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Critique: building appraisals

Álvaro Siza's *Bonjour Tristesse*: a symphony for a big city

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The directors of the *Internationale Bauausstellung Berlin* (IBA-Berlin) famously created a Janus face for urban renewal through the 1980s, as an attempt to cope with Berlin's struggle for identity during the Cold War. IBA-Berlin's intellectual framework was divided between Kleihues's critical reconstruction of the past (IBA-Neubau), and Hämer's careful urban renewal (IBA-Altbau). While the IBA-Neubau generated famous buildings designed by architects such as Aldo Rossi, Oswald Mathias Ungers, John Hejduk and Peter Eisenmann, the production of the IBA-Altbau section was somewhat more discreet, yet with conspicuous buildings designed by Hinrich and Inken Baller, and by Álvaro Siza.

In this article I will focus on Álvaro Siza's *Bonjour Tristesse*, designed and built in the early 1980s under the auspices of the IBA-Altbau section. Situated in Berlin's Kreuzberg district, this building simultaneously incorporates and transgresses the urban renewal principles of both Kleihues and Hämer. It challenges existing conventions and typologies, and caters for the urban experience of the migrants arriving in the big city, activating the creative potential of the 'as found' as a strategy to enhance collective memory and promote political engagement through conflictive consensus. This article examines the design decision-making process of the *Bonjour Tristesse*, and the coeval reception of the project. It demonstrates the extent to which Siza's critical account of a confrontation with reality contributed to the development of a project in tune with the ambivalence of modernity, a building that is at the same time strange and familiar, detached and situated, sterile and contaminated.

Introduction

From the 1970s onwards, the politics of urban renewal across Europe brought forth a conspicuous confrontation between the experience of modernity and the collective memory embedded in the ruins of the historic city. In many cases this process resonated with a cultural clash between new groups of migrants arriving in the city and the urban experience that prevailed hitherto. In this context, the pervasive confrontation between the familiarity of the *domus*, and the transiency of the megalopolis, as

Jean-François Lyotard put it, produced new challenges for the architects, challenges that overrode the toolbox used in the urban renewal politics championed by the welfare state through the 1950s and 1960s.

This paper examines the case of the building known as *Bonjour Tristesse*, commissioned by IBA-Berlin, and designed by Álvaro Siza from 1980 until 1983. The *leitmotiv* of the IBA-Berlin, 'The inner city as a place to live', expressed an attempt to bring together architects and an extended

network of stakeholders in the common effort to make sense of Berlin's struggle for identity during the Cold War. The material and intellectual background for this paper is the Janus face of IBA-Berlin, divided between the critical reconstruction of the past supported by Josef Paul Kleihues (IBA-Neubau), and the careful urban renewal championed by Hardt-Waltherr Hämer (IBA-Altbau).

Supported by archival research, bibliographic documentation and interviews with the author of the building, the paper contends that Siza's critical interpretation of Berlin's conventions and typologies contributed to promote an architectural approach in which he explored the creative potential of the 'as found' as a strategy to activate collective memory and foster political engagement. It further asserts that the pervasive typological and morphological contaminations in Siza's *Bonjour Tristesse* reflect one century of urban experience in Berlin, and incorporate the tropes of the migrants arriving in the big city. Embodying himself the condition of the wanderer, the paper concludes, Siza accommodated in his project the anxieties and exhilarations, the fears and the expectations, the displacement and the freedom that are part and parcel of the life in a metropolis such as Berlin. In other words, notwithstanding all its contaminations, the *Bonjour Tristesse* testifies to the experience of modernity.

The migrant and urban experience

The conflictive negotiation of traits of modernity with remnants of the past in Siza's *Bonjour Tristesse* resonates with the disorientation of the arrival into the metropolis. In this sense, this building can be compared with Walther Ruttmann's *Berlin: Symph-*

ony of a Big City ['Berlin. Die Sinfonie der Großstadt', 1927], a film that delivers a compelling illustration of the trope of the arrival in the big city (Fig. 1). This film evokes the contradictions of the migrant's urban experience, as Anton Kaes had it, 'feeling both anxious and exhilarated about the liberating but isolating anonymity; intrigued by the choices and opportunities, but fearful of failure; fascinated by the variety of lifestyles and scared by the challenges to one's already destabilized identity; excited by Berlin's seemingly boundless expanse but intimidated by its hectic pace and physical danger.'¹ Álvaro Siza himself symbolises the figure of the wanderer. His arrival in Berlin resonates with the migrant experience of arrival in the metropolis, as portrayed in Ruttmann's film, an experience that would eventually permeate the projects designed by him for the big city.

In an interview given to the German architectural magazine *Bauwelt* in 1990, Siza claimed immodestly that he considered his building on the Schelisches Straße in the Kreuzberg district an interesting contribution for Berlin, as 'it grew up of a strong impression caused on me by this city, which I knew from movies'.² In that interview Siza recognises the influential role of visual representations of Berlin for the construction of his image of the city. 'When I arrived', Siza declared, 'I was reminded of these movies, and the images of the wartime. The dramatic atmosphere, with very strong yet very smooth corners.'³ These representations contributed to the definition of the backdrop against which Siza would develop the *Bonjour Tristesse* building. However, whilst the image of Berlin projected by its representation in the media was significant,



Figure 1. Still images from the film *Berlin, die Sinfonie der Großstadt* (Germany 1927), directed and written by Walter Ruttmann (source, Internet Archive; public domain).

Siza's confrontation with the *real* city was also meaningful. He himself suggests his experience of the city became somehow embedded in the building's architectural language. 'I was very happy', Siza claimed, 'when, after finishing the building on the Schelisches Straße, I walked through the streets of Berlin, looked around and said: This looks like my building.'⁴

This observation underlines Siza's keen interest in reading and reinterpreting the codes and conventions of the circumstance in which he operates. To be sure, from the 1970s through the 1990s, Siza developed projects for Porto, Évora and The Hague in which he combined familiar tropes and figures imported from the vernacular tradition with noticeable references from the *avant-garde*.⁵ The typological approach and the architectural language used in those projects were strikingly ambiguous, chiefly determined by an archaeology of the ordinary as a vital component of Siza's design process.

In Siza's projects for Berlin this ambiguity was also pervasive and it went even further than in most of the cases mentioned above. In Siza's *Bonjour Tristesse*, one can read the superimpositions of one century of urban life in Berlin including the experiences that were masterfully illustrated in Ruttmann's *Symphony of a Big City*: the familiar and the uncanny, anxiety and exhilaration, freedom and fear, anonymity and collectivity. However, Siza's design process precludes a critical account of his projects merely based on established disciplinary codes, either typological or morphological. Otherwise, as I will further demonstrate in this essay, the *Bonjour Tristesse* epitomises an architectural operation in which an archaeology of the real triggered the crea-

tive potential of the 'as found' as a disciplinary instrument to activate collective memory and foster civic participation.

