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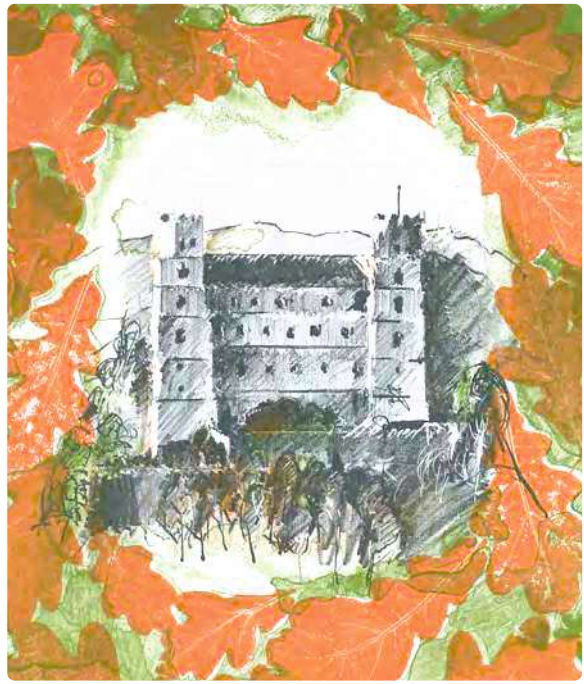
A pathway with four public space



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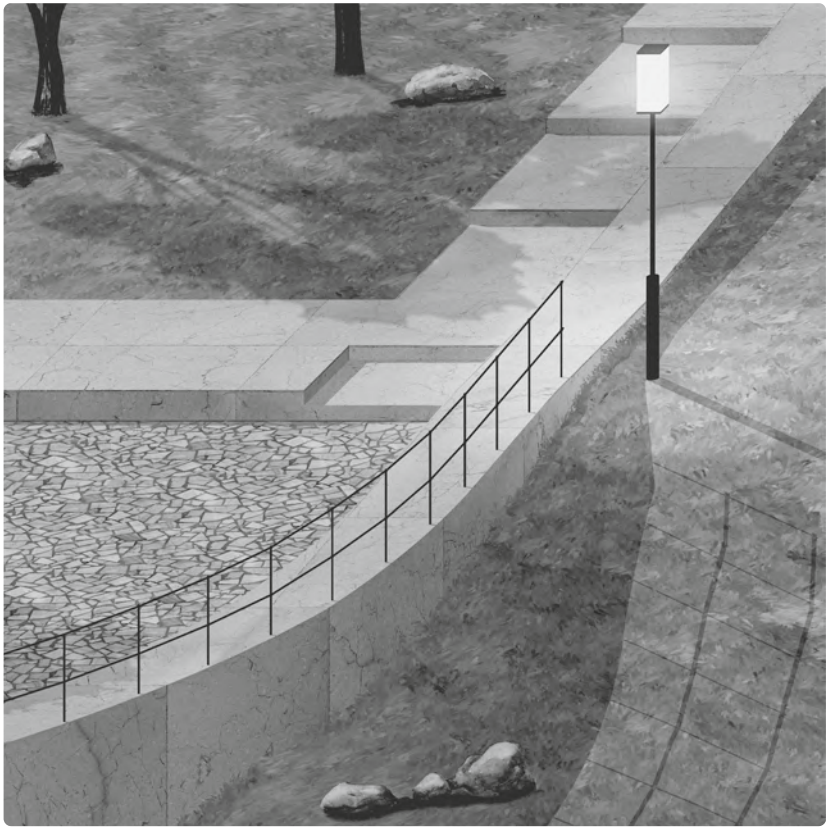

6 Notes

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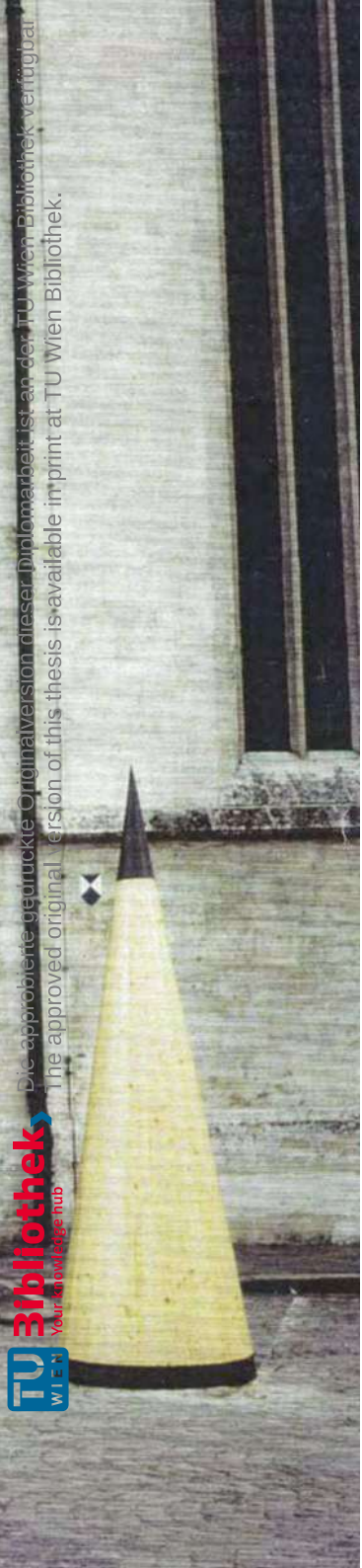

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TECHNISCHE UNIVERSITÄT WIEN

Diplomarbeit
„A pathway with four public spaces“

ausgeführt zum Zwecke der Erlangung des akademischen Grades eines Diplom-Ingenieurs / Diplom-Ingenieurin unter der Leitung

Prof. Pier Paolo Tamburelli

E253-06
Forschungsbereich Gestaltungslehre und Entwerfen

eingereicht an der Technischen Universität Wien
Fakultät für Architektur und Raumplanung

von
Andreas Benedikt Mühlbauer
12031848

Wien, am

Abstrakt

Die Arbeit befasst sich mit dem Thema der Stadterweiterung und verlagert den Fokus vom bebauten auf den unbebauten Raum. Sie umfasst damit den wichtigen Grenzbereich zwischen Landschaft und Stadt. Ihr Kontext ist die Landschaft im Nationalpark Altmühltal, ihr Thema die Stadtentwicklung der Stadt Eichstätt.

Zu Beginn der Arbeit werden die Haupthemen des Entwurf Prozesses dargelegt. Vor allem Lucius Burckhardts Spaziergangswissenschaft, die die Wahrnehmung während des Gehens beschreibt, beeinflusste diese Thesis maßgeblich, vor allem im Kontext wie wir Wege und Strassen bauen. Außerdem wird diskutiert wie (Un)sichtbare Infrastrukturen Teil der Analysearbeit während des Entwurfes sein können, um die Landschaft exakter oder besser zu lesen. Im Mittelpunkt der Thesis standen urbane Stadtelemente wie Verknüpfungen oder kleine Plätze, die immer mehr in Vergessenheit geraten, jedoch eines der wichtigsten Instrumente repräsentieren, um den öffentlichen Raum zu entwerfen. Stadtelemente wie Bänke oder Lampen können eine Stadt ähnlich prägen wie Brücken oder Arkaden. Ein gutes Beispiel hierfür ist Ljubjana. Die Arbeit erzählt des weiteren von der Architektur des Bodens, ihrer Rolle in der Stadt und die Bedeutung des Bodens für die Nutzerinnen.

Eine Landschaft zu lesen, bzw. die Stadt auch aus der Sicht der Landschaft zu lesen, öffnet neue Einblicke in die Art und Weise territoriale Gebiete zu erkunden und zu analysieren. Zusammenfassend wird die Thesis zeigen, wie diese Ideen angewendet werden können, um die Siedlung auf dem Seidlkreuz, die isoliert oberhalb der Altstadt Eichstätts liegt, durch ein einladendes, miteinander verbundenes Netz von öffentlichen Plätzen, wieder zu vereinen.

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This thesis deals with the topic of urban expansion and aims to shift the focus from built-up to undeveloped space. It therefore encompasses the important border area between landscape and city. Its context is the landscape in the Altmühltal National Park, its topic is the urban development of the city of Eichstätt.

At the beginning of the work, the main topics of the design process are presented. In particular Lucius Burckhardt's „Spaziergangswissenschaft", which describes perception while walking, had a significant influence on this thesis. Especially in the context of how we build paths and roads. It is also discussed how (in)visible infrastructures can be part of the analysis work, to read the landscape more precisely or better during a design project. The thesis focused on urban city elements such as connections or small squares, which are increasingly being forgotten, but represent one of the most important instruments for designing public space. City elements such as benches or lamps can shape a city in a similar way to bridges or arcades. A good example of this is Ljubljana. The work engages with the architecture of the ground, its role in the city and the importance of the ground for the user.

To read a landscape, or to read the city from the perspective of the landscape, opens new insights into the way of exploring and analyzing territorial areas. In summary, the thesis will show how these ideas can be applied to reconnect the Seidlkreuz settlement, which lies isolated above the old town of Eichstätt, through an inviting, interconnected network of public spaces.

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11 Introduction

13 „How walkable are Cities?“
21 (In)visible Infrastructures
27 The Loss of Urban Elements
33 Architecture of the Ground
41 How to read a landscape?
69 Situations

141 Bibliography
142 Table of figures

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[1] Ingolstadt with the fabric of „Auto-Union“, 1962.

[2] Eichstätt sits in the Altmühltal valley between the hilly landscape, 1930.

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Because of my childhood where I grew up in Ingolstadt in Upper Bavaria, I regularly went to hike the Altmühltal with my parents. I always remembered the town of Eichstätt in particular. On the one hand because my dad worked there and on the other because the landscape around Eichstätt is characterised by a particularly and intriguing topography. It felt good to get out of a town dominated by industry and experience a town surrounded by long barren hills, dominated by a castle and contrasted by the river floodplain with its „strong green".
Moreover the city: Eichstätt is a „baroque city build on a medieval plan."[1] This duality between urban space, the stone city with its representative elements, and the landscape, the idyllic river side, is remarkable. As a child, I could not quite understand or put into words what fascinated me so much about this city. With today's view of intermediate towns, both on a village or metropolitan level, many settlements have not managed to become an aesthetic zone. In Eichstätt, too, the terrain has been incisively changed by man. The former river landscape with alluvial land surrounded by two arms of the river became an area covered by commercial and storage buildings. The main road and the railway tracks separate the town from its suburbs. There is not much left to indicate the historic entrance to the town. The only thing that greets the newcomer is the desolate environment of a periphery. The aim of the project is to develop the settlement space of intermediate cities, which spread out from a continuous growth of inhabitants, into a clearly defined urban area with a specific identity and high quality open spaces by means of less precise interventions.

Gordon Cullen[2] describes urban design from his point of view as the art of bringing the streets, buildings and spaces that make up the urban environment into an orderly visual context and establishing reciprocal relationships between urban elements. He wrote in the book „Townscape": The aim of this book is to reach out to people and try to show them what they are missing and to try to implant a new point of view of what could be.[3] The task in my case would be to create a visual context without drastically altering the built environment. Thus, a landscape intervention that understands the original landscape concept of a place would be a possible approach to a sprawling urban landscape.

1
[...] Flagge, Ingebord; Kücker Wilhelm: „Idee Programm Projekt, Zum Entwurf eines neuen Eichstätt." Braunschweig, 1985, own translation.

2
Gordon Cullen was an influencuel British architect and urban designer who was a key motivator in the Townscape movement.

3
Cullen, Gordon: „The Concise Townscape", Oxford, 1971, p.193.

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[3] Detail of the square view of the Residenzplatz in Eichstätt, drawn by Maurizio Pedetti 1791.

„How walkable are Cities?“

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Walking in a city allows a unique connection to the surroundings that is often overlooked when we focus exclusively on motorised traffic. Walking heightens our senses: we perceive the architecture, street design, people, sounds and smells much more intensely. These perceptions help create a richer and more nuanced picture of urban life. Perceiving the environment while walking can also help to develop a new understanding of landscapes and urban space. Moreover, landscapes are often thought of as static backdrops that are admired from a distance. But when we walk, we become part of them, we move through them and experience them. This allows us to better grasp and appreciate the subtle changes in the environment. The walkability of a city is closely related to the qualities of its landscape features. Pedestrian-friendly cities are characterised by well-designed walkways, wide promenades, green spaces, seating areas and other elements that promote walkability.

A promenade I remember from my childhood is the „Tappeiner Weg“, which stretches along the slopes above Merano and offers spectacular views of the city, the „Adige Valley“, and the surrounding mountains. The promenade is lined with lush vegetation and mediterranean plants, including exotic trees, flowers and shrubs. This gives the landscape a picturesque and romantic atmosphere. The paths are laid out in curves and gently follow the terrain. Along them there are also resting places, stairs and bridges that invite visitors to linger. As a result, the route becomes a pleasant experience.

[4] „Tappeiner Weg“ is a sunny promenade above the city of meran.

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[5] „Tappeiner Weg" is a sunny promenade above the city of meran.

For Lucius Burckhardt[4], walking is a form of active engagement with the city. He recognised that walking is not only a form of movement, but also a means of discovery and reflection on the urban environment. The perception of the environment while walking is highlighted in his writings as a critical factor in the experience of urban space. A cultural-political assembly in motion by Burckhardt and his students is the „Windshield Walk". This shows how students carry car-like windscreens on the road. While on the one hand, this imitates the situation of driving a car, on the other hand, the students can understand what the restricted viewing angle is like through the windscreen. Furthermore, they can directly perceive the sounds of other road users.[5]

In line with Burckhardt's views, it becomes apparent that the walkability of cities does not only include physical infrastructure, but also the ability to perceive the environment in a meaningful and profound way. Walking engages different senses simultaneously, leading to richer perception.

