

# Ungers, the Morphology of the City, and Trier

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*O.M. Ungers, Trier, Urban Morphology, Transformation, Typology*

## **/Abstract**

This paper investigates the background and basis for O. Mathias Ungers' exploration of the morphology of the city and its implications on the architectural project, beginning with seminal but unrealized proposals that resulted from typological and morphological studies, followed by a discussion of theoretical and academic investigations in Germany and in the U.S., and finally by the analysis of three executed proposals in Trier as the synthesis to these explorations.

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*The catalog of forms is endless: until every shape has found its city, new cities will continue to be born<sup>1</sup>*

## Introduction

The work produced by Oswald Mathias Ungers (1926-2007)<sup>2</sup> over the course of his career represents some of the most significant of postwar German architecture. More crucially, from his earliest built work in Cologne in the 1950s, through the seminal (though unbuilt) projects of the 1960s and early 1970s, to the significant number of signature buildings of the third phase of his career, including three in Trier, Ungers' work illustrates his ongoing exploration of the relationship between the built work and its urban context as a reflection of the evolution of German architecture in general and that of the Eifel region in particular, a region with deep Roman roots.

While his earlier works reflected varied design strategies, those of his second phase involved more rigorous explorations, leading to those of his third phase, from the late 1970s onwards, that solidified his place in the history of late 20th and early 21st century architecture worldwide. The projects were clear explorations of typologies and their transformation, as he explained in "Thinking and Designing in Images, Metaphors and Analogies,"<sup>3</sup> which evolved into an exploration of architecture reliant on pure forms, identified in the 1980s as the New Abstraction.<sup>4</sup> But it is his explorations at the urban scale that make significant contributions to the discussion of the city in the 21st century. This paper presents an overview of Ungers' formal vision that architecture in the urban context should reflect the "collective unconscious," summarized in three interventions in the city of Trier.

## Background

In 1963, Ungers was invited to join the faculty of architecture at the Technische Universität (TU) Berlin.<sup>5</sup> By then he had built more than three dozen projects,

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1 Italo Calvino, *Invisible Cities* (London: Picador, 1974), 139.

2 Oswald Mathias Ungers was born on 12 July 1926 in Kaisersesch, a small town in the Eifel region south of Cologne. For a brief biography, see Martin Kieren, *Oswald Mathias Ungers* (London: Artemis StudioPaperback, 1994), 17-18. Ungers died on 30 September 2007 in Cologne.

3 O.M. Ungers, "Designing and Thinking in Images, Metaphors, and Analogies," in Hans Hollein (conception): *MAN transFORMS: an International Exhibition on Aspects of Design*. (New York: Cooper-Hewitt Museum, Smithsonian Institution, 1976), 98-113.

4 Ungers suggested the term to Charles Jencks in order to identify his own architecture. Jencks expands its meaning by writing that "...the New Abstraction is positive in its relation to history and local culture, although its solutions are still mediated by a geometrical discipline that keeps them general... archetypal, not culturally coded." Charles Jencks, "The Perennial Architectural Debate," in *Architectural Design* (AD Profile 48), 53:7-8 (July-August 1983), 13.

5 Appointed Professor to the Chair of Design VI (*Lehrstuhl für Entwerfen VI*) in the Department of Architecture at the TU Berlin in 1963, Ungers would become Dean of the Faculty of Architecture in 1965, a position he held until his departure for Ithaca, NY in 1967.

many of them among the most significant of the post-war period,<sup>6</sup> and had participated in numerous competitions and planning studies in a career that began in 1951. His move to West Berlin marked the end of the first phase of his professional career, although a number of projects were completed during his tenure in Berlin.<sup>7</sup> Ungers did not engage in active professional practice, instead focused on theoretical explorations that would inform his later work. His TU Berlin seminar explored issues of about the city, focusing on Berlin as a place of memory, the city as an ideal, rather than the reality of a divided city.<sup>8</sup> Ungers published the seminars' findings in a series of booklets, the *Veröffentlichungen zur Architektur* (VzA - Publications on Architecture), which appeared between 1965 and 1969. They investigated themes such as "major arteries as architecture" (VzA 4, "Schnellstraße und Gebäude," August 1966), "plazas and streets" (VzA 8, "Plätze und Straßen," June 1967), "housing in the park" (VzA 10, "Wohnen am Park," August 1967), and other topics.<sup>9</sup> Projects from the seminar were displayed at the 1973 XV Triennale di Milano.<sup>10</sup> Also on show were two built projects, his housing block in Cologne-Niehl and the two-family house in Cologne-Lindenthal, both published in an article by Aldo Rossi in *Casabella-Continuità* in 1960.<sup>11</sup> The publication has been identified as the beginning of the intellectual relationship between Ungers and Rossi, and between Ungers and Italian architects.<sup>12</sup>

Ungers' concept of the city as an ideal was preceded by four seminal competition projects from the early 1960s, completed before and during his tenure at the TU Berlin. One of these, designed in multiple iterations beginning in 1962, was for the Grünzug-Süd area of Cologne-Zollstock. It was based first on a formal understanding of the existing conditions, and then on proposing alternative responses that evolved from them: how the street wall was created, how buildings created gateways, or how blocks developed with appendages to the main structures. Without replicating the original conditions, the Ungers project

6 For a brief description of a dozen of Ungers' early works, see *O.M. Ungers: Early Buildings in Cologne 1951-1967* (Köln: UAA Ungers Archiv für Architekturwissenschaft, 2017).

7 Already underway and completed after 1963 and before Ungers' return to Germany in 1975 were the Märkisches Viertel housing blocks and senior housing building in West Berlin-Wittenau (1962-67), the restoration/renovation of the Teutonic Order headquarters (Deutschordenhaus Kommende) in Frankfurt-am-Main (1963-65), the senior housing building at the Köln-Neue-Stadt (1967), and the second phase of the Oberhausen Institute (1967-69), all supervised by his longtime associate, the architect K.L. (Karl-Lothar) Dietzsch, who ran the Cologne office.

8 In reality Berlin was divided into three (then four) parts, administered by the conquering powers, the US, the UK and the USSR, with the addition of France, which was given part of the British sector. After 13 August 1961, the US, UK and French sectors encircled by what East Germany (the DDR) politically called the "anti-fascist protective wall" (*antifaschistischer Schutzwall*).

9 On the significance of the VzA booklets, Rem Koolhaas credits his discovery of them while visiting Berlin as a student at the Architectural Association (AA) in London to research his thesis topic, for his decision to study in the US on a Harkness Fellowship, first at Cornell with Ungers and then at the Institute for Architecture and Urban Studies (IAUS) in New York, during which time he researched and wrote *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Oxford University Press, 1978). See Rem Koolhaas (interview), "OMA RE: OMU (In conversation with Rem Koolhaas on Oswald Mathias Ungers)," in *Cornell Journal of Architecture* vol. 8 (2011), 159-171. See also the publication edited by Erika Mühlthaler, *Lernen von O.M. Ungers* (Berlin: Universitätsverlag der TU Berlin; Aachen: Arch+ Verlag, 2006).

10 Enzo Bofanti, Rosaldo Bonicalzi, Aldo Rossi, Massimo Scolari and Daniele Vitale (editors), *Architettura Razionale*, (Milano: F. Angeli, 1977), 90, 91, 250-252.

11 Ungers' projects attracted the attention of three Italian architects, Aldo Rossi, Vittorio Gregotti, and Giorgio Grassi, who visited Ungers in Cologne in 1959, resulting in Aldo Rossi's article "Un giovane architetto tedesco: Oswald Mathias Ungers" in *Casabella-Continuità* no. 244 (October 1960, 22-35). Part of the text was reprinted in *Casabella* no. 654 (March 1998), 18-19.