Ruins in reverse

To build up the background against which Siza's project for the Schlesisches Straße came about, it is useful returning to the moment when he arrived in Berlin, in the autumn of 1976, to participate in the Symposium *Stadtstruktur-Stadtgestalt* ('Urban Structure—The form of the City'), organised by Berlin's Internationales Design Zentrum (IDZ).⁶

Siza and the other architects invited to the 1976 IDZ Symposium received an assignment to develop an urban plan for the area of Der Landwehrkanal, in the southern part of Berlin's Tiergarten district.⁷ For Siza, as well as for most of the other participants, this challenge was a timely opportunity to make sense of the debates held some weeks before at the 1976 Venice Biennale and at the International Architecture Seminar held in Santiago de Compostela, which were chiefly focused on architectural approaches to dealing with the confrontation between fragments of the historic city.⁸

In one of the first sketches drawn by Siza at the Symposium, he scribbled: 'the architect is nothing else than a detective (or a fan of puzzles)'.⁹ In another drawing in the same series, Siza jotted down the note: 'Demolish nothing: Transform', and referring to some buildings that were remnants of a demolished block, he wrote: 'One should feel that they shouldn't be there. Fragments of a gratuitous transformation. History, too'.¹⁰ Although apparently vague, this sequence of notes testifies to an architectural approach that embodies the

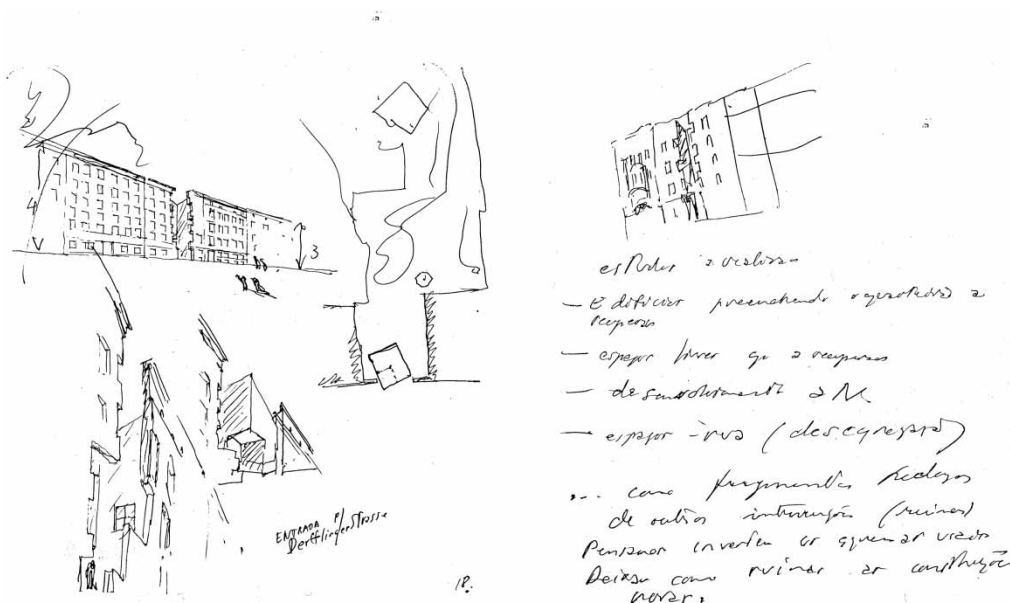


Figure 2. Álvaro Siza: sketch of the design process for the 1976 IDZ-Berlin Symposium; façade for a building in the Derfflingerstraße (source, Álvaro Siza Archive).

fundamental tenets of Siza's methodological approach in his projects for Berlin, designed from the late 1970s through to the mid-1980s: a deliberate exhibition of the fragmentary nature of the city as part and parcel of its material and ontological renewal.

In any event, post-war Berlin was arguably one of the best places in which to exhibit fragments. The ubiquitous presence of voids created in the city's nineteenth-century urban fabric, produced either by the Second World War bombardments or by speculative demolitions, shaped the perfect scenario for a fan of puzzles. In a sketch depicting a scheme to tackle the typical problem of filling a gap on

the block's perimeter, Siza explored a solution where the new building was designed as if it were a ruin (Fig. 2). The plan of the façade towards the Derfflingerstraße connects the neighbouring buildings on both sides, and it is abruptly interrupted at the centre of the building plot. The sketch shows Siza's relentless attempt to bring about the fragmentary character of the new façade. He does so either by breaking its continuous plan or by emphasising further the interruption with a new building inserted with its plan rotated in relation to the street, stressing the discontinuity further. The façade's fenestration, however, conspicuously uses the same morphology as the neighbouring buildings. This

strategy contributes to emphasising the anonymity of the new construction, as if it were a ruin of something that had always been there. In effect, Siza himself confirms this deliberate pursuit of an approach that challenges the conventional notion of time. In another sketch he jotted down: 'as fragments (...) of other interventions (ruins). We aim to invert the usual schemes; Render as ruins the new constructions.'¹¹

In 1979, three years after his participation in the IDZ Symposium, Siza was invited by IBA-Berlin to submit an entry for a competition to develop a plan for two blocks in Kreuzberg's Luisenstadt area, in the northern part of the Landwehrkanal along the Fraenkelufer.¹² The successive transformation of the morphology of those two blocks offered a good illustration of the evolution of Berlin's urban fabric in the period stretching from the late nineteenth century through to the 1970s. At the time of the competition, the courtyard was almost completely cleared out, and on the block's perimeter the street façade was full of gaps.¹³

The historical transformation of Berlin's urban block deeply influenced the design decision-making process in Siza's proposal for the Fraenkelufer (Fig. 3). His project highlighted the fragmentary nature of the urban fabric created by consecutive layers of historical events, aiming to uncover and to render visible the scars of the past. In his entry for the competition, Siza noticeably challenged the block's morphological continuity, locating three buildings in the interior of the courtyard and a fourth one at the corner with the Admiralstraße.¹⁴ This interplay between past and present was not only detectable in the buildings, though; it was

also visible in the project for the ground. In effect, in the courtyard of the block at the eastern side of the Fraenkelufer, Siza kept on the plot's surface the memory of the recent past, through lines that partially replicated the footprint of the destroyed or demolished buildings. The conspicuous conflict of geometries between these lines and the new buildings, utterly expressed Siza's drive to create anew with a deep consciousness of the past (Fig. 4). In any event, as Pierluigi Nicolin notes, in the Fraenkelufer project, 'the terrain becomes a sort of archaeological plane where one walks on tip-toe, partially enlightened by that geometry imprinted on it like a watermark'.¹⁵

Siza's archaeological endeavour, as it were, is politically framed by a deliberate attempt to acknowledge and render visible the immanent tensions detectable in Berlin's urban morphology. Both in the IDZ Symposium and in the Fraenkelufer project there comes to the surface an urban renewal approach whose formal operations were chiefly determined by a dialectical relationship between the new and the 'as found' as a strategy to activate collective memory.¹⁶ On the one hand, Siza rejects the simple *tabula rasa* attitude, which obliterates the marks of the past. On the other hand, he resists following a mere morphological continuity with the existing built landscape. His approach is, rather, one that dialectically negotiates the present with the past. Siza invents a counter-geometry to revalidate the city's historical urban structure, which he recuperates and exhibits as archaeological findings.

In these projects, Siza's design rationale emphasises the creative potential of contingency, the

