate sharp division between areas with different territorial claims, he claims that “the point is therefore to create intermediary spaces which, although on the administrative

level belonging to either the private or the public domain, are equally accessible to both sides” (Hertzberger, 1991, 40). Up to now, we have discussed the different approaches to the definition of ‘in-between’ by Hannah Arendt and Herman Hertzberger. However we will consider Hertzberger’s definition which describes ‘in-between’ as situating among public and private realms.

At this point, Herman Hertzberger’s argumentation opens up the question of how public/private space relation should be treated:

“You can put all the love, all the care you want into public space, yet you can never make it intimate. What is necessary is to make the private more open and the public more intimate. It will only become intimate when buildings behave like streets and streets are the buildings, when there is a complete reciprocity of streets and buildings, public and private. Architects should provide more in-between zones where private and public overlap. They must soften the strong demarcation between house and the street. There must be more areas that are both street and house. A different facet of my message is represented by the Erechtheion at the Acropolis in Athens: do not look to the female caryatids but rather in between them; be less obsessed by buildings and more by context. Be a little more committed to what is in-between. It is always the official that takes the part of the objects and the unofficial that is the in-between. Architects are too focused on the official and not enough on the unofficial. They are always where the money is, and not where the people are” (Hertzberger, 1992, 253).

Throughout all communal life there is a dynamic balance between public and private activities (Carr et.al, 1992, 3) At this point the interpretation of the border zone between those issues is very critical. As Jan Gehl points out, since the invitation or the repelling of the public environment among other things is a question of “how public environment is placed in relation to the

private, and how the border zone between the two areas is designed”, sharply demarcated borders make it difficult to participate into the public environment in case of that it is not necessary to do so (Gehl, 1987, 115).

Hertzberger & Gehl define the in-between as transitory from public to private, Gehl argues that, “flexible boundaries in the form of transitional zones that are neither completely private nor completely public” (Gehl, 1987, 115). On the other hand, these boundaries are defined as connecting links which make it easier, both physically and psychologically for residents and activities to move back and forth between private and public spaces. It can be concluded as “an invitation can also be a question of a short and manageable route between the private and the public environment” (Gehl, 1987, 117).

We have argued that the gradation between public and private realms reduces the sudden changes in the characteristics of the areas between the interior and the exterior. On the other hand, Hannah Arendt explained the public realm itself as an ‘in-between’. While, as regards to architecture, Hertzberger’s point of view coincides with what Jan Gehl suggested. Hoshiar Nooraddin describes in-between space as “a place created and spatially defined by the relationship between indoor and outdoor” and as a container of function that “has a form-giving role in any settlement” (Nooraddin, 1996 cited from GBER Vol.2 No.1 pg 51). The relationship between the indoor space of buildings and outdoor public open space concerns people in order to keep the contact with public realm. All these explanations introduce a viewpoint which not only indicates the public/private relation as a critical notion but also questions the architecture of the boundary between those issues.

The Dutch Embassy was designed by the renowned architect Rem Koolhaas and completed in 2003 in Berlin in Mitte area. It is important to explain the reason why this building is the main concern of this study. The fact that Royal

Netherlands Embassy Building in Berlin has public, semi-public and private spaces which coincides with Sack's concept of territory and the issue of in-between puts this creation onto the core of our point. Here, it is important to indicate that the 'in-between' space is intended to be identified through the architectural space of the Dutch Embassy in Berlin. In general terms, the definition of 'in-between' space as interrelating the interior with the exterior basically indicates the open spaces of the Dutch Embassy in Berlin. In the following chapter we will make detailed analyses of the Royal Netherlands Embassy Building's open spaces and make clear definitions on those issues that are indicated through the project.



Figure 2.1 The determination of the Dutch Territory within public realm. The architecture of the boundary (interpreted as cylindrical objects placed scattered), separating the private from the public realm, allows public intrusion within the Dutch Territory, the Dutch Embassy in Berlin, 2006 (photography; by the author).



Figure 2.2 Public intrusion within the private realm: 'in-between' space, the Dutch Embassy in Berlin, 2006 (photography; by the author).

Transparency as an Architectural Tool of Visual Accessibility

In order to clarify how public environment is placed in relation to the private and how the in-between zone is designed in the selected three embassy buildings in Berlin, the notion of architectural transparency is suggested as an analyzing tool in the limits of Rowe and Slutzky's proposals and Hoesli's contributions on this subject. In its simplistic terms, architectural transparency can be defined as the use of glass as the primary building material. It can also be identified as "the dematerialization of the building envelope, the use of open form, or the confluence of form and meaning" (Ascher-Barnstone, 2003, 3).

According to Rowe and Slutzky's essay, "Transparency: Literal and Phenomenal", there are two types of transparency in architecture. While literal transparency described the material quality of being seen through, phenomenal transparency describes the perceptual quality that allows the mind to discern the underlying governing concept or spatial concept. In the literature of contemporary architecture, these two concerns are taken into account with the related concepts "simultaneity, interpenetration, superimposition, ambivalence, and space-time" (Rowe & Slutzky, 1997, 22).

In their article, Rowe and Slutzky refer a definition of 'literal transparency' as an inherent quality of substance. Accordingly, they characterize it as "a physical quality of material recognized in a wire mesh or glass curtain wall" (Rowe & Slutzky, 1997, 23). While literal transparency is associated with the effect of a "translucent object in a deep, naturalistic space" (Rowe & Slutzky, 1997, 32), the figures in this composition act as if they float in an "infinite, atmospheric, and naturalistic void" (Rowe & Slutzky, 1997, 32).

For the phenomenon of transparency referring to space, depth and organization; Rowe's and Slutzky's definition is mostly related with the inherent quality of organization. "It is a means of form-organization that permits to incorporate the heterogeneous elements in a complex architectural or urban tissue" (Hoesli, 1997, 60). In this type, instead of translucent attributes as in literal case, the planar qualities of glass and surfaces are primarily occupied. In phenomenal transparency, there is an ongoing dialectic between fact and implication. The reality of deep space is constantly opposed to the inference of shallow space, and by means of resultant tension, reading after reading is enforced. To sum up, the aim is to provide a distinct "spatial matrix for the principal objects" and "stratification of volume" (Rowe & Slutzky, 1997, 41).

The overlapping of volumes can also be perceived as the phenomenal transparency and it can be interpreted as a sectional strategy to create three dimensional spatial effects. Beside this, through those overlapping systems, new spatial zones can be differentiated and united according to diverse uses. Especially, Hoesli raises phenomenal transparency to a more abstract and complex level by expanding its definition to overlapping layers of ideas and strategies in the design process. He notes that transparency can be examined in the urban structure which exhibits the complex interpenetration of diverse systems. The city can be considered as a transparent organization in which "the network of streets and the system of place, grounds, parks and topographically determined irregularities penetrate and overlap" (Hoesli, 1997, 64).

Finally, in addition to the capacity to organize the formal relationships on the building scale, phenomenal transparency can also be used as a tool that can regulate the connection between the visual accessibility of an architectural artifice and the urban context. On this subject, Hoesli mentions that phenomenal transparency can be used as a strategy of organizing the

relationship between the solid of mass and void of space in the urban context in means of visual accessibility. He says that “the concept of figure ground relation of solid and void in continuous space permits conceptually effortless visualization between the two opposing aspects of space, solid and void, which are not seen as mutually exclusive but mutually presupposing each other and being of equal value and enjoying “equal right” as aspects or part of the same whole” (Hoesli, 1997, 96).

CHAPTER 3

THE QUESTION OF TERRITORIAL REPRESENTATION AND CONTROL: THE ARCHITECTURE OF EMBASSIES IN BERLIN

Today the architectural diversity in Berlin has been increased by the new diplomatic representations. The new embassies in Berlin, some of which were designed especially by star architects and constructed in the last 15 years, have a new appearance different from the former ones with their openness to the public, prestigious faces, messages they send and physical transparency. At this point, the issues of accessibility, acceptance, privacy and protection are taken as the key concepts in order to analyze their territorial relationship with the host country and its urban public spaces. In other words, how the idea of territorial representation and control is interpreted in a place far away from home is the main question. In this context, it is intended to study the embassy architecture in Berlin as a representation tool within public realm and examine three distinguished examples, The Nordic Countries, The British Embassy and The Dutch Embassy. Here the representation is taken into account as a concept that considers both the national identity and the territoriality. In order to understand how these countries articulate the question of territorial representation within public realm of Berlin, we will examine architecturally the design of their public spaces, the idea of openness, of modernity, of transparency under the term of ‘public diplomacy’.

In order to clarify the need to construct a new embassy building in Berlin, initially, we should grasp the division and the reunification period of Berlin. Since the Cold War period lasted for 40 years and the Wall rested from 1961 to 1989 have brought disintegration of the city of Berlin. In the early 1990's, with the reunification, the German government decided to move its seat from Bonn to Berlin. After the replacement of the capital from Bonn to Berlin, most of the embassies accredited in Germany also relocated in the new capital. At this point, it can be pointed out that the reunification of Berlin resulted in a translocation of the embassies in the city. The majority of the embassies had to have new buildings erected or buildings that were already in place adapted for this new use. It is critical to express that the necessity to built new embassy buildings after the end of Cold War can be defined as the beginning of the architectural diversity in Berlin (<http://www.goethe.de/ins/us/was/prj/dst/dte/deb/wei/en74771.htm>, last accessed in April 2006).

3. 1. Embassy Architecture as Representation within Public Realm

An Embassy can be defined as the body of persons that a State sends in to the territory of another one with the task to manage its international relations. Since the embassy is a whole with the persons and the building the word Ambassador is often used in an extended way. Meanwhile, the representative characteristic of the Ambassador can be identified with fame of a person whose name is used as an identification image. Then it can be suggested for example that famous names are identified with their nations. In other words, Giorgio Armani, representing Italian creativity and taste for beauty, can be depicted as an Ambassador of the Italy through fashion industry. In a similar

point of view Alessi describes Pelé as an Ambassador of UN in terms of his name as an identification image (Alessi, 2004).

Furthermore, the term diplomacy can be explained as the ensemble of all procedures which regulate and coordinate the international relations. At this point Alberto Alessi gives the derivations of the terms diplomacy, delegation and the mission in order to point out the implication of the term 'embassy'. According to Alessi, this term comes from the Latin and the Greek 'diploma' originally derived from 'diplōos', (double); a little billboard folded in two parts, and for extension stay for all kind of document. Since the word 'Delegation' is derived from the words 'legatum', 'legationi', to give somebody the task to do something then the term Mission, raising from the Latin 'missum' which means messenger comes next. After all, it can be claimed that the unique meaning of the embassy "is servant, bringer, messenger and the legal status of the embassy was from the beginning very delicate, the diplomatic person was to be considered untouchable (Alessi, 2004).

While the position of the plot in the city is directly related with its representation within public realm, then the location is a critical point of the embassy architecture. At this point Alberto Alessi points out that the place to construct the embassy building as the position in the city is chosen in relation to the States' interpretation of power in Berlin. In other words, it can be underlined that being in Berlin as positioning next to the Reichstag means also being near the industrial and financial cores. As different from today "many of the Embassies of this period are palaces directly acquired from rich German personalities and then lightly adequate to the necessity of the diplomatic body, like the case for the French, the British and the Swiss Embassy (Alessi, 2004). The decision of Nazis in the 1930s was to reinforce the positioning of new embassies in Tiergarten as bringing forth the idea of

the Diplomatic Quarter. Additionally it was also the attempt to bring together new appropriate embassy buildings in a Diplomatic district. The first proposal was in Gruenewald, which was not accepted, because of its isolation from the center (Schäche, 1997, 13-21; Alessi, 2004). Finally all the embassies wanted to be in Tiergarten for prestige, but also (and probably mainly) for a better control. After the war and the division of Germany made Berlin lost its function as the capital of Germany as a whole and the embassies or diplomatic missions conditionally situated in West Berlin moved to Bonn while the Easter section of the city became the capital of GDR. The embassies were moved to standard buildings in Pankow with extremely non-specific design so as be reused for other functions in the future (Alessi, 2004).

As a result of the reunification of Germany in 1991 Berlin once again became the capital of Germany. As all the German institutions were moved from Bonn to Berlin, all the embassies had to be moved too. The answers to 'where to built' question varied as some countries wanted their old location to get back and some others demanded completely a new one (Alessi, 2004) It is obviously seen that the reunification of Germany resulted with re-construction of the city of Berlin. Quite naturally this had an effect especially on diplomatic structures to suit to the new structure of the 'new' Germany. In the case of the diplomatic structures in order to direct the diplomatic relations. So, Italy decided to restore its old building, Switzerland added a new block to the old one. France and Great Britain demanded to build new ones in the place of their former embassies, while the Netherlands has chosen a new place in front of the Spree River. It can be suggested that the location of the embassy building in the city is designated by the country itself as regarding to its representation in public realm.

Besides the problem of determining the location in the city, at this point the other question is about the representation of the countries. Since, the former

embassies as anonymous architectures integrated in the surrounding as neutral buildings, they were not identifiable from the street. Different from the earlier ones, it can be claimed that the new embassies in Berlin aim also to represent the country abroad by means of their architecture. At this point Alessi's determinations clarify this differentiation as shifting significance from the ambassador to the building itself. As Alessi puts;

“Important was not the building, but what it was happening in its rooms, and who could enter them”. Nowadays the international diplomatic agreements are no longer done within the embassy walls, but during weekend summits somewhere, or for the EU states in day by day work in Brussels or Strasbourg. So the task of the embassy now is another one (Alessi, 2004)”.

From the point of these explanations, Hannah Arendt's definition of public realm signifying the world itself, as the space to see and to be seen coincides with the representation of the embassies in Berlin. In other words, here the concern is how an embassy building looks like within its surroundings or how it is represented within public realm. Then we can clearly define the advertising function of the embassies in Berlin as the “Public Diplomacy” which aims to advertise the country abroad. Since the word embassy, as mentioned above, can be interpreted as “messenger”, it can be claimed that representation becomes the object matter. In other words, the task of the ambassador as increasing and holding the international relations shifted from the person to the building itself.

Furthermore the mission of the building is something representative, characteristic and also related with the identity. At this point Alessi adds:

“So most of the contemporary embassies are to be seen as monuments, in the original sense of the word monument rising from

the Latin *monere*, to remember. And they must be remembered, they are wanted to be didactical, in their design and in their contents. Just like in Venturi's Las Vegas, these buildings must realize a kind of permanent World Exhibition Pavilion. They have to bring the Stranger at home. Again the Zoo of the Nations, but this time each nation chooses freely how far it wants to be exotic" (Alessi, 2004).

However, through the embassies in Berlin we should not evaluate "monumentalism" as a result of political ideologies but as an illustration that "how architects have deified technology in commercial and utility buildings to impress, repress or control populations, economic competitors, shareholders or employees" (Dawson, 1998). Today, behind the need to build a new embassy in Berlin there are also the expectations which have to answer the questions of prestige, auto celebrations, belongings, presence. Alessi explains the national identity to be represented in the Architecture of embassy building as the "existence of different states, the auto identification of citizens with a symbolic national identity, the identification of other identities, the acceptance of the prevalence of the political continuity over the geographical proximity, the necessity to exchange something and finally the acceptance of the presence in the same moment and place of officially and unofficially" (Alessi, 2004). It can be obviously understood from the city of Berlin that France Embassy desired continuity as being a part of the façade of Pariser Platz. However in the Nordic Countries case the desire seems to display their own place as using national architectural features. After all it can be summarized that the answer of Alessi's questions varies in Berlin.

Besides the expectations mentioned above there are also critical questions to be answered in clarifying the issue of representation in the embassy architecture in Berlin. Who the embassy is realized for? Who must be fascinated? Who is represented? The questions that Alessi raised are to explain the narrative architectures of the new embassies. According to him,

they are realized for the embassy staff, the host city and generic visitors or tourists (Alessi, 2004). Because the references of the national tradition like the oak in the British embassy or the granite stone of the Norwegian embassy indicates their history. Similarly the opening of the Dutch culture, translated through the building in the transparency of the glass box, is represented in a postcard of the building located along the Spree. Consequently, national and cultural values seem to be taken into consideration critically in the architecture of embassies in Berlin.

Accordingly, the Contextualization in Berlin which brings both symbolic contents and the traces of the history seems to have charged the new embassies with representing their states values. The question of contextualization can be defined in various complex ways because the extraterritoriality means that every embassy is at the same time here and there, near and far away. The embassies are not only a part of Berlin's cityscape but also for the international law they are in their own state. Furthermore they have become places of reference for Berliner and places of attraction for tourists as they are in all city guides. After all, the decision of the European countries to invest such a big amount of money and the great interest to be in Berlin can simply be stated that because of the history of Berlin (Alessi, 2004)

“To be in Berlin in the 1990s meant to be at the heart of the European (world) visibility, where all the media were looking at. As the embassies, Berlin itself is at the same time a geographical and cultural context. Berlin is an excellent study-case of the physical and ideological evolution of European city's identity in the twentieth century” (Alessi, 2004).

We have discussed that the task of the embassy is more than managing the political and international relations of a country with another. The increasing task of an embassy building in Berlin is about the representation of its country

and national identities. What is important here is that obviously the historical changes in Berlin provided us to see new diplomatic structures in the city. In addition, the reunification of Germany brought a different approach to the embassy architecture due to the relocation of the diplomatic structures, which resulted with the requirement of new buildings to be erected. Most of the countries, such as the Netherlands, the Nordic Countries and Great Britain, have transformed this necessity into the advertisement of themselves within Berlin's public realm.

3. 2. Public Diplomacy: Accessibility, Acceptance, Privacy and Protection

In order to point out the relation between privacy and accessibility, initially, we will consider Sack's definition of territoriality as "the continuous exertion of control over a particular part of physical space by an individual or a group" (Sack, 1986, 5). At this point it is crucial to underline that the accessibility of an area or a space define also its perception as either 'public' or 'private' (Hertzberger, 1991, 12). Meanwhile, providing a sense of personal identity and individuality, the meaning of territory coincides with the definitions of private space. Since public and private, by definition, are complementary terms or "one word does not appear to make sense without the other", here we can suggest that the territoriality can not be separated from those definitions (Madanipour, 2003, 39). As regarding to architecture, the critical question raised here is that how an embassy as a private territory establish a relationship with public realm? Or, what is the articulation of its architecture in order to accomplish continuity between public and private realms? While observing the differentiation of those issues, the architecture of boundaries, which separate the public and private realms and regulate the relationships

between them, plays a significant role in the architecture of embassies in Berlin.

Furthermore, we can make a comparison between Embassies of the past and the today's as "neutral and integrating in the surrounding" and as presenting "picturesque visions of the nations they represent". Alberto Alessi claims at that point that "embassies of the past were solemn but anonymous building, making their international statement precisely by being neutral and integrating in the surrounding (Alessi, 2004).

However today's building for diplomatic representation, as we have shown previously, often present a mnemonic vision of the nations they represent, while being at the same time mannered images of the personal language of the famous architects who created them. He describes many of the embassies built during the last ten years as "they marked by their openness to the public, their metaphorical and physical transparency" and supports his point by arguing that "it has become common now to speak of Public Diplomacy, of embassies as places where the image of a state is sold" (Alessi, 2004). The critical point here is that the main features of "public diplomacy" are aimed to be interrelated with the issues of public and private because both the openness to the public and the physical transparency can be indicated as a public intrusion within private realm. In functional terms, all these concepts also give clues about the acceptance, accessibility, privacy and protection.