Burckhardt also introduced the term „Promenade Architecturale", which describes the idea of a structured, conscious journey through urban space. This idea can be seen as a deepening of one's perception while walking. In a „Promenade Architecturale", not only are physical features experienced, but a narrative connection is also created between the elements of the environment. This connection makes it allows a better understanding and appreciation of urban histories and identities. Those who travel by car or train have little opportunity to process the impressions they see in their minds:

4 Lucius Burckhardt was a Swiss sociologist and national economist. He is considered the founder of Promenadology.

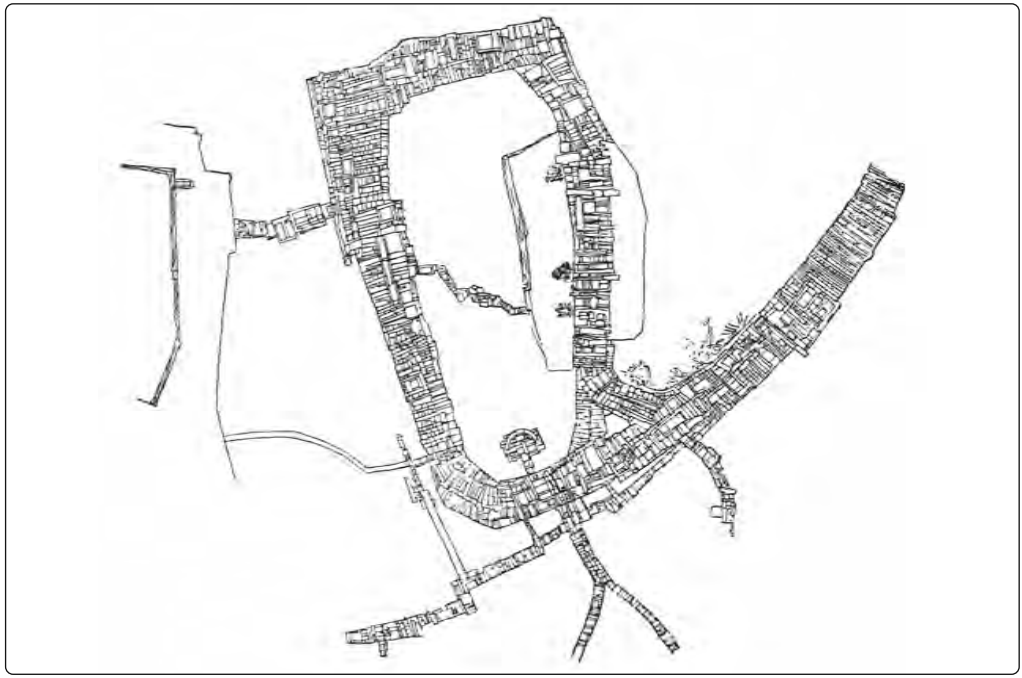
5 Kraft, Sabine; Kuhnert, Nikolaus; Uhlig Günther: „Situativer Urbanismus" from ARCH+183 „Situativer Urbanismus", 2007, Berlin, p. 30.

„Modern means of transport tend to make the journey insignificant and abstract and to focus solely on the destination."[6] In the process, the experience of the journey is lost.

By moving slowly on foot, the sensual and visual perception of the environment is more pronounced. An example of a very sensual and exciting engagement with a place and ones connection with it is a path created by landscape architect Dimitris Pikionis at the Acropolis in Athens. His design brought the ancient Acropolis and its surroundings into harmony. This approach manifests itself in the artfully designed stone staircases and paths that blend smoothly and dynamically into the surrounding landscape. The well balanced alliance of nature with architecture , he believed, is only possilble, when the architect is moved by a deep respect for nature and man: „A little more humanity, a deeper understanding, a finer sensibility is enough to change all - from the initial stance down to the detail."[7] Through the clever use of materials, height differences and shapes, Pikionis created an experience through movement that invites visitors to explore the different levels and steps of the surroundings.

6
Burckhardt, Lucius: Warum ist Landschaft schön? Die Spaziergangwissenschaft, Berlin, 2015 [2006], own translation, p. 266.

7
Pikonis, Dimitros: A Sendimental Topography, London, 1989, p. 76.



[6] Plan from Dimitros Pikonis, Landscaping the Athens Acropolis, 1957.

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[7] The „ZEBRAstreifen“, 1933 Kassel.

[8] Motorist walk in the seminar, perception and traffic, Kassel 1993.

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[9] „Die Fahrt nach Tahiti“ is the original walk of promonadology, 1987 Kassel.

Landscaping the Athens Acropolis from Dimitros Pikonis, 1957.

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(In)visible Infrastructures

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The multi-faceted world of infrastructures forms the fundamental framework of our urban landscapes. These structures, whether overtly visible or operating covertly, represent an essential foundation of our society. While obvious physical infrastructures such as roads, bridges and utilities often take center stage, it should not be overlooked that a substantial number of invisible infrastructures are of similar importance. These structures, that are allways obvious, are not only tangible, so include intangible components such as regional heritage, cultural traditions, and traditional knowledge. Beyond the recognisable physical structures that shape our urban centers there are invisible, subterranean networks that form the basis of our urban prosperity. Water supply, sanitation and electricity distribution are core examples of such vital, if often unnoticed, infrastructures. They usually only reveal themselves through their disruption or failure.

[11] Gotthard Landscapes 2014.

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Other subtle, often overlooked physical infrastructures are highlighted by Christoph Girot's work „Gotthard Landscape", which crisscrosses through the Alpine region. Girot emphasises the need to analyse these invisible structures and incorporate them into the design process to create a harmonious connection between people, technology and the environment. In doing so, Girot manages to make invisible infrastructures visible. The works of Girot and his students from the ETH can be understood as a kind of modern landscape cartography.

For humans, however, the purely physical infrastructures are the easiest to recognise. A good example of this is the Portico di San Luca in Bologna, which has a strong visual presence in Bologna. The arcades are a characteristic feature of the city and contribute to the visual identity of Bologna. The portico, which connects the city to the basilica over a distance of about 3.8 km, is not only a practical means of transport, but also a significant urban element that shapes the cityscape.

The Great Wall of China, a landmark from ancient times, also symbolises one of the most impressive physical infrastructures in human history. This massive fortification was created to protect the land from intruders while also creating connections. Marina Abramovic's „Great Wall Walk" illustrates the wall's impressive physical presence and highlighted its importance as a connecting infrastructure between regions and people. The incredible break up story of Marina and Ulay Abramovic was filmed and shows the Great Wall of China as an infrastructure element in relation to the landscape.

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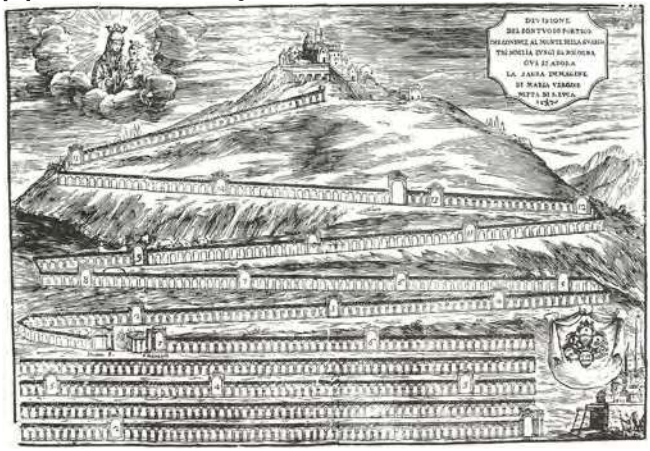
[12] Portico san Luca in Bologna 1619.



[13] Xylograph by G.M. Moretti (1716) based on a drawing by Andrea Ferreri.

[14] Portico di San Luca e Meloncello.

[5] Marina and Ulay Abramovic, The Lovers, Great Wall Walk, 1988.

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The Loss of Urban Elements

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The modern urban landscape is undergoing profound transformations, leading to a progressive shift away from traditional urban elements. The „in-between city“, a concept that describes the space between urban and rural areas, is a place where this change is particularly visible. A major thinker on the design of urban elements was Josef Plecnik, whose work offers valuable insights into this topic.

[16] Lamp on the footpath at „Bleder“ lake, designed by Josef Plecnik.

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[17] Plecnik promenade 1937 from the tivoli park to the city.

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[18] Pedestrian walkway at the Seidlkreuz Eichstätt with the street lamp for the cars.

The in-between city, located at the interface between the city and the countryside, is a zone of transition and change. Traditional urban elements such as narrow streets, squares, markets and architectural elements such as seating areas or streetlamps can be lost or become less important in this environment. The increasing spread of urban development can lead to the fragmentation and dispersion of these elements, resulting in a lack of cohesion and identity in the intermediate city. The importance of preserving and redesigning these elements is therefore becoming increasingly urgent if we want to create a meaningful and livable environment.

Plecnik[8] recognised the importance of urban elements for the identity of a city. He believed that architecture and design should reflect the cultural heritage of a city. His works, such as the reconstruction of Prague Castle, show how traditional urban elements can be embedded in modern contexts without losing their authenticity. Plecnik's approach emphasises the continuity between the past and the present, alongside the importance of the connection between urban elements and the city's identity.

However, the loss of urban elements in the in-between city has not only aesthetic implications, but also social and cultural consequences. Urban elements serve as meeting places, promote social interaction, and create a platform for cultural activities. When these elements disappear, it can lead to alienation and isolation. Therefore, it is important to consciously plan the design of the in-between city and create elements that promote community and cultural exchange.

8
Josef Plecnik was an architect who worked in Vienna, Prague and Ljubjana. Much of his urban design was listed as a UNSECO World Heritage Site in 2021.

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[19] Restaging of the Leonrodplatz in Eichstätt, 1998.

Architecture of the Ground

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The ground is the origin of the city and the common ground its urban core. The domestication and remodeling of the ground and its lifebearing qualities predates sedentary life and the formation of cities. From common crops to common squares, the architecture of cities arose from the cohabitation and communal use of the ground. From these first communities came the first settlements, the first forms of housing and of urban space, by remodeling the ground. Our first forms of habitation consist of architecture in and of the ground, of architecture without architects.[9] In early forms of civilisation, the ground and its remodelled form - the platform - dictated the rythm of life itself - the private as well as the public. It was one of the most important aspects of communal life and co-habitation. In many Indus Valley Civilications, the monumentality of the task required the involvement of the entire population in leveling the ground and creating the platform, thus creating and symbolising unity through the communal effort as well as the communities' control and power over the land.[10] The flat surface as a stage for the private and the public life, for rituals and politics is prevelant in most early and ancient civilications, functioning both as a threshold to the outside landscape as well as a functional and social space. This architecture of the common ground and of the public nature of the land kept on transforming throughout urban history, turning slowly into the architecture of the private property that has been dominating in - and has been dominated by - capitalism. While the land has been continuously privatized and the ground itself has been more and more excluded from the act of designing urban space as well as overlooked as a crucial element of architecture, the potential of the common ground can still be found in the urban landscape of individualism. Inviting the ground, and with it the communal character of the land, into architecture can still bear fruits. This effort of re-embracing the relationship between architecture and topography, between the built and the ground, can be discussed in many different ways. Two completely different perspectives are interesting to inspect in further detail here.

9
Rudofsky, Bernard: „Architecture Without Architects", New York, 1964.

10
Aureli, Pier Vitorio; Tattara, Martino: „Platforms: Architecture and the Use of the ground" Milan, 2021.

Setting one's own ground apart from the common ground is one of the oldest forms of marking one's territory. While an elevated floor was often used to create a distinction between the outside and the inside world, the threshold between these two spaces holds infinite potential for public life. One of the most important elements of traditional japanese houses is the Engawa, the roof-covered threshold that sits between the inside space and the outside world, but cannot be counted towards either one. The word Engawa is a combination of the two Kanji en, meaning connection or relationship and gawa, meaning side. It is in its origin meant to be a space for making contact between the two worlds. In a similar way, Giorgio Vasari's Loggia and the adjacent Piazza Grande in Arezzo question and reconfigure the relationship between buildings and the common ground. The slope of the piazza leads almost theatrically up to Vasari's building and to its loggia. The public space however is set apart, but not separated, from the loggia by a slight elevation of the loggias floor, leaving each of the two spaces as their own distinct element, defined but yet interacting with one another, expanding the common ground into the

[20] Arezzo, Loggia and Piazza Grande, 1967.

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[21] The slope of the ground under the engawa and the traditional stone step.

realm of the building itself. This moment of the threshold as a public space is picked up again in Dogmas „Primary“ project, a small intervention in the city of Sharjah. While it is by itself nothing more than a slight elevation of the ground, this platform invigorates public life through the accessibility of its threshold. The distinct way in which the border between the platform and the ground is shaped, as stairs, ramps, seating areas, standing spaces, stages and everything the people can make of it, blurrs the boundary between architecture and the common ground. It is a piece of sculpted ground acting as a public space.

[22] Primary Platform in Sharjah, Dogma 2019.

The act of inviting the element of the ground into architecture can go beyond the realm of the threshold, however. On the contrary, in his Tanikawa House, Kazuo Shinohara sets a paradigm shift in the relationship between architecture and the ground. Instead of leveling the ground, sealing it or in any other way setting his space apart from it, he lets the earth flow freely through his building, embracing it as a space of its own. The earth room of the Tanikawa house is its core, everything else set aside as mere necessary service areas. The connection between the house and its place of origin, its identity, is felt strongly in this room and its inhabitants embrace it. This complete dissolution of any distinction between outside and inside materials, while still being a protected space, makes for a different connection between the house, its inhabitants and the ground. This identity-creating quality of the ground is taken up in a similar way by the Smithsons in their Robin Hood Gardens. Here, they put a heavy emphasis on the importance of identity in creating housing and the origin of neighborhoods. Like Shinohara, they invited the unleveled ground, in this case even molding an a hill for themselves, into the center of their project. The landscape intervention, the big hill between the complexes of the Robin Hood Gardens acts as their identity, a piece of common ground in the middle of one of Londons biggest housing projects.

Public life can not exist nor flourish in the private realm. The common ground is the stage for all aspects of society and of the public life. The relationship between the ground and architecture, between the common good of land and the private aspects of life holds the potential for communal acts and the creation of an identity on a scale that not many other elements of architecture can offer.

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[23] Tanikawa House, Kazuno Shinohara in Nagano Prefecture, Japan 1972.

[24] Robin Hood Gardens by Alison and Peter Smithson, London 1972.