12 Renato Capozzi and Federica Visconti, "Oswald Mathias Ungers e l'Italia. L'inizio di un rapporto: la XV Triennale di Milano del 1973," in *Esempi di Architettura Online* (2009) ISSN 2035-7982.

responds to and reinforces them, contextualizing the proposed interventions.<sup>13</sup> The three subsequent projects continued and refined the approach and provided the intellectual basis for later proposals on the urban scale: the 1964 competition entry for student housing at the TH Twente in Enschede, NL, and the 1965 competition projects for the German Embassy to the Holy See (Deutsche Botschaft beim Heiligen Stuhl) and the Museums of Prussian Culture (Museen Preußischer Kulturbesitz) in West Berlin.<sup>14</sup>

The proposal at Enschede to house the required 500 students in single and double rooms plus ancillary facilities investigated abstract types, transforming three pure volumes – cube, cylinder, and triangular prism – to create an urban complex that explored the typology of building form that “...reassembles a quasi-miniaturized city with components and elements recollected from actual city plans,”<sup>15</sup> with free-standing buildings, buildings forming streets, and streets leading to squares. The hierarchical arrangement of low-rise, three- and four-story structures arranged around a procession of urban spaces, included a grove of tree as part of a rectilinear plaza, and an amphitheater. Elements of the proposal may be reminiscent of Alvar Aalto’s projects – the sinuous element in the section exploring the cylindrical shape, for example, is similar to the auditorium section of the main 1960-64 main structure at Aalto’s Otaniemi campus, with its outdoor lecture area on the roof of the indoor auditorium – but the Enschede project clearly illustrates a richer exploration of the notion of a city within the city.<sup>16</sup> The German Embassy proposal started with the existing site conditions, incorporating the remaining wall that bordered the street as well as a number of trees found on the site. Diplomatic facilities, from the chancellery and official embassy reception spaces, to the ambassador’s residence, were developed as individual groupings. Ungers explored various typological possibilities based on Greek and Roman antiquity: the chancellery functions reinterpreted a Roman domus adjacent to the street wall, the ambassador’s residence a transformation of an atrium villa. A contemporary addition was an abstract cube housing the formal reception rooms for the embassy. A galleria connected the chancellery to the formal reception spaces, and perpendicular to this at either end were two similar spines, one connecting the formal rooms to the residence and the other end organizing the various functions within the chancellery. For a new museum complex in West Berlin, Ungers’ proposal commented both on the city of Berlin as it once was and in its reality at the time of the competition, a divided city with its western sector an isolated raft drifting within the German Democratic Republic. As architecture, the museum complex was conceived both as a grouping of unique structures to house discreet collections – from Egyptian

13 Jasper Cepl, Sam Jacoby, and Valerio Massaro analyzed the different iterations of this proposal, calling it “one of Ungers’ most didactic designs.” See “Grünzug Süd: An Urban Design Manifesto,” in *San Rocco* 66 (no. 14, Spring 2018), 133-143.

14 Brief descriptions of the four proposals can be found in Martin Kieren, *Oswald Mathias Ungers* (op. cit.), 68-69, and 72-79.

15 O.M. Ungers, “Architecture of the Collective Memory – the Infinite Catalogue of Urban Forms,” in *Lotus International* 24 (III/1979), 7.

16 The winning project, by a different architect, is instead a more conventional “object in the park” solution of repetitive, three-story buildings typical of the period.

or Roman antiquities to Arts and Crafts movement to contemporary painting and sculpture – and a fine arts library, and as a complex to explore the evolution of the architectural object itself. Ungers' solution recalls the historical state of the Museumsinsel itself, with Schinkel's Altesmuseum and the later Neues Museum, Nationalgalerie, Pergamon Museum, and Boden Museum.<sup>17</sup> Ungers' proposal was for a museum complex with the various elements arranged along a monumental arcade running perpendicular to the grand entry. In a later essay, Ungers wrote: "the museum is conceived as a 'city of the mind' in which places from the past are projected into a visionary future. In such a 'city' the elements, formed and transformed by conscious and unconscious memories, represent archetypes which are 'universally human and enjoy supra-personal validity' (C.G. Jung)."<sup>18</sup> These four proposals –Grünzug-Süd, TH Twente, German Embassy, and Museums of Prussian Culture – illustrate Ungers' search for alternative solutions at the building and urban scales. As Gregotti points in 1976,

Starting from these fixed points...[Ungers] weaves a web of answers, a rigid range of syntactical alternatives...[which] in Ungers' scheme of things, stress above all the concept of place, both spatial and historical.<sup>19</sup>

## The Concept of the City

The work at the TU Berlin and the four competition projects investigated the city as an ideal through a series of specific formal concepts, an approach that would soon be expanded after 1968, when O.M. Ungers left Berlin to serve as visiting critic at the Department of Architecture at Cornell University in Ithaca, NY, as he had already done in 1965. From the spring of 1969 he was appointed chairman of the department, a position he held until 1975.<sup>20</sup> This part of the middle phase of his architectural development represented a shift, as Ungers became involved in other investigations as he sought to establish a focus for his activities in the U.S. This was when Ungers was part of a Self-Help Housing Pilot project that sought to address numerous social inequities in Ithaca and the region,<sup>21</sup> of another led by Thomas Vietoritz that investigated alternatives for new town development in New York State,<sup>22</sup> and with his wife Liselotte

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17 The Altes Museum (K.F. Schinkel, designed in 1822-23, built in 1825-30) was originally the Museum am Lustgarten, until the construction of the Neues Museum (Friedrich Albert Stüler, 1843-55). The Nationalgalerie (Heinrich Starck, 1867-72), the Bode Museum (originally the Kaiser-Friedrich-Museum; Ernst von Ihne, 1904) and the Pergamon Museum (Alfred Messel and Ludwig Hoffmann, 1910-30) followed, creating the Museumsinsel (Museums' Island).

18 O.M. Ungers, "Architecture of Collective Memory," in *Lotus International* 24 (III/1979), 9.

19 Vittorio Gregotti, "Oswald Mathias Ungers" in *Lotus International* 11 (1976), 12.

20 The appointment was reported in the *New York Times* ("German Architect to Head Cornell Department," in vol. CXVII, no. 40,328, Sunday, 23 June 1968, 46).

21 Jess Wittenberg: "HAP Proposes Low-Cost Homes," *The Cornell Daily Sun* LXXXVII:32 (15 October 1970), 1, 12. The precedent is O.M. Ungers and Associates: *Modular Box Housing System; Study for ALCOA*. Ithaca, NY, 1969.

22 Vietoritz, Thomas (Principal Investigator): *The Design and Evaluation of Alternative Patterns of New Town Development for the State of New York; Final Report, NYS-UDC Contract No. D-49492*. Ithaca, NY: Center for Urban Development Research, 1971.

researched and wrote about utopian communities.<sup>23</sup> As chair, however, he became embroiled in an internal power struggle over the direction of architectural education at Cornell: on the one hand, the status quo led by Colin Rowe, and on the other, a movement to diversify the pedagogy and faculty composition championed by Ungers and the dean of the college, Kermit C. Parsons; it affected both undergraduate and graduate students.<sup>24</sup>

Ungers yearned to return to his homeland and took part in a number of West German architectural and planning competitions, including one for the federal ministries (Bundesministerien) in Bonn (1971),<sup>25</sup> one for the “Blauer See” housing estate in Rüsselheim (1972), one for the redevelopment of the northern part of the city of Düren (1973), the ideas competition for the Landwehrkanal-Tiergartenviertel area in West Berlin (1973), and the competition for the Billwerder-Allerhöhe area of Hamburg (1974).