At this point the question of how to represent these places within public realm seems crucial. In order to answer this question of desired visibility, one of the most efficient ways seems to have chosen a renowned Architect in this geography. Emphasizing the difficulties of designing an embassy, especially in Berlin, Alessi puts;

An embassy is a temporary frontier, a gap in the continuity of the space. Outside the fence is a country, inside another one. But this is valid just for a period of time; when the embassy moves away the plot get back to its geography. The embassies embody a moment in the history; they are projected and realized in a determinate period, answering to some expectations, and not to other ones (Alessi, 2004).

We can suggest some common images of the embassies in Berlin in order to analyze them in architectural terms. Today the main images of the embassies, as Alessi states, can be analyzed in three groups in terms of the issues of image-identity, the impression and the security. Since the image-identity of a state has to be translated in a solid place, 'symbol and icon' are the first; 'accessibility and acceptance' are the second image of them as giving people the impression of reception. The last and maybe the most critical image are 'privacy and protection' (Alessi, 2004). Actually, we will link those issues with the definitions of public and private realms through our examples because an embassy as a private function can not be thought as separated from its environment.

Additionally the main aspect on 'privacy' and 'protection' is that the terrorist attacks in September 11, 2001 affected the way how public diplomacy is interpreted by public. However it is important to explain that after September 11, 2001 those issues seem to have been well represented and visible. It has been observed through my visit in Berlin that nowadays most of the embassies in Berlin worry about their protection and security and they take extra precautions to constitute this. Actually these precautions were observed as limiting accessibility and acceptance. In terms of accessibility, maybe the most evident one is the welcoming British security staff on both sides of Wilhelmstrasse where the public space is transformed into a semi-public one. On the other hand the Dutch Embassy explains this situation as "a guided tour

through the whole building is not possible because of security reasons and an increasing interest in the building” (Visiting arrangements for the Embassy of the Netherlands, flyer, 2006). Obviously, Rem Koolhaas's new Dutch embassy and Michael Wilford's British embassy speak about “how these countries feel about themselves and their relationship with the rest of the world” (Lovell, 2001). Although the buildings projected from 1990 to 2001 are very transparent and friendly, the terrorist attacks on September 11 changed the way how we conceived them.

3. 2. 1. The British Case

The new British Embassy is located on Wilhelmstrasse, historically the centre of government in Germany, in the Parizer Platz district of Berlin, where all the new buildings are subject to very strict planning guidelines. The building, at first glance, is easily distinguished from the ones lined up on this street with its façade from on which the public spaces blow up. This façade organization “presents an open, contemporary and dignified frontage, whilst respecting the City's tradition of building massing, articulation and materials (<http://www.michaelwilford.com>, last accessed in August 2006).

In order to select the architect for the new project, in 1994 the Foreign and Commonwealth Office held a competition. Michael Wilford and Partners won the competition having a strong presence for a leading British firm in Germany. In the competition specifications, the jury defines the principles;

The building should represent the best in architecture and design. It should be identifiably British and project British interest. Moreover, the building should be secure, efficient, economical and flexible (Redecke, 1997, 137; Alessi, 2004).

Wilford's project, satisfying the demands of the Foreign and Commonwealth Office, is a typical Berlin block organization with an introverted plan in which two interior courtyards; the "entrance court" and the "wintergarden", called "Artrium", are placed. The public elements of the building are organized around the "wintergarden" where a ceremonial staircase leads from the entrance court. Obviously the location of the site, stuck in a huge Berlin block, seems to make the building necessary having a single street frontage. Therefore, the façade facing to Wilhelmstrasse is the only place to represent the British national identity. Effectively, the entrance sequence allows the building's occupant and visitors to appreciate the organization, including the ceremonial route, as they move through the building. Michael Wilford describes his project;

"The task comprised three separate but interlinked challenges: a unique urban context, a land-locked site with a single street frontage and a complex functional brief. The embassy will be a key element in the district regeneration and an appropriate representational facade is required to register the embassy's presence within the restored urban corridor. This combination of old and new is intended to represent the special nature and stature of the embassy within the controlled streetscape set out in the planning guidelines and place it clearly in the 21st century. The facade is open in the middle as a smiling face, to make visible the difference with an office building. The stone we used is very similar to that one of the Brandenburger Tor. Behind the facade the interior is unashamedly modern, celebrating its freedom from constraint and representing Britain with dignity and splendor. As the former building on Wilhelmstrasse, destroyed by the plans of Speer and the War, we introduced a system of courtyards. An English oak tree forms the centre piece of the entrance courtyard" (Redecke, 1997, 137; Alessi, 2004).

The new British Embassy in Berlin tries to relate itself with the public realm of Berlin by opening up in the middle as making visible its public elements. Although the façade is articulated by the projections of public spaces, at the ground level almost the only cut is the gate opening to the entrance court. In other words, the openings are placed on the first floor level and the ground floor is also elevated to the first floor. The projected parts out over the Wilhelmstrasse are the 200 seat conference room with fully solid façade and the extension of entrance lobby with a glass front. While this façade organization gives the clues of an aim to interrelate the embassy with the public realm of Berlin, it is not strong enough as compared to the Nordic Countries case. The basic different between these examples can be clarified as the articulation of their boundaries between the public and private realms. Additionally, the definition of the “urban spaces” in front of these buildings differs. The fact that the Wilhelmstrasse is controlled by the British security staff to provide control through the street, as observed, a public space, i.e. the street, is transformed into a limited-public space; on the other hand, “The Platz”, as we mentioned previously, is defined as “public space” and the continuation of the urban public space in Berlin (Figure 3.7). In other words, additional security precautions on Wilhelmstrasse were observed as the synonymous of what the Nordic Embassies’ security staff done within the Fellehsus.

In functional terms, here it can be suggested that the British Embassy in Berlin constitutes its territorial representation through the controlled streetscape other than its heavy solid façade. Michael Wilford’s “power dressed” architecture, at first glance, seems “open” and “transparent” with its colorful on the façade but actually it does not propose an actual public-private relationship (Dawson, 1998). What is important here is that the controlled streetscape makes the citizens of Berlin and even the visitors to perceive the Berlin’s public realm as a British territory.

However, Sir Paul Lever, the former ambassador, describes the embassy as an “open and modern building that characterises our excellent relationship with Germany”. According to him the building provides a more accurate and modern picture of Britain and lends itself to be used by a wide range of people (Lever, www.britischebotschaft.de/building/nbe.htm, last accessed in August 2006). At this point the definition of the building by the Queen as a British billboard in Germany and the statement of what is Great Britain today seems more suitable than the previous one. The building is the billboard that advertises the relationship with the rest of the world (Gute, 2004; Alessi, 2004).

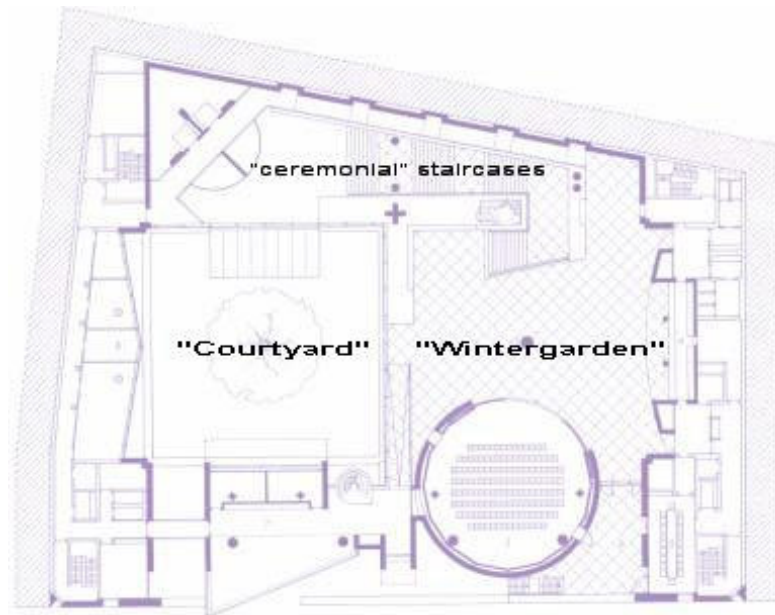


Figure 3.1 First Floor Plan of the British Embassy in Berlin.
(<http://www.britischebotschaft.de/building>, last accessed in July 2006).

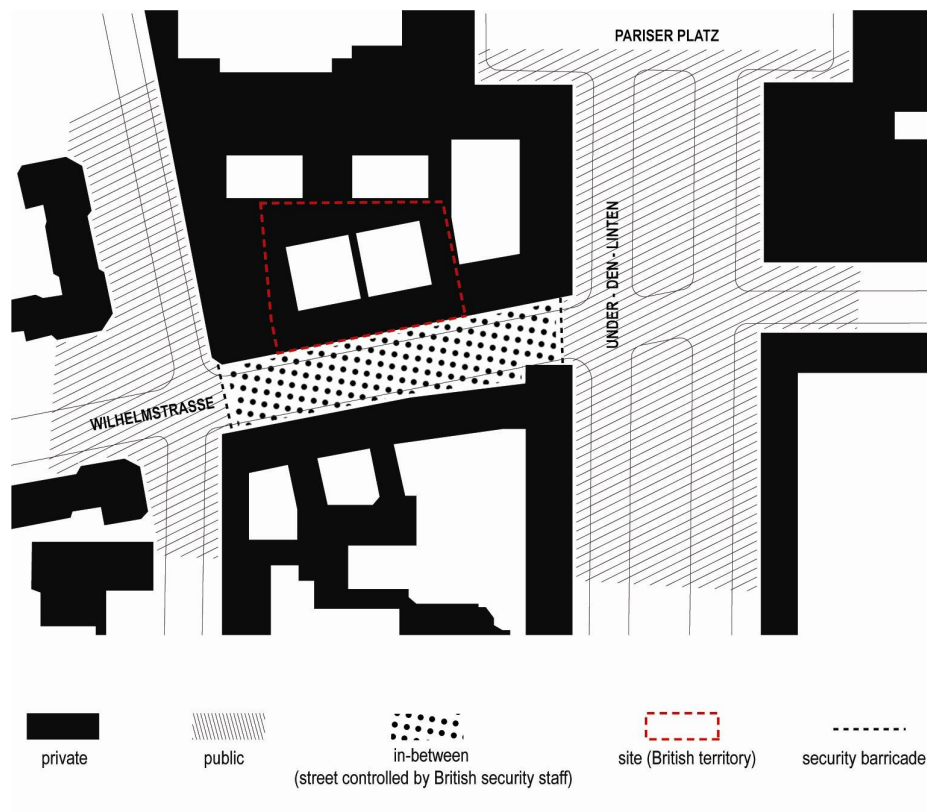


Figure 3.2 The Ground Level Public - Private Relationship of the British Embassy in Berlin (Analysis; by the author).



Figure 3.3 The semi-public street in front of the British Embassy, Wilhelmstrasse, Berlin, 2006 (photography; by the author).

In functional terms, the private offices are also grouped around the open court of honor. Sir Paul Lever, the former British ambassador, describes the courtyard and winter garden as they “allow daylight and afternoon sun into the heart of the building and give natural ventilation to all offices”. He summarizes the choice of this design;

“Michael Wilford’s design was chosen because it seemed best able to deliver the building we wanted: exciting, striking, stylish and open. But also a building which is practical and which offers us the facilities we need to conduct the tasks of modern diplomacy, particularly public diplomacy here in Berlin” (Lever, [www.britischebotschaft.de/building / nbe.htm](http://www.britischebotschaft.de/building/nbe.htm), last accessed in August 2006).



Figure 3.4 “The Courtyard”, the British Embassy in Berlin.
(<http://www.britischebotschaft.de/building/tour3.htm>, last accessed in July 2006).



Figure 3.5 “The Wintergarten”, the British Embassy in Berlin.
(<http://www.britischebotschaft.de/building/tour7.htm>, last accessed in July 2006).

The spaces of the embassy are organized around two courtyards. The welcoming space after entering the Embassy that you will find yourself in is the “Courtyard” (Figure, 3.8). Right in the middle of the Courtyard is an English Oak having a strong national identity. This space behind the entrance gate can be described as a semi-private space rather than a semi-public one. Although, it is intended to provide a transitional space for the embassy, the restricted accessibility for the visitors transforms its main function into an interior court. The necessity of booking a reservation eight months in advance to visit the embassy justifies our definitions on the “Courtyard” that, today; its main function is to provide a transitional space and an open-court for the embassy staff. At this point, the British Embassy in Berlin and the Nordic Embassies situate on the two poles in terms of their accessibility because a visitor can make an unplanned visit at least to the Fellehus. The glass covered “Artrium” or the “Wintergarten” (Figure, 3.9) is the second interior court on the second floor. At this point it is important to argue that the main

function of the “ceremonial” staircases as mentioned above is to elevate these spaces from the ground level. The public use of these common spaces seems to be limited to the diplomatic activities or the organizations within the embassy.

Consequently, the building is an important figure for the embassy architecture in Berlin because its public use is invisible behind both its façade as a boundary and the security barriers on the both sides of Wilhelmstrasse. The question of territorial representation in the British Case finds its answer on its almost solid, stone covered façade. Although it opens up in the middle to relate the interior with the public realm, the overall image is conceived as a solid security wall. In addition, Wilhelmstrasse, in front of the British embassy, is not a public space of the city of Berlin anymore. Since this street is controlled by the British security staff, it can be defined as a semi or limited public space. The separation of the public and private is sharply indicated in this example. On the other hand, it is an example of the blurred boundary between ‘private’ and ‘public’ spaces since, as an observer, it is hard to identify ‘where is Germany’ and ‘where Britain is’.

3. 2. 2. The Nordic Countries Case

The general project of the Nordic Countries is very unique in the embassy typology because Denmark, Sweden, Norway, Finland and Iceland are banded in a one complex. The project is the result of an international competition won by Berger&Parkkinen and the single pavilions are results of separate national competitions. The questions of ‘What is communal’ and ‘How about individuality’ constitute the main idea of the Nordic Countries Embassy. In other words, the project can be considered as a reinterpretation of the issues of

“public” and “private” because the term “communal”, here, indicates “collectivity” and also “privacy” can be evaluated as the synonymous of “individuality”.

Furthermore, Berger&Parkkinen calls their project as ‘Individuality and Union’. The architects explain their conceptual approach to design as follows;

“The particular built elements are cut out of a solid whole. The buildings’ facades define the voids between them. A tension of emptiness is suspended between the buildings like an enduring memory of the whole. The open space remains as an invitation to communicate and at the same time provides the necessary distance for the specific position of each embassy. A copper band wraps and links the buildings on the outer edge. The skin obscures the built solidity of the embassies and forms a gentle transition to the dimension of the Tiergarten landscape. The large scale gives the group of six buildings the quality of a landmark in the heart of Berlin” (http://www.berger-parkkinen.com/eng/port_emb.html, last accessed in July 2006).

The vision of five national embassy office buildings within one common building open to the public, the Fellehus/Common House, is enclosed by a copper band and combined with a feeling of unity that is coupled with the fundamental idea of individual freedom. The area inside the copper band, “the plaza”, is transected by geometric lines. The area within these lines forms “the plaza”, and the sides of the four intersecting lane strips are defined by the sides of the buildings. The embassy buildings, in turn, are grouped to correspond to the arrangement of the countries on the map (<http://www.nordicembassies.org/architecture>, last accessed in July 2006).

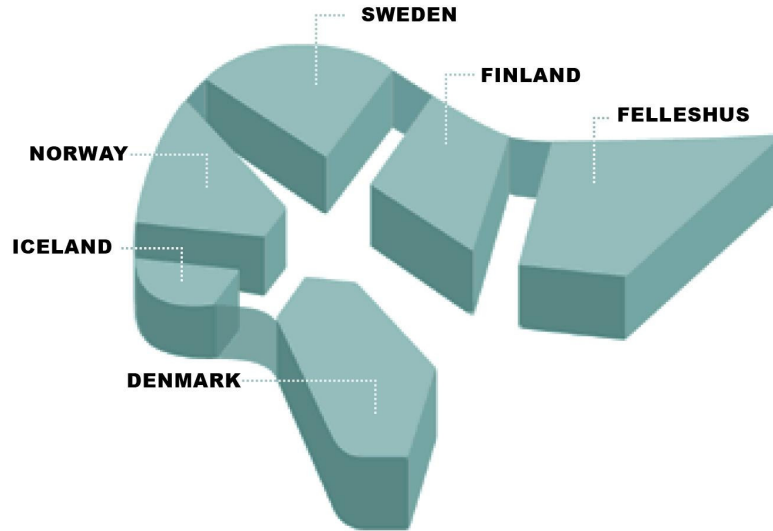


Figure 3.6 The Nordic Embassies Complex, Scheme indicating the separate functions of the buildings. (<http://www.nordicembassies.org>, last accessed in August 2006)

Additionally, the project finds its reasons not only outside, from the position of the plot in the city, but also inside in the mutual collaboration of the different national pavilions to the whole. Meanwhile the architects try not to reduce but to increase the sense of the design task. The core of the project is “the plaza”, where all single national identities come simultaneously together, and the copper belt that embraces the whole. As Berger asserts;

“Building identity means make visible the elements of the character. We tried to get its identity not as results of reduction and exclusion, as it was in the past, but giving a bigger sense to each part, accepting the complexity of the multiple identities. So, the big curved copper grid wall embracing the complex is realized as an element linking the five single pavilions in a whole optimistic gesture, open to the views from and to the city” (Berger, 2004).



Figure 3.7 Aerial view of the Nordic Embassies Complex.
(http://www.berger-parkkinen.com/eng/port_emb.html, last accessed in July 2006).

The Nordic Embassies complex constitutes a relation with the public realm of Berlin through its copper band and the Fellehus. The copper band surrounds the six buildings of the Nordic Embassy Complex in Berlin as a continuous and autonomous element. Meanwhile, the inclined lamellas mounted on its steel structure sometimes function as controlling the amount of permeability for light, view and fresh air. However the gaps on it only reveal the parts of the spaces behind, but not the interior spaces of the separate embassies. It indicates the articulation of how the common space created between six buildings is related with the public realm. The copper band opens up only towards Rauchstrasse where the only access to the embassy complex is located (Figure 3.3)

At this point The Fellehus / Pan Nordic Building warmly welcomes the visitors. It is open to the public and combines the security, working and

representation functions of all five embassies (*The Royal Danish Embassy, the Embassy of Finland, the Embassy of the Republic of Iceland, the Royal Norwegian Embassy, and the Swedish Embassy*). The building serves as a public space for the entire complex and presents a functional, modern and inviting ambience to visitors. The possibility that you can also buy various publications and some postcards with motifs of the embassy complex at the reception strengthens the idea of publicness. It can be defined as a threshold between the urban public space and the internal area of the embassies. Moreover, the Platz”, on which the Felleshus opens up with centrally placed glass front, reveals how the ‘public’ and ‘private’ spaces are articulated. Additionally the Felleshus is the building where the concepts of “openness” and “transparency” are expressed (Figure 3.4)

From the point of the definitions revealed in the previous chapter, here, the public and private spaces of the Nordic Embassies complex, as well as the gradation between them, are intended to be identified. To continue with the open spaces of the entire complex; “The Plaza”, forming a semi-public space with a strong identity, is not only a public space for the embassy staff but also a limited-public space for the visitors. On the other hand, “The Platz”, located on Rauchstrasse, can be defined as an urban public space for the city of Berlin but for the Nordic Embassies it is the place where the public and private spaces are gradually defined. (Figure 3.5)

Furthermore, the copper band works as a boundary between the spaces behind and the public realm of Berlin. Its flowing movement and articulation with the inclined lamellas try to lighten the image of 230 meters long and 15 meters broad copper band and the feeling of a boundary. Although it establishes a visual relationship through its openings, almost having a solid face, the copper band is perceived as a border between public and private realms. However, the boundary between “the plaza” and the urban public space is transformed

into a glass surface on Rauchstrasse where the copper band opens up as well as defines the main entrance. It can be identified as a creative redefinition of the boundary between those issues. (Figure 3.6)

Nevertheless, the projections of the terrorist attacks in New York have changed the perception of what is built. It can be well presented by the Nordic Countries complex because until September, 11, 2001 the copper band was always interpreted as a unifying belt but today the same element is seen and interpreted by the tourists (even by the citizen of Berlin), as a security wall against possible terrorist attacks. It can be clearly explained that “the projection of imaginary wins over the reality of the concrete thing” (Alessi, 2004). After all, The Nordic Embassies complex is unique in terms of its relationship with the public realm. It can be pointed out that the architects interpreted the territoriality as unifying the issues of “individuality” and “union”.