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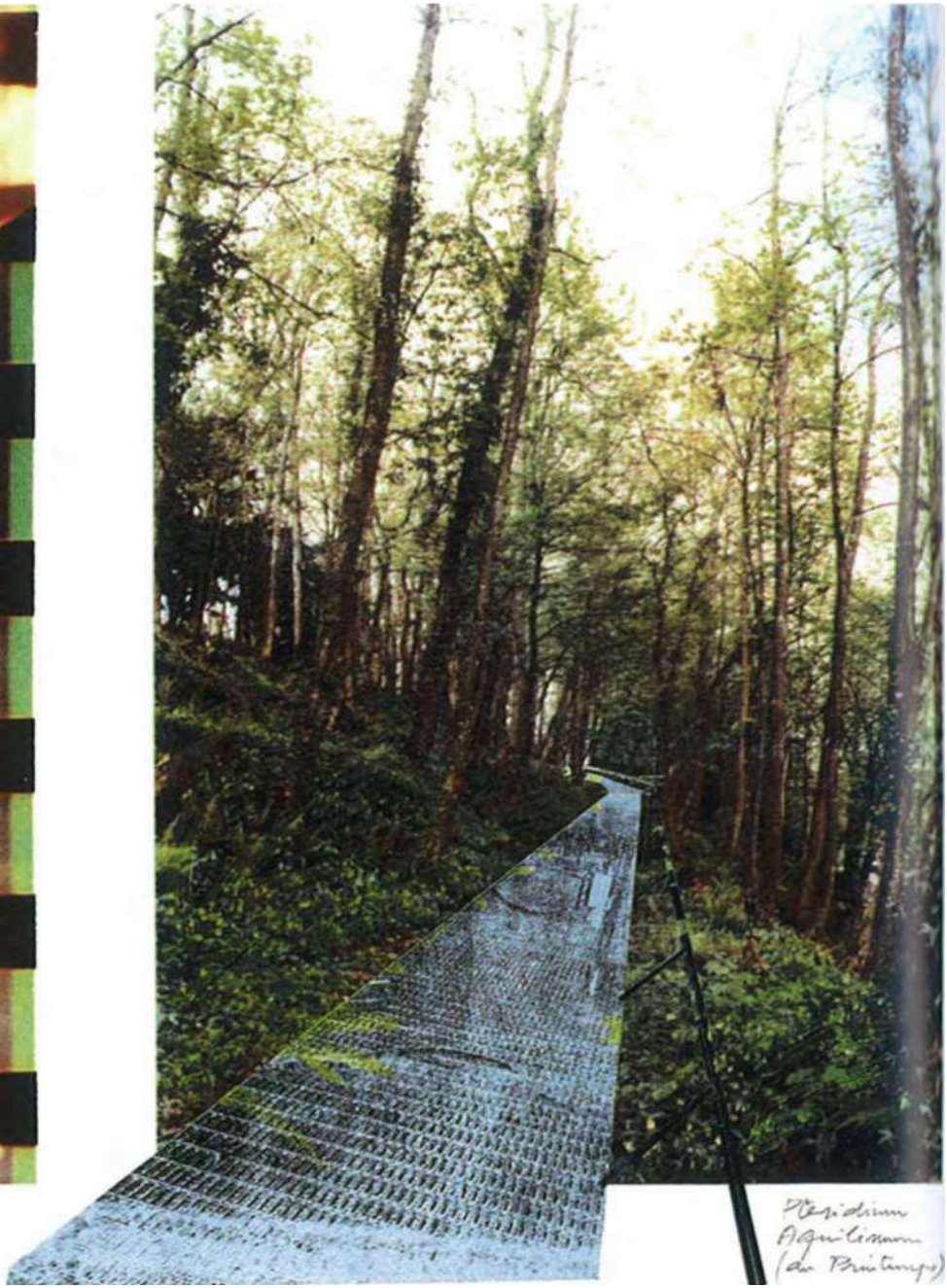

Walkways through ferns and woodland, collage by the landscape architect Yves Brunier.

How to read a landscape?

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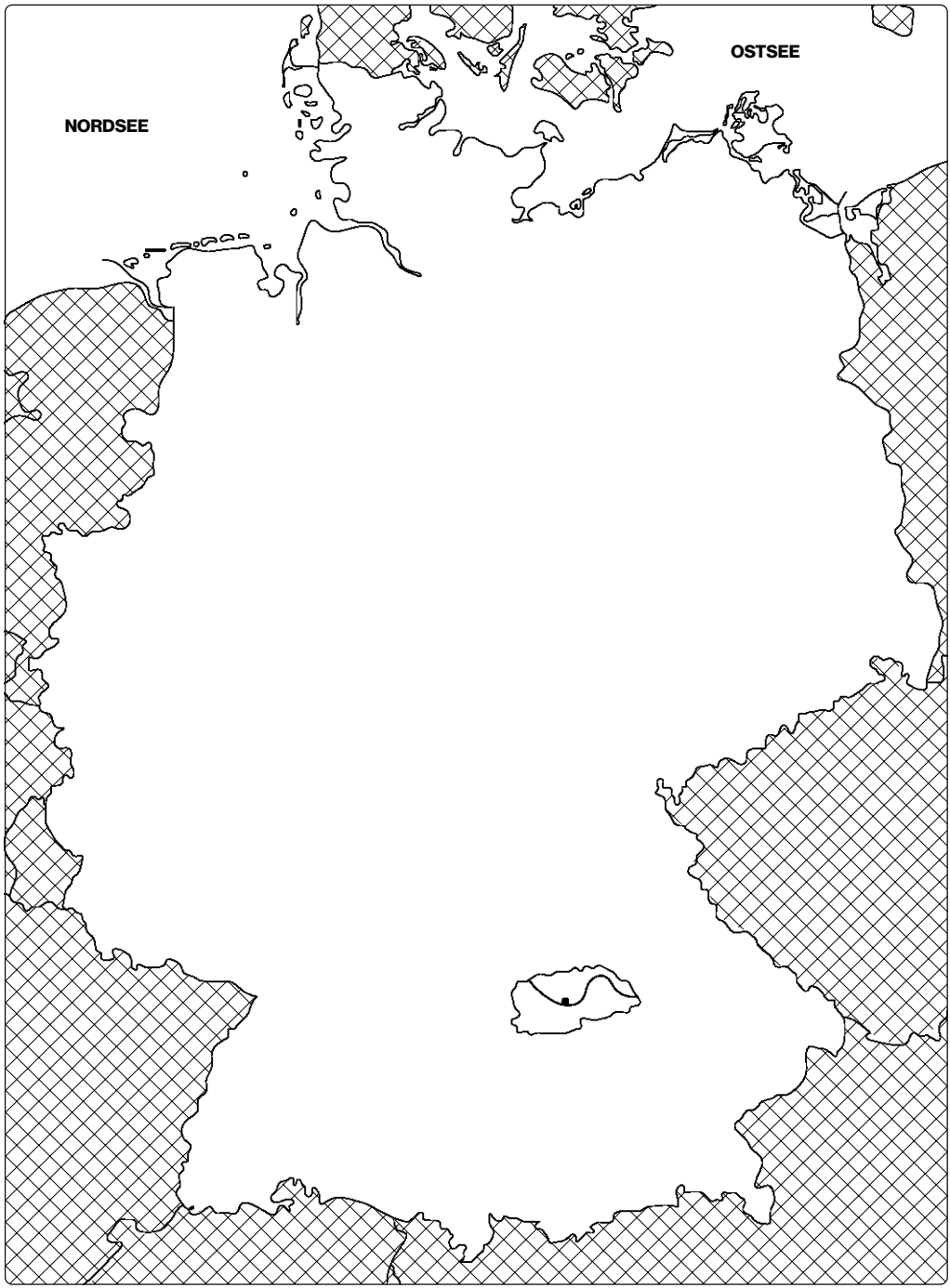

[26] Altmühltal Nationalpark in the relation to the territory of germany.

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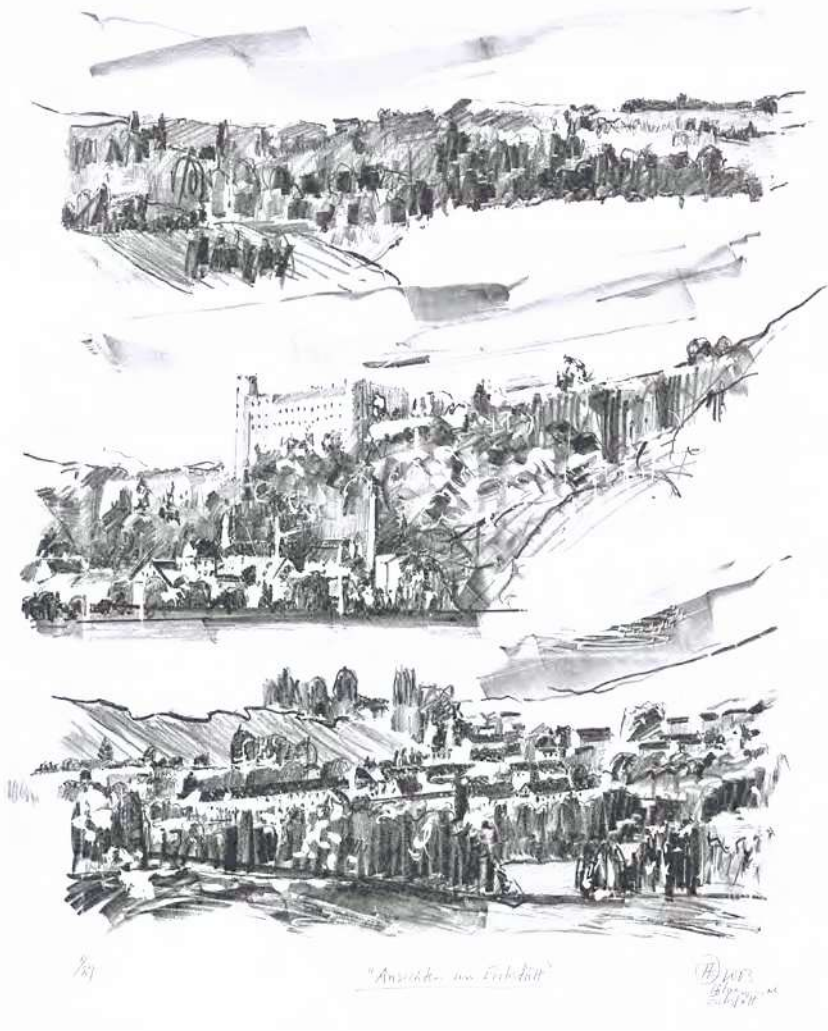

22 „Ansichten um Eichstätt“ drawn by Angelo Evelyn 2003.

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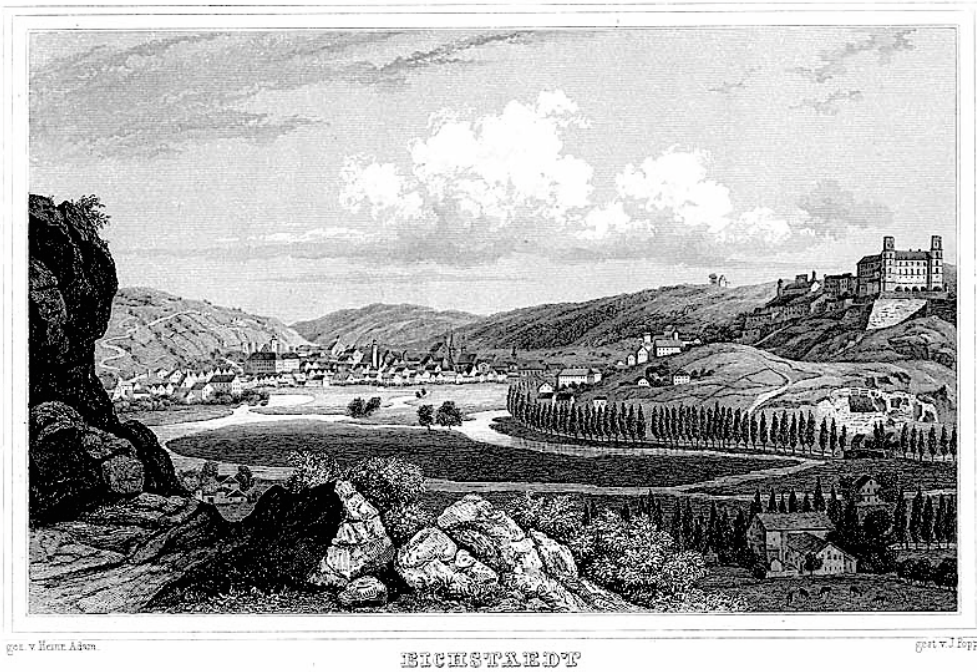
The landscape combines the contrasts of a steep low mountain range with slopes, heaths, and meadows as well as rocks and quarries of the Bavarian Jura. The „Altmühltal“ is a varied spatial sequence of 250 km with along the winding river „Altmühl“. New scenery is hidden behind every bend in the river. This continuum of landscapes is lined with historic towns. These towns offer visitors breaks and cultural discoveries in addition to the varied scenery.

The water serves as a signpost for cyclists and hikers. The „Altmühl“ winds its way through wide valleys, past bizarre rock faces and flowering meadows, grazing sheep and golden-yellow rapeseed fields. Rustic castles greet you from wooded heights. The „Almühltal“ Nature Park is a paradise for a wide range of leisure activities such as climbing, canoeing, cycling, and hiking.

The Altmühltal was placed under protection not only because of its special geological qualities, but also because of the powerful elemental forces that created this landscape millions of years ago from the lagoons of the „Jurameer“.[11]

11
Sieghardt, August; Malter, Wilhelm: Eichstätt mit südlicher fränkischer Alb und Altmühltal, Nürnberg, 1963, p. 3.



[28] General view from the west of the town „Eichstaedt“, ca. 1880.

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[29] Unbuilt Territory.

[30] Unbuilt Territory.

[31] The river „Altmühl“ as a defining element.

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33 The river „Altmühl".

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[33] „Zwölf Apostel" with the river.

The Altmühl itself is a gentle, slow-flowing river that meanders through beautiful valleys. Its calm, clear waters not only provide a habitat for a variety of plants and animals, but also invite canoeing and fishing. It flows past historic towns and villages that blend harmoniously into the landscape.

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33 The topography.

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[35] „Wacholderheide Gungolding“ in the Altmühltal National Park.

Large parts of the Altmühltal are under nature conservation. This also applies to the „Wacholderheide“ in Gungolding. It is characterised by its open, often wide landscape with rolling hills and wide views dominated by „Wacholderbüsche“ and gives the landscape a special expanse.

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38 The empty valley.

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[37] "Juratrockenhang" with the „Zwölf Apostel" rock group.

The emptiness of the Altmühltal means that the natural topography and landscape elements remain largely untouched by human intervention. Human infrastructure and development was kept to a minimum in order to preserve the natural aesthetics. The preservation of the emptiness in the Altmühltal are important measures to preserve the landscape aesthetics and the ecosystem in the Altmühltal.

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38 The old town and the castle.

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[39] Eichstätt 1766 from Johann Michael Franz.

Eichstätt, picturesquely situated on the Altmühl and crowned by Willibaldsburg Castle, emerged from a Roman military camp and became an episcopal see as early as 745.[12]
The townscape, unscathed by World War 2, is dominated by Baroque buildings. After the war, as elsewhere, residential buildings were constructed without reference to the old town, but the substance of the old town itself was preserved.
Thinking of the city from the perspective of the landscape: a view from the outside, a negative of what a city is in the landscape. We have forgotten that a city is basically a physical manifestation of the surrounding landscape and the resources that can be found there. These thoughts are still present in the drawing.

12
Sieghardt, August; Malter, Wilhelm: Eichstätt mit südlicher fränkischer Alb und Altmühltal, Nürnberg, 1963, p. 185.

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48 The suburbs in the valley.

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[41] Eichstätt 2021.