The Düren-Nord project<sup>26</sup> focused on the area crossed by the main railway lines from northeast to southwest just north of the center of the city [Fig. 1]. Ungers proposed a series of superblock elements, each with its own identity, reminiscent of the Köln-Zollstock proposal. More structured was the planning proposal for the Schloßpark area in Braunschweig, done in 1976, where Ungers first investigates the historical development of the city center in order to understand the physiognomy of four individual neighborhoods (or parishes around churches), then explains them by analogy with similar conditions, and finally proposes specific approaches for the area bordering on the Schloßpark: the Hagen parish north of the Schloßpark, connected to the St. Katharine Kirche, with a rectangular grid like Roman Trier; to the west, Neustadt around St. Andreaskirche, radial like Karlsruhe, while the Altstadt area to the south is an ellipse, like Bern, and the parish of Altewiek to the south of the Schloßpark, cellular layout like Nördlingen [Fig. 2].<sup>27</sup> Ungers explains this analogous analysis in “Designing and Thinking in Images, Metaphors, and Analogies”:

What all that means – thinking and designing in images, metaphors, models, analogies, symbols and allegories – is nothing more than a tran-

23 Liselotte and O.M. Ungers, *Kommunen in der Neuen Welt 1740-1972*. Köln: Kiepenheuer & Witsch, 1972. The book was published in Spanish (*Comunas*. Barcelona: A. Redondo, 1972; *Comunas en el Nuevo Mundo: 1740-1971*. Barcelona: Editorial Gustavo Gili, 1978), Italian (*Le comuni del Nuovo Mondo*. Faenza: Faenza Editrice, 1976), and finally in English, *Kommunen: Utopian Communes in the New World 1740-1972* ([London]: REAL, 2020).

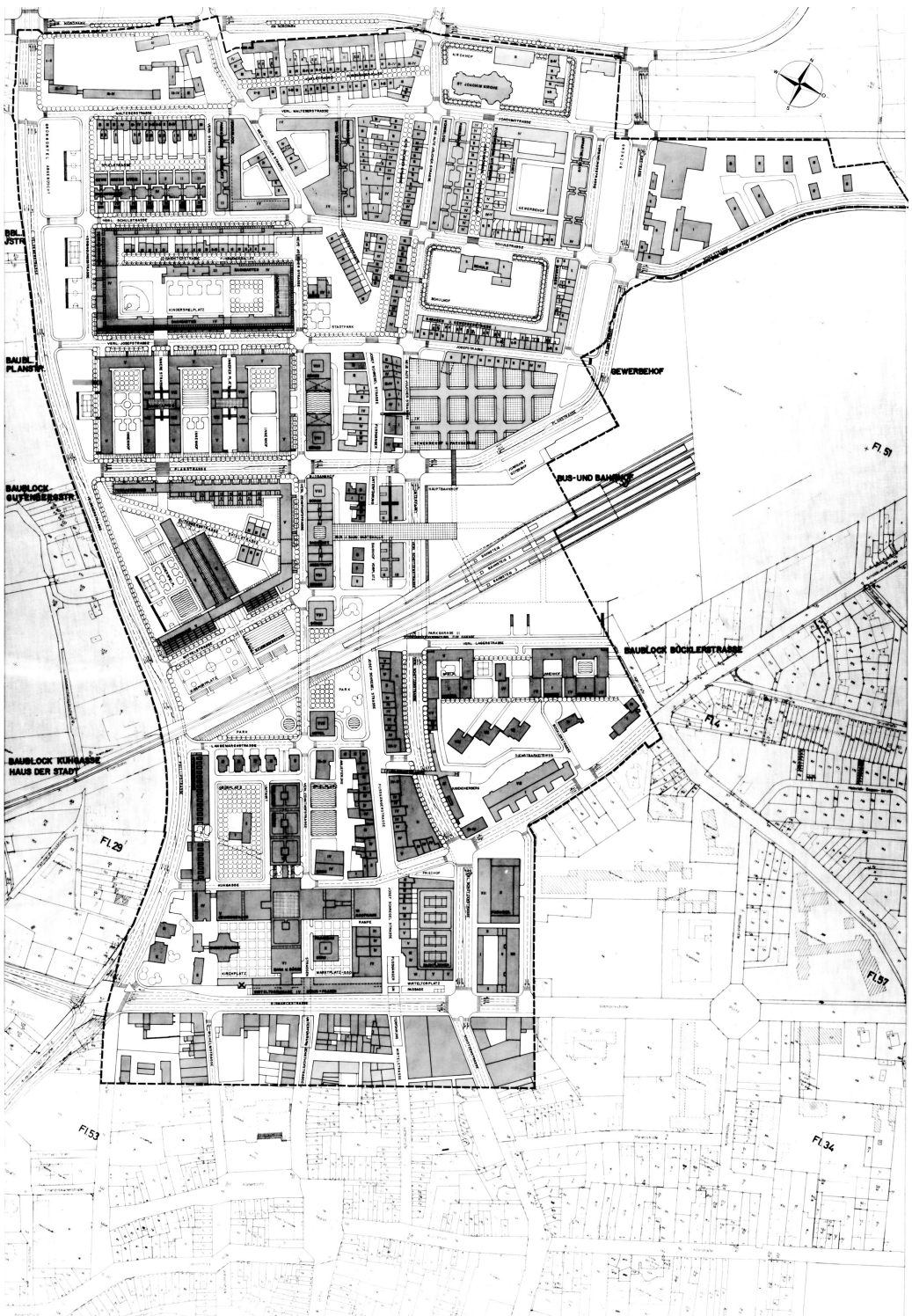
24 The controversy played out in articles, editorials, and letters to the editor of the student newspaper, including a letter from a group of graduate students working with Ungers (Letters to the Editor: “Formalist Pigs,” *The Cornell Daily Sun*, Monday 19 February 1973, LXXXIX:92, 4). For a brief reference to this episode, see Rem Koolhaas, “OMARE: OMU” (op. cit.), 162-163. Ungers also referred to his relationship with Colin Rowe when he was chairman of the department at Cornell in his contribution, “He Who Did Not Understand the Zeitgeist,” to the volume edited by Emmanuel Petit, *Reckoning With Colin Rowe: Ten Architects Take Position* (New York, NY / Abington, UK: Routledge, 2015), 64-71.

25 The Bonn project is discussed in detail by Werner Goehner – Ungers’ graduate student at the time who worked with him on this competition – in “Ungers’ Lost Project,” his contribution to the “Festschrift” and published in Anja Sieber-Albers and Martin Kieren (editors), *Sichtweisen: Betrachtungen zum Werk von O. M. Ungers* (Braunschweig/Wiesbaden: Friedr. Vieweg & Sohn, 1999), 56-63. Ungers’ entry did not receive a prize. W. Müller-Rombach, “Bauten des Bundes und ihre Integration in die Stadt Bonn,” in *Baumeister* (69:7, July 1972), 755-771.

26 See O.M. Ungers, “Projects”, in *Lotus International* 11 (1976), 14-41, and Reiner Lehmkuhl, Hansjörg Hauser, and Magdalene Hoeffler (editors): *Städtebauwettbewerb Düren-Nord Kuhgassenviertel als Grundlage der Dürer Stadtsanierung* [Series: Architektur + Wettbewerbe. Sonderheft] (Stuttgart: Karl Krämer Verlag, 1979).

27 O.M. Ungers, “Progetto per il parco del castello di Braunschweig = Project for Braunschweig Castle Park,” in *Lotus International* 14 (03 1977), 100-127.

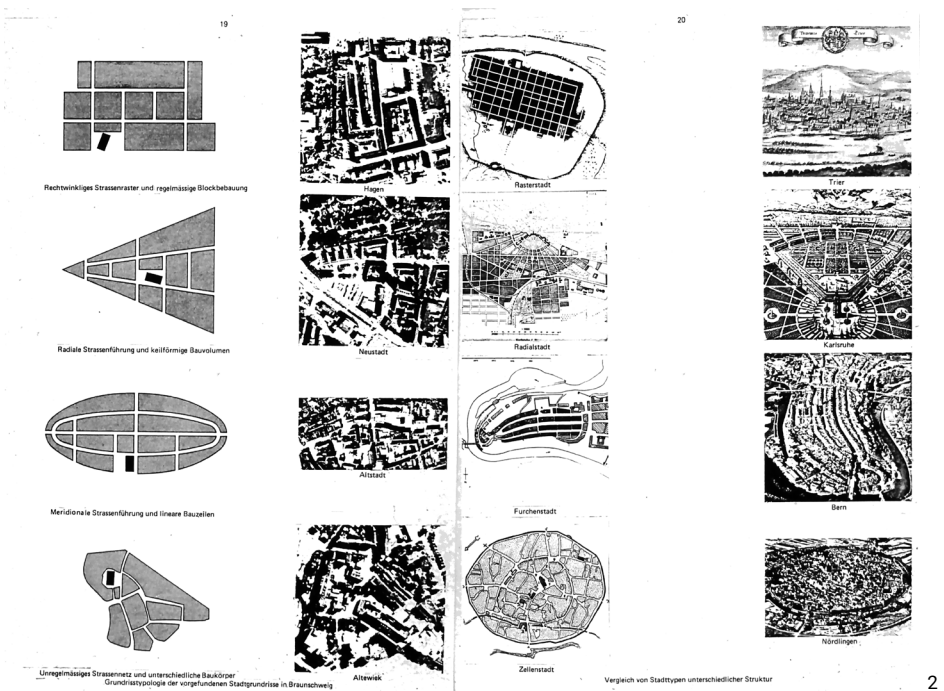
sition from purely pragmatic approaches to a more creative mode of thinking. It means a process of thinking in qualitative values rather than quantitative data, a process that is based on synthesis rather than analysis...It is meant to be a transition in the process of thinking from a metrical space to the visionary space of coherent systems, from the concepts of homology to the concepts of morphology.<sup>28</sup>