Figure 3.8 the Felleshus (the common building) projecting the issues of openness and transparency (Photography; Ivan Hagendoorn, ([http:// www.ivarhagendoorn.com / photos / architecture / nordic_embassies.html](http://www.ivarhagendoorn.com/photos/architecture/nordic_embassies.html), last accessed in August 2006)

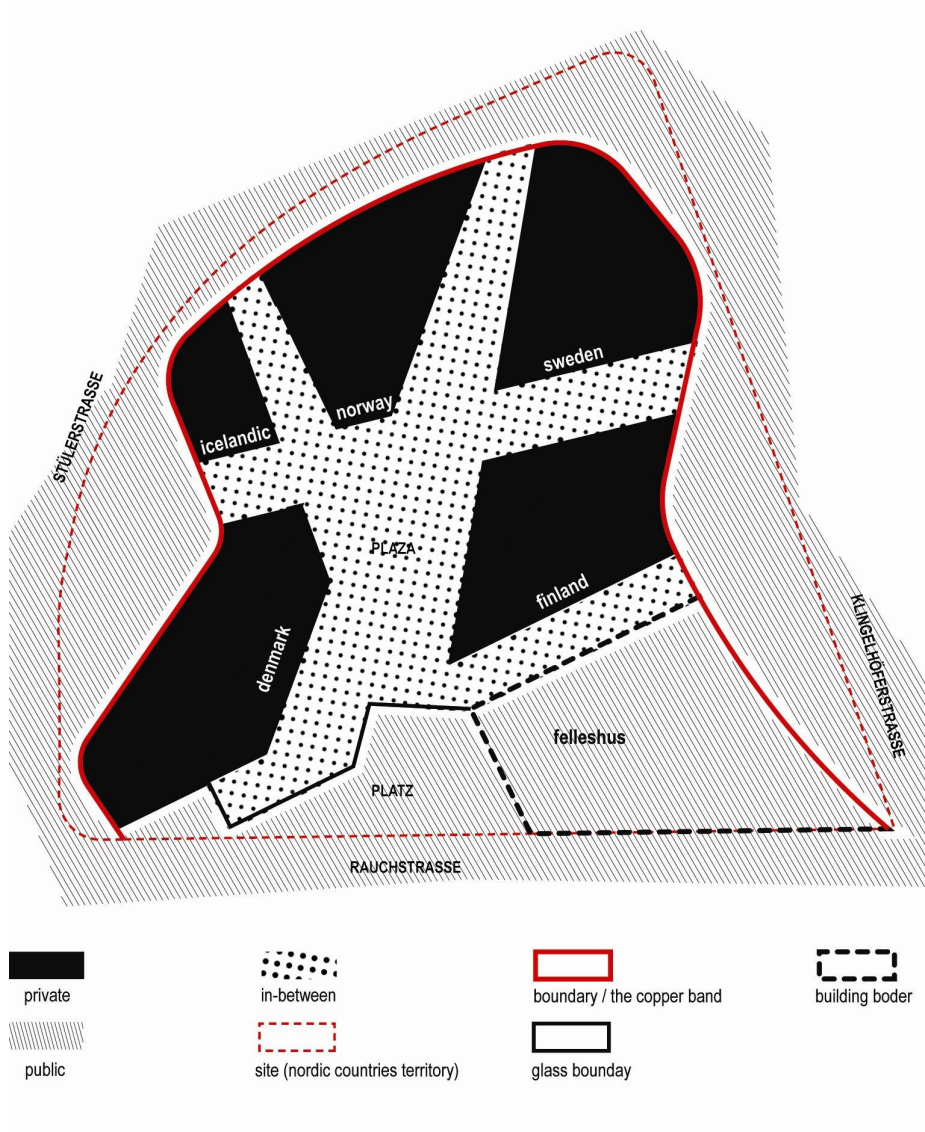


Figure 3.9 Ground Level Public - Private Relationship of the Nordic Embassies in Berlin (Analysis; by the author).



Figure 3.10 Intersecting lines extend to “The Platz” to constitute a continuity between interior and exterior (Photography; Ivan Hagendoorn.
(http://www.ivarhagendoorn.com/photos/architecture/nordic_embassies.html, last accessed in August 2006)



Figure 3.11 “The Platz” as an extension of the urban public space, Berlin, 2006
(Photography; by the author).



Figure 3.12 The copper band as a boundary opens up on the south, on Rauchstrasse where the Felleshus becomes visible. (Photography; Christian Richters; Alessi, 2004).

3. 2. 3. The Dutch Case

The idea of building a new Dutch Embassy, in Berlin began to shape after the federal government decided to move its seat from Bonn to Berlin in the early 1990s. This has resulted with a unique Dutch building on the banks of Spree. Up to that moment, the Netherlands did not have a long-term ownership of a building in Berlin (Boorsma & Zeeland, 2004, 127-8). It has given the great economic interests of the Netherlands in Germany so as the Netherlands distinguish itself. The new location was taken into account as a functional and representational issue. In other words, the new embassy in Berlin should represent the Netherlands. Special facilities and the appearance were also of great importance because the form of the building should reflect the hospitality and openness of the Netherlands, as well as its cultural standards

(Boorsma & Zeeland, 2004, 129). The selection committee did not want to build a “ten-a-penny building, but rather to rebel against the regular and the all too normal” and they were impressed by Koolhaas’s and his teams’ vision.

After all, the Netherlands is proud of the new building which marks “the culmination of a unique project that has already set many tongues wagging”. The selection committee found that the “the building fully meets all the representative ambitious specified and illustrates not only the Netherlands’ vision on an urban design and architectural challenge, but our qualities in the domain of interior architecture, industrial design and art.” Consequently, the Dutch Embassy in Berlin, with its functional and audacious plans, not only illustrates that the Netherlands is capable of conceiving and outlining such a complex design but also demonstrates the Dutch quality of successfully seeing things through (Boorsma & Zeeland, 2004, 131).

Furthermore, the building can be easily distinguished from all other European embassies in terms of both its location along the Spree and its spatial organization which projects a relationship with the Berlin’s public realm. The idea of openness, of modernity, of transparency, which is supposed to characterize the Netherlands, in this example, justifies Alessi for his descriptions of diplomatic structures in Berlin (Chaslin, 2004: 27). Koolhaas in his last book ‘Content’ expresses the philosophy of the project;

“Berlin 52°27’N 13°18’E. 02.11.01, go east. The beauty of Berlin –its opacity, complexity, its heaviness, the richness of its ghosts. The abundance of good intentions that somehow went wrong. The pressure of shame imposed by more and more monuments. The obligation to remember, combined with surprising amnesia (where did the wall go?). How far it is removed from everything. How refreshingly German it remains. Its gray. Its stubbornness. Its lack of doubt. The meticulous mediocrity of its new substance. How old what was moderns look. How fresh what is ancient. How good what was

communist. How Chinese what is new. The project carves the single structure implied by Berlin's regulations in two parts – a wall and a cube. The carving continues inside the building, creating an erratic path from bottom to top, surrounded by regular office accommodation. The trajectory captures salient elements of Berlin's architecture outside – 19th century, Nazi, communist..." (Koolhaas, 2004, 360-370).

To sum up, the key words for the modern embassy typology are openness and accessibility. It can be suggested that the former secretive, barricaded buildings with high walls housing the political activities are, more or less, gone. Sophie Lovell defines today's ambassadors as friendly, as keen to market their country as they are to forge commercial alliances and dine regularly with the Chancellor. Her portrayal for the embassy of today is;

"That's an awful lot of national identity requiring architectural interpretation, and a fascinating chance to re-evaluate the function of diplomatic representation abroad" (Lovell, 2001).

We have shown that 'openness' and 'accessibility' are the key concepts for today's embassies in Berlin where the mnemonic visions of the nations are represented. Since to be in Berlin means to be at the heart of the European media, new embassies were seen as a chance to market the image of the country and to re-evaluate the function of diplomatic representation abroad. To present your country in a place far away from home is really a challenge, especially in Berlin where because the embassy is also expected to reflect its national identity. Up to now, we examined both the embassy architecture as a representation tool and 3 selected examples in which how the territory and architecture were interpreted in Berlin. In the next chapter, The Dutch Embassy in Berlin will be analyzed in a more detailed way, especially the

differences from the other selected examples, specifying it as a creative redefinition of blurring boundaries between 'public' and 'private'.

3. 2. Observations on Three Selected Embassies

In this part, it is aimed to reveal what is observed through my research visit to those embassies in Berlin. In this context it is critical to assert that all these examples have similarities and differences in terms of the idea of territoriality in the public realm of Berlin. In functional terms, my investigation on these embassies concentrated on their visiting arrangements, accessibility to their public spaces, block type arrangements, architectural solutions to their privacy and their representation of values.

The **visiting arrangements** of the embassies also differ in terms of their time for the acceptance. In order to visit the British Embassy in Berlin you should make a reservation 8 months in advance. Thanks to the Felleshus that accommodates all the public rooms in, the Nordic Countries do not offer a visit for the common spaces of the embassy complex. In the Felleshus, you can spare your time, for example, checking out the books or the other publications representing the whole complex and the Countries. A desired tour of the Dutch Embassy could not be provided because of the event week through which the building held not a few organizations. However it came true that a contact with the Dutch Embassy's reception was possible.

EMBASSY	PERMISSION	RESERVATION	ACCESSIBILITY
BRITISH	British citizens	8 months in advance	The courtyard The wintergarden
NORDIC	Everybody	—	The Fellehus
DUTCH	Everybody	3-4 days in advance	Public spaces of the trajectory (up to ambassador's office)

Table 3.1 A comparison of three embassies regarding their visiting arrangements

Accessibility of those spaces played an important role during my research. I could even be close to the British Embassy's entrance gate, because of the British security staff in front of the building who even questioned my request of photographing the building. However, without an interruption, the Nordic Countries welcomed all the visitors at the Fellehus. On the other hand, the Dutch Embassy kindly accepted my request for visiting the reception level in order to get the DVD of the building. Moreover, the three embassy buildings, the Nordic Countries, the British and the Dutch embassies, can also be studied as an example of the level of transparent spatial organizations, in the light of conceptual framework developed by Colin Rowe, Robert Slutzky and Bernard Hoesli in their articles related with the subject of 'transparency'.

The solid security wall situated on the frontal facade is one of the key characteristics of British Embassy Building. An inner, introverted program is functioned behind its boundary-like façade. Although it is opened up at the second floor in order to relate the interior with the so-called public realm, the overall image is conceived as an enclosed area with its solid frontal façade and the street in front of the British Embassy permanently controlled by the security staffs. Therefore, the separation of the public and private is quite obvious in this example. In other words, physical, visual and perceptual accessibility of this building in means of literal and phenomenal transparency is handicapped both by architectural solutions and security systems (**Figure 3.13**).

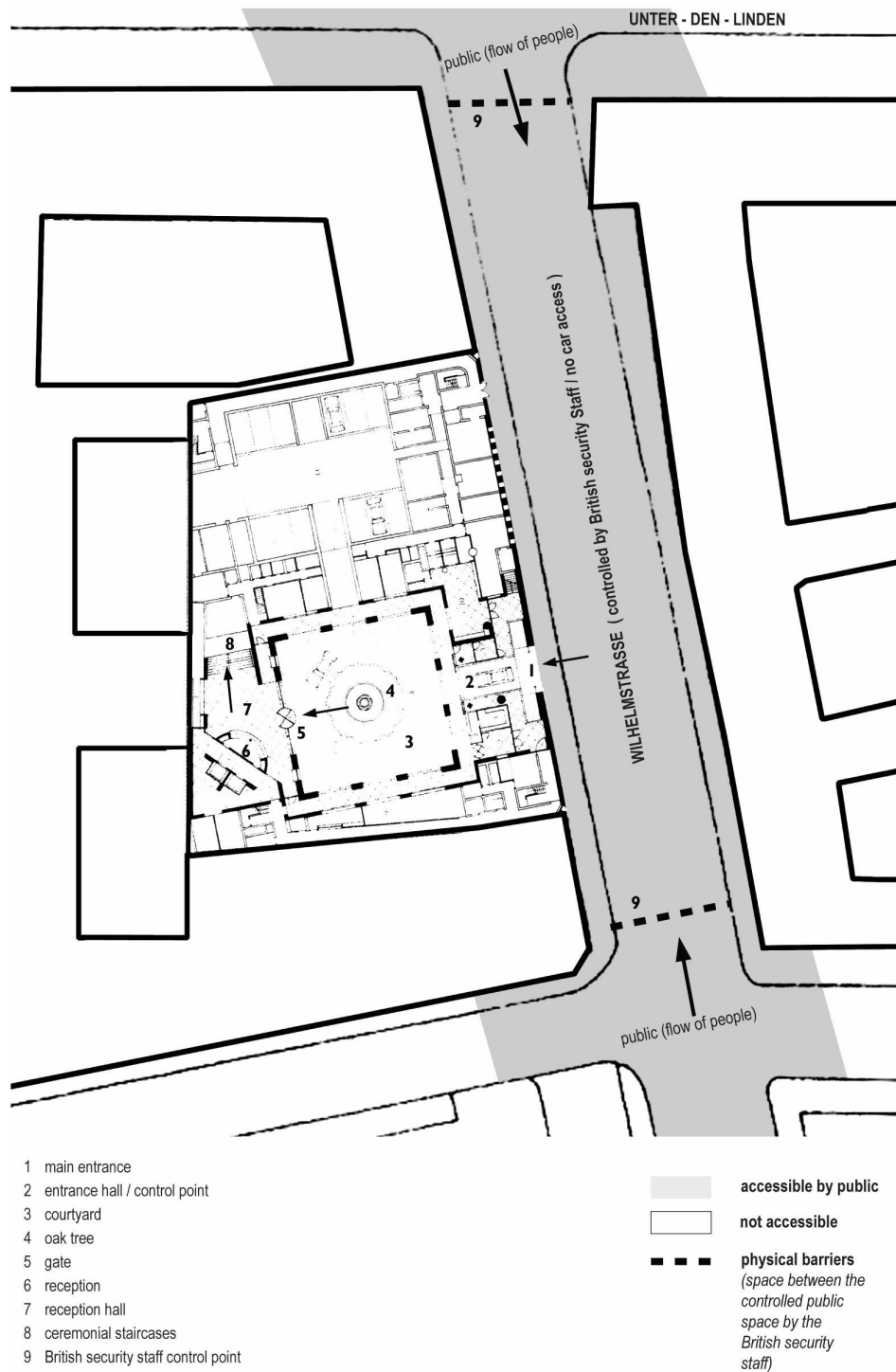


Figure 3.13 The analysis indicating the accessible areas in gray, the British Embassy in Berlin (Analysis: by the author, based on the drawing cited from Hoffmann, 2000, 28).

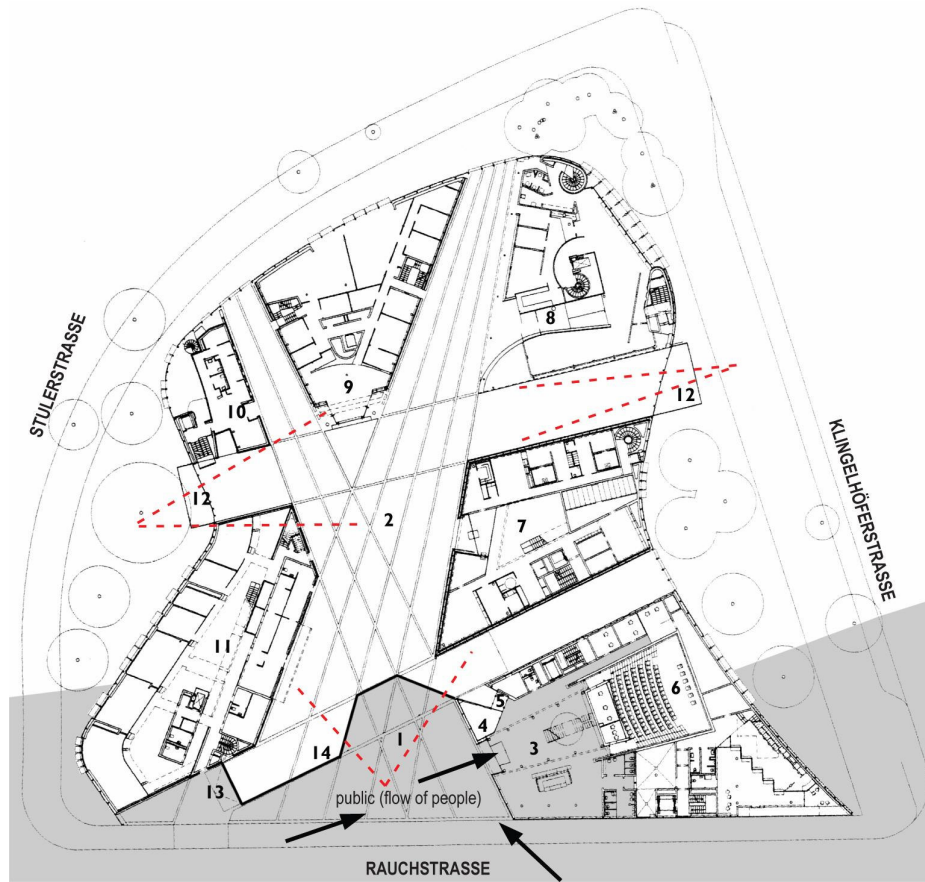
In the Nordic Embassies Complex, the idea of collectivity and the idea of security are formulated by two conceptual characteristics of the building. The first is 'the plaza' where all single national identities come together and the latter is the outer skin-like copper façade that works as a boundary between the embassy programs and the public realms of Berlin. The copper skin only permits the penetration from Rauchstrasse where the only access is located. It behaves as a threshold between public and private, and reveals how they are articulated as in the example of the Felleshus building. Although the copper band behaves as a wall that leaves the public realm of Berlin behind its borders, it also enables to constitute a visual relationship through its glass surface on Rauchstrasse where a new interaction between "the plaza" – interior - and the urban public space – exterior - is configured. While the glass surface enables the visual accessibility, it also provides the feeling of security. In other words, the differentiation between public and private realm is obtained by a visually permeable surface that behaves as a transparent boundary. While the presence of glass boundary enables the conditions of literal transparency, it also prevents the formulation of the phenomenal one due to its critical strictness on the separation of public and private rather than an interwoven or an interacted system (**Figure 3.15**).