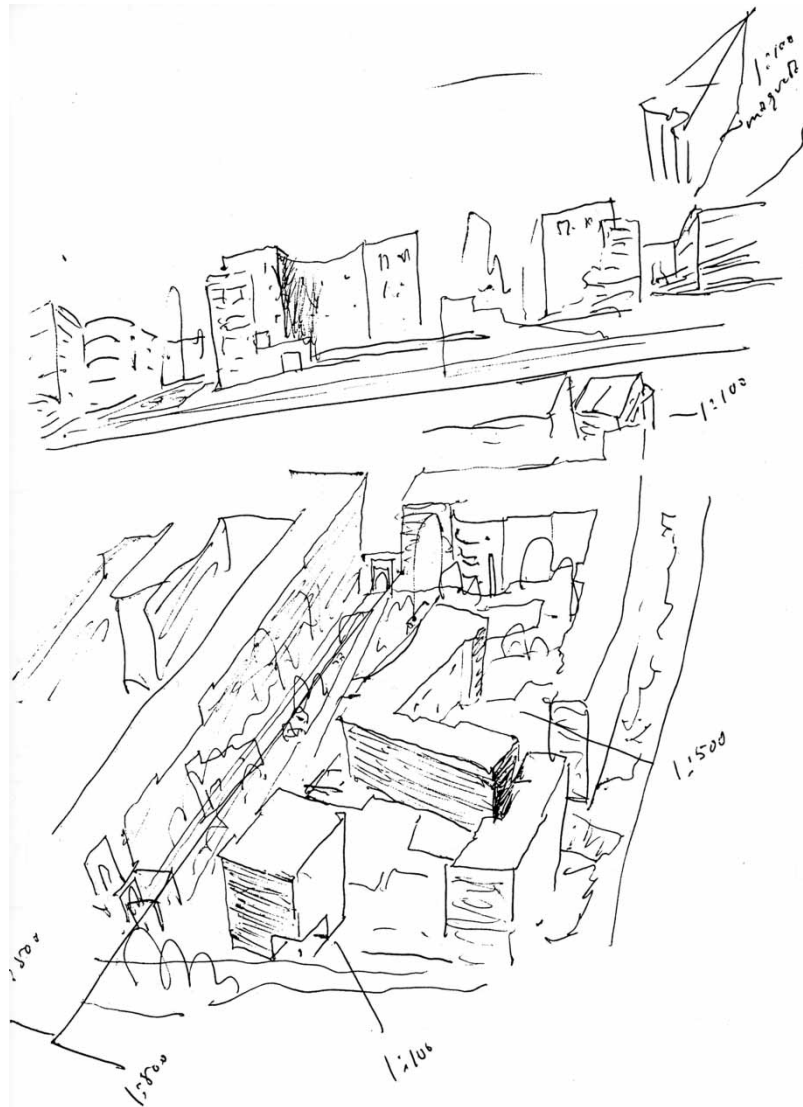


Figure 3. Álvaro Siza, IBA-Altbau Fraenkelufer competition, 1979: A. site before World War II; B. site before the competition; C. site with Siza's proposal (source, Author's drawing).

confrontation between fragments of the city 'as found', celebrating the importance of the past for the transformation of the present. Although seemingly ironical, nostalgic or romantic, a mere gratuitous and whimsical formal operation, I would suggest otherwise: these projects were, first and foremost, political. The emphasis on the exhibition of the façade's fragmentary character becomes instrumental in opening the block's courtyard to the street. A strategy to counter the charged character of Berlin's infamous *mietskaserne*, or tenements,

which for many decades were kept hidden from the public realm, with their inhabitants being in a kind of voluntary imprisonment.¹⁷ Siza's approach sought to recuperate and integrate the collective nature of the courtyard into the public realm. The voids left out by the destruction of buildings at the block's perimeter and in its interior (either with bombs or wrecking balls), became an opportunity to open it, building ruins in reverse, as it were, consciously using disciplinary techniques to foster participation in the civic life, nurture social intercourse

Figure 4. Álvaro Siza, sketch for IBA-Altbau Fraenkelufer competition, 1979: aerial view with lines of the footprint of the demolished buildings (source, Álvaro Siza Archive).



and raise collective consciousness of the presence of the past.

Continuity and fragmentation

At the final stage of the Fraenkelufer competition process, the jury decided to declare as winner the proposal presented by the studio of Hinrich and Inken Baller. Then, in the summer of 1980, the IBA-Altbau section launched the competition for block 121, located in the SO 36 area next to the Schelisches Tor. In 1977, the SO 36 area had already been the object of the *Strategien für Kreuzberg*, a citizens' initiative for urban renewal organised by the pastor Klaus Duntze and other members of Kreuzberg's evangelical community.¹⁸ The characteristics of block 121 created an opportunity to develop a project that mingled renovation of existing structures and new constructions for housing and amenities.

Similarly to what happened in the Fraenkelufer competition, the IBA-Berlin and the representatives of the district council selected the architects invited to develop a preliminary proposal for Block 121. The architects indicated by IBA were Álvaro Siza and Ulli Böhme, a former student of the director of IBA-Altbau, Hardt-Waltherr Hämer.¹⁹ The architects indicated by the local council were Volker Theissen from Berlin and the PSA Group/Gottfried Böhm from Aachen. Theissen had been engaged in the *Strategien* and was active in developing projects and studies for the Kreuzberg district. The four teams were asked to focus on the northern part of the block, along the Schlesisches Straße, and to comply with the concepts of *Mischzone* ('Mixed Zone') and *Blockkonzepte* ('Block Concept'). These

concepts were part and parcel of Hämer's twelve principles of careful urban renewal, which resonated essentially with avoiding ghettoisation, fostering social cohesion and pursuing an holistic renovation of the whole block, accommodating an interplay of housing with other functions (eg, day-care centre, club for senior residents, neighbourhood meeting place, library or open collective spaces).²⁰

The outcome of the first stage of the competition revealed that all teams concurred in similar approaches at the bigger scale of the block, with some different solutions for particular parts of the ensemble (Fig. 5). There was a common tendency to emphasise the capacity of the interior of the block to become the core of the local community, fostering the inhabitants' cohesion, one of the central principles of Hämer's model for underscoring the social benefits of urban renewal. In any event, the proposals of the PSA Group and Volker Theissen clearly defined the boundaries of the core of the block, either through buildings (Theissen), or a spatial device (a pergola/arcade, in the case of the PSA Group). Ulli Böhme articulated the interior of the block with an intricate system of spaces and paths that took advantage of the gates at the perimeter of the block to connect the surrounding streets through its interior. Siza's proposal was more contained, using the open spaces as an extension of the existing buildings, with the exception of a wide central space connected with the gap at Falckensteinstraße 6.

As regards the definition of the block's boundary, there was also an overall tendency to preserve the existing discontinuities, though designing them in different ways. This strategy worked twofold: on

Figure 5. IBA-Altbau Schlesiisches Straße competition, 1980, proposals, first phase: A. Ulli Böhme; B. the PSA Group/Gottfried Böhm; C. Volker Theissen; D. Álvaro Siza (source, Author's drawing).



the one hand, it emphasised the connection between the street and the interior of the block, and on the other hand it preserved the gaps as instances of the fragmentary nature of Berlin's recent past. Both in Siza's and Theissen's proposals, existing gaps (at Falckensteinstraße 6 and Schlesiisches Straße 3) were simply preserved as voids on the street's façade leaving the building plot empty. In the proposal presented by the PSA Group, an attempt was made to articulate new buildings on the block's perimeter with those already existing. In this case, the transition between the street and the interior of the

block was always filtered through the use of gates and arcades. In Ulli Böhme's scheme, the boundary of the block was thought of as a continuous membrane, although porous. An arcade closed the gap in Falckensteinstraße 6, and created a continuous permeable surface, which, together with the gates in the existing buildings, virtually articulated the whole interior of the block through a network of pedestrian paths. At the intersection of the Falckensteinstraße with the Schlesiisches Straße, in the last stage of the competition process, all participants proposed a corner building with commercial spaces on the



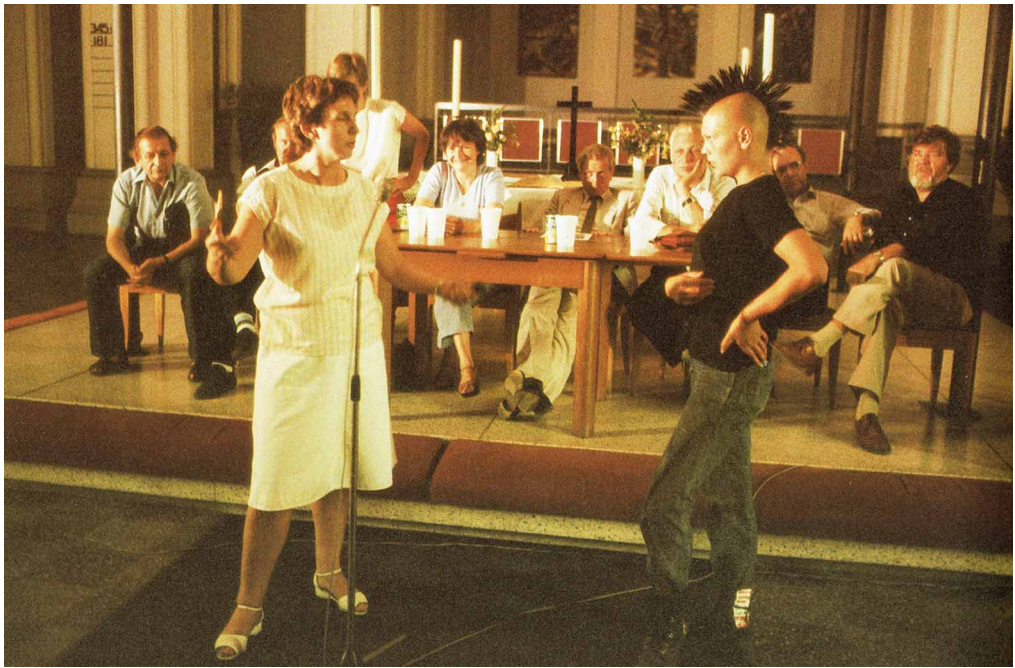
Figure 6. IBA-Altbau Schelesisches Straße competition, 1980, proposals, second phase: A. Ulli Böhme; B. the PSA Group/Gottfried Böhm; C. Volker Theissen; D. Álvaro Siza (source: Author's drawing).