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28 O.M. Ungers, "Designing and Thinking in Images, Metaphors, and Analogies." The quote can be found on page 104.





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Ungers carried out similar typological and morphological investigations of urban structure in the 1974 proposal for the 4th Ring Road in Berlin and the 1976 proposal for the new campus of the University of Bremen.<sup>29</sup>

The formal characteristics of these competition proposals eventually led to research characterizing Berlin as a “Green Archipelago” of distinctive parts. Ungers organized three summer academies at Cornell that focused on the city. The first, in 1976, with Cornell faculty members Werner Goehner, Arthur Ovaska and Hans Kollhoff, all former students, was titled “Gotham City - Metaphors & Metamorphosis” and focused on Midtown Manhattan.<sup>30</sup> This was followed by two summer academies based in Berlin, on “The Urban Villa” (1977)<sup>31</sup> and on “The Urban Garden” (1978),<sup>32</sup> both involving Ungers, Kollhoff and Ovaska. At the same time, Ungers, together with Rem Koolhaas, Peter Reimann, Hans Kollhoff and Arthur Ovaska, published the seminal book *Die Stadt in der Stadt* (the City in the City).<sup>33</sup> It became the basis for *The Dialectic City*, written in 1997 with Stefan Vieth, then in charge of part of Ungers’ architectural practice, as co-author.<sup>34</sup> Its introductory essay, also titled “The Dialectic City,” posits an argument based on

29 For the proposal for the 4th Ring in Berlin, see “Städtebaulicher Ideenwettbewerb Berlin-Lichterfelde 4. Ring”, in *Wettbewerbe Aktuell*, 5:6 (06 1975), cover, 361-372, Ungers, O.M.: “Projects”, in *Lotus International* 11 (1976), 14-41, and Robert L. Delevoy: *Rational Architecture Rationnelle 1978; The Reconstruction of the European City / La Reconstruction de la Ville Europeen* (Bruxelles: Editions des Archives d’Architecture Moderne, 1978), 70-72, 102-103, 122-124, 127. For the proposal in Bremen, see O.M Ungers: “Kommentar zu einer humanistischen Architektur,” in Margret Bofinger et al, *Architektur in Deutschland* (Stuttgart: Verlag W. Kohlhammer GmbH, 1979), 170-179.

30 O.M. Ungers, Werner Goehner, Arthur Ovaska and Hans Kollhoff, *The Urban Block and Gotham City - Metaphors & Metamorphosis – Two Concurrent Projects* (Ithaca, NY: CAAP, Cornell University, 1976).

31 O.M. Ungers, Hans Kollhoff and Arthur Ovaska, *The Urban Villa - A Multi Family Dwelling Type* (Cologne: Studioverlag für Architektur, 1977).

32 O.M. Ungers, Hans Kollhoff and Arthur Ovaska, *The Urban Garden - Student Projects for the Südliche Friedrichstadt Berlin* (Cologne: Studioverlag für Architektur, 1978).

33 O.M. Ungers, Rem Koolhaas, Peter Riemann, Hans Kollhoff and Arthur Ovaska, *Die Stadt in der Stadt - Berlin, das grüne Stadtarchipel* (Cologne: Studioverlag für Architektur, 1977).

34 O.M. Ungers and Stefan Vieth, “The Dialectic City,” in *Oswald Mathias Ungers: The Dialectic City* (Milano: Skira editore, 1997), 21.

Fig. 1

Düren-Nord Kuhgassenviertel (1973): master plan. [source: courtesy of the UAA].

Fig. 2

Schloßpark, Braunschweig (1976): abstraction and analogical analysis of the four parishes. [source: Städtebauliche Studie für den Bereich Zwischen Schlosspark und Museumspark in Braunschweig (Cologne: O.M. Ungers, 1977, 19-20), courtesy of the UAA].



the 16th-century German philosopher Nikolaus von Kleus' *Coincidentia oppositorum*<sup>35</sup> (coincidence of opposites): that the city is both one of complementary places (the "city within the city") that "...is open and can be interpreted, it is both mixed and adaptable, useful, non-ideological and unpretentious, open to innovation while also preserving the past..." and also a city of layers (as illustrated in the introduction to "Urban Metaphors," his contribution to the aforementioned MAN transFORMS exhibition) that is "...supplemented, reduced, perfected or changed. Each individual system influences, modifies or changes the next." *The Dialectic City* illustrates the 1993 proposal for the cathedral square in Magdeburg and the 1995 Humboldt Colonnades project in Berlin as examples of the first position, and the 1994 Spreeinsel proposal in Berlin as an example of the second.

Ultimately, what is clear is that O.M. Ungers saw the city as an ideal, and sought to make individual physical insertions reflect its "collective unconscious". Three projects carried out in Trier over two decades punctuate this final development, in which he reflected on the history of a place and responded to its *genius loci*. The three contemporize important sites from Trier's Roman period, and illustrate Ungers' clear understanding of the history of the city in general and of Trier in particular,<sup>36</sup> of the history of architecture, and how a contemporary functional insertion should and must respect the context of its placement in order to create a sense of place.<sup>37</sup> Taken together, these projects in Trier crystallize what was Ungers' notion of the role of individual insertions into an urban context to reinforce and even celebrate the ideal of the city. Each of the three Trier insertions was decided upon after a careful considerations of the site, its history, and evolution.

### Three Projects in Trier

Modern Trier dates back to more than two millennia ago. The Romans founded the city on the Mosel River around 16 BC as an *oppidum*, *Augusta Treverorum*, to replace earlier settlements of the Treveri, the Gallic tribe native to this area of Europe. It was a location "...from which three ancient highways spread out to meet the Rhine at Cologne, Coblenz, and Mainz."<sup>38</sup> By 50 AD, during the reign of Claudius, the settlement had been elevated to the rank of *Colonia*, and in 286 AD it became one of four imperial capitals as a result of Diocletian's political reorganization of the empire. Trier became the seat of the Cæsar of the western half of the empire, having previously been the capital city of *Gallia Belgica*.

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35 According to the Stanford Encyclopedia of Philosophy, Nikolaus von Keus (Nicolaus Cusanus or Nicolas of Cusa, 1401–1464) was "arguably the most important German thinker of fifteenth century ... [who] was also an ecclesiastical reformer, administrator and cardinal." Miller, Clyde Lee, "Cusanus, Nicolaus [Nicolas of Cusa]", *The Stanford Encyclopedia of Philosophy* (Winter 2021 Edition), Edward N. Zalta (ed.), URL = <<https://plato.stanford.edu/archives/win2021/entries/cusanus/>>, accessed 10 June 2023.

36 Ungers grew up in the Eifel region, to the northeast of Trier. While his three Trier projects were designed late in his professional life, Trier itself was a recurring source of inspiration for Ungers, as will be discussed below.