In the Dutch case especially, Rem Koolhaas reopens the question of phenomenal transparency as it was postulated by Rowe & Slutzky. Koolhaas' design for the Dutch Embassy is like an interpretation of how an in-between space answering the question of territoriality in architecture. The embassy is a highly private place where it is expected to talk about a strong division of 'public' and 'private' realms. However, it is important to celebrate the idea behind The Dutch Embassy building that its architecture has a strong public face. Besides the programmatic necessities to be solved functionally, Koolhaas seems to wish an unrecognizable boundary between the host and the guest countries and so the concept of territoriality is interpreted differently from the pre conceived conventions of such a programmatic needs of

‘privacy’ and ‘security’. The buffer zone between the public and private spaces is conceptualized by carving out the private spaces of the embassy that lie between the L-shaped accommodation unit and the embassy part. The carved space is felt almost as a continuum of the public space. Since the feeling of a strict distinction between public and private territories is almost unnoticed, the proposed boundary between host country and the Netherlands can be interpreted as a contribution to Berlin’s urban public realm. Therefore, It seems possible to state that the formal organizations of the Dutch Embassy accomplishes a complex level of phenomenal transparency beside the literal one, as it is defined by Rowe and Slutzky, and formulated with its other capacities by Hoesli (**Figure 3.14-16-17**). How the combination of both literal and phenomenal transparency is brought to life on the realm of an embassy building – the Dutch Case - will be investigated in detail in the next chapters.



Figure 3.14 Transparent façades allowing visual accessibility into the Dutch Embassy in Berlin (photography: Phill Meerch, <http://www.culturekiosque.com/art/news/koolhaas.html>, last accessed in October 2006).






- | | | |
|-------------------------------|---------------------|--|
| 1 platz | 8 Sweden |  accessible by public
 not accessible
 visual accessibility |
| 2 plaza | 9 Norway | |
| 3 reception hall | 10 Iceland | |
| 4 reception | 11 Denmark | |
| 5 buffer zone (security gate) | 12 water | |
| 6 multipurpose hall | 13 carpark entrance | |
| 7 Finland | 14 glass boundary | |

Figure 3.15 The analysis indicating the accessible areas in gray, the Nordic Embassies in Berlin (Analysis: by the author, based on the drawing cited from Bartels, Gönül, 2001, 93).

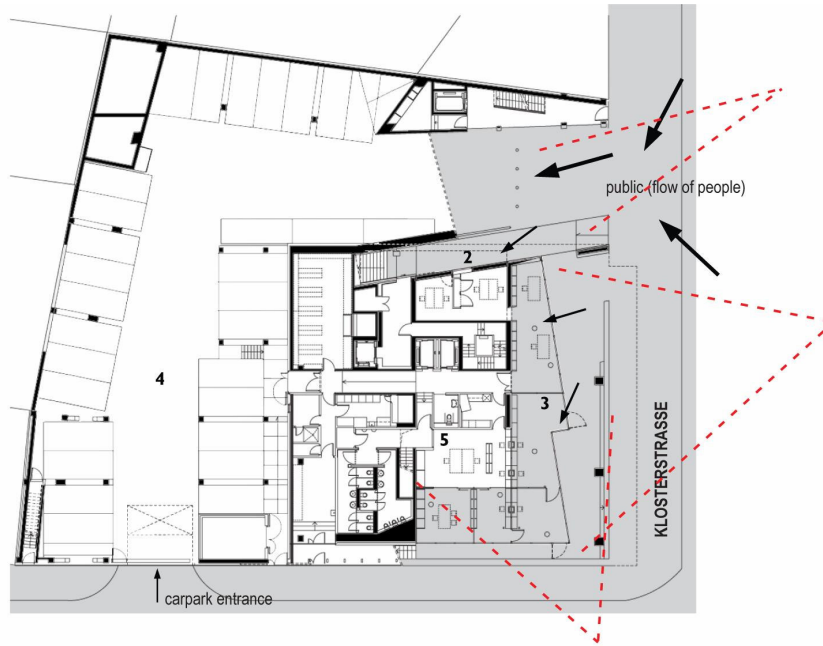


Figure 3.16 Ground Floor plan of the Dutch Embassy in Berlin indicating the accessible areas in gray (Analysis: by the author, based on the drawing Breusing, 2004, 48-9).

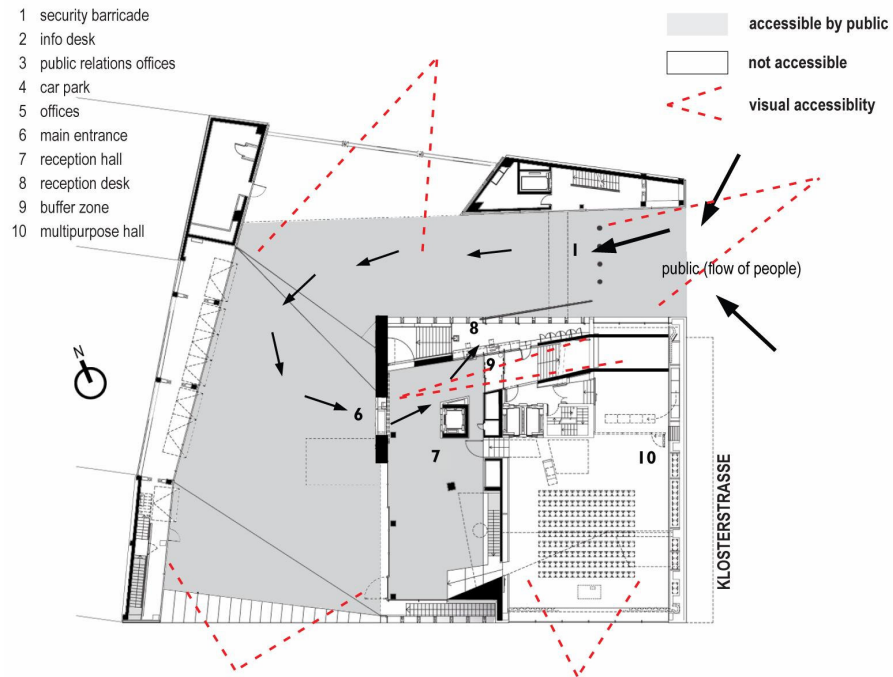


Figure 3.17 First Floor (+3.70m) plan of the Dutch Embassy in Berlin indicating the accessible areas in gray (Analysis: by the author, based on the drawing Breusing, 2004, 48-9).

The **block organizations** of our three selected examples differ mainly because of their locations in the city. Situated on a land-locked area, the **British Embassy** is a typical Berlin block organization with its 2 interior courtyards and introverted plan articulation. The building is the complement to the existing Berlin block (**Figure 3.18-19**).

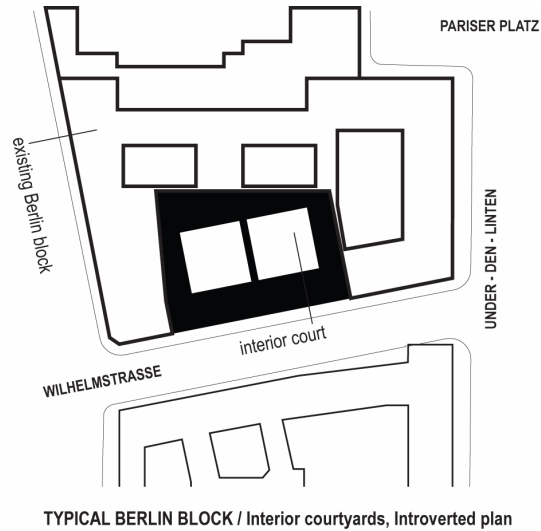


Figure 3.18 The analysis of the block organization of the British Embassy in Berlin (Analysis: by the author).

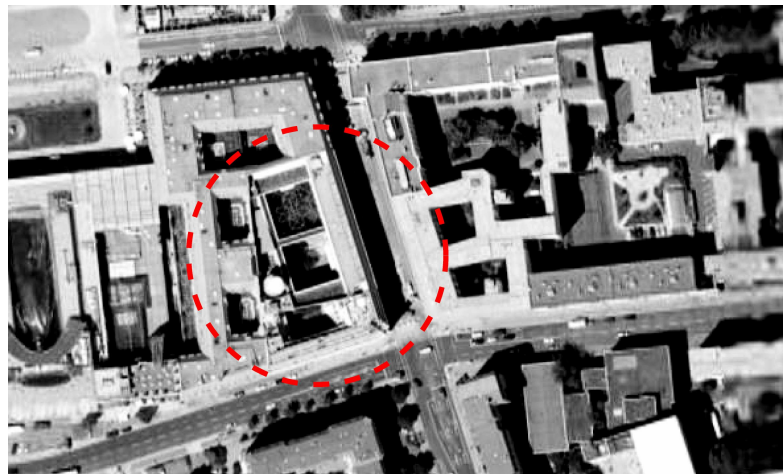
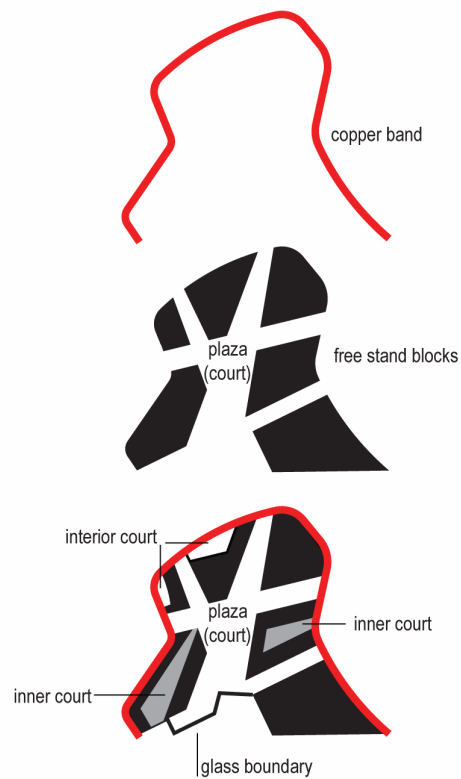


Figure 3.19 Aerial view of the British Embassy in Berlin (cited from Google Earth 3.0, last updated in August 2006).

The **Nordic Embassies** complex is also an introverted scheme in which the six buildings (Felleshus, Finnish, Swedish, Norwegian, Icelandic and the Danish Embassies) within a copper band as a binding element are organized. At this point, it can be suggested that the general layout of the complex as creating its own context is an interpretation of a typical Berlin block because we can also identify secondary courtyards between the bounding element and the 6 buildings (**Figure 3.20-21**). In addition, the settlement of individual embassy buildings is an interpretation of open block organization. Regarding all these settlement characteristics, the Nordic Embassies complex can be defined as a hybrid type plan organization.



HYBRID / Combination of an open block organization and the Berlin block

Figure 3.20 The analysis of the block organization of the Nordic Embassies in Berlin (Analysis: by the author).

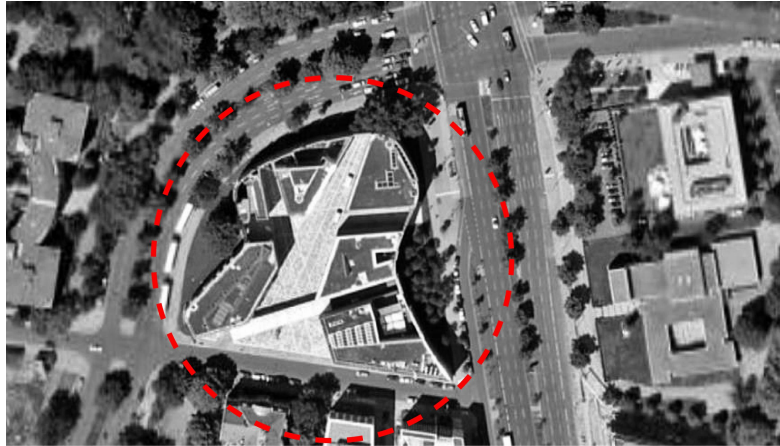


Figure 3.21 Aerial view of the Nordic Embassies in Berlin (cited from Google Earth 3.0, last updated in August 2006).

On the other hand, in the **Dutch Embassy**, a hybrid case is clearly indicated that satisfies both the continuation of a traditional Berlin block and a free-standing modern building (**Figure 3.22**). Although the level difference between the L-shaped court and the garden on the south interrupts the transition, it can be defined as an interpretation of open-block organization (**Figure 3.23-24**). At this point it is critical to add that the elevated court gives privacy to the embassy.

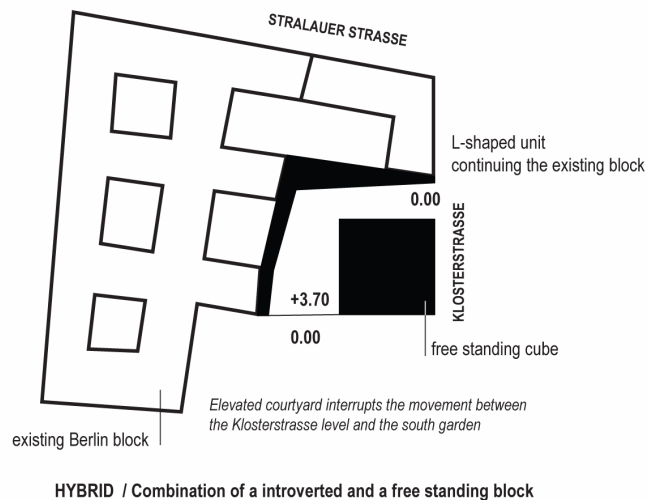


Figure 3.22 The analysis of the block organization of the Dutch Embassy in Berlin (Analysis: by the author).

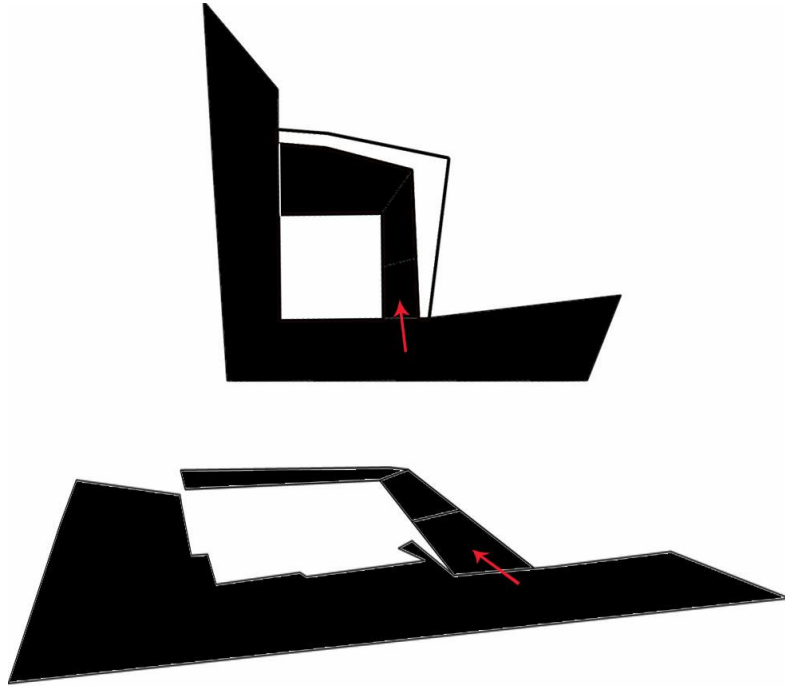


Figure 3.23 The plan and the perspective abstraction of the L-shaped court of the Dutch Embassy in Berlin (Analysis: by the author).

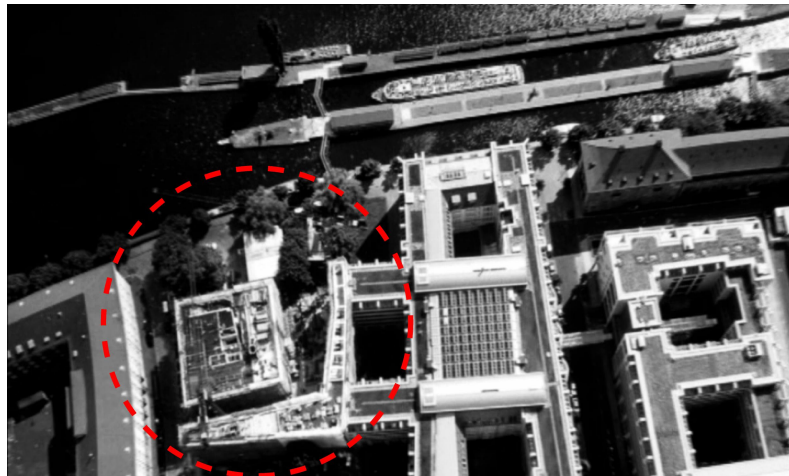


Figure 3.24 Aerial view of the Dutch Embassy in Berlin (cited from Google Earth 3.0, last updated in August 2006).

Another observation of how those embassies solve the **problem of privacy** is also related with the issues of public and private and the boundary between them. The solution in the British Embassy is to have solid or non-transparent façades in order to increase the sense of privacy and security. Both the offices and the public spaces are separated from ground level by positioning them on top of the service floor (**Figure 3.25**). Actually the space between service parts defines the courtyard that links the main entrance hall and the reception. Wintergarden housing the public functions of the embassy on the second floor and the reception level on the ground level are connected by staircases. In other words, the ceremonial staircases leading to the wintergarden provide the continuity of this greeting area. In addition to the separation from the ground, the heavy solid façade of the embassy is also for the sense of privacy and security (**Figure 3.26-27**).

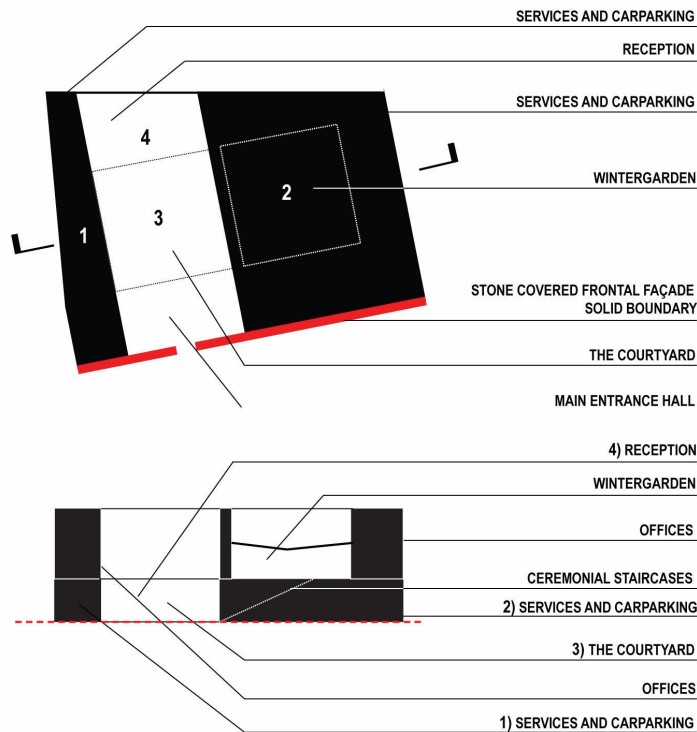


Figure 3.25 The spatial abstraction of the British Embassy in Berlin (Analysis: by the author).