ground floor and housing on the floors above (Fig. 6).²¹

Siza's project for the block (and the projects presented by all the other competitors, for that matter) resonated with Hämer's careful urban renewal principles, particularly his keen interest in rehabilitating the courtyards as devices to nurture collective appropriation and strengthen communitarian bonds, as well as the preservation and further development of the block's functional mixture. Hämer's principles were, in effect, supported by a great many of the other stakeholders involved in

the process, such as groups of local residents, and the local squatters' movement, part of Berlin's alternative scene that gained momentum through the 1970s and constituted yet another instance of the impact of the migrants on the city's urban experience. In order to foster dialogue and civic participation amongst the stakeholders, Hämer and his team organised several meetings to discuss the projects and the renovation plans for each block (Fig. 7). These meetings, which brought together policy makers, experts, community activists and local inhabitants, would be

Figure 7. 'Die Bürgerin und die Punkerin. A Discussion on home squatting at the St Thomas Church' (Kreuzberg) (photograph: © Hans-Peter Siffert/hpsiffert.ch).



instrumental in emphasising the political nature of Hämer's urban renewal principles.

After the jury meeting in November, 1980, Siza's project would eventually be declared the winner of the competition. Siza's design approach was far from being consensual, though. At any rate, the decision to award Siza with the first place in the Block 121 competition did not hinder some members of the Jury from highlighting some of the project's critical aspects, first and foremost its detachment from the district's typical architectural features. In the *Obergutachtersitzung* ('Experts

Meeting') of 4th November, 1980, a member of the Jury, Herr Recknagel, contended that 'Siza's form does not fit the form of Kreuzberg'. Hämer, who apart from being the director of IBA-Altbau was also a member of the Jury, countered this observation, emphasising the expressive quality of Siza's interpretation of local features. Siza's proposal, he contended, was a highly qualified answer to the Kreuzberg's *Eckfragen* ('corner issue'), and asserted that one could not go back to an *ausdruckslose* ('expressionless') approach.²² Yet, the verdict of the Jury, which also included members of SO 36's



Figure 8. IBA-Altbau Schelesisches Straße competition, 1980, proposals, Álvaro Siza: A. site before the competition; B. first revised scheme (1980); C. final scheme (source, Author's drawing).

dwellers' associations, considered nevertheless that some aspects of Siza's proposal should be revised, stressing especially the need to create a less exposed connection to the block's interior, protecting it, and preserving its quietness.

Siza's project for Kreuzberg's block 121 contained several buildings, each one catering for a specific functional requirement, either defined by IBA-Berlin or suggested by Siza himself. His winning scheme

was based on a strategy to accentuate the porosity of the block, taking advantage of the fragmentation of its perimeter (Fig. 8). He brought about a conspicuous dialectic between continuity and fragmentation in the layout of the new constructions, and in the emphasis on opening the courtyard as support for the development of social interaction between the dwellers and the community at large. This strategy was fully expressed in the project for the housing

Figure 9. Álvaro Siza, housing block in Schlesiisches Straße, 1980–84: A. elevation Falckenstein Straße; B. ground floor plan; C. typical floor plan (source, Author's drawing).



block at the corner of the Schlesiisches Straße with the Falckensteinstraße, which would, eventually, become known as the *Bonjour Tristesse* building.²³

Compromise and conflict

The three building plots at the corner of the Schlesiisches Straße with the Falckensteinstraße were

owned by a private developer, Schulz KG, which had previously commissioned the office of Ewald-Graf-Neumann with the project for a housing building with thirty-five flats on that location. After a first decision to approve the project in 1979, the district's council eventually rejected it for undisclosed reasons.²⁴ As the outcome of the IBA-Berlin

Figure 9. Continued.



competition, discussed above, that project was replaced by Siza's.

The project for the corner building changed many times through the period from the first design delivered at the time of the competition until the final version of the project, as can be seen in the evolution of the ground floor and the typical plan's layout, as well as in the correlated changes in the building's street façade (Fig. 9). The first version of the building's typical floor, presented at the competition stage, showed Siza's attempt to make sense of the important role played by migrants in shaping Berlin's urban experience. In this particular case, it demonstrates Siza's keen interest in catering for the community of Turkish immigrants, an important

community of the so-called *gastarbeitsen* ('guest workers').

In effect, as opposed to the cramped areas of the *mietskaserne*, in Siza's project each floor had only four dwelling units, each one provided with a generous area—reaching 260 m² in the corner unit—and designed to accommodate large families. Circulation was secured by two cores, each one with two lifts and a common stairwell. Furthermore, the political implications suggested by Siza's layout went beyond a mere act of generosity: they deliberately challenged the so-called ten percent rule, a norm passed by Berlin's Senate according to which only one tenth of the residential units could be rented to foreigners. As Esra Akcan suggests, although

this law was justified as an attempt to trigger the 'integration' of foreign workers, it could be seen instead as a conspicuous form of social control of the immigrant community.²⁵ Unsurprisingly, the generosity of Siza's preliminary plan was heavily criticised by the owner of the plot, Schulz KG, arguing that the twenty dwelling units thus created were clearly insufficient to meet the constraints defined by Berlin's social housing standards. This was further confirmed by a cost analysis made by the *Wohnungsbaukreditanstalt* (WBK: the public institution for social housing credit), which concluded that the construction of the project implied an excessive cost that would render it unsuitable to receive public funding.²⁶

Hence, in the light of this report and the comments made by the members of the competition Jury, Siza developed a first revised proposal. In this revised version of the project, the layout of the building's typical floor showed three large flats (still an attempt to accommodate the larger Turkish families) and three smaller ones. There were three vertical circulation cores, each serving two dwellings per floor. At this moment, the building still preserved the functional mixture proposed at the competition stage, including the integration of the elderly people's club within two floors, next to the shops facing the Falckensteinstraße. Furthermore, Siza suggested also the preservation of the corner shops 'as found' in the site. This decision resonated both with increasing the functional mixture of the building but also with preserving a relevant part of the district's collective memory.

At any rate, as discussed above, a critical account of the situation 'as found' was a fundamental trope

of Siza's design process, and naturally also in his proposal for the corner building. At the time the competition was launched, the corner was fully occupied with shops, mostly rented by members of the Turkish community (Fig. 10). Preserving the shops became thus an important goal for Siza; he kept the existing shops on the ground floor and built five floors of housing on top of them. Furthermore, this design decision further resonated with the urban renewal principles advocated by Hämer, which included avoiding demolitions and preserving the block's functional mixture.²⁷

The decision to preserve the existing shops implied a complex structural solution to allow the construction of the new building above them. This aspect met with several criticisms and was eventually dismissed due to the technical problems it implied. Hence, the existing shops had to be demolished and a third version of the project was developed, with a thorough revision of the ground-floor plan, in which new spaces were provided to accommodate the existing shops. Moreover, to meet the demand to reduce the average price per dwelling, the layout of the typical floor plan was redesigned and the number of dwellings per floor increased to seven. These were smaller units, still served by three circulation cores, including a special layout at the corner of the building to serve three dwellings. In terms of the plan layout, the third version of the project kept basically the same characteristics as the previous version, with only minor changes in the shape of the flats and circulation cores. As opposed to the typological clarity of the first version, now the layout of the floor plan revealed unconventional articulations, resulting from the



Figure 10. Shops at the intersection of the Falckensteinstraße with the Schelesisches Straße, 1980 (photograph: © Hen's March).

very many compromises and attempts to articulate and negotiate the contingencies of the design process.