37 *The Oxford English Dictionary* defines sense of place as "(b) a clear character or identity belonging to or associated with a particular place." OED Third Edition, December 2016.

38 "Augusta Treverorum," in Richard Stillwell (editor); William L. MacDonald (associate editor), and Marian Holland McAllister (assistant editor): *The Princeton Encyclopedia of Classical Sites* (Princeton, N.J. Princeton University Press, 1976), 119-120.

Until the Romans withdrew from this part of their empire following the Frankish invasions in 410 AD, Trier retained its prominence in the economic, political and cultural development of Europe.<sup>39</sup> Even after that, it retained some importance during the Frankish, Merovingian and subsequent periods, eventually becoming one of the seats of the archbishops-electors of the Holy Roman Emperor of the German Nations.

The interventions by Ungers include one of the earliest thermal baths complexes in the city, built near the forum in 80-100 AD; another one involving the imperial baths with a first phase that dates to 293 AD, and its second phase, never completed, stopped around 316 AD; and finally one relating to the *Aula Palatina* built during the reign of Constantine around 310 AD.<sup>40</sup>

Ungers' first intervention in Trier is the 1981-84 redesign of the urban space adjacent to one of the most significant landmarks of Roman antiquity, the *Aula Palatina* or palace audience hall commonly called the Basilica in reference to its original function. In 1988, Ungers was commissioned to design his second project in Trier, the facilities for access to the new archaeological site under the Viehmarktplatz, a project that, like the previous one, involved an important urban space within the city. The new museum of the *Thermen am Viehmarkt* was completed in 1998, not without controversy. Finally, in 2003, he won the competition for a new entrance to the city's most important archaeological site, the Kaiserthermen. This was his last completed work before his death on 30 September 2007.

## Konstantinplatz

The Konstantinplatz project involved the restoration of the open space immediately to the west of the *Aula Palatina*, the only part of Constantine's imperial palace to have survived since its construction around 310 AD. The structure was flanked by two service courtyards containing the furnaces that heated the hypocaust of the *Aula*, each surrounded by galleries for the praetorian guards, who protected the building. The apsidal hall without side aisles, which is the *Aula*, was partially demolished when it became part of the Rococo palace of the Archbishops-Electors built in the 17<sup>th</sup> century. The original structure was first rebuilt under Napoleon when the French occupied the Rhineland in the early 19<sup>th</sup> century, and again when the area became a Prussian province later in the century. The restored building, which measures 27.5 by 67 meters (about 90

39 The primary sources for the historical information on Trier are Edith Mary Wightman, *Roman Trier and the Treveri* (New York: Praeger Publishers, 1971); D. Ahrens et al, *Führer zu vor- und frühgeschichtlichen Denkmälern*; and Joachim von Elbe, *Roman Germany: A Guide to Sites and Museums* (Mainz-am-Rhein: Verlag Philipp von Zabern, 1977), 388-438. See also the entry on Augusta Treverorum in *The Princeton Encyclopedia of Classical Sites* (op. cit.), 119-120.

40 In 293 AD, *Augusta Treverorum* was named one of the four capitals of the Tetrarchy that was the Roman empire – along with *Mediolanum* (Milano), *Sirmium* (modern Sremska Mitrovica in Serbia) and *Nicomedia* (modern Izmit in Turkey) – as the seat of the *Cæsar* of the West, who was Flavius Valerius Constantius. At this time, great building works were carried out, including the construction of the so-called Kaiserthermen. His son Constantine was born to Helena in the eastern part of the empire. In 306 AD, Constantine was proclaimed emperor (Augustus) of the western half of the empire and consolidated his mandate over both halves, making *Augusta Treverorum* the seat of his empire.

by 220 feet) and is 30 meters (98 feet) high, was consecrated in 1856 as the Lutheran Church of the Redeemer (*Evangelische Kirche zum Erlöser*). When O.M. Ungers was commissioned in 1981, the area to the west of the *Aula* was used as a parking lot for tourist coaches, with underground toilets in the middle. Not an inspiring setting for such a historic landmark.

Based on the archaeological documentation of the site, Ungers undertook a series of morphological investigations to reflect the historical evolution of the site, from Roman to Mediæval and later transformations. He first explored preliminary solutions including defining the area outside the western service courtyard and the surrounding gallery with plantings on a grid, infilling the area with a structure containing two glass-roofed arcades, with a biaxially symmetrical covered courtyard structure, as a simple plaza with a loggia at its southern end and a theatrical space connecting it to the service courtyard, and similarly but with a pergola indicating the location of the surrounding gallery.<sup>41</sup> The strategy finally restored the area immediately adjacent to the *Aula* to its Roman level. Excavations in this area revealed the remains of the enclosure around the western service courtyard, as well as the remains of an earlier apsidal structure and a later octagonal structuree [Fig. 3a], elements known from French and Prussians archæological investigations. The incorporation of these elements resulted in a plaza whose paving reflects the layers of the site's history, from the original Roman state, when the hall was surrounded by service courtyards with galleries for the prætorian guards, to an octagonal structure and an apsidal hall. During the excavation of the site, a significant mosaic was discovered from a pre-*Aula* Roman atrium house, which had not been recorded in the previous surveys. The mosaic was transferred to the nearby Rheinisches Landesmuseum.<sup>42</sup> Its location was to be reflected in the paving of the square, but this was not done. A combination of ramps and stairs connects the Konstantinplatz with the Baroque Palastgarten.<sup>43</sup> Finally, Ungers provided an urban loggia to house the functions that serve the public space – snack bar, toilets, souvenir shop, etc. – and, more crucially, to define the southern end of the urban space in a way that is compatible with the Roman monument: the loggia's seven bays allude to the colonnaded streets that preceded the construction of the *Aula*, as is evident from the archæological evidence on the site. Viewed from the north, the new structure covers the post-war buildings along the Weberbach Straße with a consistent liner, while seen from the plaza Ungers' loggia emulates the Roman condition of a colonnaded street. Viewed from the west, the gable end and proportions of the loggia allude to Laugier's Primitive Hut.<sup>44</sup> The plaza itself descends from the contemporary street level along Weberbach Straße, to almost the Roman

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41 Gerardo Brown-Manrique, "Konstantinplatz in Trier: Between Memory and Place," in *Places 3:1* (Winter 1986), 31-42.

42 The Rheinisches Landesmuseum is the state historical museum of the Landes Rheinland-Pfalz (Rhine-land-Palatinate) and holds a significant archæological collection including the discovered *impluvium* mosaic.

43 Unfortunately, the access to the cryptoporticus under the garden, dating from the time of Constantine, is still hidden by the ramp and stairs.

44 The frontispiece in the second edition of Abbé Marc-Antoine Laugier's *Essai sur l'Architecture* illustrates "the first model" of architecture. Paris: Chez Duchesne, 1755 (English translation: *An Essay on Architecture*. London: T. Osborn and Shipton, 1755; new translation by W. and A. Hermann [Los Angeles: Hennesey & Ingalls, 1977]).

street level at the edge of the gallery perimeter, its contemporary curvilinear upper edge defined by seven freestanding columns supporting spherical lamps. As a result of the lowering the site adjacent to the *Aula* to its Roman level, the location of the chimney, which was connected to the hypocaust floor of the original structure, is now evident and contributes to the understanding of the historical site. The remains of the surrounding gallery have been stabilized, the new bricks clearly distinguishable from those of Roman origin, all of which have been capped to serve as benches on either side.

Konstantinplatz is now the link between the central pedestrian precinct to its north – where the Hauptmarkt, the cathedral complex, and the Kornmarkt are located – and the Kurfürstliches Palais with its formal gardens, with the *Kaiserthermen* to the south beyond. With its new relationship to its site, visitors today fully experience the monumental scale of the *Aula Palatina* while benefiting from a sensitive urban space that, in pleasant weather, is populated by tourists and locals, by strolling couples and skate borders challenged by its edges and grade changes [Fig. 3b].