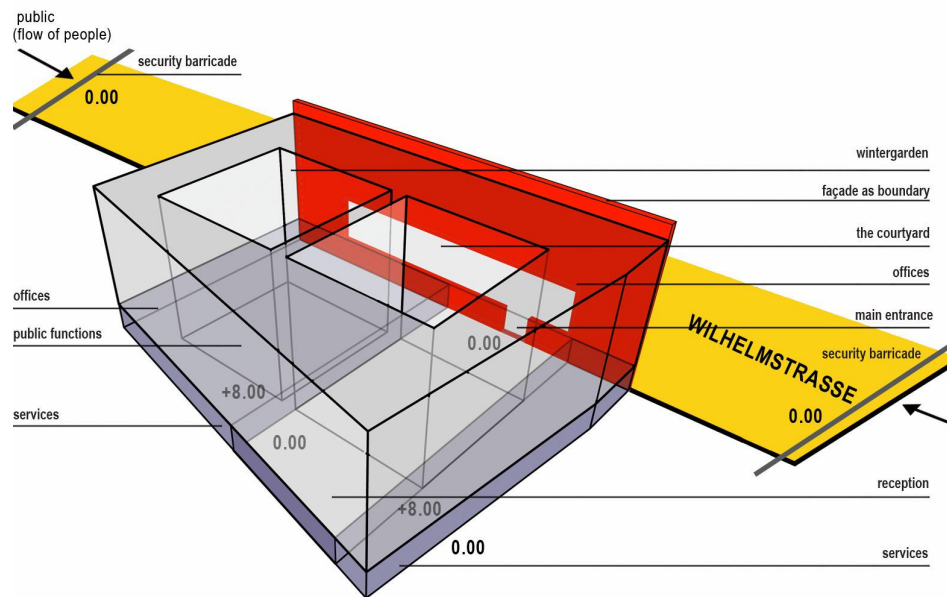


Figure 3.26 The analysis of the solution for the privacy issue in the British Embassy in Berlin (Analysis: by the author).



Figure 3.27 Solid façade increasing the sense of privacy, the British Embassy in Berlin (photography: by the author).

On the other hand, the Nordic Countries as just sitting to the ground indicates a wholly different approach. The boundary between the “Plaza” and the “Platz” is interpreted as glass surface which metaphorically blurs the definitions of the public and private space (**Figure 3.28**). Moreover the copper band, the unification element, works as a boundary between public and private realms. In other words, in the Nordic Embassies complex the copper skin regulating all such interior-exterior relationships and the glass surface allowing visual accessibility to the plaza increases the sense of privacy on the ground level. Different from the two examples, the Nordic Embassies are not elevated from the ground level and locate its public functions in the Felleshus opening to the platz on the ground level (**Figure 3.29-30**).

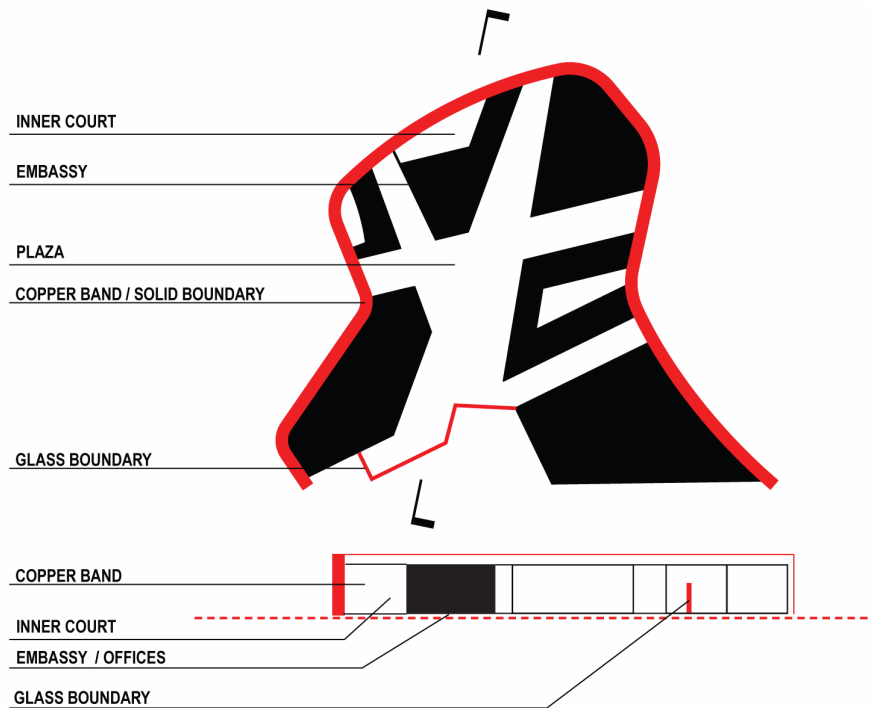


Figure 3.28 The spatial abstraction of the Nordic Embassies in Berlin (Analysis: by the author).

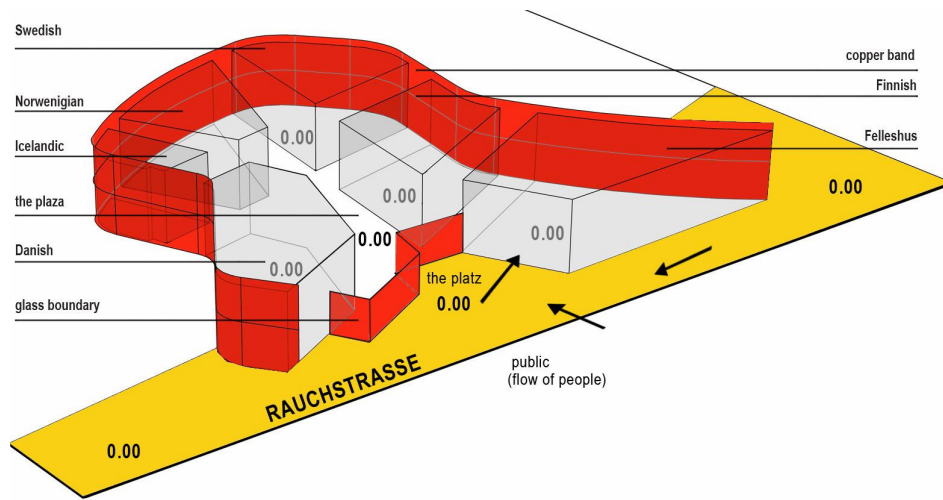


Figure 3.29 The analysis of the solution for the privacy issue in the Nordic Embassies in Berlin (Analysis: by the author).



Figure 3.30 Copper band as a boundary between public and private, the Nordic Embassies in Berlin (photography: Christian Richters, http://www.hku.hk/mech/sbe/case_study/case/ger/Nordic_Embassies/g5.jpg).

Through the block analysis, the Dutch Embassy is abstracted as three parts that are the L-shaped accommodation unit, the embassy cube and the service parts (**Figure 3.31**). As seen in the abstractions, the cube is elevated from the street level as standing on a podium both to satisfy the planning regulations and to increase the privacy of the embassy. Actually, the façade of the service units placed on the ground level suppose to be solid or non-transparent which means no permeability on the ground level. The solid façade would also work as a border which definitely contradicts with the expression of “Dutch Openness”. Here the solution, in functional terms, is to screen the functions below the cube (services and the car parking) by information desk offices which require transparent surfaces in order to communicate with the public. The drawn back façade of those offices emphasizes singularity of the cube and creates a niche on Klosterstrasse for the public relations. Meanwhile, the elevation from the street level also makes a level difference between the L-shaped court and the garden on the south that creates a discontinuity in circulation (**Figure 3.32**). Although this discontinuity seems undesirable regarding the concept of “openness” and accessibility” in the Dutch Embassy in Berlin, the elevation steers a course between those issues and the essential security needs of such a private function. In other words, the L-shaped court is not enclosed completely but disconnected from the ground level that allows a visual accessibility to this space.

And lastly, as regard to their representation of values, the territorial representations of three embassies also differ from each other. The British Embassy was the most differentiated one. The controlled streetscape in front of the Embassy and the heavy solid façade with a little articulation has been intended to represent the source of power. However the ambition of the Nordic Countries is to represent the democracy within the public realm and similarly the Dutch Embassy with its open and transparent face proposed an environment to be shared.

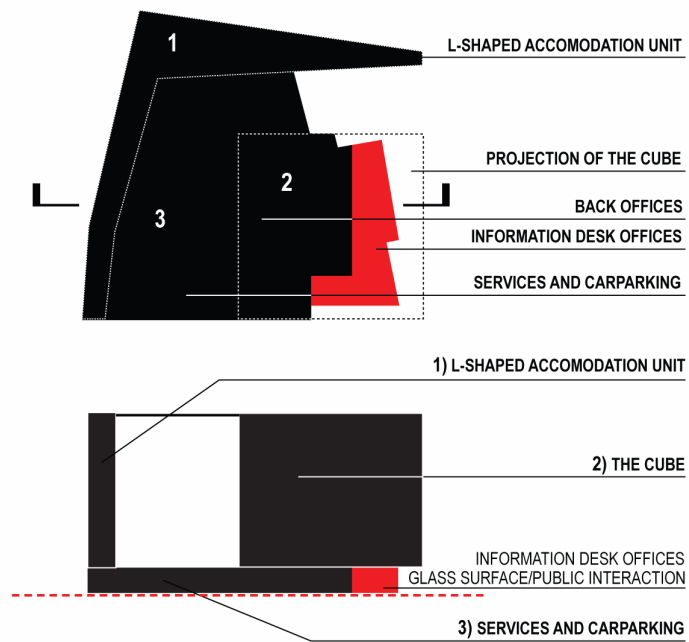


Figure 3.31 The spatial abstraction of the Dutch Embassy in Berlin (Analysis: by the author).

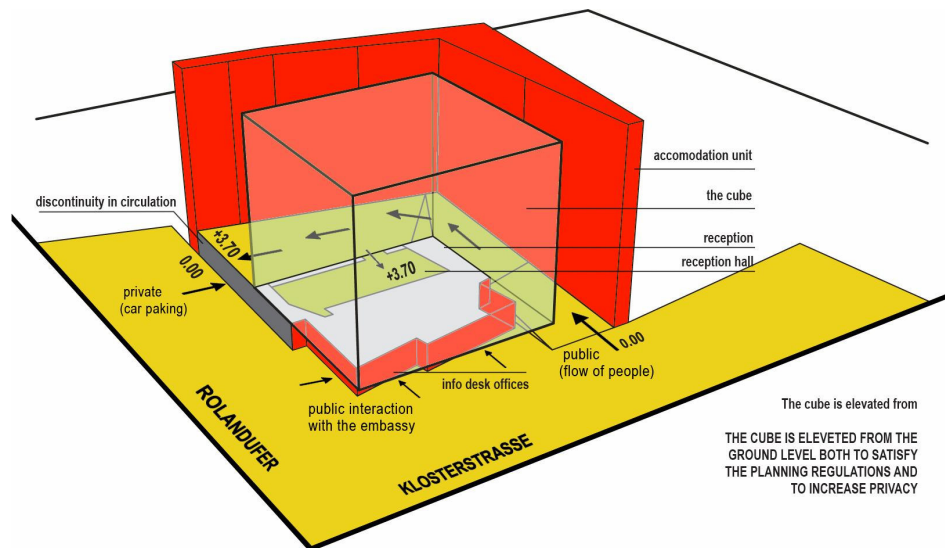


Figure 3.32 The analysis of the solution for the privacy issue in the Dutch Embassy in Berlin (Analysis: by the author).



Figure 3.33 Unrecognizable boundary between public and private realms, the Dutch Embassy in Berlin (photography: by the author).

CHAPTER 4

THE NETHERLANDS BY THE SPREE: A CREATIVE REDEFINITION OF THE BLURRING BOUNDARIES BETWEEN “PUBLIC” AND “PRIVATE”

Up to now we have discussed the issues of territory, territoriality, public / private space and the in-between space as for eliminating the sharp division between them. In the preceding chapter it is aimed to relate those issues with the embassy architecture in Berlin as a representation tool through three embassy buildings which project different articulations of the idea of territorial representation and control. At this point it is critical to explain that our last example, i.e. the Dutch Embassy, basically differs from the British and the Nordic Countries when we consider its relationship with the public and private realms both inside and outside of the building. “The Trajectory” or the inner structural element of the building establishes the main relationships between the private and urban public spaces forming an “in-between” space. Different from the Nordic Embassies Complex and the British Embassy, the Dutch Embassy, in Berlin, offers an “in-between” space on which the main territorial interpretation is constituted.

4. 1 Building the Dutch Embassy in Berlin

The new embassy of the Netherlands is located on the Rolandufer on a corner site along the river Spree, close to Alexanderplatz. This location, the Berlin-Mitte district, was the earliest settlement of Berlin and was the heart of the capital before the wall divided the city. When the wall was demolished in 1989 and the German government decided to relocate the Bundestag back to Berlin, the Berlin-Mitte became the center of the government administration in Germany again in 1999. The Dutch Embassy was to rise at the corner of Klosterstrasse and Rolandufer, on the river Spree, having an open view towards the historic inner harbor.

The demand of the Dutch Ministry of Foreign Affairs was “a solitary building, clearly visible as a different entity in its urban environment” and expressing “Dutch openness.” The planning regulations and the zoning, as Koolhaas puts, required a closing off of the traditional Berlin block for this location (Koolhaas, 1999, 145) In other words, the vision of a detached building design meant to ignore its urban environment. Koolhaas explains the necessities;

“The building code primarily requires that the building morphology of the 19th century be adhered to. In other words, every building and Berlin is city based on huge building blocks with courtyards must conform to that code” (Koolhaas, 2004, cited from ‘The Netherlands by the Spree’).

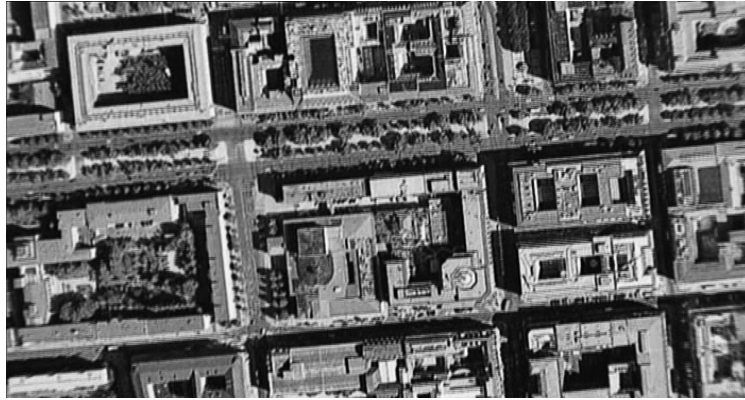


Figure 4.1 Huge Berlin Building Blocks with Courtyards, (Koolhaas, 2004, cited form ‘The Netherlands by the Spree’).

Since the building regulations of Berlin do not allow a detached building, Koolhaas and his team had to come up with a plan that satisfies both the demands of the city planners and the Dutch Ministry. Koolhaas explains how they answer these wishes and deal with the local authorities as “the concept was shaped into a glass cube on a socle: a solitaire but with a connection to the existing neighboring building on the west” (Koolhaas, 1999, 145-6). In other words, the combination of these demands of perimeter block and free-standing building is the answer to that conflict.

Due to the requirements of the building regulations in Berlin that any new building had to conform with these codes which were precisely defined by the city’s former chief planner Hans Stimmann and the new building had to occupy all four corners of the site (Brensing, 2004, 48). In other words, it was expected a building having morphology of the 19th century was expected. In a video presentation, Koolhaas explains how they approach these expectations through all the tested schemes and illustrates how they overcame the inhibitions of planning (Koolhaas, 2004, cited form ‘The Netherlands by the Spree’).

At this point it can be understood that, the expectation of being a part of a huge Berlin block is a restrictive context for Koolhaas. In order to “rid architecture of responsibilities”, i.e. the planning inhibitions, Koolhaas and his team looked at the regulations carefully (Koolhaas, 1995, 604) As questioning the relationship with the city, an endless search to see what is more exciting and where and what is more attractive resulted with a creative solution. At this time Koolhaas did not ignore the context, while for the Très Grande Bibliothèque project in Paris he expresses his ideas on the context;

“But can such a container still have a relationship with the city? Should it? Is it important? Or is “fuck context” becoming the theme” (Koolhaas, 1995, 640).

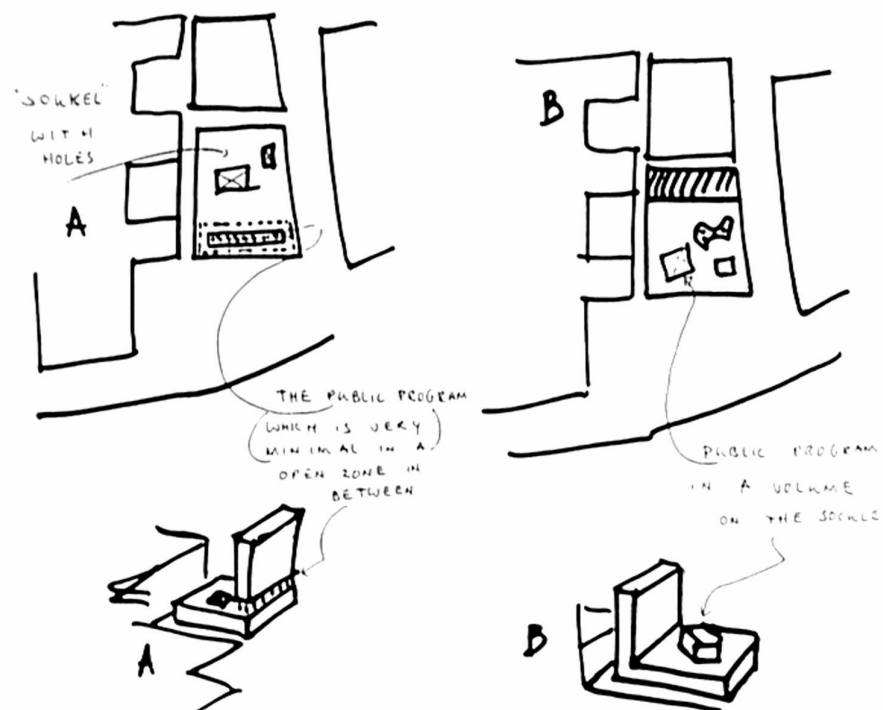


Figure 4.2 Sketches of the alternative schemes (Koolhaas, 2004, cited form ‘The Netherlands by the Spree’).