However, the changes introduced by Siza in the third revision of the plan were not enough to meet the demands of the client. Schulz KG requested an increase in the number of dwelling units, allegedly in order to cope with the building costs of Siza's project and to comply with Berlin's standards for social housing. With the assistance of his local contact architect, Peter Brinkert, Siza produced yet another version of the typical floor plan's layout,

aiming at accommodating the demands of the client whilst preserving the fundamental aspects of his architectural operation.²⁸

The fourth version of the project produced important morphological and typological changes. The ceiling heights of the floors was reduced and one additional floor was introduced. Four additional dwellings were also created on the ground floor, in the space left vacant by the elderly people's club, which in the meantime moved to a dedicated building at the Falckensteinstraße 6. The total number of dwellings in this version was now forty-six, an

amount much higher than the twenty dwelling units of Siza's preliminary proposal, but also significantly higher than the thirty-five units of Schultz KG's initial project designed by Ewald-Graf-Neumann in 1979. The average size of the flats was noticeably reduced and the combination of the units showed the prevalence of small units: three one-bedroom flats, three two-bedroom flats and only one three-bedroom flat.

One of the most striking aspects of the new layout was the circulation system, where a hybrid combination of portico and gallery flats was used to reduce the circulation cores from three to two (Fig. 11). Another noticeable aspect, specially taking into consideration the nature of the commission, was the complete absence of a standard dwelling unit. All the seven flats had a distinct layout and the floor plan showed no systematisation whatsoever. Instead, the layout was chiefly determined as a contingent solution for the constraints determined by the shape of the building. Further, it was subservient to the composition of the façade's fenestration and to the unconventional routing system.

Despite the reduction of the average dwelling size and the complex articulation of the partitions in order to cope with the conditions mentioned above, Siza included a winter garden in all the flats. This feature was intended to compensate for the absence of balconies, which was a demand always overruled by Siza through the building's design process. The winter garden performed also an important role in enhancing individual expression. In effect, the specific position of the winter garden in the dwelling unit and its functional ambiguity introduced a layer of flexibility that catered for the residents' customisation of the

layout. This aspect can be seen as yet another outcome of Siza's engagement with citizens' participation in the design decision-making process.²⁹ In effect, as Esra Akcan highlights, the winter garden stands as a non-identifiable space that can be converted into very many different uses, such as an additional kitchen, an additional bedroom or a space for religious practice.

The position of the winter garden varies according to its location in the building. Whereas the flats facing the Falckensteinstraße are located at the street side, in those facing the Schlesisches Straße the winter garden is at the courtyard side. In any case, though, the winter garden shows an inconspicuous presence on the façade, as is the case of the distribution gallery, for that matter. This aspect thus reveals the importance given by Siza to the façade of this building as the regulatory element to the whole composition. Moreover, while the typological consistency of the building was becoming muddled, Siza's interest in increasing the uniformity of the façade's fenestration testifies to a smooth revision of the building's relationship to vernacular references. As the project went on, the morphological characteristics of the flat, indistinct and monotonous façades of the *mietskasernen* gained momentum in Siza's project, somewhat downplaying the references to the hierarchical and decorated surfaces of the bourgeois façades of Berlin's tenement blocks. At any rate, in Siza's *Bonjour Tristesse*, the façade plays a vital role as a membrane that concentrates a great deal of Siza's confrontation with reality, fully expressing in its composition essential traits of Berlin's urban experience.

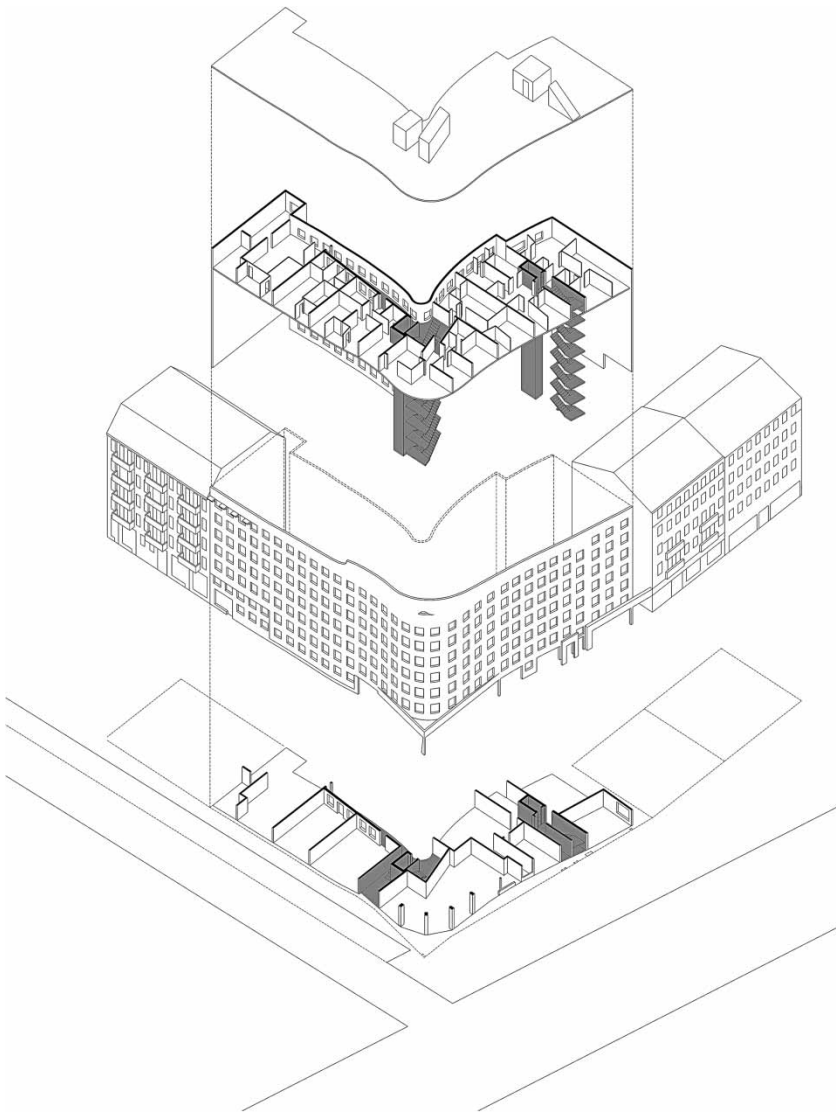


Figure 11. Axonometric representation of the final version of the *Bonjour Tristesse*: the collective circulation is highlighted in grey (source, original drawing by M. Meschiari and J. Rustad Torklep; redrawn by the Author).

The creative potential of contingency

The development of the project for the corner building successively demanded compromises and a complex negotiation of the requests claimed by all stakeholders involved in the design decision-making process. As intrusive as these changes were, however, the design of the façade paradoxically evolved morphologically from a more intricate collage of elements, in the first version, into a repetitive sequence of solids and voids, in the final version. This outcome was greatly influenced by managerial (ie, financial) aspects. However, political and aesthetic factors also contributed for the changes that came about over time. In the first three versions of the façade, Siza assiduously kept the eave height of the new construction aligned with the neighbouring building. He consciously created, however, a confrontation with the latter through the use of *fenêtres en longueur* next to it, morphed progressively from top to bottom into a more standard type of opening. In the final version, the additional new floor interrupted the continuity between the eave height of the new building and the neighbouring construction. This important element in Siza's dialectical relationship between fragmentation and continuity was now seemingly jeopardised. However, against the backdrop of the uniform façade with its repetitive fenestration, Siza included several elements conspicuous in creating tangible continuities with the neighbouring buildings and in bringing about a kind of archaeology of the design process (Fig. 12).