The new village spills over, spills out, frays. While the old villages grasp and embrace, the new villages run to mush. Partly indiscriminate, haphazard, inconsiderate of the consumption of space and development, without figure or form, landscapes are chopped up into plots of land, for never ending construction and its remaining pieces waiting for their turn. Small banal intrusive boxes occupy what were once the best fields and the sunniest hillside properties.

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44. The suburbs on the hills.

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[43] Seidlkreuz Eichstätt with 3.500 Inhabitants.

Formerly an agricultural area, the area was acquired by the city of Eichstätt. The valley had exhausted its capacity to provide housing close to the city. The Seidlkreuz is located on the Jura hills about 90 meters above the old town of Eichstätt. The settlement was developed in the 1970s and new residential buildings and public facilities such as schools, kindergartens and sports facilities were built. Footpaths and cycle paths are trails or interspersed and unlit paths have. The ascent to the Seidlkreuz is more like a small mountain trail. Residents have a second pair of shoes for going up or down when they go to work.

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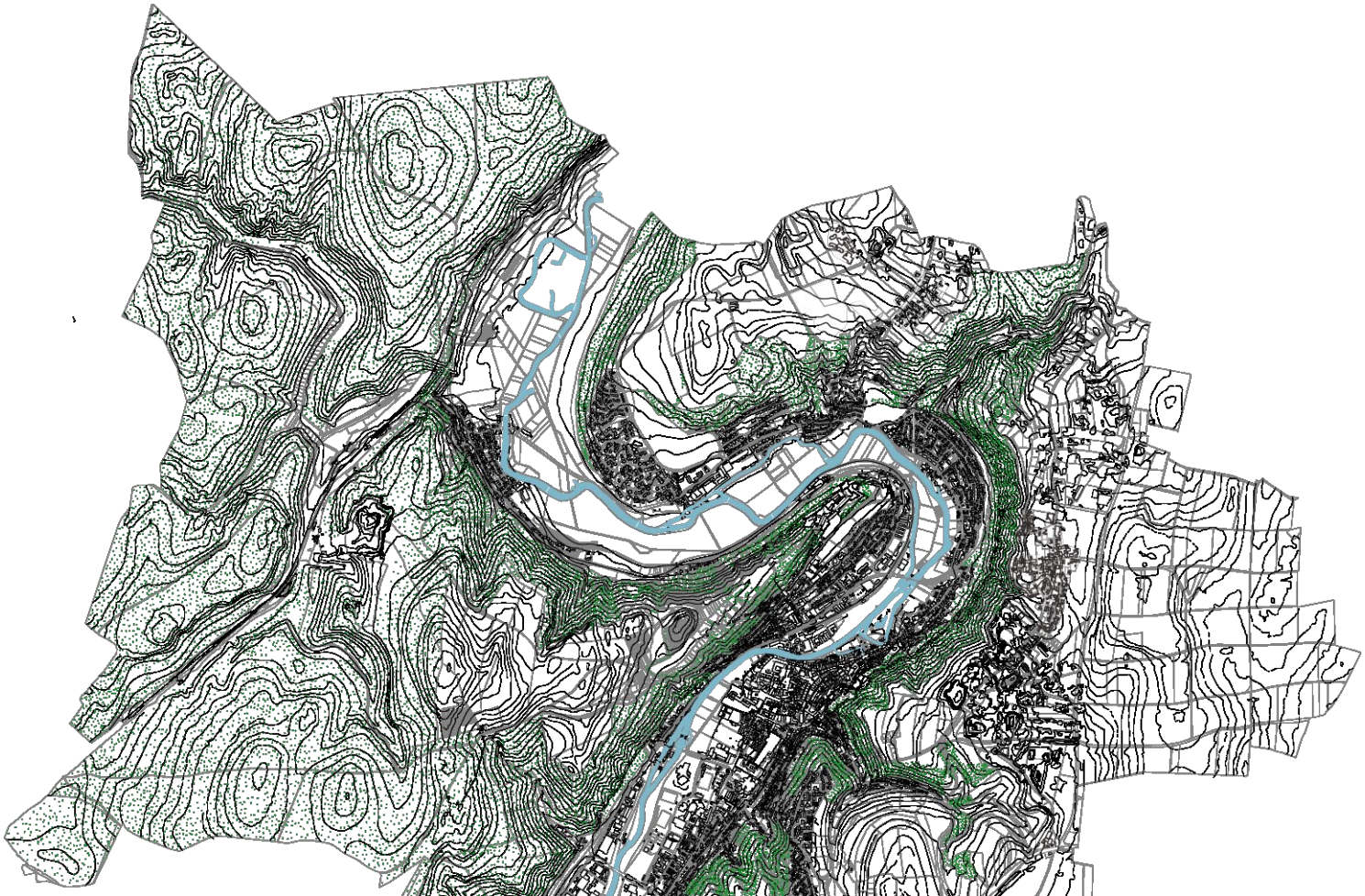

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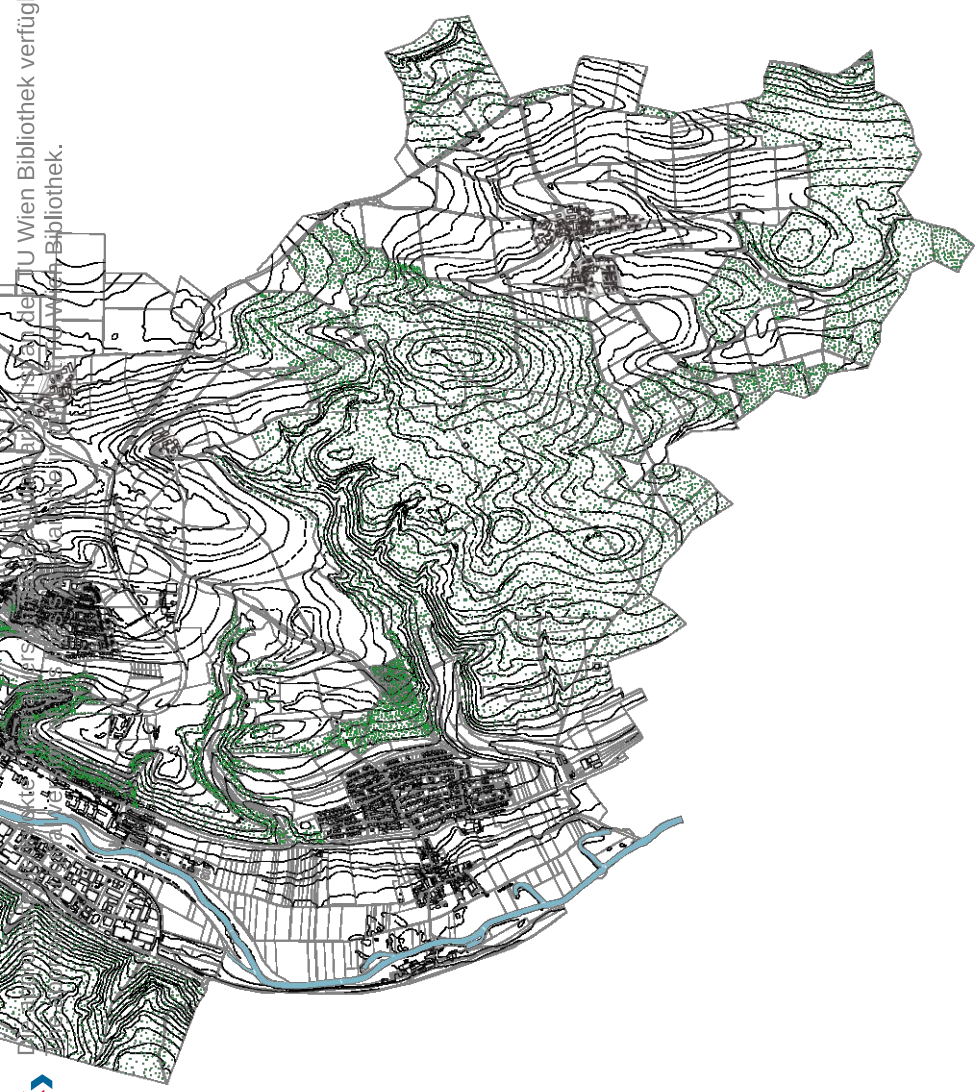

0 0,2 1 2km

THE TERRITORY OF THE CITY OF EICHSTÄTT

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41 Phases of urban development of the city Eichstätt.

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[45] The wall of the „Hofgarten“ with the pavillons and in the backdrop the settlement Seidlkreuz.

The city developed at one level in the valley. The only development of a settlement on the Jura heights, show the Seidlkreuz in the background of the picture.

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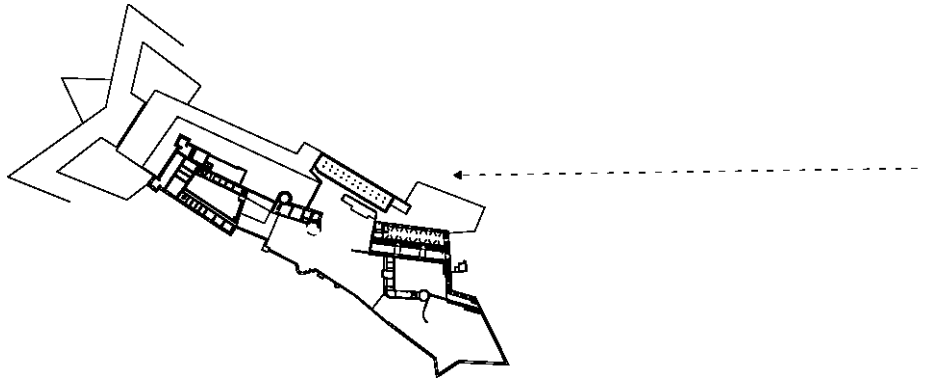
The castle and the cathedral lie in a historical visual axis to each other. They form the two oldest constants of the old town and become icons in its urban cityscape. The plan on the right shows the so called Nolliplan of Eichstätt with its public spaces.



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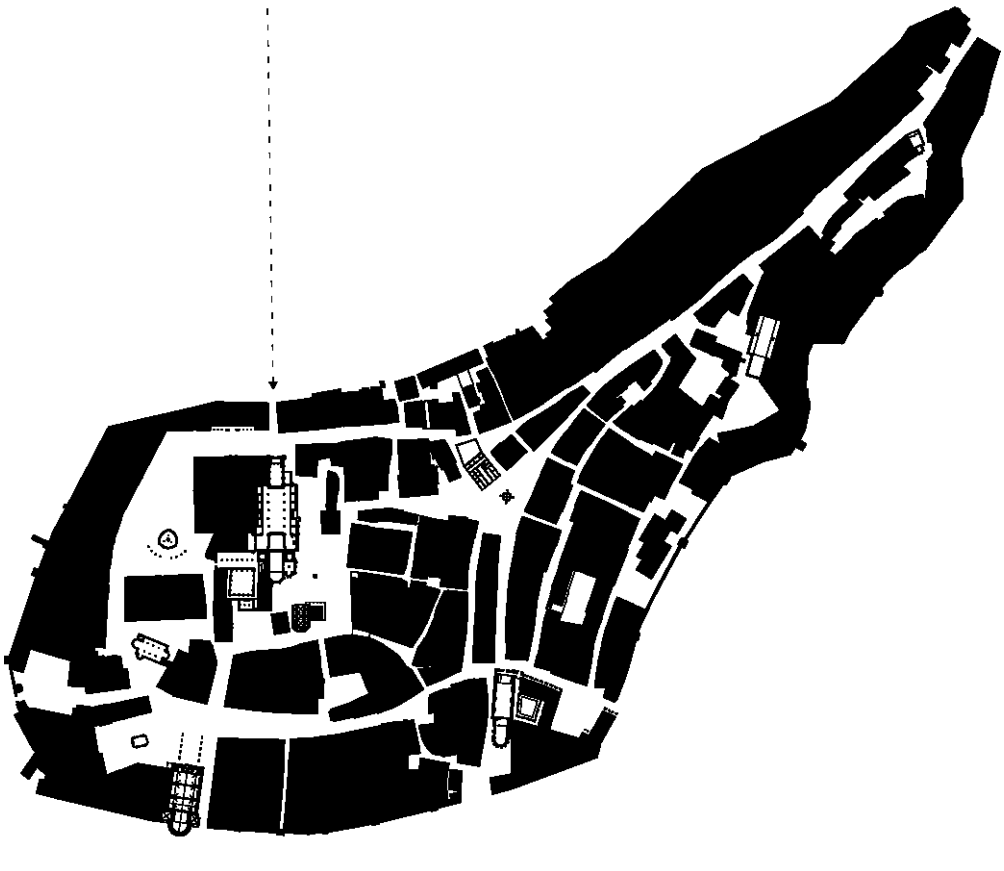

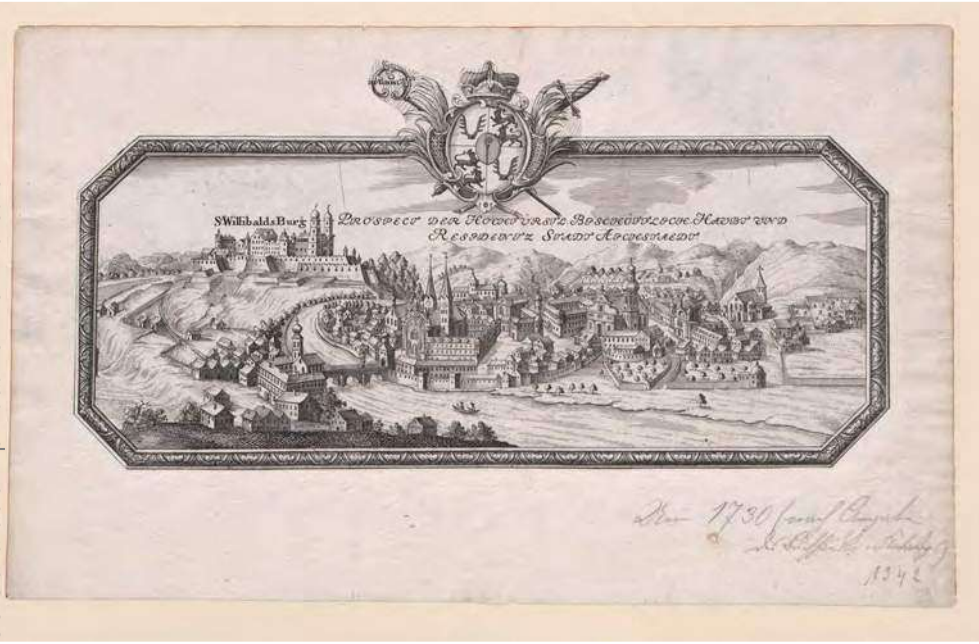

[46] Distortion of the city of Eichstätt and its territory, drawn by Joh. B. Homann Erben, 1730.