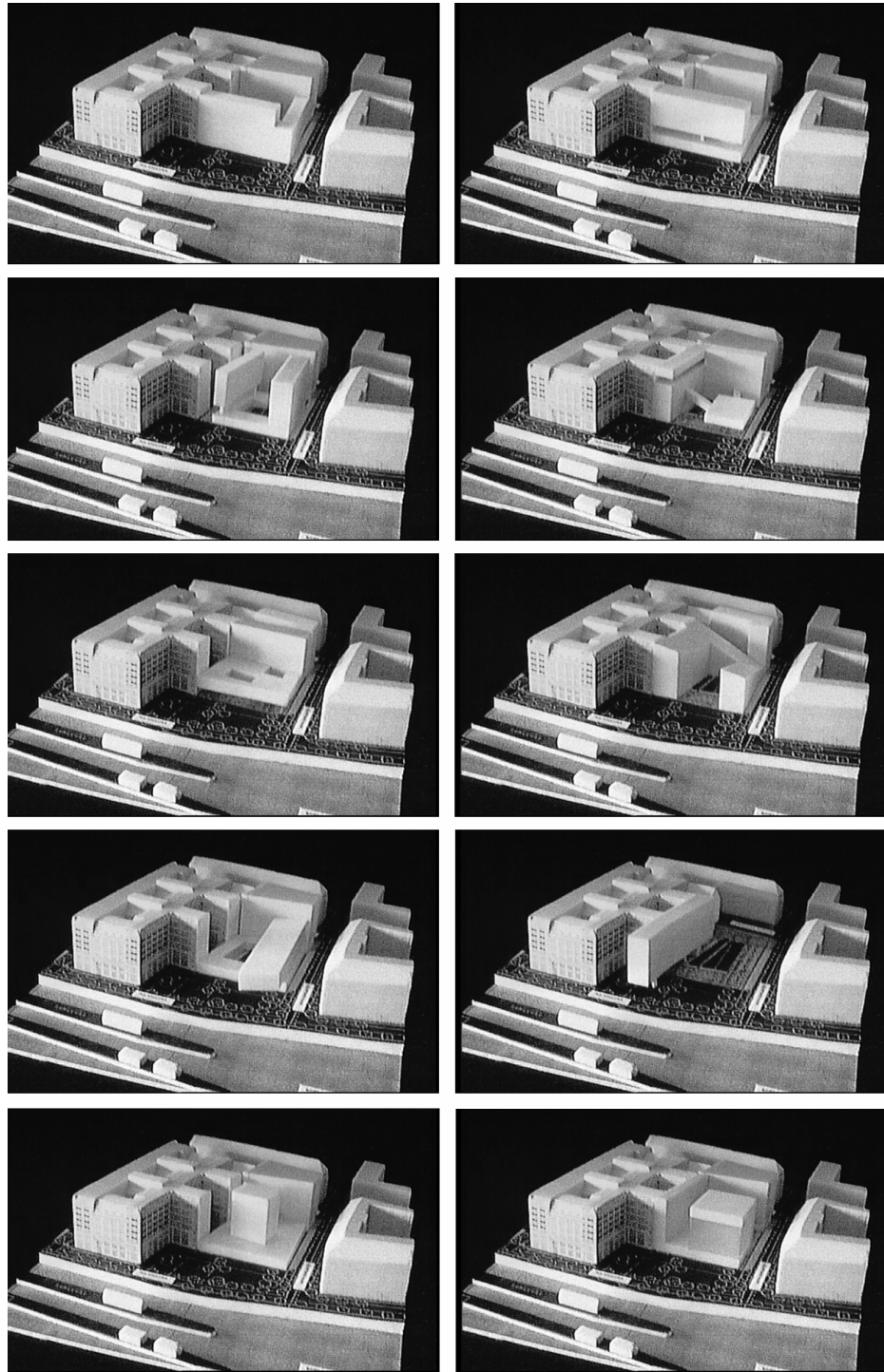


Figure 4.3 Working models, all alternative schemes satisfying the planning regulations (Koolhaas, 2004, cited from 'The Netherlands by the Spree').

Furthermore, it can be put forward that the resulting building satisfies both the wishes of the Dutch Ministry of Foreign Affairs and the demand of the urban planners. The symbol of Dutch sovereignty, the Dutch Embassy, is the combination of a single detached building and the typical Berlin block with an inner courtyard. The up concept which demands the continuity of the typical perimeter block of Berlin contradicts with the design concept based on the open block idea. At that point of inhibition Withagen states that “where the result is often a blend compromise here a tried and tested concept has given a radical new look.” In other words a wholly new space emerges by shifting architectural mass within an existing confine. Although the building gives the message of leaving the 19th century behind and entering a new era, it is a continuation of classic urban architecture forming a bridge with it (Withagen, 2004).

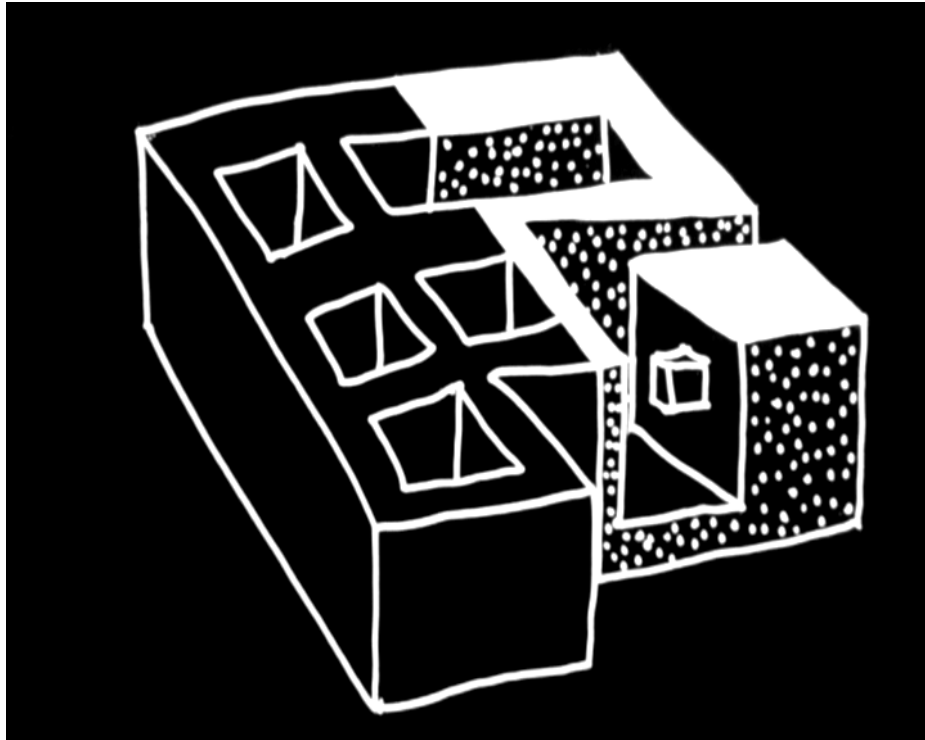


Figure 4.4 Sketch, the continuation of the existing Berlin block (Koolhaas, 2004, cited from 'The Netherlands by the Spree').

Koolhaas' idea for overcoming these restrictions managed to avoid a preconceived standard solution. Christian Brensing points out, "instead of proposing the customary atrium or inner courtyard, Koolhaas created a freestanding monolithic 27x27m enclosed by slim L-shaped wings achieving a narrow but totally open courtyard while still fulfilling the requirement to build on all four corners" (Brensing, 2004, 48). In other words the answer is to design an elevated courtyard that "connects the freestanding cube that houses official embassy functions to a second building, which closes the property to neighboring development (Sauer, 2004).

At this point it is critical to indicate the sketch as giving clues about how the architects approached this problem which also represents the solution as a result of a carving process. Parallel to the thoughts on his Trés Grande Bibliothèque project in Paris, here, it can also be claimed that "the major public spaces are defined as absences of building" as voids carved out of the whole solid (Koolhaas, 1995, 616). As transforming the inhibitions into a familiar concept, the Dutch Embassy creates its own context since it communicates with the city without adapting to its surroundings (Sauer, 2004). At this point Francois Chaslin gives more detailed information about this building:

"The first trick that OMA has played on this rule – carried out thanks to a certain benevolence of the local city officials, heirs to the tradition of the East – is an unprecedented combination of block and the independent building. The embassy is not exactly set down on the ground, but partially on a pedestal, a kind of *piano nobile* or terrace. It does not share a wall with the neighboring facades, but remains isolated. A first L shaped building, slightly out of line expanded to form a slightly obtuse angle, is there to ensure the transition. It is propped against the water company headquarters and contains five apartments" (Chaslin, 2004: 35).

Being well versed overcoming all inhibitions of planning and conforming to demands of the Ministry with no concessions, The Netherlands Embassy Berlin by OMA/ Rem Koolhaas and Ellen van Loon is the winner of the European Union Prize for Contemporary Architecture - Mies van der Rohe Award 2005. According to the jury, the Dutch Embassy in Berlin establishes an extraordinary relationship with its surroundings. Additionally the jury underlined the urban of the embassy and the concept implemented. The jury declares;

“The jury felt that the embassy was a powerful re-conceptualization of the notion of an embassy, a government agency, and a building block within a city. OMA's refusal to either adapt to the city grid or create a monument, choosing instead to create a carefully formed fragment that leaves open the question of what the identity of a government or a country should be, was much appreciated. It was also felt that the spiraling ‘trajectory’ that winds its metal-clad way through the whole block while allowing carefully framed views of the neighboring city, produced such a seductive series of spaces carried out with such a sophistication of materials and visual effects and so revealing of its context, that it should receive the 2005 prize” (Press Dossier, 2005).



Figure 4.5 Aerial view of the Dutch Embassy- Its relationship with the city fabric. (Koolhaas, 2004, cited form ‘The Netherlands by the Spree’).

4.2 The Cube and the Line

“The line cuts through the building like a worm through an apple and ends on the roof. It also connects the different embassy departments” (Koolhaas, 2004, cited form ‘The Netherlands by the Spree’).

The discovery that “as long you restored the building line you could introduce a different concept above the line” emerged as the result of the analysis done for the regulations (Koolhaas, 2004, cited form “The Netherlands by the Spree). Having added an L-shaped building to the neighboring façade of the existing Berlin block raised a different concept above the building line. Both the L-shaped wings and the cube stand on a podium that allows for a more or less autonomous building. The cube accommodates the embassy offices and the L-shaped part contains both the apartments and the service units. An access road along the rear edge, a drop off area on a socle, which is read as an internal court, separates the building from its surroundings. The space created between the cube and the L-shaped part extends into the cube by the so called line (Koolhaas, 2004, cited form “The Netherlands by the Spree). In functional terms, the cube and the line form complementary spaces and, at the same time, constitute a relationship between public and private spaces.

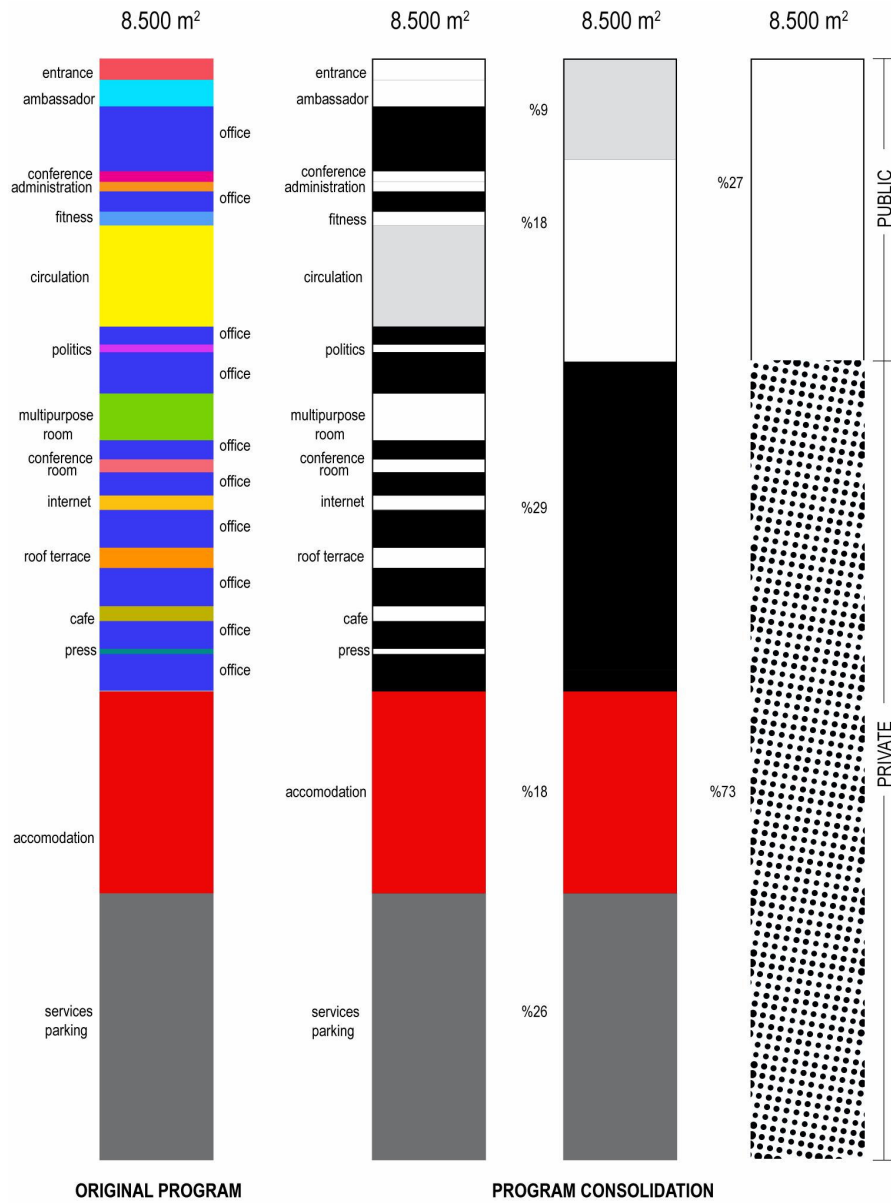


Figure 4.6 Program analysis of the Dutch Embassy in Berlin. The common spaces of the embassy and the circulation constitute the public spaces of the building. (Analysis; by the author, based on the plans of the Embassy building).

Koolhaas explains that “the spaces of the embassy can be divided into two groups: public and private” (**Figure 4.6**). Public and private spaces of the embassy are organized by the trajectory on which the communal spaces are placed. The private offices are placed between the trajectory and the façade. Through the spatial organization of the embassy, conference facilities and meeting rooms in which the visitors can meet the embassy officials are located on the trajectory. All the common spaces of the embassy can be used by more than one department and this strengthens the idea that the trajectory is a kind of spatial organizer of the activities (<http://www.oma.nl>, last accessed in July 2006).

Moreover, the trajectory is a singular spatial element excavated out of a cube of generic office floors and workspaces. It activates the entire volume of the embassy as a “continuous promenade” and goes up through the cube from the ground level to the top (**Figure 4.7**). Through ‘ten’ levels of the embassy, the trajectory links the collective ‘public’ spaces by means of ramps and stairs from the street level to the roof terrace. It also constitutes the connection between inside and outside, between the public realm and the private spaces of the embassy building. The trajectory, a continuous circulation that elevates with stairs and ramps, is a connection that is used for everyone not so much as individually but rather collectively. Koolhaas depicts it as the line, as a street where you can see every department. Meanwhile an important thing is that the line itself creates “a buffer zone in between the talks for social interaction small gossip or whatever” (Koolhaas, 2004, cited from “The Netherlands by the Spree”). From the point of these explanations, the line, or the trajectory, is not only a circulation element linking all the levels of the embassy but also a common space through which publicness is proposed.

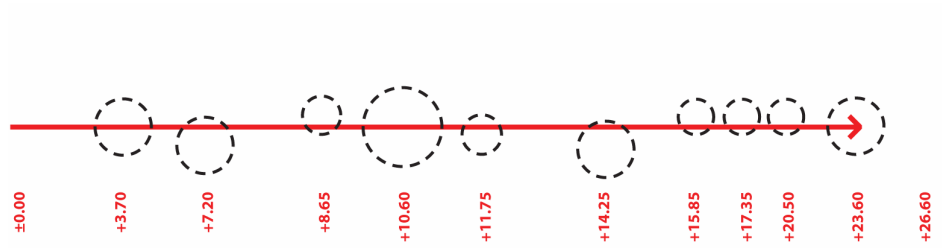


Figure 4.7 The abstraction of the trajectory: rising through the ten levels of the building (Analysis; by the author).



Figure 4.8 The street level on Klosterstrasse where the trajectory starts to go up, Berlin, 2006 (Photography; by the author).

The ground level on Klosterstrasse is the starting point of the trajectory and the inclined surface of it indicates the direction of movement into the cube. Up to the entrance gate, this left space between the cube and the L-shaped part continues to climb up. In other words, the trajectory, in this space, situates between the urban public space and the entrance volume of the embassy. It is critical to underline that the Dutch Embassy in Berlin is not just a building: it is an extension of the public space. Meanwhile Gertjan Withagen, the director of the embassy's video documentary, raises the question through its DVD presentation to the visitors as "Do you leave the public space you step inside?" (Withagen, 2004). Although the main entrance gate was interpreted as a solid part of the façade, it works as a sliding door that opens as one approaches to its entrance. In other words, the architecture of the main gate does not interrupt the movement. Since the transition to the heart of the building is almost unnoticed by the visitor, it can be suggested that the public space is a continuum.



Figure 4.9 The entrance gate (Koolhaas, 2004, cited from 'The Netherlands by the Spree').

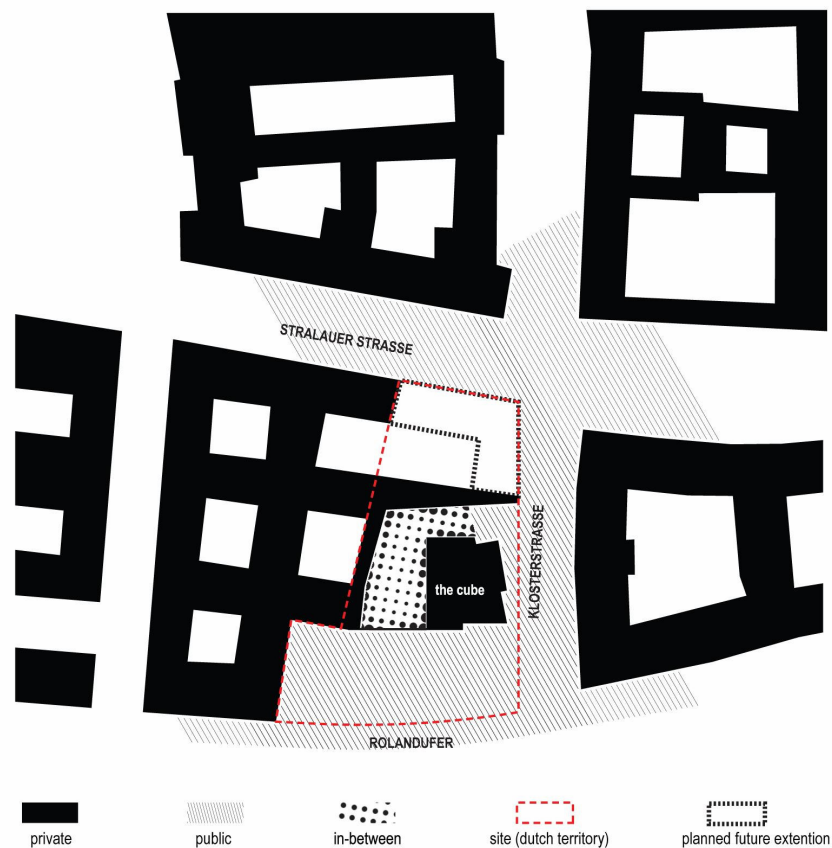


Figure 4.10 The Ground Level Public - Private Relationship of the Dutch Embassy in Berlin (Analysis; by the author).

Moreover, as a connection space situated between outdoor and indoor spaces, the volume between the L-shaped wings and the cube can be defined as neither 'private' nor 'public', but it can be described as an in-between space. From the point of Hertzberger's view, the L-shaped space eliminates the sharp division between the Klosterstrasse and the cube the territorial claims of which are different from each other. In other words, the court belongs to neither the private nor the public domain but it is equally accessible to both sides (Figure 4.10). At this point it can be claimed that the boundary interpreted as cylindrical objects between those spaces is blurred because the boundary is almost unnoticed.