On the Falckensteinstraße, the façade thus included elements such as fragments of a cornice aligned with the eave of the neighbouring building

and a section of the façade built in brick.³⁰ On the Schlesisches Straße, the cantilevered porch at the corner, together with a detached gateway in front of the access to the circulation core and a portico bridging the gap to the adjacent building, all emphasised the aim to articulate the new building with the street façade. Moreover, the undulated eave, which was present since the first version, became more expressive and asymmetrical in the last version, emphasising the curved corner and hiding the installations on the roof for the lift shaft. These elements, though seemingly being contaminations to the pure grey undulating membrane, become instead paroxysms of reality, a radicalisation of the contingencies of the project: expressing the contradictions of Siza's urban experience as a wanderer, I would suggest. To be sure, according to Brigitte Fleck, the radicalism of Siza's design decisions should be seen as a consequence of his troublesome relationship with the project's stakeholders. 'The more that Siza, as a foreign architect, was kept out of the technocratic procedure of the project's realization, the more the overall project was denied him', she contends, 'the more radical became his built position, for he did not want to paper over the conflicting influences that had left their mark on the design.'³¹

Siza himself described the contribution of the many incidents in the design decision-making process in a very bold fashion that deserves to be quoted at length:

The project reflects the hard discipline of economics. There are no balconies (which is criticized), there is no marble (which in Portugal is not expensive), there is not even the brick with which this building was originally to be built;



Figure 12. Álvaro Siza, sketch from October, 1981, showing a detail of the elevation facing the Falckensteinstraße (source, Álvaro Siza Archive).

many things are missing. This, in my eyes, is not a deficiency, to the contrary. Anyone who comes to terms with the hard laws of economy will be compelled to create authentic architecture and not just some isolated piece of extravagant work. For me the reduction of this project's quality is not, in a certain sense, a reduction. What makes a design distinctive is its capacity to take into account all these difficult conditions and to transform them into the basis of realization. This process of basing the design on the special conditions was not entirely successful in this project, as I see it. For one reason: because the rules of the game were not clearly defined at the beginning of the process. There is a total disjunction between the competitions of the Bauausstellung GmbH and the hard reality of implementation. Had I known these rules of the game from the start, I would have been able to do many things much better, and the rejection of many elements of the façade would have had a better effect on the definition of the form. And the form could have been a different one.³²

Siza's testimony emphasises the extent to which the project resulted from a critical account of the contingencies that came about through the design and building processes (Fig. 13). The outcome of such processes was, inevitably, contaminated and ambiguous. On the one hand, there are obvious references to Berlin's vernacular, especially to the architecture of the *mietskasernen*, and the influence of the aesthetics of the avant-garde expressionism that permeated the project. On the other hand, however, Siza discards a canonical typological affiliation with Berlin's tenement block, delib-

erately distorting its facets to accommodate the contingencies of the design process and the confrontation of the project with the circumstances that inform the situation. Then, consciously challenging and rearticulating norms, codes and conventions, it comes as no surprise that this design approach triggered an ambivalent reception of the project.

Bonjour Tristesse

In June, 1983, as Siza's corner building was coming close to completion, criticism of the project bourgeoned once more. There were three main aspects of the building which were systematically targeted: the so-called *schlitz* ('slit'), a gap between the corner building and the neighbouring construction; the façade; and the floating pillar hanging from a cantilevered portico at the corner of the building's ground floor (Fig. 14).

One reviewer deemed the *schlitz* an epitome of Siza's decadence of details, and deplored it for disregarding norms and conventions, namely violating the planning norm DIN 18005 on urban noise reduction. 'This way', the reviewer argued, 'the quietness in the courtyard, it's over.'³³ His fiercest critique was, however, directed to another 'decadent detail', the floating pillar, which led him derogatorily to suggest that, immediately after completion, Siza's building 'should be listed as a monument for its perverse symbolism: the hanging column'. Siza's reaction to this review is noteworthy. In an interview given in October, 1983, Siza showed his surprise at the vehement criticism of that particular aspect of the design, which he himself deemed as secondary. He denied seeing it as a provocation, but rather as a contingent

Figure 14. View of the corner building facing the Schelesisches Straße: the *schlitz* ('slit') separates Siza's building and the adjacent construction (photograph, © Author).



outcome. The reasons for the floating pillar were both aesthetic and functional, he argued. On the one hand he felt the need to create a porch at the corner of the building as an extension of the adjacent bar and shop. On the other hand, the angled shape of the porch would act as a counter-form for the building's curvilinear profile. Then, when excavations for the porch pillar's foundations began, pipes were discovered underneath it, which eventually hindered its con-

struction. Siza considered, however, this element important for defining the angle and thus, he argued, 'instead of a make-shift solution, the pillar was suspended in a striking manner'.³⁴

The composition of the façade was also severely criticised, using as the main argument a perception that the façade was dull and monotonous, failing to relate with the 'delicate details' typical of Kreuzberg's buildings. This view seemingly gained



Figure 15. View of Siza's corner building with the 'Bonjour Tristesse' graffiti (photograph, © Author).

that were also an important community in Kreuzberg. The building thus failed to meet the expectations of such groups, which may explain the reference to its estrangement, implied in the graffiti. Now, to be sure, the nature of this critique was in fact widespread in popular media. In effect, even in the national news magazine, *Der Spiegel*, the building was discussed negatively. Karl-Heinz von Krüger, the editor of the magazine, wrote an article asserting that the simplification of Siza's Kreuzberg façade contributed to making the building 'downright stigmatised'— by painted slogans such as 'Bonjour tristesse', *Hochsicherheitstrakt für Rentner* ('high security area for the elderly') and *Grau wohnen, ekelhaft sterben* ('Grey living, disgusting death').³⁷

Interestingly enough, these disapproving accounts of Siza's building were countered by the praise it received in international trade journals, such as *Lotus International*, *AMC—Architecture-Movement-Continuité*, or *The Architectural Review*, to name but a few influential titles.

In *Lotus International*, where a picture of a detail of *Bonjour Tristesse's* façade was featured on the cover of the magazine, the piece read 'Siza reveals the will to measure up to the architecture of the city. (...) The development of the design and its construction recount (...) a personal and intriguing interpretation of one of the multiple facets of Berlin.'³⁸ In *AMC*, Laurent Beaudouin and Christine Rousselot contended that, in Berlin, there was still a gap between reality and the projects developed for the IBA. They argued, though, that 'Siza is

currency in the local reception of the project. In effect, when the scaffolding used to paint the building was removed, it revealed a graffiti painted on the curved parapet at the corner of the building, which read 'Bonjour Tristesse' (Fig. 15).³⁵

Through the design process Siza strived to cater for a functional and social mixture as a strategy to overcome ghettoisation and exclusion.³⁶ However, I would suggest, Siza's building was chiefly tailored for the migrant workers and for the elderly living in the neighbourhood, overlooking the life styles of alternative groups such as the urban squatters

fundamentally on the side of reality'. They acknowledged, nevertheless, Siza's provocative approach to tackling the problems of the city: 'We want an architectural performance, Siza designs a grey wall, pierced with identical openings; we want to consolidate the city, conceal the fire walls, close the blocks, and he talks about the beauty of the city as it is.'³⁹

To the reviewer for *The Architectural Review*, Doug Clelland, Siza's project was 'a careful attempt to knit together the existing fabric and make a contemporary formal gesture to the importance of a cross roads in the texture of the nineteenth century city.' He also underlined, however, the critical aspects of the building's relationship with its circumstances: 'In knitting, the new work succeeds well; in formality, it lacks the presence and assurance of the decayed nineteenth century block across the street.' Clelland stresses the paradoxical character of the project, arguing 'this fundamental formal weakness is emphasized by the scraped, thin appearance of the new building compared to the old work. Only where it immediately abuts adjacent buildings does it carry any traces of recognition of the detailed complexity of composition of the nineteenth century facades.'⁴⁰

Hence, both the derisive and the laudatory reviews of Siza's *Bonjour Tristesse*, in one way or another, stressed the importance of the project's confrontation with its specific circumstance. At any rate, I would argue the fact that Siza was a foreigner in Berlin contributed noticeably to framing the perspective in which the reviews were produced. And rightly so, I would add, because coming from a very different cultural background,

Siza was a stranger in Cold-War Berlin. Thus, what was the extent to which this condition influenced the design decision-making process? What consequences did it bring about for the project's reception? Georg Simmel's reflections on the notion of 'the stranger' can contribute to shedding some light on these questions.