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[47] West facade of the cathedral with the residence, drawn by Franz Xaver Hutter and Maurizio Pedetti, 1791.

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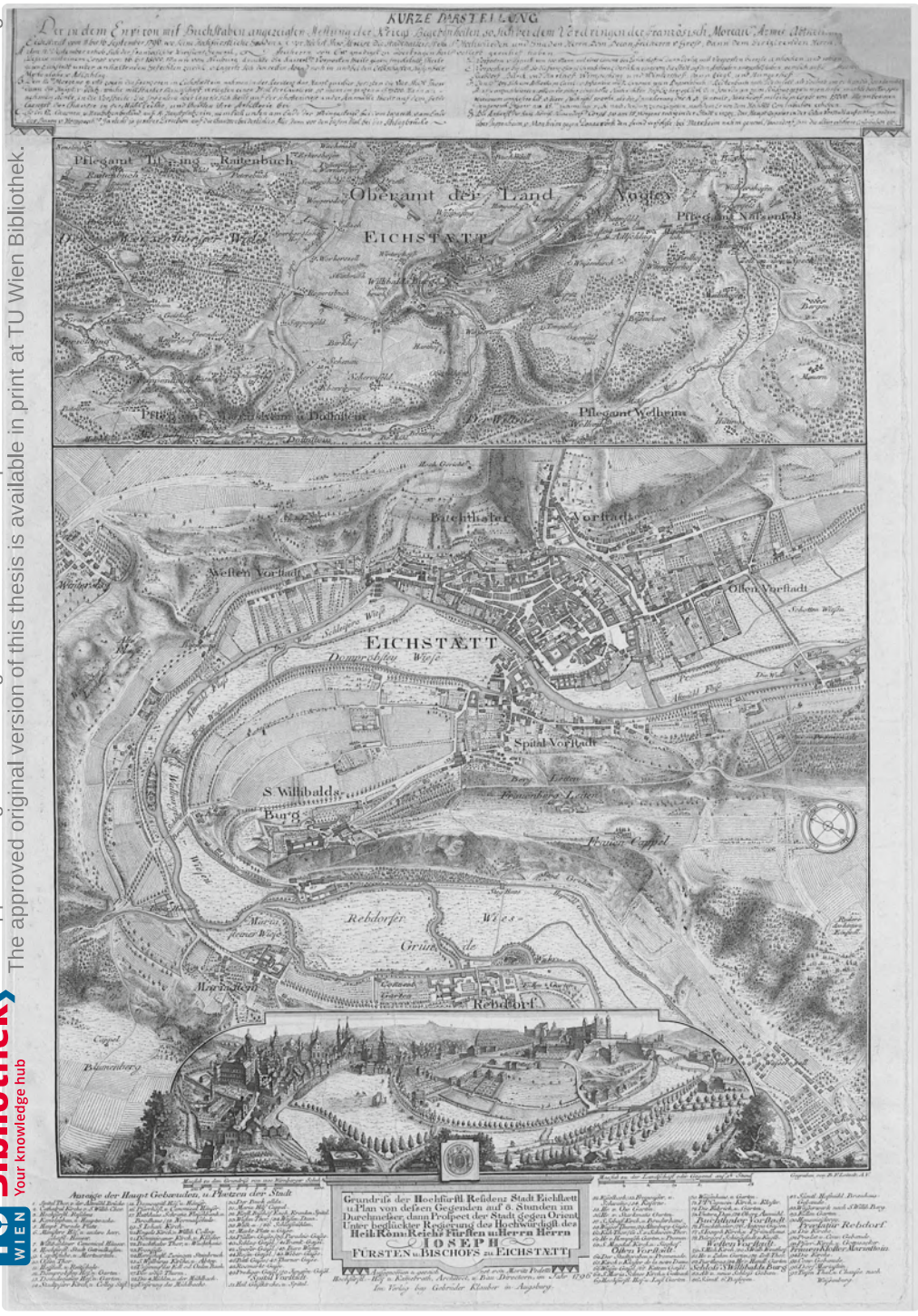

[48] Ground plan of the high princely residence city of „Eichstaett“ and of its areas, Maurizio Pedetti, 1796.

Situations
A pathway with four public spaces

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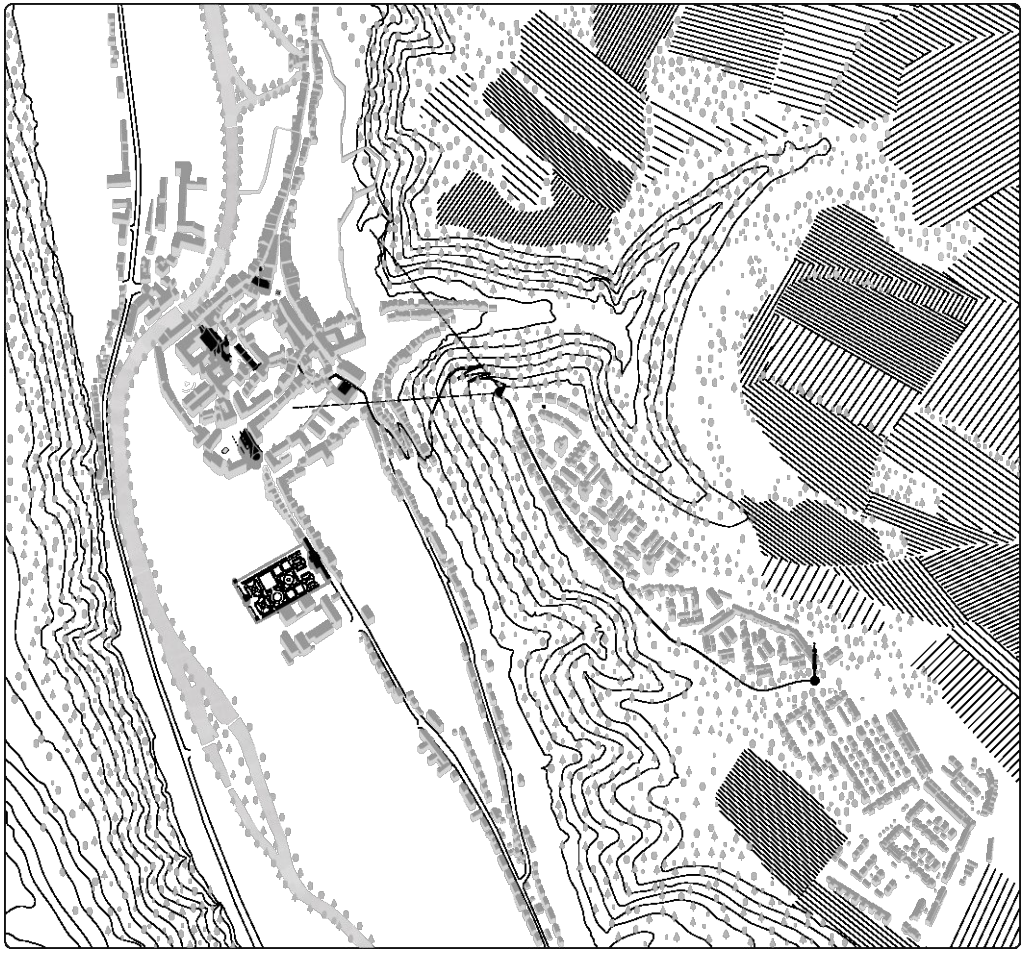
The medieval town of Eichstätt is located in the valley of the Altmühltal National Park. The city developed mostly in the valley along the river Altmühl, except for the settlement Seidlkreuz, which was built in the 70s on the Jura heights and is isolated above the old town. The project transforms Eichstätt s open spaces into an inviting network of public squares that are interconnected, thus re-establishing a lost link between the Seidlkreuz and the old town.



[49] Monometrical View of the city Eichstätt with with historical streetscapes and the settlement Seidlkreuz.

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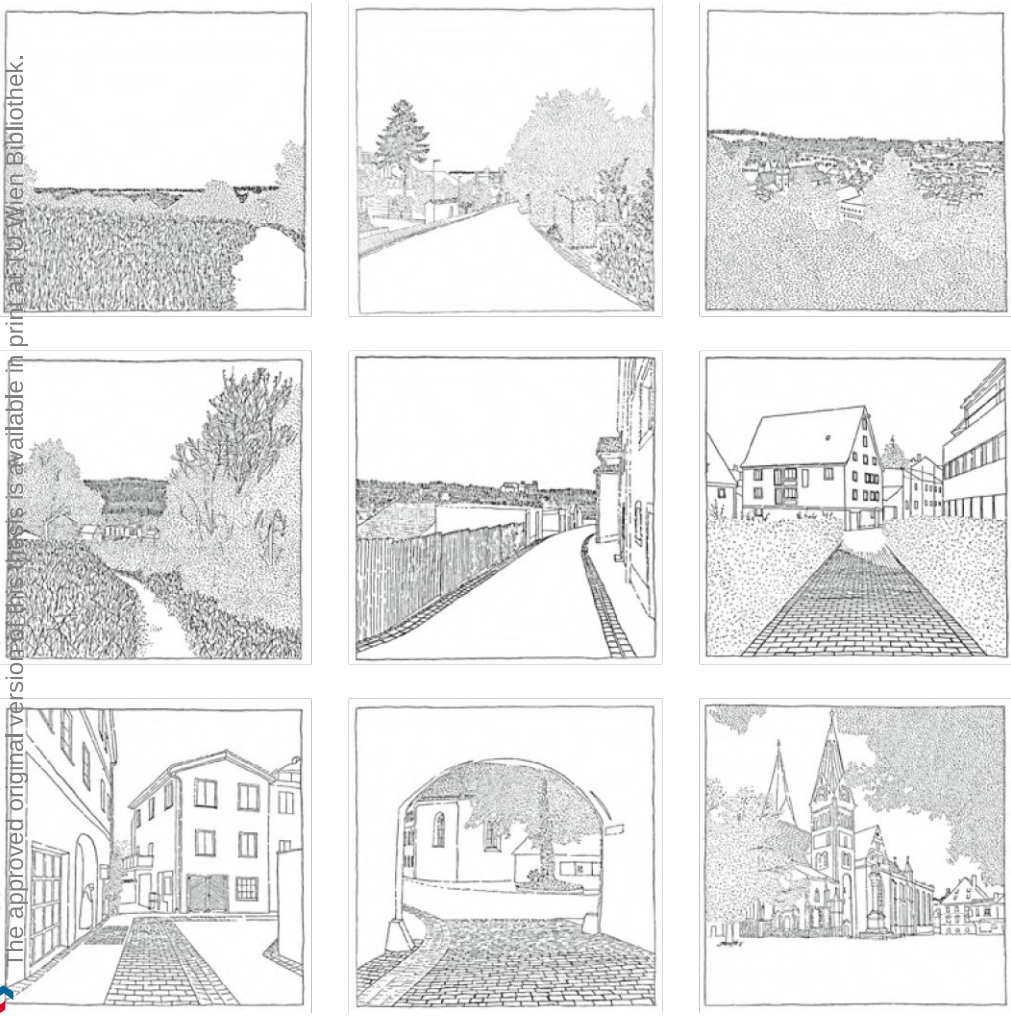

50] Serial visions from Seidlkreuz to the historic city centre of Eichstätt.

„To walk from one end of the plan to another, at a uniform pace, will provide a sequence of revelations which are suggested in the serial drawings“[13], over the following pages, starting at the front at the „Seidlkreuz Mitte“ and ending at the back with the Domplatz. Each number on the right representes the position of the drawing.

13 […] Cullen, Gordon: „The Concise Townscape“, Oxford, 1971, p. 17.

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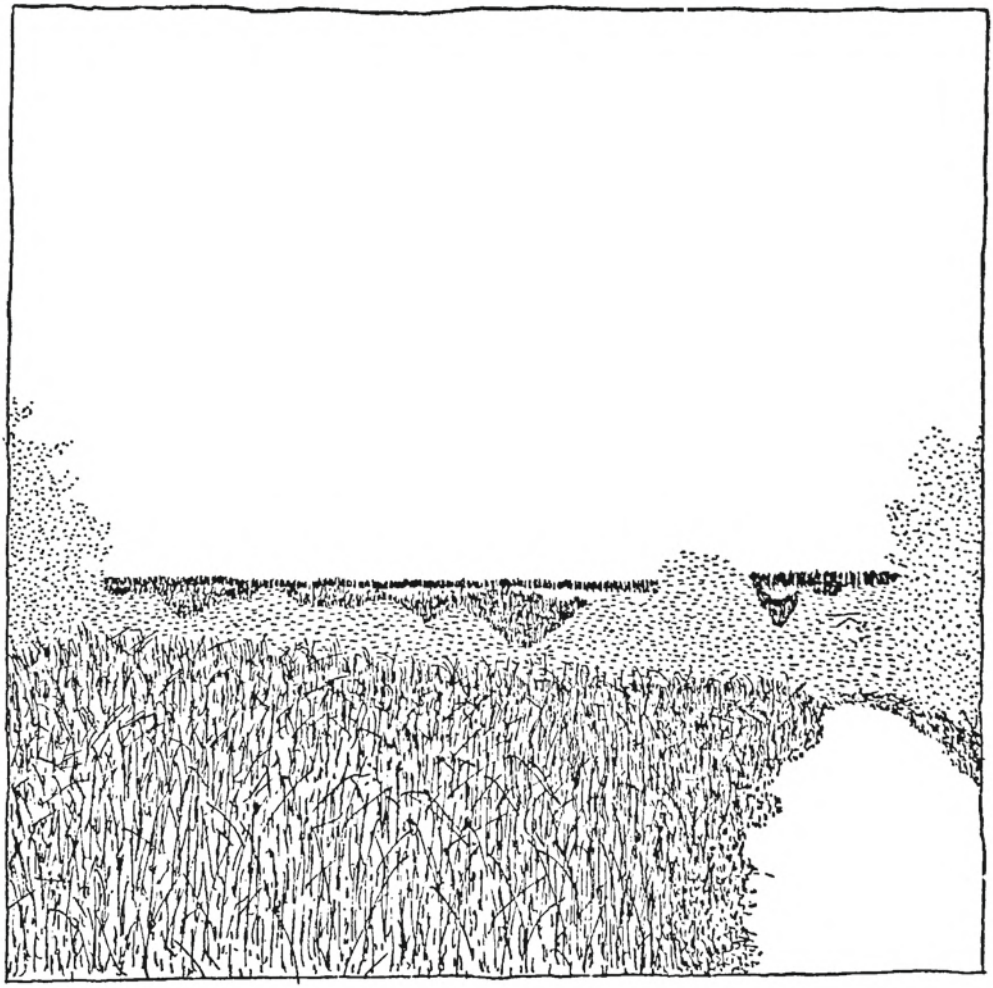

[51] Green meadow in the middle of the settlement „Seidlkreuz“.