However, behind this security barricade the Dutch security staff controls the public movement asking the visitor the location to be visited through the in-between zone that is the first point where the circulation is interrupted. The buffer zone is situated between the two gates that work as controlled transition space before entering the private space. The necessary stoppings at the two gates create two pauses in the transition which strengthens the sense of privacy and puts an end to the in-between zone situating between the security barricade and this controlled transition zone. Even if the public circulation is interrupted, the in-between zone allowing the public to get into contact with the reception desk can be defined as a short and manageable route between the private and the public environment. This in-between space goes from the street level up to the reception as an extension of the public space within the Embassy building (Withagen, 2004).

The in-between space between the cube and the L-shaped section, transforms into a private space after a buffer zone defined by the passage from the reception hall to the trajectory. Although, the trajectory seems to be continuous from the street level to the top of the building on the plan articulation, the interruption points on the line changes its spatial characteristics. In other words, as seen on the analysis, the trajectory starts on a Berlin street (i.e. the public realm) and ends in the private zone of the embassy (**Figure 4.11**). The trajectory after the buffer zone continues as private but the common or public zone for the embassy staff. Up to the ambassador's office, which is also the ending point of a planned tour for the public (+11.75m), the lining up of spaces on the trajectory accommodates more common functions where private offices are scarcely organized. From that part of the line, the number of private offices, hence, the privacy of the functions increases and on this level (+14.25m) the connection with the accommodation part of the building is constituted. Getting through the workspaces and the common spaces of the embassy, the trajectory is a

continuous ramp which carries on the inquiry of how the public and the private spaces should conjoin.

The ambition of creating a continuum between the urban public realm and the Dutch territory within the Netherlands Embassy marks the Dutch “openness” to the public. On the other hand, the idea of making a glass building to present an open-modern face, at the same time, not to reveal all of its characteristics indicates the desired relationship with Berlin’s public realm. Some parts on the glass façade of the building, especially where the trajectory meets the façade, allow a visual accessibility from outside to the interior spaces. Consequently, the trajectory can be defined as a “creative redefinition” of the blurring boundaries between public and private domains by the use of both the physical and visual accessibility.

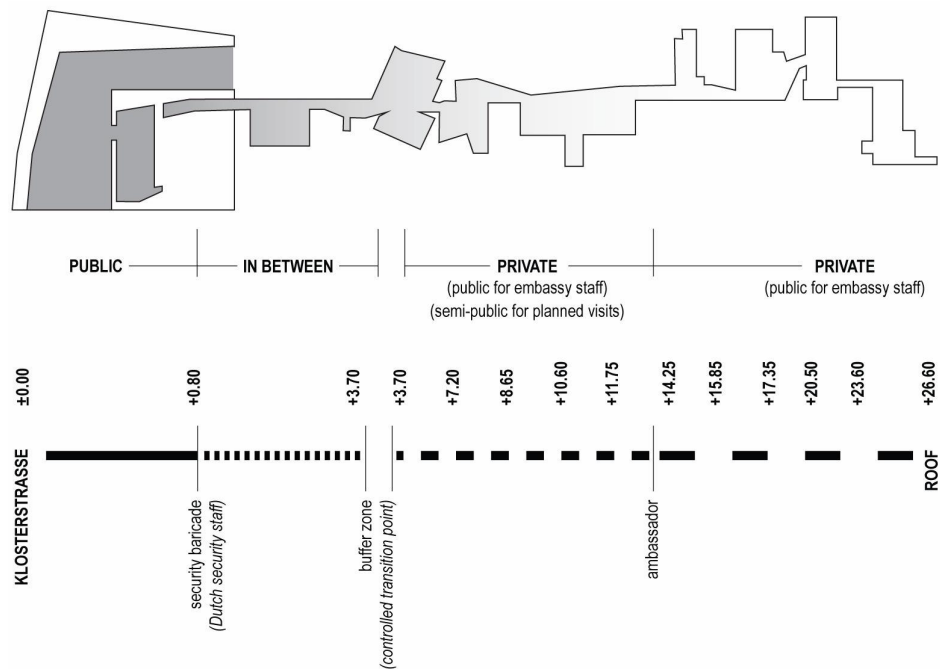


Figure 4.11 Analysis of the gradation between public and private along the trajectory (Analysis; by the author).

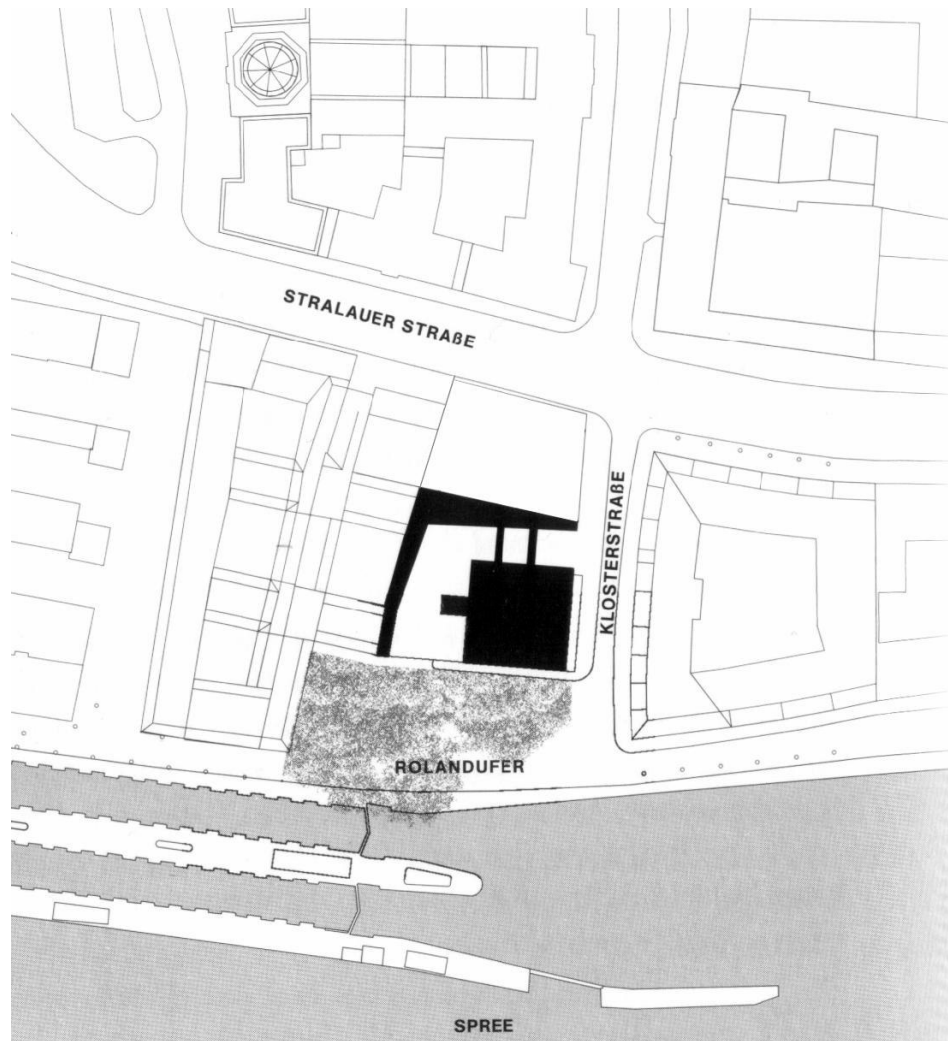


Figure 4.12 Site Plan of the Dutch Embassy in Berlin (Koolhaas, 2004, 'The Netherlands by the Spree').

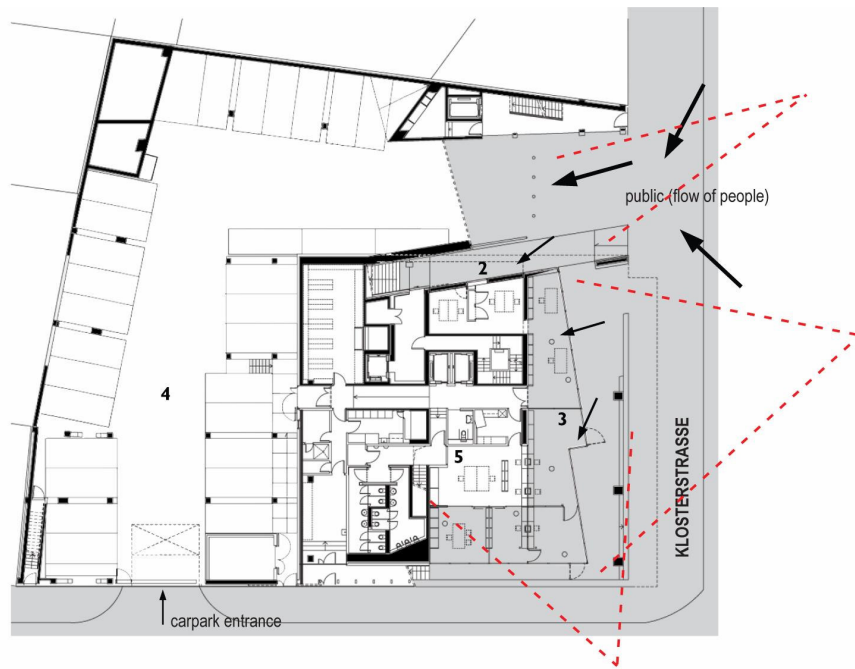


Figure 4.13 Ground Floor Plan, scale: approx. 1/500 (Brensing, 2004, 48-9).

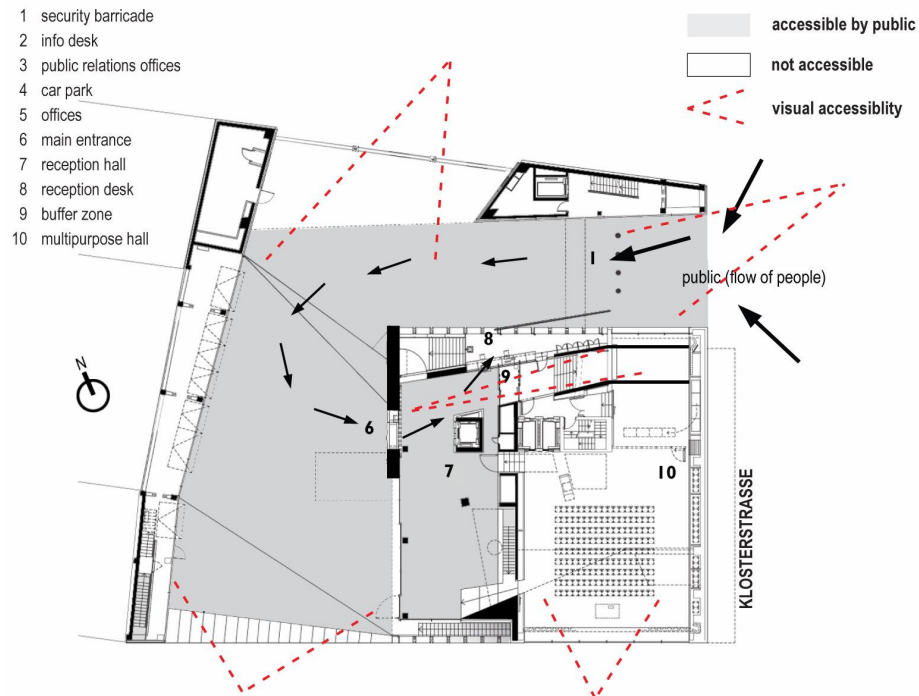


Figure 4.14 Upper Ground Floor Plan, scale: approx. 1/500, The trajectory and related areas in gray (Brensing, 2004, 48-9).

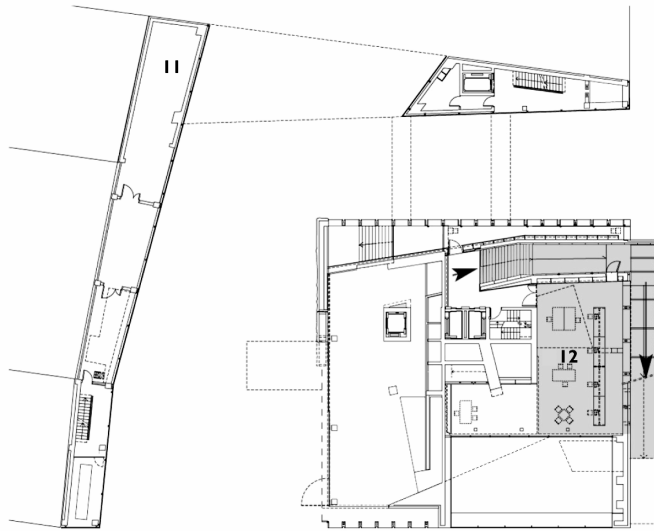


Figure 4.15 First Level, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004, 48-9).

- 11 maintenance
- 12 internet
- 13 press
- 14 foreign office

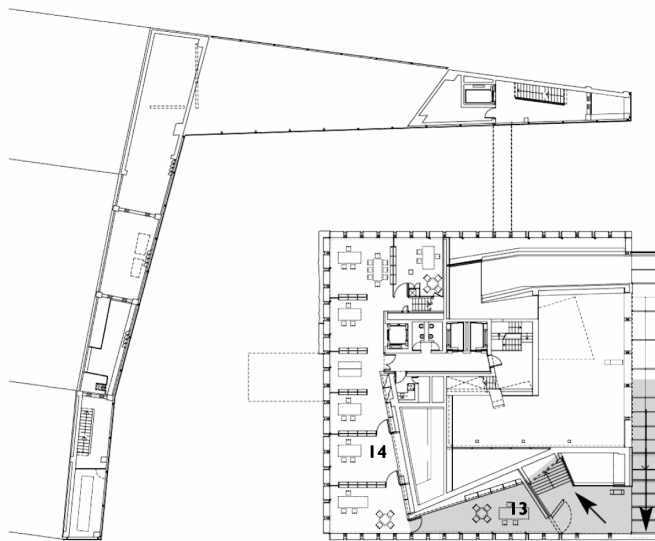


Figure 4.16 Second Level, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004, 48-9).

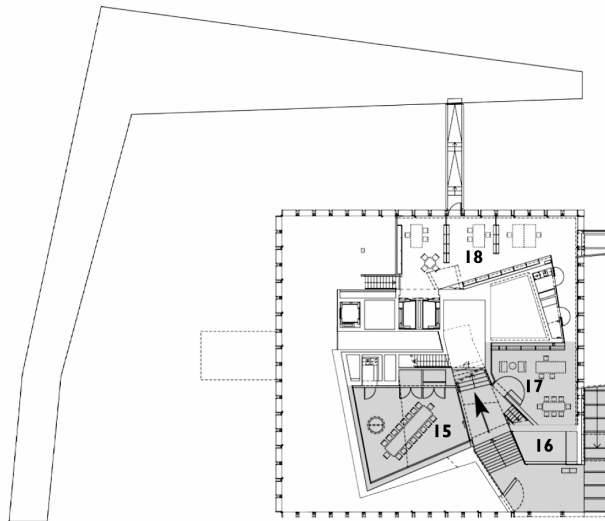


Figure 4.17 Third Level, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004, 48-9).

- 15 conference
- 16 administration
- 17 traffic
- 18 transportation
- 19 post office
- 20 apartment

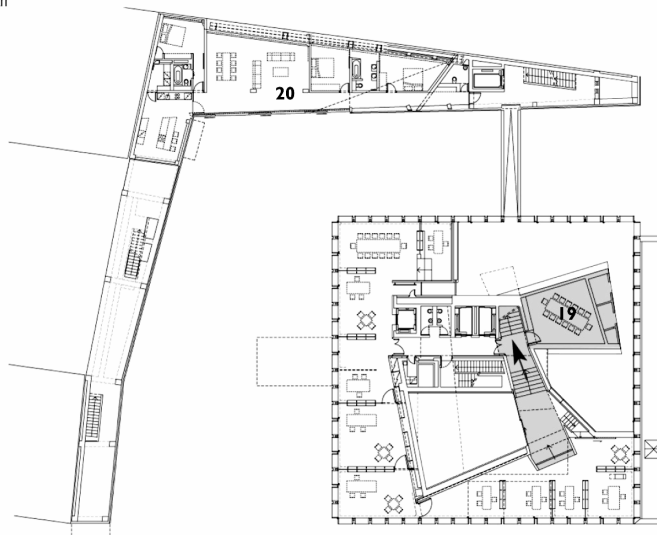


Figure 4.18 Fourth Level, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004, 48-9).

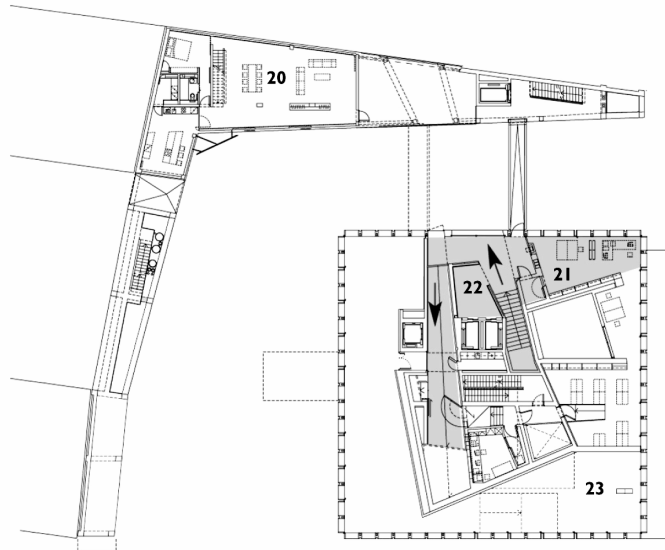


Figure 4.19 Fifth Level, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004, 48-9).

- 20 apartment
- 21 post conference
- 22 waiting
- 23 archive
- 24 ambassador

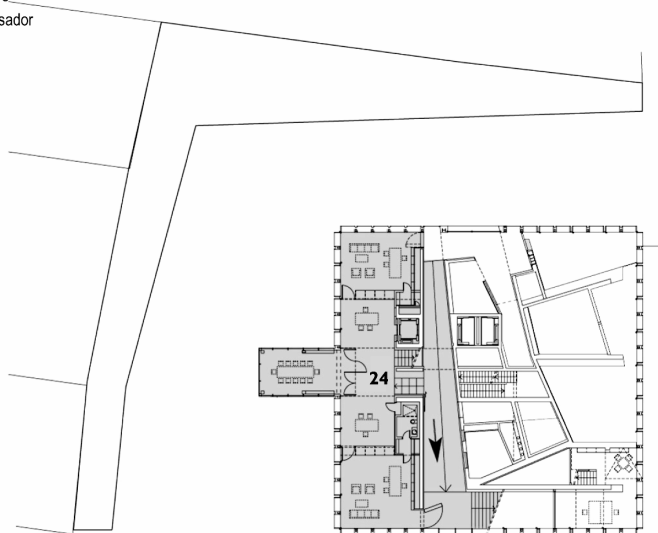


Figure 4.20 Sixth Level, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004, 48-9).