### Thermen am Viehmarkt

O.M. Ungers' second intervention in Trier was to reorganize the *Viehmarkt*, the Cattle Market Square, which has been the site of a flea market for many decades since the early 19<sup>th</sup> century. The most important above-ground intervention is what is popularly known as the *Ungers-Vitrine*, which provides access to the underground archaeological site of the *Thermen am Viehmarkt* (or the *Viehmarktthermen*). Not identified in previous archaeological surveys, these Roman baths were discovered in 1987 during excavations for a proposed underground parking garage [Fig. 4a].<sup>45</sup> Situated close to the forum of *Augusta Treverorum*, the baths were built around 80 BC and thus predate the *Barbarathermen* (built ca. 150 AD) and the later *Kaiserthermen* (begun in 293 AD but never completed), which have long visited by tourists. The complex is thought to have been the largest in the empire north of the Alps. After the baths were abandoned, various buildings were erected on its ruins, including a Capuchin cloister, in the 17<sup>th</sup> century. Its garden eventually become the *Viehmarkt* after the cloister was abolished and demolished during the French occupation in 1802. The newly discovered archaeological site was discovered when excavations began to build the underground garage for a new bank building. The site was excavated between 1987 and 1994, and the exposed and stabilized ruins were preserved beneath the new urban space after relocating the underground garage.



3a



3b

Fig. 3a,3b

Konstantinplatz, (a) view in 1982, during the excavation of the site at the start of construction and (b) in 2018.

45 What are now identified as the *Thermen am Viehmarkt* were unknown until discovered in 1987. The archaeological maps found in both Wightman's book *Roman Trier and the Treveri* (op. cit., 121, Figure 12), and the Ahrens et al *Führer zu vor- und frühgeschichtlichen Denkmälen* (op. cit., 32:2, supplement 1) locate the forum, the *Aula*, *Kaiserthermen*, and other Roman landmarks but show nothing at the site of the later Capuchin cloister nor the *Viehmarkt*. Information on this earliest of *Augusta Treverorum*'s three thermal baths can be found in Heinz Cüppers, "Thermenanlage am Viehmarkt," in the book edited by him, *Die Römer in Rheinland-Pfalz* (Hamburg: Nikol, 2005), 625ff.

Ungers' intervention above ground is rather minimal, a ground plane – the plaza itself – supported by carefully placed columns so as to not interfere with the preserved ruins below ground. The paving of the plaza reflects both its Roman origins and its contemporary condition. Firstly, Ungers accurately recreates a Roman *cardo* and *decumanus* on the site with paving in traditional Roman bricks and edged with drainage grates, linking this important urban space to its historical roots. In contrast, he creates a background square grid in a darker shade of gray with the light tone of the plaza surface, a grid that organizes the space relative to that established by the existing street and building wall to the east. The module of both grids informs the large intervention.

Above ground, the *Thermen am Viehmarkt* are identified by a large cubic glass box (the so-called *Ungers-Vitrine*), a three by three square that rises from the background grid to expose half a glass cube [Fig. 4b]. This glass box is penetrated diagonally along the plaza level by a glass tube, which always allows the public to look into the excavations. The diagonal of the tube is parallel to the Roman street grid. Access into the underground site is through the Vitrine. An entrance opposite the glass tube, also orthogonal to the Roman grid, brings visitors to the underground level via an elevator and stairs. There, one can explore the various excavations – the spaces of the baths, other subsequent structures, and even late-medieval sewers. Another structure is present in the plaza, a pyramidally-roofed basalt stone hut that provides access to the new underground garage. At the lower level, the full impact of the glass box is better understood, its square roof raised by spindly steel cylinders that contrast with the masonry of the ruins, and is surrounded by a glass curtain wall. The only other modern insertion is the concrete tower that houses the vertical circulation that links the plaza to the museum level.

Ungers' intervention is blunt, a *Vitrine* with a very strong presence in the space. It has been criticized for being too opaque, not transparent as promised in the competition model, its glass curtain walls too dark and acting more like a mirror. This is a fair criticism that can be levelled at all-glass façade structures, especially when they are purely transparent. From the inside, however, it is a more transparent enclosure. A different type of glass might have provided more transparency, but it still offers a constant window into this part of Trier's Roman past. The square continues to host weekly activities of the flea market, as well as seasonal events such as the annual *Weihnachtsmarkt* or Christmas market, and in these occasions, the Ungers-Vitrine serves simply as backdrop, reflecting the colorful lights of the *Glühwein* stands.



4a



4b

Fig. 4a,4b

Thermen am Viehmarkt, (a) view of excavations in 1994, and (b) view in 2008.

## Entrée, Kaiserthermen

The third and final intervention by Ungers in Trier is the entrance building to the archaeological site of the Kaiserthermen, a project begun in 2003.<sup>46</sup> The new structure [Fig. 6] restores the edge condition of what was one of the largest baths in the Roman Empire, initially dating from 293 AD. In its previous state, the archaeological zone was surrounded by a chain-link fence and a hedge. Access to the site was through a small entrance gate and controlled by a single-story structure containing the necessary facilities. Ungers' solution regulates the northern edge of the site and provides a clear demarcation between the ruins and the adjoining formal gardens linked to the Baroque palace of the Archbishops-Electors, restituting the colonnaded street front that once provided access to the *palæstra* of the original complex. The entrance building houses an exhibition space providing an introduction to the site visible through full-height windows, as well as the ticket desk and other ancillary facilities including toilets and a souvenir shop.

The Entrée is a transformation of a cube through twenty-six modules, defined by solid or perforated planes, edges, open cubes and glass-enclosed cubes. Ungers' design explorations included transformations, as mentioned above, and the new entry has a direct precedent in the 1976 project for Schloß Morsbroich in Leverkusen. There, the proposal to replace the existing outbuildings surrounding the Baroque palace with a curvilinear structure explored the idea of enclosure in transformation, beginning with an architectural space defined by four trees forming the corners of the Primitive Hut.<sup>47</sup> Its segments varied from outdoor spaces defined by corner trees, where outdoor sculpture would presumably be placed, to large volumes, smaller two-story galleries, and more discreet assemblages housing artists' studio apartments [Fig. 8]. This was an exploration of the transformation of a cube – whether defined by two, four or six of its planes, its eight vertices, any number of its edges, or any combination of any of these – an exploration that Ungers revisits in Trier. At the Entrée, Ungers begins the exploration at the western end of the structure with a mostly solid block of that contains the mechanical and storage spaces, and continues with five modules of open cubes that forms a courtyard between the storage building and the entrance building. The entrance building itself is made up of seven modules, three of which contain the ancillary and support spaces, and four of which form the actual entrance and exhibition space [Fig. 5,6,7]. The first part has one solid module and two perforated modules, while the last four are the edges of the cube with glass window-walls. The last of these leads to three modules

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46 The results were announced in December 2003. [<https://www.competitionline.com/de/ergebnisse/10638>]. The landscape architect was Dr. Bernhard Korte, who was also responsible for the garden at Ungers' "Glashütte" (Ungers Haus 2) retreat nearby in the Eifel, as well as other projects by Ungers. An excellent analysis of the design of both the *Thermen am Viehmarkt* museum and the Entrée can be found in Martina D'Alessandro's doctoral dissertation, "I progetti di Oswald Mathias Ungers per la Città di Treveri: Questioni di composizione architettonica" (Cesena: Alma Mater Studiorum, Università di Bologna, 2011) and her subsequent book *Oswald Mathias Ungers a Treviri: Due Musei* (Bologna: Bologna University Press, 2015).

47 Gerardo Brown-Manrique, "Schloss Morsbroich – Ungers' Museum Project in Leverkusen," in *Architectural Design* 50:1/2 (January/February 1980), 8-15.