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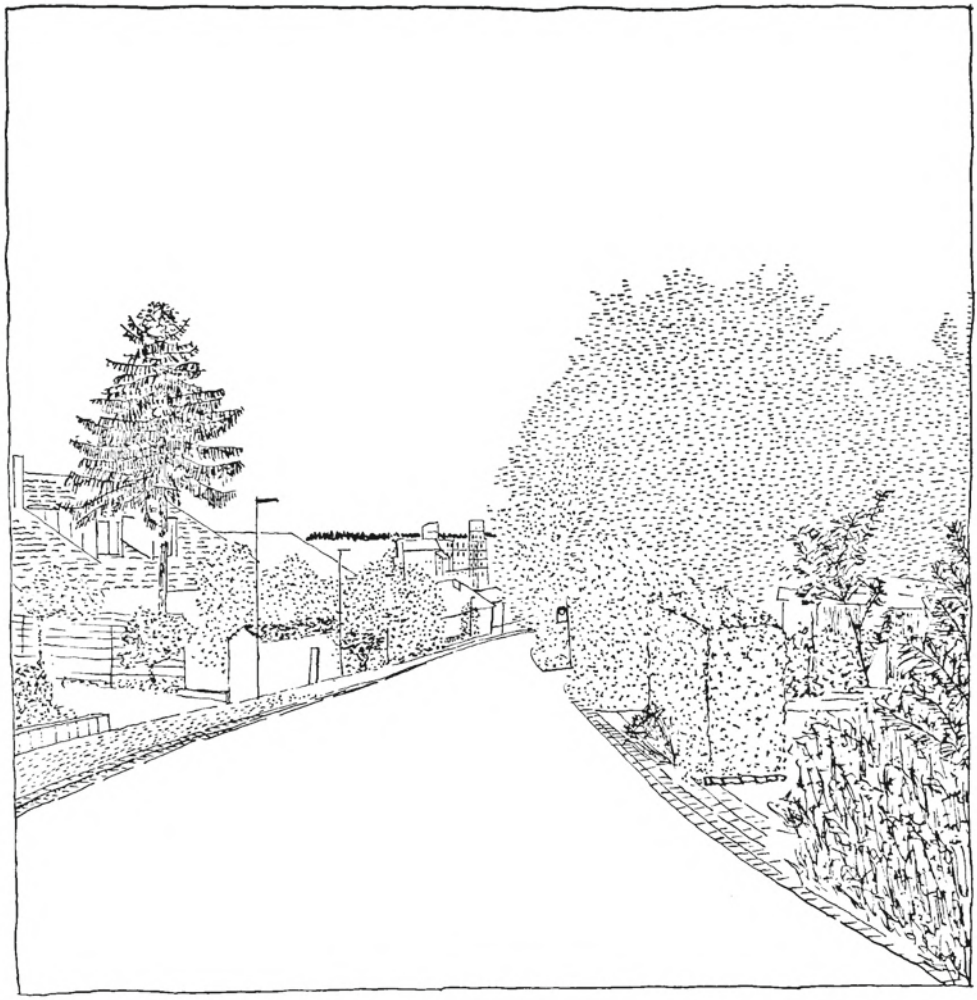

[52] View from the main street in „Seidlkreuz West“.

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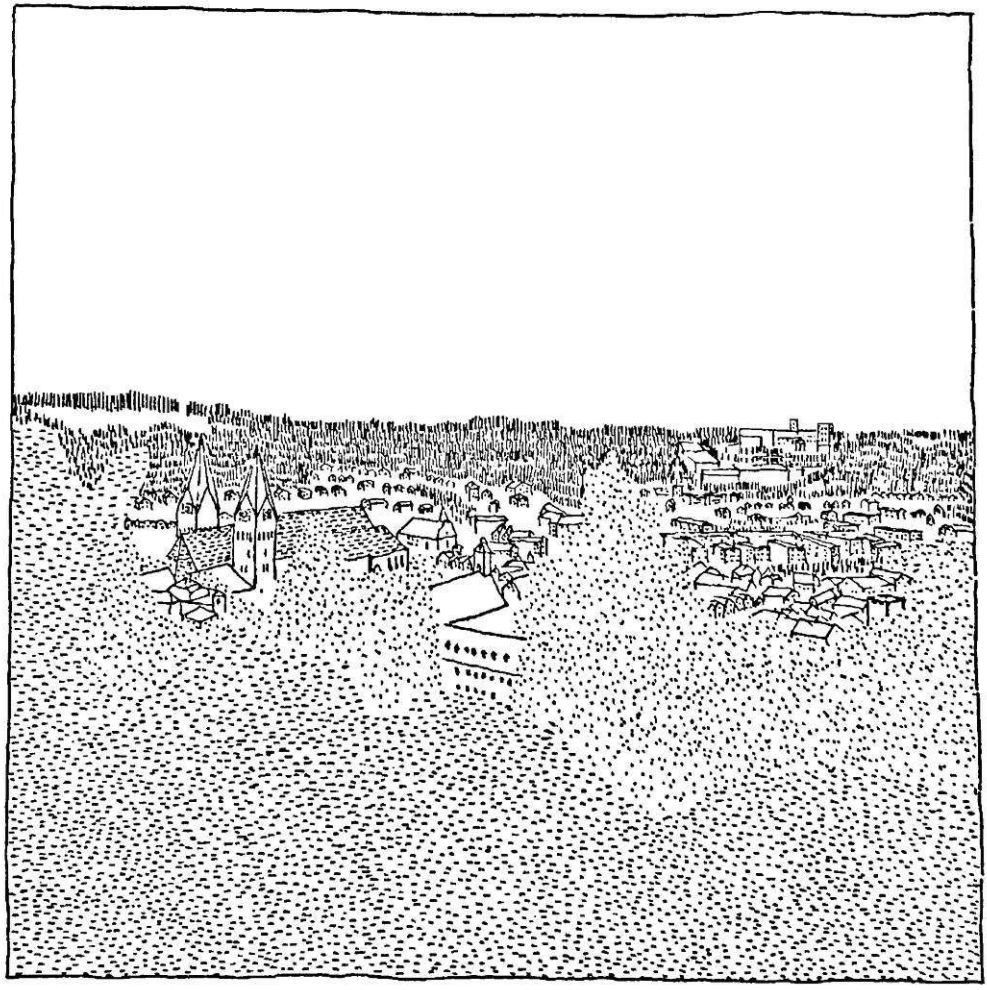

[53] View over the city landscape and the castle in the background.

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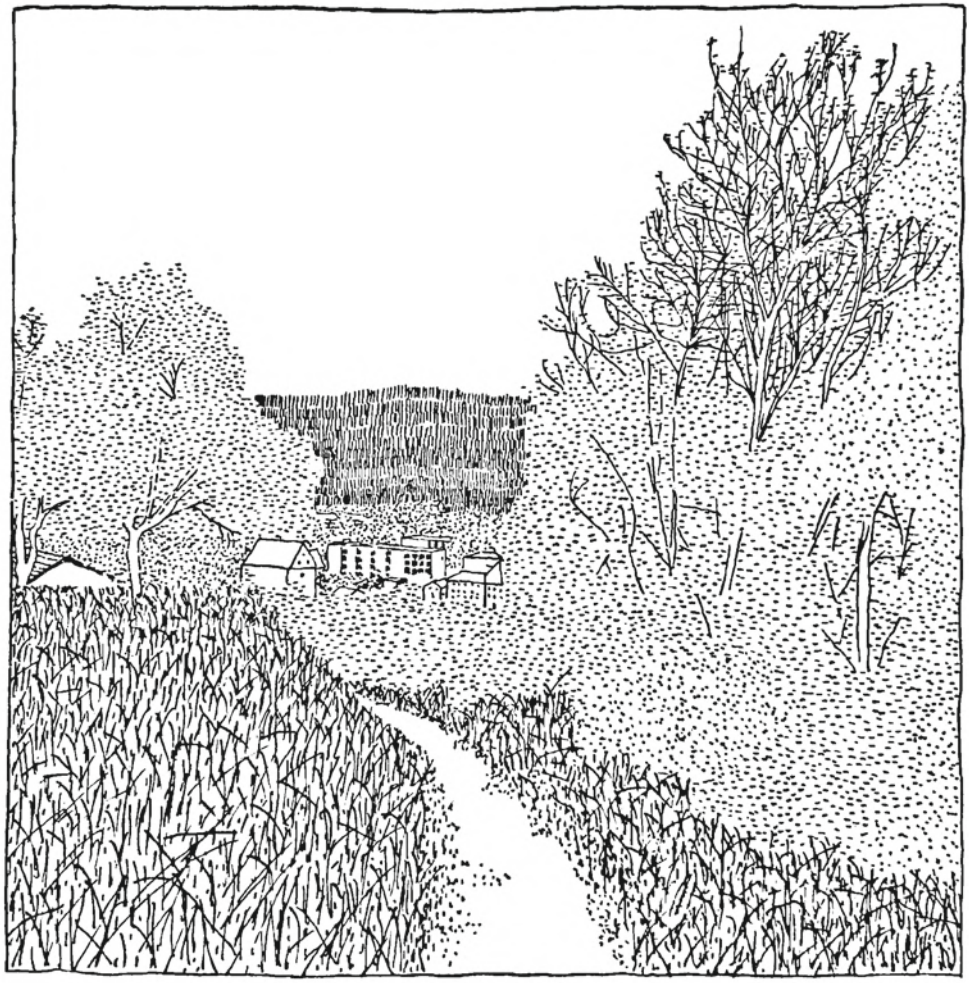

[54] Existing path down to the valley with the view to the university of Eichstätt.

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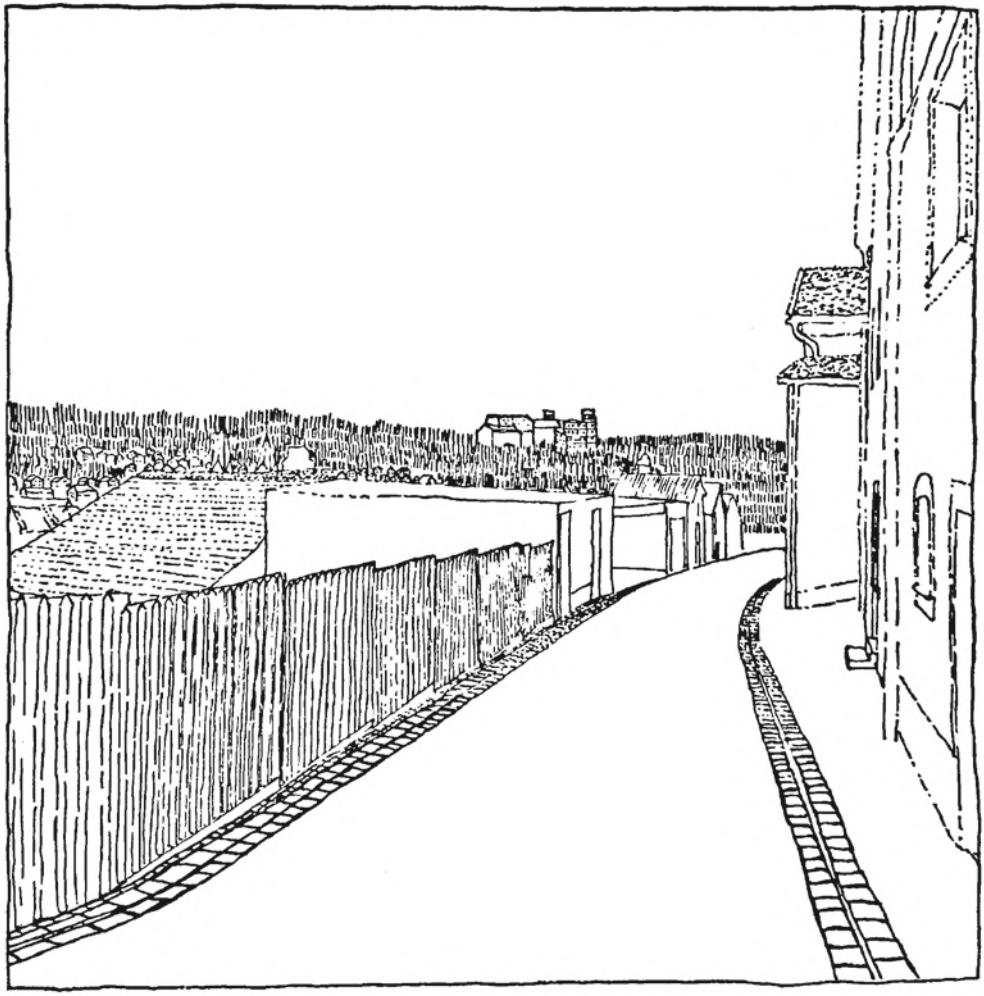

[55] View from the level of the historic „Jurahäuser".

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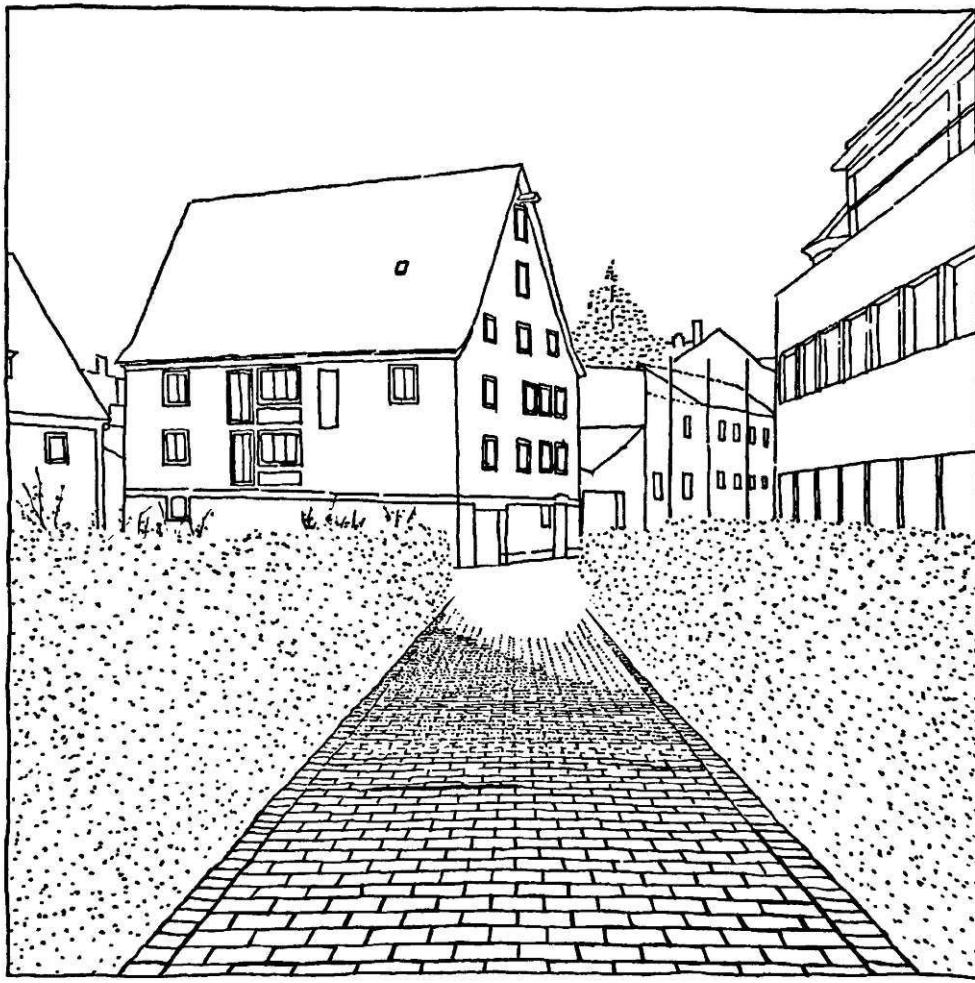

[56] Entrance through the backfilled old town moat.