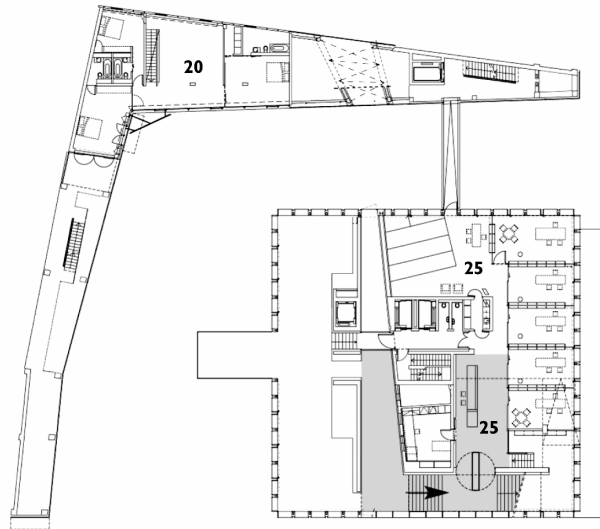


Figure 4.21 Seventh Level, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004, 48-9).

- 25 politics
- 26 fitness suite
- 27 politics

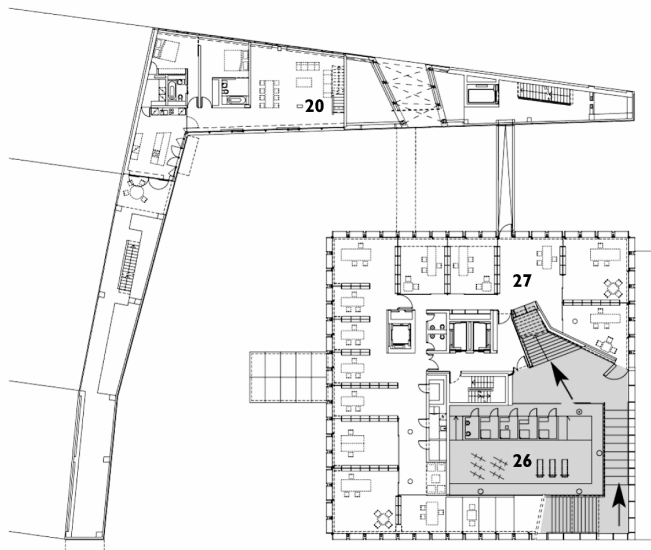


Figure 4.22 Eighth Level, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004, 48-9).

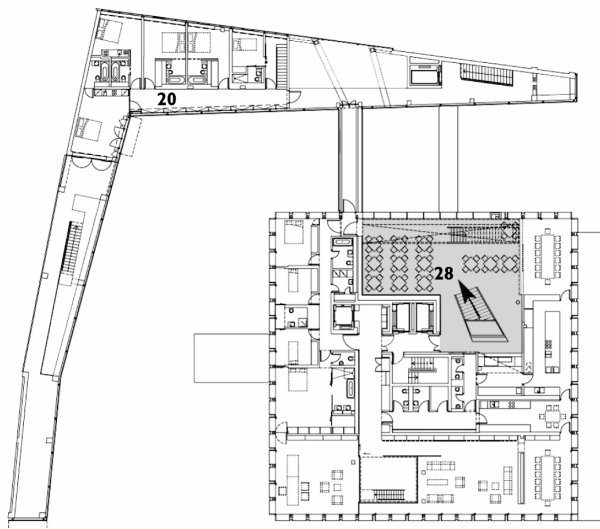


Figure 4.23 Ninth Level, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004,48-9).

- 20 apartment
- 28 cafe
- 29 trajectory

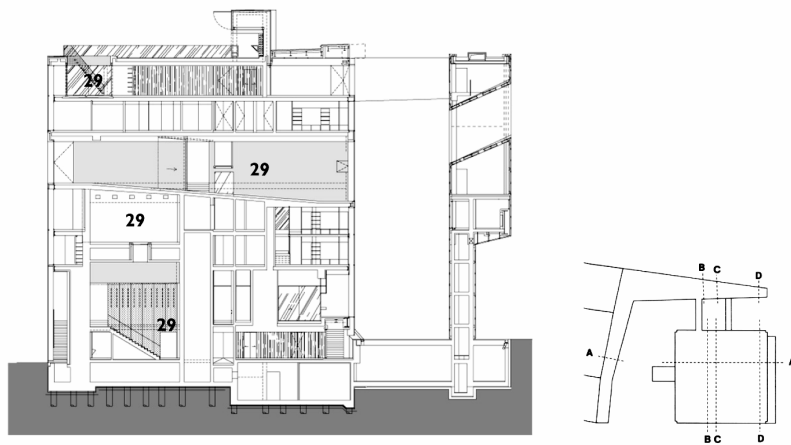


Figure 4.24 BB Section, scale: approx. 1/500, The trajectory and public areas in gray (Brensing, 2004, 48).

Furthermore, the inner route or the trajectory not only interrelates the various spaces of the embassy to each other but also establishes a visual relationship between the interior spaces of the embassy and the exterior world. The building has a direct view onto the areas of East Berlin built-up in the communist period from the north and the south. Through the design process, the Rotterdam firm, OMA, took into consideration all the visual relationships of the Embassy building to these surrounding areas. The line, trajectory, was designed quite precisely to be both neighborly and to include the utopian features of communism as a part of the experience. These interrelationships provide a continuing combination of unexpected views (Sauer, 2004).

These optical connections with its surroundings where one can find the traces of the utopian moments the communist Germany establishes indicate the relationship with the public realm of Berlin through the trajectory. The ambition of this relationship to be satisfied through the interior spaces of the embassy shows us the spatial organization that deliberately constitute the link between interior and the exterior world. What is important here is that different from the Nordic Embassies complex and the British Embassy, the Netherlands Embassy carries on these relationships on almost each level of the building with a different visual angle. Koolhaas explains how the trajectory is organized and directed as “it is based on visual relationships with the surroundings, the River Spree, the omnipresent TV Tower, the park, the apartments” (Koolhaas, 2004, cited from ‘The Netherlands by the Spree’). In other words they are incorporated into the architecture by means of “openings that invite occupants to look out and passers-by to look in” (Sauer, 2004). There is always an orientation to the city and its surroundings through this spiral ramp.



Figure 4.25 View of the Alexanderplatz Tower through the trajectory (Koolhaas, 2004, cited from 'The Netherlands by the Spree').



Figure 4.26 View of the Alexanderplatz Tower from the trajectory (Koolhaas, 2004, cited from 'The Netherlands by the Spree').

Additionally, one can also clearly observe where the trajectory is and how it establishes a visual relationship with the city from outside. Through the east façade the line projects out over the Klosterstraße. That is the first time that it touches to the façade proposing a view on one of the utopian features of communism, i.e. the Television tower on the Alexanderplatz and the Spree as a part of the experience. At this point As Sauer points out;

“Jutting out from the east façade, a glazed ramp looks down on a public zone below. Made of green glass, the floor of the ramp is an invitation to walk on Dutch territory while peering down at a little piece of Berlin. Here public and private space overlaps in the literal sense of the word” (Sauer, 2004).



Figure 4.27 +7.20 level of the line where public and private spaces overlap (Koolhaas, 2004, cited from ‘The Netherlands by the Spree’).

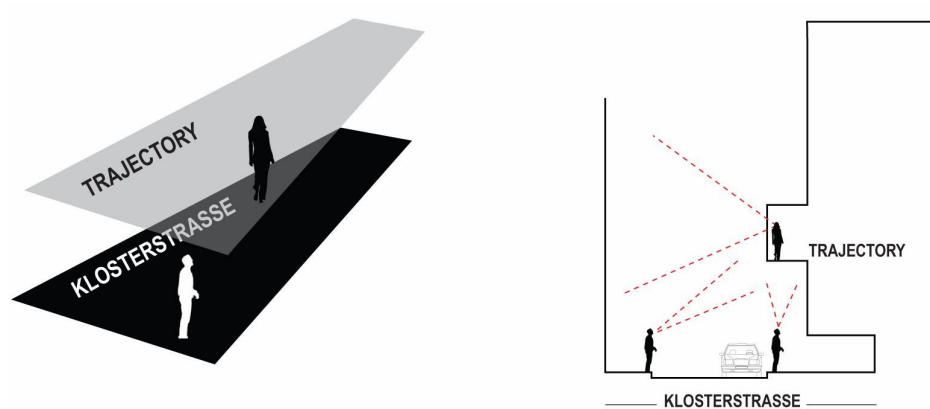


Figure 4.28 +7.20 level of the line where public and private spaces overlap (Analysis: by the author).

After a continuous winding route of 200m, the trajectory ends in the cafeteria, on the top floor. At this destination the Dutch Embassy carries on constituting visual relationships with its surroundings. The line, or the trajectory, ends up at the roof where you have a panoramic view of Berlin and you can eat in the open air in the summer. According to Koolhaas the ultimate destination is not the cafeteria but the roof. In addition, the roof is not the aim to be reached but an extension of the trajectory, with an expansion of common use to the outside. The line again offers an optical relationship with the city, at this time, on a different level. According to Koolhaas the embassy staff and The Hague were excited about the trajectory because “they saw the benefits not only to the organizational unity but also in using it as some sort of diplomatic instrument” (Koolhaas, 2004, cited form “The Netherlands by the Spree”).

While designing the building the architects not only dealt with the complex geometry of the cube and the spatial structure of the building, but also they seriously considered the choice of surface materials and their treatment. It can be suggested that the spatial concept of the building is underlined with the materials used. With the refined materials used in the embassy, the articulated form of the cube, “a structure based on bold volumes and defined by various

types of aluminum and glass”, is emphasized and made easily observed. Additionally, the surface materials alternates as both smooth and perforated and suggest not only depth, but also the functions contained within. In other words, some parts are covered with reflective glass so as to let light and vision filter through, while other areas, the office areas, with clear glass reveal both the functions and features of interior spaces. The projected glazed part of the trajectory is emphasized with its floors of green glass which blurs the boundary between the public and private realms. While walking on the trajectory, we defined as an “in-between” space; you can experience the space below as if you were walking on the outside, on the urban public space at the same time.

To sum up, trajectory is the main spatial structural element which arranges the spaces of the embassy in terms of their spatial characteristics. It links the common spaces and the working offices of the embassy while functioning as the main circulation element. Starting from the public realm of Berlin, the line continues to go up till it reaches to the roof terrace. However the publicness of the trajectory decreases gradually while climbing up. As seen in the analysis below, there are three critical points on the trajectory where the spatial characteristics changes. These not only constitute interruption points of the circulation but also are points where the spatial characteristics of the trajectory changes from public to the private. Between the security barricade on the +0.80m level and the transition from the reception level (+3.70m) to the trajectory is where the public and private spaces overlap. Starting from this buffer zone (controlled transition point, +3.70m level); the privacy of the trajectory gradually increases up to the roof terrace. As it can be indicated through the floor plans of the cube, from that level the functions became more private than the ones at the level of the ambassador’s office.

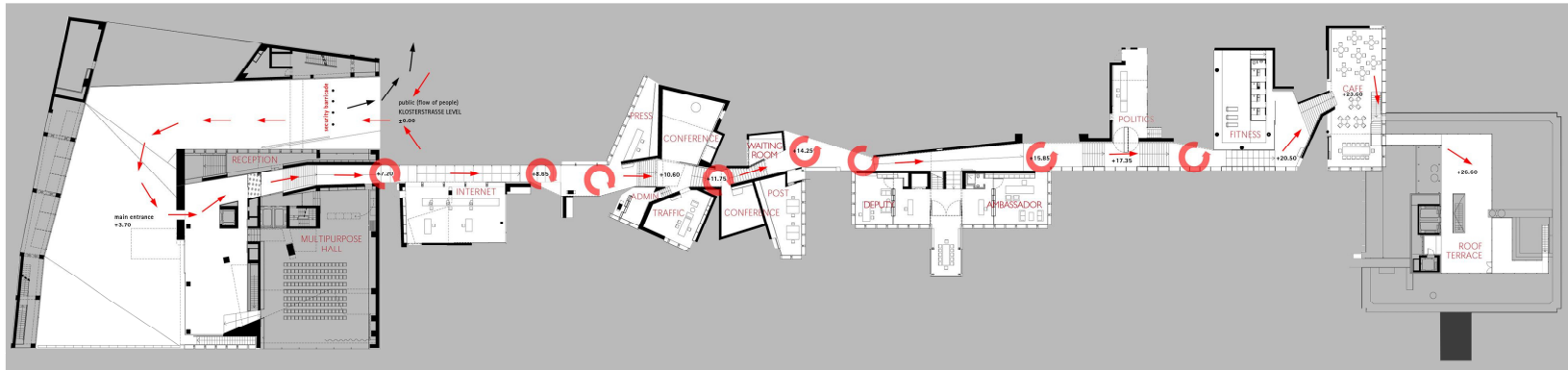


Figure 4.29 The Unfolded trajectory with the trajectory areas in white scale approx. 1/500 (Brensing, 2004, 50-51, reinterpreted by the author).

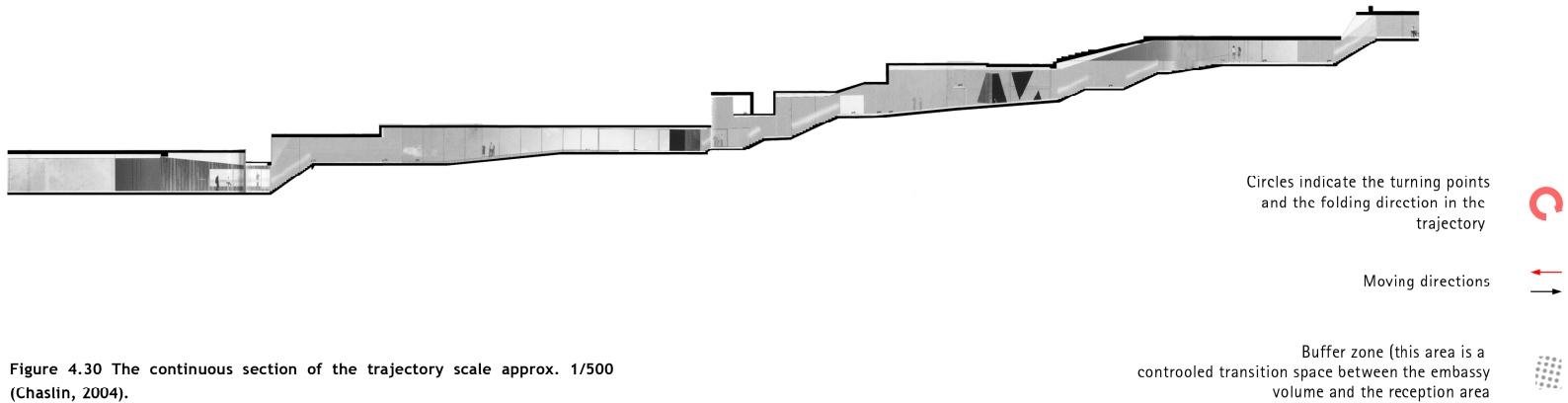


Figure 4.30 The continuous section of the trajectory scale approx. 1/500 (Chaslin, 2004).

CHAPTER 5

CONCLUSION

After examining the relationship between territory and architecture through Koolhaas' work in Berlin, all these interpretations can be concluded with a statement that territoriality in modern world plays a critical role in the defining of social relationships and it should be reinterpreted with the changing face and the values of modern society. In other words, there are possible transformations to occur through the definition or the concept of 'territory' and 'territoriality' and these changes will be taken into consideration and interpreted by the architects even in a more restricted environment or geography. On the other hand, the blurring boundaries of the public and private spaces calls for an in-between as an overlapping area especially in diplomatic structures where the privacy of the national missions are too important and to be secured. In addition to these, if the common speak of 'public diplomacy' continues with openness to the public, it is arguable that the architects will have to occupy more than those facts about not only their programmatic and National demands, but also the regulations of the home country.

It can be suggested that 'publicness' is one of the key paradigms of the contemporary architectural works in Berlin, especially the diplomatic structures of the last 15 years. The case studies done for the embassy architecture in Berlin brought out that the new embassies with their openness

to the public, prestigious faces, physical transparency and messages they send propose a new 'look' as compared to the former ones. The analysis of the selected embassy buildings in Berlin indicated that the issues of accessibility, acceptance, privacy and protection were taken into consideration as the main design criteria.

Structurally, the integration of the embassy building with the urban fabric of the host country necessitates a balance between public and private domains. Additionally, safety factor in embassy architecture is one of the most important design criterions because of the security requirements of such a diplomatic structure. The embassy, housing the persons of a state in the territory of another state to manage the international relations between them, is a highly private place where it is expected to talk about a strong division of 'public' and 'private' realms. At this point, these facts require a redefinition of the boundaries between public and private domains. Besides the programmatic necessities to be solved functionally, the connection between public and private realms is crucial. Contrary to pre-conceived conventions of such a programmatic need in 'privacy' and 'security', an unrecognizable boundary between the host and the guest countries increases the sense of public-private interaction.

However, as a design strategy through embassy architecture in Berlin, the sense of privacy and control can be provided in the architectural program or the planning guidelines which is re-consolidated by the designer. Especially the circulation into the embassy buildings from outside and the interpretation of the location of accessible public functions in the architectural program defines how the territoriality issue is taken into consideration. Public accessibility is controlled architecturally and the façade articulations increase / decrease the sense of privacy. At this point, redefinition of the boundary between public and private domains is taken as one of the main design

strategies. In other words, it can be suggested that all these relationships require the transformation of the boundary between public and private realms into a flexible one in order to establish an effective connection between inside and outside. Here the solution is to create an 'in-between' space in order to maintain the continuation of the urban public space and the private space. This approach, playing a fundamental role in design process, constitutes one of the most important design strategies through the embassy architecture in Berlin.

'In-between' as the spatial condition for the meeting and dialogue between areas of different orders can be indicated through our three selected examples in Berlin. It can be claimed that today's embassy architecture in Berlin seeks to make the private more open and the public more intimate. The point is therefore to create 'in-between' spaces belonging to either the private or the public domain and equally accessible to both sides. In other words the space in-between is the answer to the question of how public environment is placed in relation to the private, and how the border zone between the two areas is designed especially in the diplomatic structures whose representation and control are the compelling issues at the same time. At this point 'in-between' becomes the main spatial issue to construct the basic relationship between the changing definitions of territoriality and the public-private spaces. Blurring boundaries between public and private realms is resulted in a continuum of the public space. Since the feeling of a strict distinction between public realm and private territories is almost unnoticed, the proposed boundary between the host and the guest countries can be interpreted as a contribution to Berlin's urban public realm.

Furthermore, it can be suggested that, Rem Koolhaas seems to have taken into consideration this design dilemma not as a 'problem solving' but as a 'problem worrying' as Stanford Anderson formulates (Anderson, 2002, 30-

37) From the point of these critics on this building, which is an urban programme in its own right, the interpretation of the transition space (trajectory) as an 'in-between' space serves the entire building and shedding the official character of the embassy at the same time.

Finally, such concepts as a result of the programmatic and architectural dilemmas through embassy architecture find the solutions in architecture without any contribution or imported thoughts from the disciplines out of architecture. In other words, a new concept in embassy architecture, i.e. the 'in-between' space, can be developed by overlapping the so-called issues, i.e. the public and private, or re-interpreting the dynamics of architecture. Additionally, the interrelated subjects between these issues or the complementary ones can also be defined by this concept development process. It can be suggested that the question of territoriality in embassy architecture, by definition, finds its answer by the blurred boundaries between public and private spaces as overlapping with each other.

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