5 |

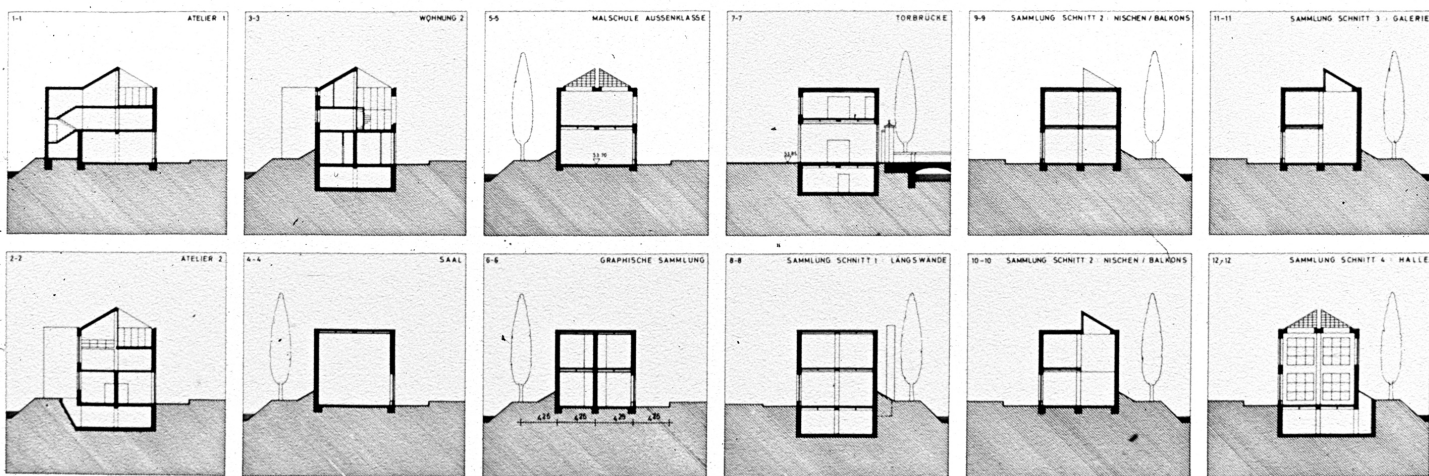
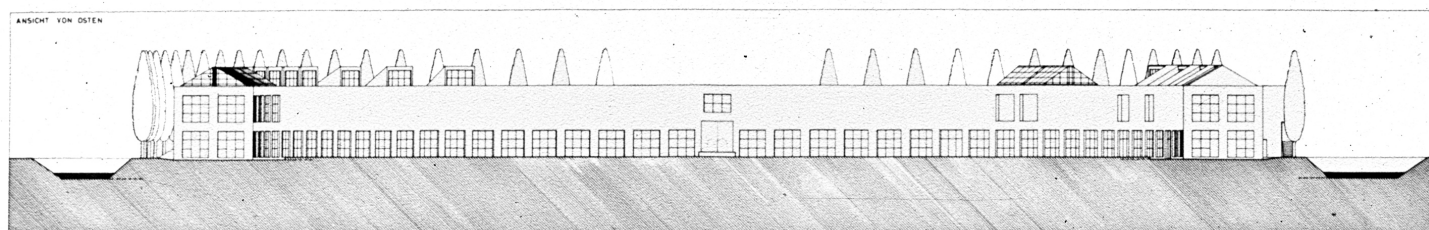
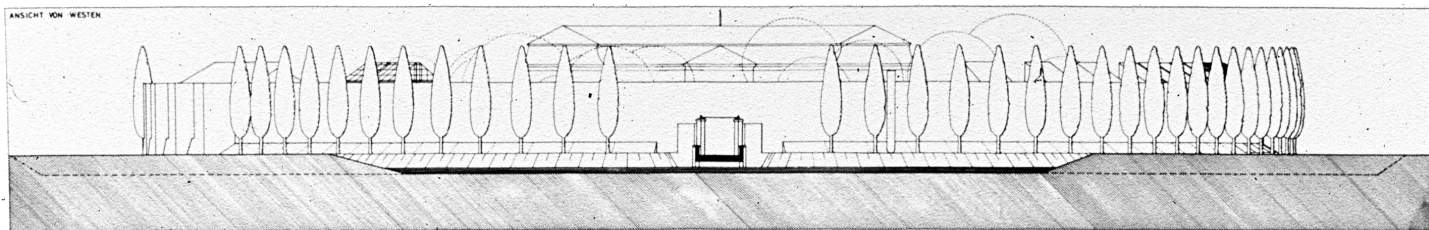


6 |



7 |





forming a loggia that ramps down from the present-day level to the Roman level. This is completed by the next four modules, formed by truncated edges filled with greenery towards the outside of the site. From this area, visitors enter the archaeological site, including access to the underground passageways that serviced the thermal baths and the palæstra above. The 169-meter (554.5 ft.) long, twenty-six module horizontal plane that forms the Entrée continues with this definition of partial edges for four more modules leading to the only vertical element of the composition, a lookout tower with proportions of 1.5:1:1. It provides a clear overview of the site and allows one to understand its scale, even though it is underground.

In this way, Ungers' interventions not only resolve the problem of how to functionally define the historical precinct in relation to the contemporary city, restoring its edge condition as a transformation of the original relationship, but also of how to create a commentary on the relationship of the object – the architectural insertion – to the whole – the city itself. Ungers' Entrée provides an appropriate edge to the garden of the Baroque palace, and respects the original relationship of the now-vanished baths to the dense Roman-era urban context.

## Ungers and the City: a Summary and Evaluation

These three projects are connected beyond their shared location, as all three urban interventions are crucial parts of Ungers' ongoing search for architectural meaning beyond the need to satisfy functional requirements. They are also significant constructions that illustrate his deep respect for the evolution of urban form, as discussed above, and which is evident in his proposal for the Grünzug-Süd project in Cologne-Zollstock. And as architectural interventions, the loggia at Konstantinplatz, the *Ungers-Vitrine* at the Viehmarktplatz, and the Entrée itself show a clarity in form that began with his earliest projects in Cologne. But these three projects in Trier are much more. They show Ungers' deep understanding of the place of the Roman *Augusta Treverorum* in the history of German architecture, and as a place that is part of his own history, as a child of the Eifel. In his intellectual biography of Ungers, Jasper Cepl wrote – as did Martin Kieren in the introductory biographical essay to his monograph on O.M. Ungers – of the influence that the monastery at Maria Laach had on Ungers' development as an architect.<sup>48</sup> The Benedictine abbey of Maria Laach (1093-1235) in the eastern Eifel region [Fig. 9] is considered the finest example of Rhenish Romanesque architecture. It is a structure that Ungers knew well as a child and when he documented the monastery in 1947. It is a composition of circles and squares, curvilinear and rectilinear, what Kieren calls "[t]he absolute purity and clarity of architecture" and writes: "In Maria Laach, Ungers discovered proof of the compelling logic of pure architectural forms."<sup>49</sup>

48 Cepl, op. cit., 31-32; Kieren, op. cit., 17-20.

49 Kieren, op. cit., 19.

Fig. 5

The Kaiserthermen photograph by Stefan Müller 20xx, courtesy of the UAA/ Stefan Müller.