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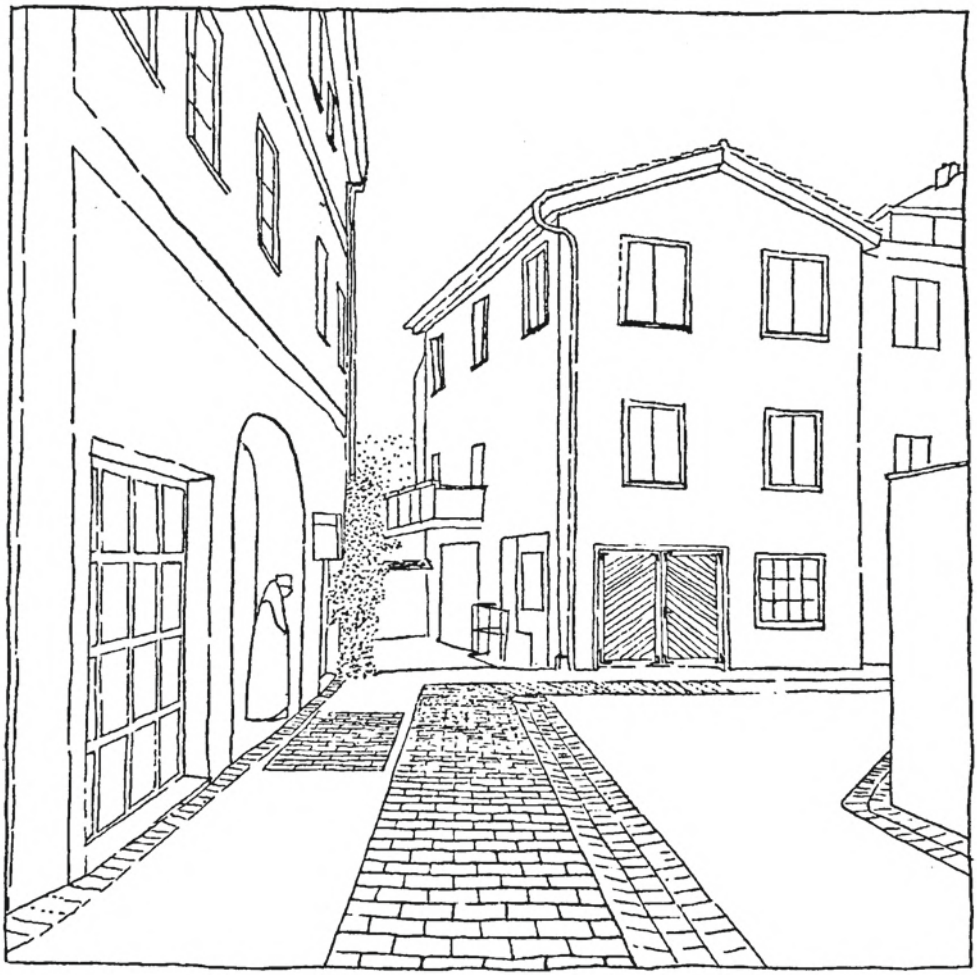

[57] Paving of the old town of Eichstätt.

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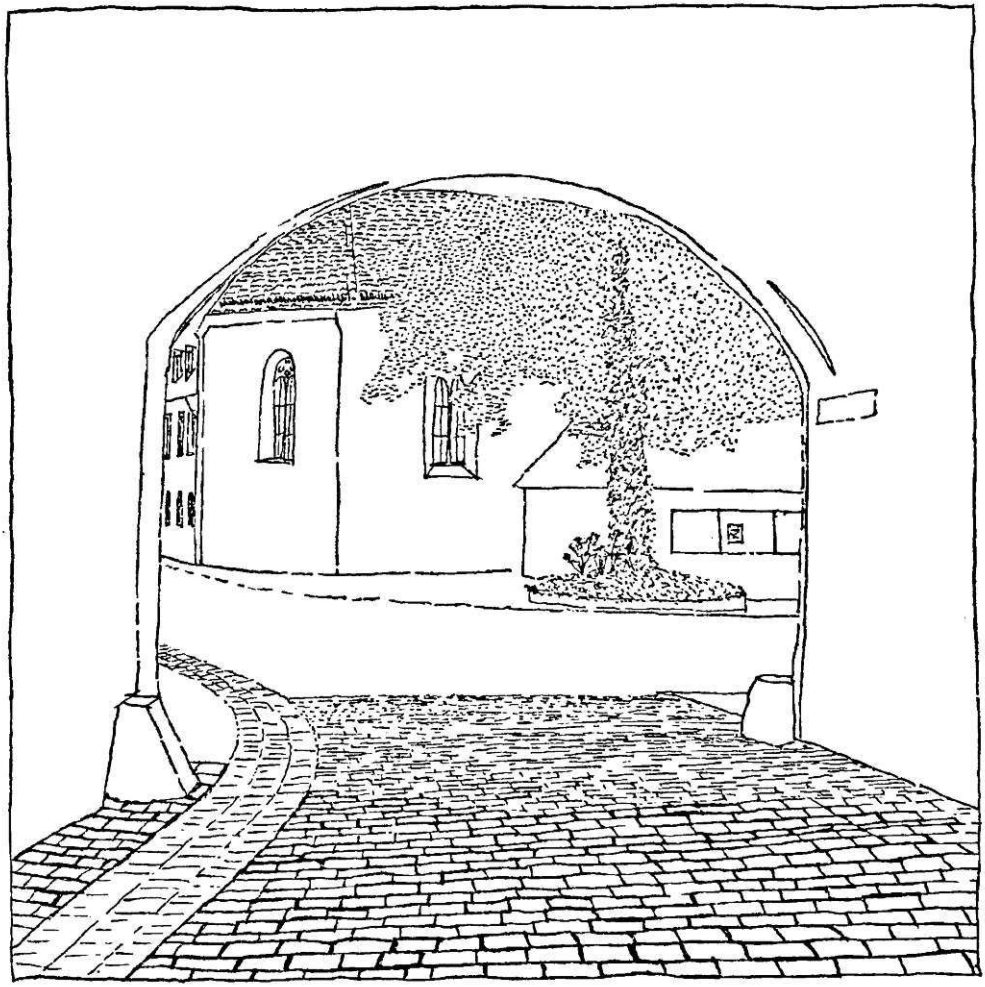

[58] Historic passages of the old town to the cathedral square.

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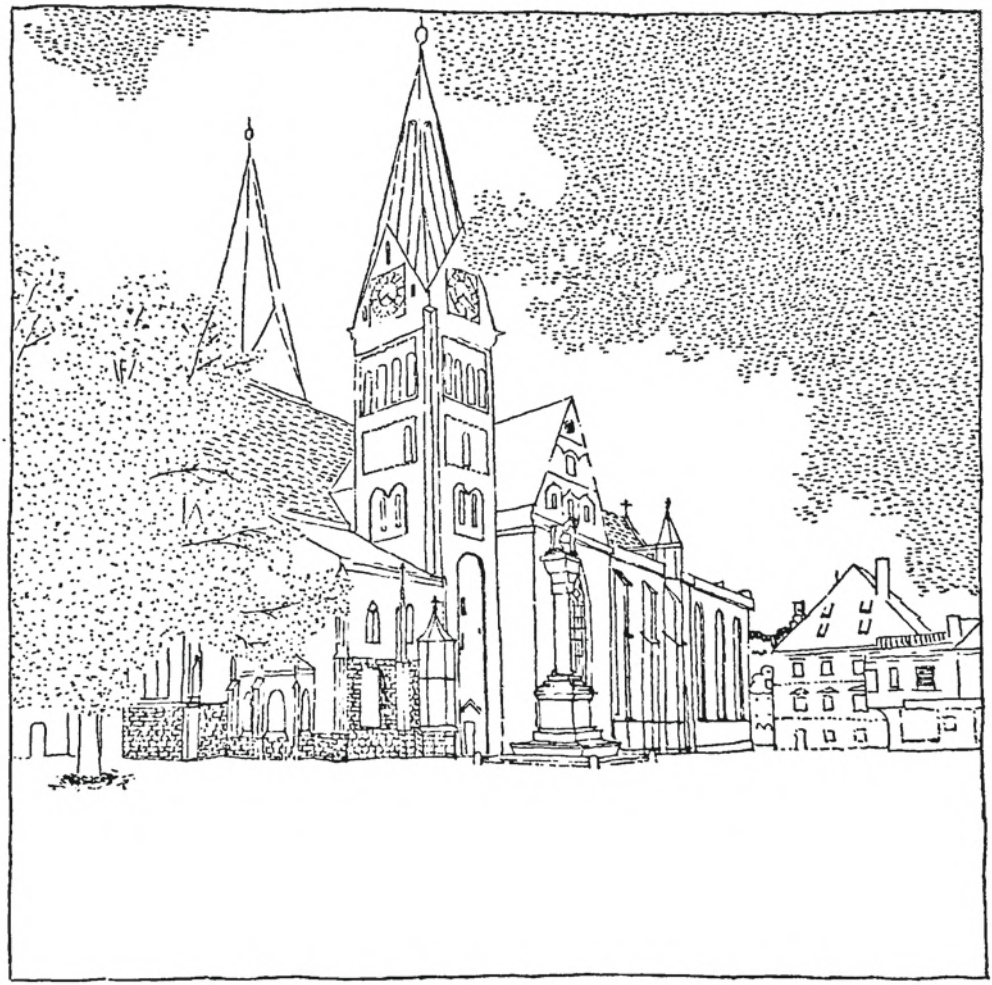
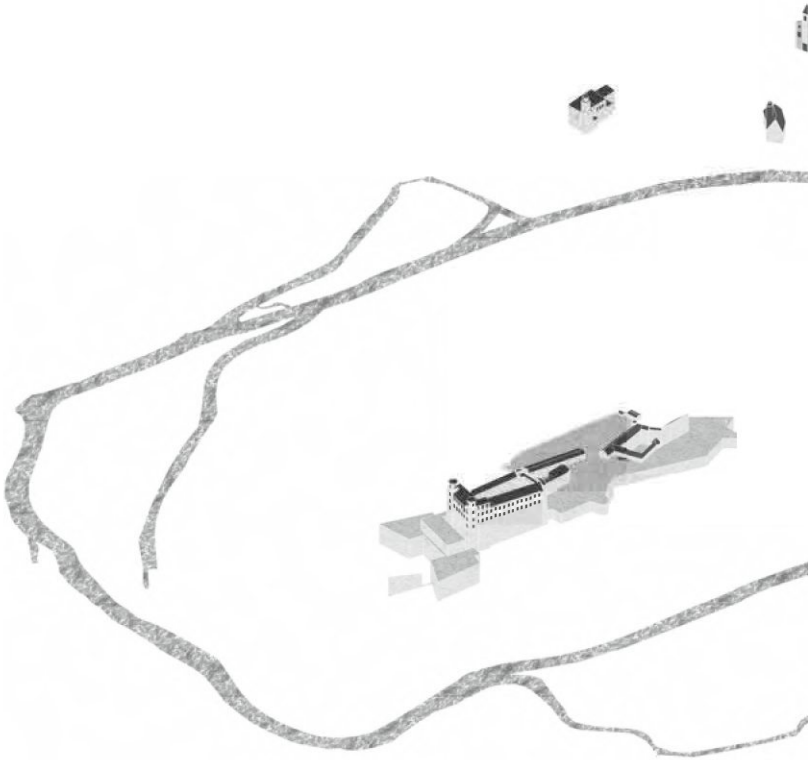


[59] Cathedral Square of Eichstätt.

Icons of the city of Eichstätt.



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Public Spaces of the city of Eichstätt.