The objectivity of the stranger

In his short essay 'The Stranger', published in 1908, Simmel presented the sociological form of the stranger as one that synthesises the state of detachment from every given point and attachment to any point. The position of the stranger within a specific spatial boundary, Simmel contends, 'is fundamentally affected by the fact that he does not belong in it initially and that he brings qualities into it that are not, and cannot be, indigenous to it'.⁴¹ Although this condition inevitably hinders familiarity with local customs, rules and norms, it also fosters something that he called 'the objectivity of the stranger'. His rootlessness makes him independent of established constituencies and partisanship. He is the freer man, both near and remote. At any rate, 'because he is not bound by roots to the particular constituents and partisan dispositions of the group', Simmel argues, 'he confronts all of these with a distinctly "objective" attitude, an attitude that does not signify mere detachment and nonparticipation, but is a distinct structure composed of remoteness and nearness, indifference and involvement'.⁴²

Bringing this intellectual construct to the politics of architectural design and theory, I would suggest that this attitude resonates with the estranged and

aloof, yet sensible, rigorous and poetic nature that many observers recognised in Siza's *Bonjour Tristesse*. I would suggest, further, that it was Siza's condition as a stranger that triggered his transgressive approach regarding rules, norms and conventions, as well as its inherent acceptance of conflicts as part and parcel of the design decision-making process. In effect, in the interview mentioned earlier, Siza reacts to the article published in *Der Architekt* contending that, 'the author of this critique considers norms as a static whole. I think, on the contrary, one of the aspects of architectural advancement is supported by a transgression of norms.' And he goes on by claiming that norms 'are codified at a certain moment and justified by a particular stage in the development of techniques, comfort, durability, economy, and so on. Confronted with this codification there is the need, which nobody can deny, of architectural transformation. This conflict should be embedded in the project.'⁴³ Moreover, as Brigitte Fleck asserts, the radicalism of Siza's design decisions should be seen in relation to the contingencies of the project's design process.⁴⁴

I thus argue that Siza's keen engagement with the conflictive nature embedded in the confrontation with reality contributed to fostering the political aspects of the design decision-making process, avoiding the shortcomings of populist consensus, or an exodus from participation in the public sphere. In effect, as Chantal Mouffe argues in her book *Agonistics*, 'too much emphasis on consensus, together with aversion towards confrontations, leads to apathy and to disaffection with political participation'.⁴⁵ Siza's 'objectivity of the stranger'

contributed to fostering a reading of reality that transgresses disciplinary dogmas and conventional norms, and epitomises an architectural operation that overcomes the anxiety of contamination, as Andreas Huyssen has it.⁴⁶ Through the role played by affects and passionate attachments, it emphasises the creation of a collective and political identity.

In Álvaro Siza's *Bonjour Tristesse* both remoteness and nearness contribute towards the creation of a space of debate and dissent where tensions and conflicts can be accommodated rather than precluded altogether. As in Walther Ruttmann's film, in *Bonjour Tristesse* the anxieties and exhilarations of the modern metropolis are negotiated. The fragments of the urban fabric become vital to delivering a critical assessment of incompleteness as part of the city's collective memory. In Berlin, as Siza himself argued, 'we are forced to slip our projects between the new fragments and the old fragments, which are never complete, which can never be reduced to a unity, but that exist as parallel realities'.⁴⁷ Siza thus establishes a *rapport* with the 'as found' that activates the creative potential of a composition of distinctive fragments, through diverse agencies, playing with those parallel realities, as he put it. The *Bonjour Tristesse* is thus Siza's symphony for the big city.

Notes and references

1. Anton Kaes, 'Leaving Home: Film, Migration, and the Urban Experience', *New German Critique*, no. 74 (1998), p. 184.
2. Rainer Franke, Bernd Wensch, 'Alvaro Siza Haus. Interview with Alvaro Siza', *Bauwelt*, 81, no. 29/30 (10th August, 1990), p. 1498.

3. *Ibid.*
4. *Ibid.*
5. Even though other projects could be used to illustrate Siza's architectural research programme, I would single out the project for the S. Victor SAAL operation, in Porto (1974–1977); the project for the Malagueira neighbourhood, in Évora (1977–1998) and the *Punt en Komma* project for the Schilderswijk district, in The Hague (1985–1988). Arguably the best accounts of Siza's work from the 1970s through to the mid-1980s can be found in Pierluigi Nicolini, ed., *Álvaro Siza. Professione Poetica/Poetic Profession*, 1st ed., Quaderni Di Lotus 6 (Milan, Edizioni Electa, 1986). For a recent examination of the design and post-occupancy processes in the Malagueira project, see Nelson Mota, 'A Progressive Attachment. Accommodating Growth and Change in Álvaro Siza's Malagueira Neighbourhood', in *Consuming Architecture*, Daniel Maudlin, Marcel Vellinga, eds (London, Routledge, 2014), pp. 89–107.
6. In 1975, one year before Siza's participation in the *Stadtstruktur-Stadtgestalt*, the IDZ organised the Symposium *Berlin—Alt und Neu* ('Berlin—Old and New'), which had the evocative subtitle of *Zur integration moderner Architektur in Altbaustrukturen* ('The integration of modern architecture with old structures'). For more information about this event, see 'Berlin—Alt Und Neu. 3. Symposium Des IDZ Berlin', *Lotus International*, no. 13 (December, 1976), pp. 25–55.
7. The other architects invited to this Symposium were Gottfried Böhm, Vittorio Gregotti, Oswald Mathias Ungers and Peter Smithson.
8. Before the IDZ Symposium, Siza participated in two other important events held in the Summer/Autumn of 1976. The first one was the Exhibition *Europa-America, Architetture urbane alternative suburbane* ('Europa-America, Urban architecture suburban alternative), curated by Vittorio Gregotti, which was held from 31st July to 10th October as part of the Visual Arts and Architecture Section of the 1976 Venice Biennale. After this event, at the onset of Autumn, 1976, Santiago de Compostela was the stage for the *I Seminario Internacional de Arquitectura en Compostela* (SIAC; 1st International Architecture Seminar in Compostela), with Aldo Rossi as the Curator. For more information on the Exhibition, see Franco Raggi, ed., *Europa/America. Architetture Urbane Alternative Suburbane* (Venice, Edizioni 'La Biennale di Venezia', 1978). An interview with Aldo Rossi about the Compostela seminar can be found in Aldo Rossi, 'Proyecto y ciudad histórica. Entrevista con Aldo Rossi', *El País* (10th October, 1976).
9. For the original text, written in Portuguese, see François Burkhardt, ed., *5 Architekten Zeichnen Für Berlin* (Berlin, Archibook Verlag, 1979), p. 34.
10. *Ibid.*, p. 35.
11. *Ibid.*, p. 39.
12. There are many insightful accounts of the IBA-Berlin. In this essay I will thus refrain from delving into it. For a recent reflection on this initiative, in German, see Harald Bodenschatz, Vittorio Magnago Lampugnani, Wolfgang Sonne, eds, *25 Jahre Internationale Bauausstellung in Berlin 1987. Ein Höhepunkt des europäischen Städtebaus* (Sulgen, Niggli Verlag, 2012).
13. For a thorough account, lavishly illustrated and documented, on the evolution of Berlin's tenement block, see Johann Friedrich Geist, Klaus Kürvers, *Das Berliner Mietshaus 1862–1945* (Munich, Prestel, 1984).
14. Each of these buildings was designed according to a particular vernacular style of Berlin, as Siza explicitly noted on his sketches. Hence, these buildings show typological analogies with the nineteenth-century bourgeois tenement block, including the typical corner partition, the so-called *berliner zimmer*. One of the buildings used another distinctive characteristic