Fig. 6

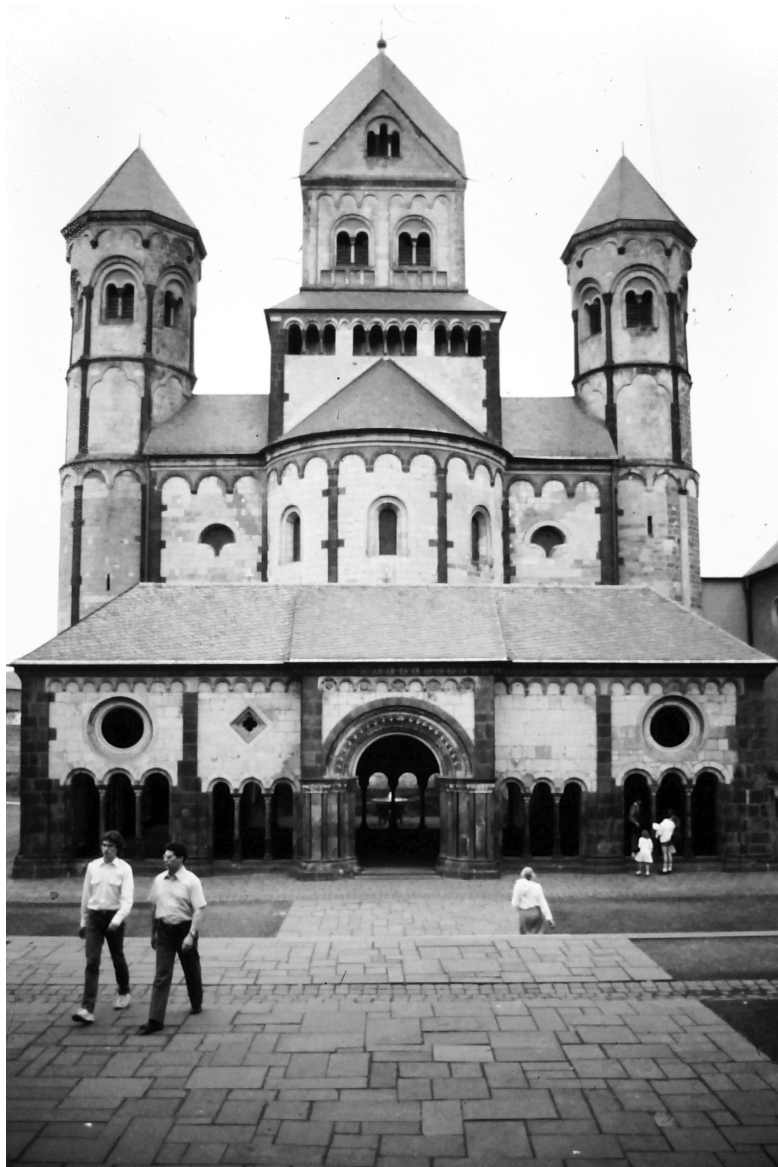
The Kaiserthermen photograph by Stefan Müller 20xx, courtesy of the UAA/ Stefan Müller.

Fig. 7

Entrée to the Kaiserthermen showing the observation tower near the remains of the caldarium section of the baths. Photograph by Stefan Müller 20xx, courtesy of the UAA/ Stefan Müller.

Fig. 8

Schloß Morsbroich, Leverkusen, drawing showing the transformation of the cube in designing the new structure, courtesy of the UAA.



But Ungers was also influenced from an early age by the history of the Eifel region with a rich Roman past, and it was in Trier itself that Ungers found the roots of his inspiration. In conversations with the author about the idea of morphology and transformation, Ungers often cited the cloister to the side of the Dom Sankt-Peter (ca. 326-1200) and behind the Liebfrauenkirche (ca. 1227-1260) as a space where one could see the evolution of architecture, both locally and throughout Europe [Fig. 10]. The arcaded cloister is bounded on one side by the Dom Sankt-Peter with its Roman walls dating from ca. 326, early and late Romanesque construction and Gothic and Baroque elements, and on the other by the High Gothic apse end of the Liebfrauenkirche, all of which form part of what defines this space.

Ungers saw his native Eifel as a place to recharge his batteries. So, it was not surprising that the second Ungers house was built outside Utscheid, to the west of Bitburg and northwest of Trier.<sup>50</sup> The Glashütte would be his elegy to the Eifel's Roman past. As he explained in an essay:

The region of the southern Eifel is in reality a Roman land. Trier, the ancient Treviri, was its capital and seat of government for a while, and it was from here that Constantine decided the fate of the empire between 300 and 315 A.D. The surrounding area is reminiscent of Tuscany. It was here that wealthy Romans built their villas, along the road that leads from Trier to Cologne... [and] Glashütte fits neatly, without any need for sutures, into the tradition of the Roman country villas.

He continued,

It is a tradition that has been familiar to me since my early childhood... The memories of my youth are linked to the Roman culture of the Trier region. It is here that I feel at home and it is here too that lie the roots of my architectural thinking.<sup>51</sup>

Based on a transformation of a "villa rustica" that would have been found in the region's Roman history, the Glashütte is a gabled structure, three bays wide and deep, set in an Arcadian landscape.<sup>52</sup> It also illustrates his continuing search for pure forms from the beginning of his professional career.

Although Ungers was inspired by Trier, it was the results of his investigations, begun while teaching at the TU Berlin and continued later on, after his permanent return to Germany, that would form the theoretical basis of his architecture. Writing about Berlin in its post-war, pre-reunification state, O.M. Ungers noted that,

...the city is a history of formation and transformation, from one type into another, a morphological continuum; a textbook of events represent-

50 The "Glashütte" project has been widely documented, including in Anaxtu Zabalbeascoa, *The House of the Architect* (New York: Rizzoli, 1995, 162-167, 190) and "Glashütte, Utscheid, Eifel, 1986-88", in *Lotus International 90* (09 1996), 22-25.

51 O.M. Ungers, "Aphorisms on Building Houses," in *Lotus International 90*, op. cit., 17.

52 Dr. Bernhard Korte also designed the landscape around the Glashütte. See footnote 45 above.

ing ideas and thoughts, decisions and accidents, realities and disasters. It is not a uniform picture but a vivid ensemble of pieces and fragments, of types and countertypes, a juxtaposition of contradictions, a dialectical rather than linear process.<sup>53</sup>

Later in his essay on “Architecture of Collective Memory,” he further describes the concepts as follows:

[T]he discovery of the place, the city of many faces and of unresolved contradictions, where each place exists in its own poetry, and in which the whole is characterized by the richness of the pieces, reflecting the ‘genius loci’ and the historical antecedents.<sup>54</sup>

But how do the three Trier projects specifically illustrate the idea of an architecture of collective memory, how do these three specifically become indicative of the development of O.M. Ungers’ architectural approach? In his book *Architecture as Theme*,<sup>55</sup> Ungers identifies five possible themes, one of transformation, another of assemblage, a third of incorporation, another one of assimilation, and finally one of imagination. Each is further explained by its subtitle: “transformation or the morphology of the Gestalt,” “assemblage or the coincidence of opposites,” “incorporation or ‘the doll within the doll,’” “assimilation or the adaptation to the ‘genius loci,’” and “imagination or ‘the world as an idea.’” Introducing the themes, he writes that,

“...a thematization of architecture means nothing if not moving away from the blind alley of pure functionalism or – at the other end of the spectrum – from stylistic aberrations and a return to the essential content of architectural language.”<sup>56</sup>

These five themes revolve in some way around the idea of an architecture that indeed responds to historical connections and a sense of place, an understanding of the genius loci. The *Entrée* to the Kaiserthermen, based on the idea of transformation, provides for the necessary functional spaces and clearly delineates the northern border of the *archaeological* site while making reference to its Roman condition. Similarly, both the *Konstantinplatz* and *Viehmarktplatz* projects recover the Roman condition by introducing traces of earlier, contemporary, and later structures adjacent to the *Aula*, and, in the case of the *Viehmarktplatz*, of the *cardo* and *decumanus* grid of the Roman period, with the *Entrée* alluding to the condition of the edge condition of *Palæstra* perimeter, begun in the second phase of the Kaiserthermen. With the *Konstantinplatz*, the *Thermenmuseum* and the *Entrée*, Ungers provides a commentary on the history of the city of Trier. These three interventions make a significant contribution to place-making in the contemporary *Augusta Treverorum*, establishing a link to

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53 O.M. Ungers, “Architecture of Collective Memory...,” in *Lotus International* 24 (op. cit.), 9.

54 Ungers, “Architecture of Collective Memory...” (op. cit.), 11.

55 O.M. Ungers, *Architettura come tema / Architecture as Theme* (Milano: Electa, 1982).

56 O.M. Ungers, “Introduction,” *Architecture as Theme* (op. cit.), 10.

the layers of history that shape this ancient city on the Mosel and by illustrating how the connection of significant structures to the cultural past contributes to the realities of the present. The three demonstrate Ungers' notions of architecture and the city as a continuum, and by extension the history of German architecture. They are, in fact, the final stage of Ungers' process of reflecting on the history of a place and responding to its *genius loci*. They are his tribute to Trier's Roman past and, one might say, the city's tribute to Oswald Mathias Ungers.



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