- of Berlin's built landscape, the *brandmauer* ('firewall', a blind façade), to determine its particular layout, partially reconstituting the plan of Berlin's *mietskasernen*.
15. Pierluigi Nicolin, 'Alvaro Siza: Three Projects for Kreuzberg. Fraenkelufer-Kottbusserstasse-Schlesisches Tor', *Lotus International*, no. 32 (1981), p. 45.
 16. Maurice Halbwachs wrote the reference work on the notion of collective memory: see, Maurice Halbwachs, *On Collective Memory*, Lewis A Coser, transl. (Chicago, Ill, University of Chicago Press, 1992). After Halbwachs, Aldo Rossi used that notion in his famous *The Architecture of the City* to discuss the individuality and the evolution of urban artefacts: see Aldo Rossi, *The Architecture of the City*, Oppositions Books (Cambridge, Mass., London, The MIT Press, 1984), pp. 102–163.
 17. In 1930, Werner Hegemann (1881–1936) traced the origins of Berlin's *mietskasernen* to Frederick II of Prussia (1712–86) as their progenitor, with all the pernicious consequences: Werner Hegemann, *Das Steinerner Berlin; Geschichte Der Grössten Mietskasernenstadt Der Welt. 1930*, Bauwelt Fundamente 3 (Berlin, Ullstein, 1963).
 18. For more information on this initiative, see, Der Senator für Bau- u. Wohnungswesen, *Strategien für Kreuzberg: 1. Verfahren und Projektergebnisse* (Berlin, Senator für Bau- und Wohnungswesen,, 1978). For a syntheical account in English, see, Carla MacDougall, 'In the Shadow of the Wall. Urban Space and Everyday Life in Kreuzberg', in *Between the Avant-Garde and the Everyday: Subversive Politics in Europe from 1957 to the Present*, Timothy Brown, Lorena Anton, eds (New York, Oxford, Berghahn Books, 2011).
 19. According to Davide Cutolo, the invitation to Siza was fully supported by the *Senatsbaudirektor*, Hans Müller, who praised Siza's contribution to the 1976 IDZ Symposium as one that brought forth 'essential points for reflection'. Cf. Davide Cutolo, 'L'altra IBA. L'Internationale Bauausstellung Berlin 1984/1987 E Il Behutsame Stadterneuerung Di Kreuzberg' (PhD Dissertation, Politecnico di Torino-Politecnico di Milano, 2012), pp. 164–165.
 20. For an English translation of Hämer's urban renewal principles, see Hardt Walther Hämer, 'Twelve Principles of Careful Urban Renewal in Berlin-Kreuzberg', *Domus*, no. 685 (August 1987), p. 79. For a thorough account of Hämer's work and thought, see Manfred Sack, ed., *Stadt Im Kopf: Hard-Walther Hämer* (Berlin, Jovis, 2002).
 21. In the preliminary discussion of the competition proposals, the scheme designed by Ulli Böhme kept the existing shops in Schlesisches Straße 7 and the new building was thus predominantly facing Falckensteinstraße.
 22. Cf. Gutachterverfahren 'Mischzone' (Bereich Schle-sische Straße 1–8), 'Ergebnisprotokoll Der Obergutach-teritzung', 4th November, 1980, 4–5 (Álvaro Siza archive).
 23. During the first half of the 1980s, Siza eventually developed further the three main buildings included in his proposal: The corner building, the elderly people's club and the day-care centre. In this essay I will examine further the design process for the corner building, leaving out the other amenities.
 24. Cf. D. Cutolo, 'L'altra IBA', *op. cit.*, pp. 163–164.
 25. Esra Akcan, 'Immigration, Participation and IBA '84/87', in, H. Bodenschatz, V. M. Lampugnani, W. Sonne, eds, *25 Jahre Internationale Bauausstellung in Berlin 1987*, *op. cit.*, p. 59.
 26. See D. Cutolo, 'L'altra IBA', *op. cit.*, p. 169.
 27. This design strategy was not new for Siza. In fact, he had previously used a similar strategy in the 1970 project for Caxinas, where he combined a new construction with an existing clandestine restaurant, mingling both through an architectural operation triggered by the contingent nature of the 'as found'.

28. Peter Brinkert played an important role in the development of the corner building's construction plan. In effect, to accelerate the process and to meet local norms and specifications, the client commissioned the office of Ewald-Graf-Neumann with the redesign of Siza's plan under Brinkert's supervision. For more information about this, see D. Cutolo, 'L'altra IBA', *op. cit.*, p. 172. See also, Peter Brinkert, 'En Block', in *Idee, Prozess, Ergebnis: Die Reparatur Und Rekonstruktion Der Stadt*, Josef Paul Kleihues, Hardt-Waltherr Hämer, eds (Berlin, Frölich & Kaufmann, 1984), pp. 139–45.
29. Esra Akcan, 'A Building with Many Speakers: Turkish "Guest Workers" and Alvaro Siza's Bonjour Tristesse Housing for IBA-Berlin', in *The Migrant's Time: Rethinking Art History and Diaspora*, Saloni Mathur, ed. (Williamstown, Mass., Clark Art Institute, 2011), pp. 106–107.
30. Siza had initially intended to use brick in the façade of the whole building, but the client dismissed it on the grounds that it was not possible with the budget available.
31. Brigitte Fleck, *Alvaro Siza* (London, E & FN Spon, 1995), p. 79.
32. *Ibid.*, p. 85 for the original quotation.
33. Olaf Schmidt, 'Vorschriften Und Normen Als Determinanten Für Architektur', *Der Architekt*, no. 6 (June, 1983), p. 326.
34. Álvaro Siza, Brigitte Cassirer, 'Entretien Avec Álvaro Siza', *AMC—Architecture-Mouvement-Continuité*, no. 2 (October, 1983), pp. 19–20.
35. Whether the reference to François Sagan's 1954 novel or Otto Preminger's 1958 film was deliberate or not, remains to be proved. The authorship of the graffiti is yet unacknowledged, though it could be seen as yet another cultural manifestation of Kreuzberg's counter-culture movements that used graffiti as the most conspicuous instrument for expressing their resistance to the status quo.
36. For an account of how the Turkish community participated in the design decision-making process of Siza's building, see E. Akcan, 'A Building with Many Speakers', *op. cit.*
37. Karl-Heinz Von Krüger, 'Die Arrckitucktn Sünnd Tautal Pfarrucktn', *Der Spiegel* (9th October, 1984), p. 224.
38. Pierluigi Nicolin, 'Bonjour Tristesse. Story of a Project', *Lotus International*, no. 41 (1984), pp. 50–61.
39. Laurent Beaudouin, Christine Rousselot, 'Un Immeuble d'Angle À Berlin', *AMC—Architecture-Mouvement-Continuité*, no. 2 (October, 1983), pp. 16–20.
40. Doug Clelland, ed., 'Block 121: SO 36', *The Architectural Review*, 176, no. 1051 (September, 1984), pp. 40–41.
41. Georg Simmel, 'The Stranger', in *On Individuality and Social Forms*, Donald N. Levine, ed., transl. (Chicago, London, The University of Chicago Press, 1971), p. 143.
42. *Ibid.*, p. 75.
43. A. Siza, B. Cassirer, 'Entretien Avec Álvaro Siza', *op. cit.*, p. 19.
44. B. Fleck, *Alvaro Siza*, *op. cit.*, p. 79.
45. Chantal Mouffe, *Agonistics: Thinking the World Politically* (London, New York, Verso Books, 2013), p. 7.
46. Andreas Huyssen argued that 'modernism constituted itself through a conscious strategy of exclusion, an anxiety of contamination by its other: an increasingly consuming and engulfing mass culture.': see Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington, Indiana University Press, 1986), p. vii.
47. A. Siza, B. Cassirer, 'Entretien Avec Álvaro Siza', *op. cit.*, p. 18.