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Part of the path network in Eichstätt

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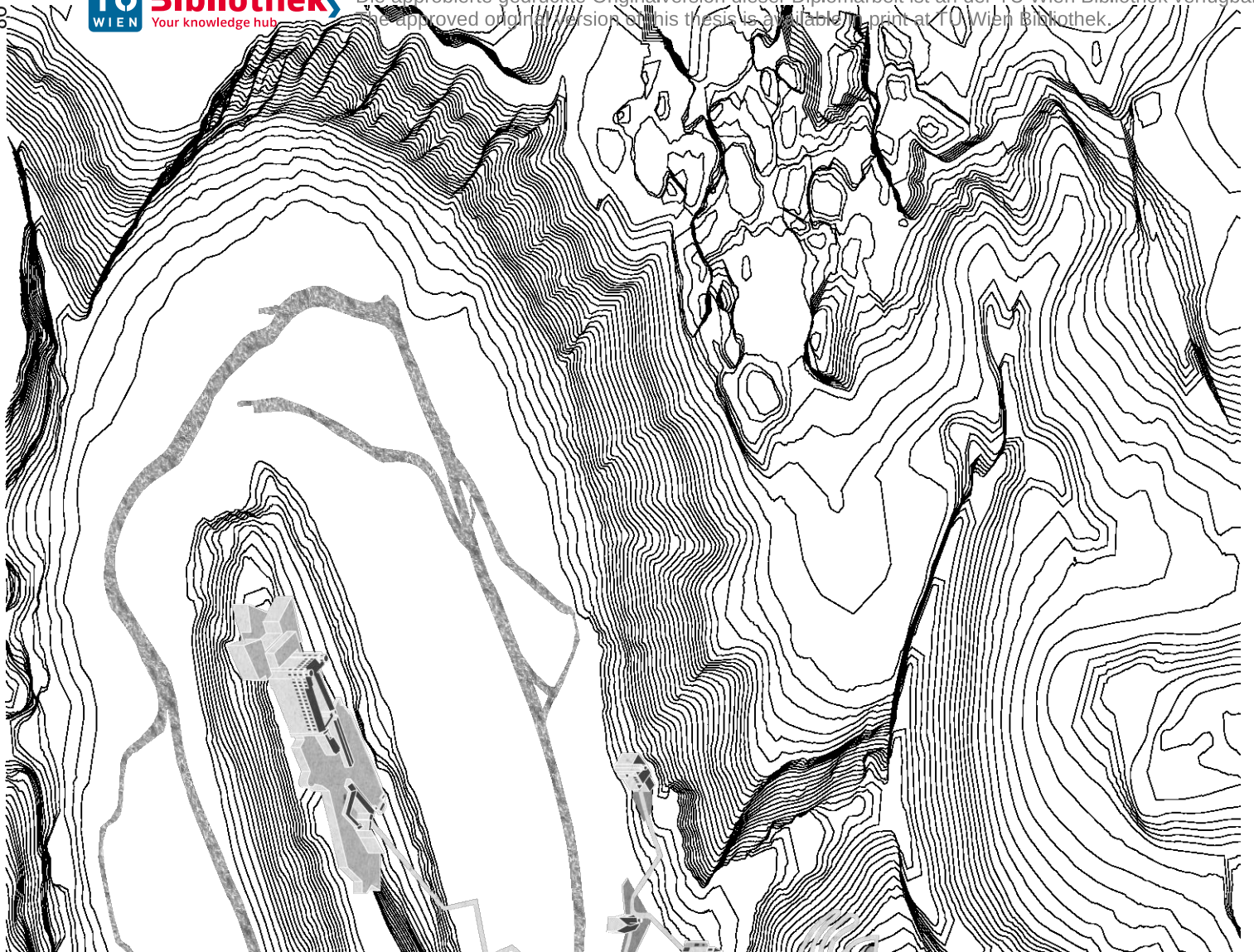

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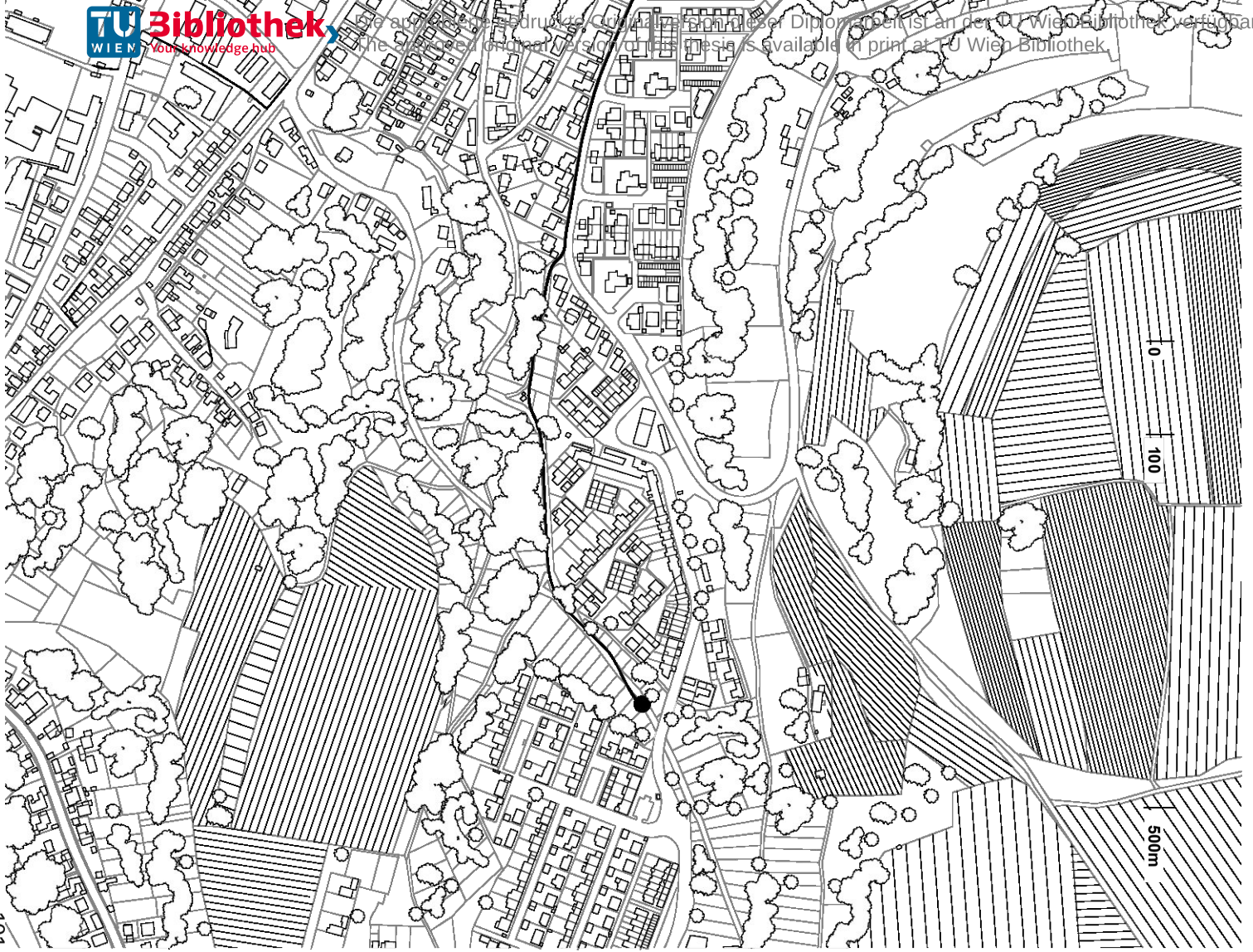

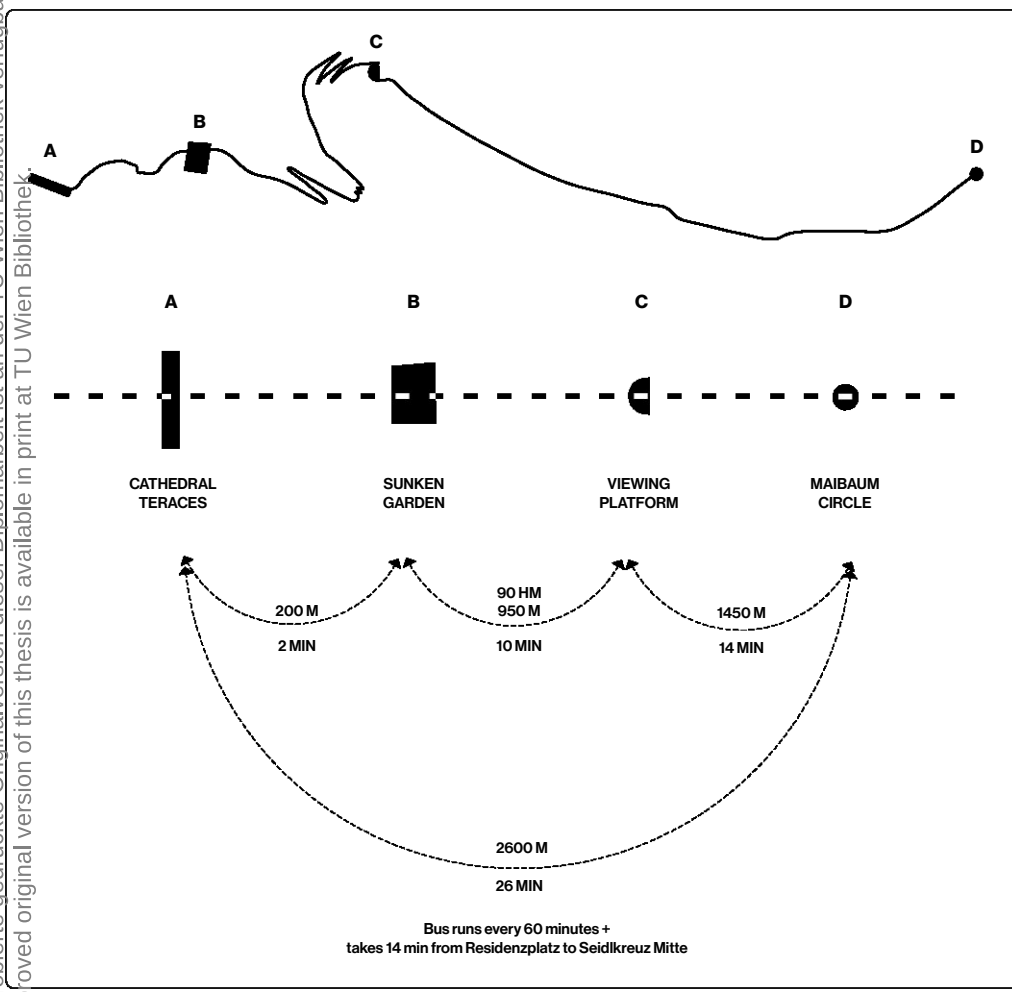

[66] Path time diagram.

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[61] The connection.

A pedestrian walkway with public spaces connects Eichstätt Cathedral with the new center of the Seidlkreuz, overcoming a difference in altitude of around 90 meters and leading to a platform via a promenade along the Kugelberg. Building on the characteristic landscape and flora of the narrow Altmühl valley, an attempt was made to recognize its special qualities and translate them into a new landscape or architectural image for this promenade. Through this, the aim is to reconnect and transform the different parts of the city and end their existence of merely functioning as autonomous settlements.

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[62] Quarry in Solnhofen in the near vicinity of Eichstätt, 1930s.

When I started researching this project, I looked at a series of landscapes around Eichstätt. This land is characterised by a natural geology and a cultural landscape that are inseparable. One finds a land shaped by slab limestone (Jura marble) that seem almost man-made, almost iconically shaped like architecture.

Here one can hardly believe this coincidence. Nature very often offers forms that inspire sculpture but also architecture. Especially the precision, beauty and clarity that can be found in the historical architecture of Eichstätt, which is not only shaped by but also build from the local in Jura marble.

As architects, we are naturally fascinated by different types of walls or floors and you can find many different qualities.

In the End, the stones that exists is one thing, but how it is treated, how it is shaped, how it is put together is another thing. Therefore, architecture is an archaic discipline.

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[63] The rocky quarry wall with the densely layered natural stone slabs.

The material is used at all four public spaces. Along the path there should be indications such as stools, benches and lamps that show the way. These are also made of the same material. The stones around Solnhofen, near Eichstätt, already played a role in Roman times. When the Roman fort at Pfünz in Eichstätt was excavated in 1902, it was discovered that it was built entirely of Solnhofen slabs. Also „the flooring of the Hagia Sophia, today's Istanbul, which was built about 500 years ago, consists of Solnhofen slabs".[14] The slabs are still used today as floor coverings, but are also very suitable as litographic stones.

[64] Workers in the „Horstberg" quarry in Mörnsheim near Eichstätt around 1930.

14
[...] Sieghardt, August; Malter, Wilhelm: Eichstätt mit südlicher fränkischer Alb und Altmühltal, Nürnberg, 1963, own translation, p. 149.

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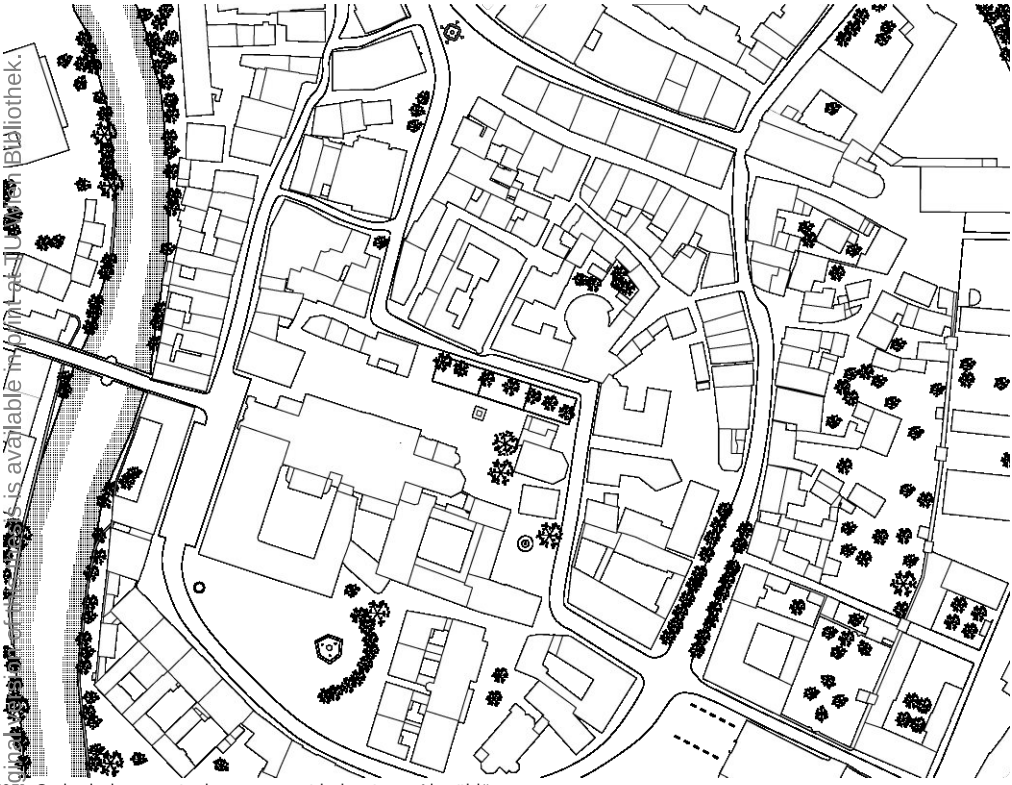


[65] Cathedral square in the context with the river „Altmühl“.

[66] Baroque west facade of the cathedral.

From the direction of the river Altmühl, the cathedral façade marks the city‘s the most important entrance to the historic old town. From here, you can directly reach the cathedral itself, the residence, and the market with the town center. The movement of the street, rising towards the middle of the street and then falling again towards the cathedral portal, also emphasises the entrance.

To the side is the cathedral square, which was not a square from the beginning but a cemetery. This fact also explains the unusual position of the buildings at the edge of the square, which used to be situated along the street of the cemetery. A central feature of the „Domplatz“ is the baroque twin-

Leserbriefe

Liebloser Umgang

Kegel hin und Kegel her, ich finde sie harmlos und nicht der Rede oder schon gar des Schreibens wert. Viel schlimmer – und darüber schreibt niemand – ist doch die Tatsache, wie mit diesem Platz vor dem bedeutendsten Bauwerk der Stadt seit Jahrzehnten umgegangen wird. Es gibt in der alten Bundesrepublik keinen Domplatz, der so lieblos behandelt wird wie der unsrige. Erst hat man den Platz mit Teer zugestrichen, dann mit einem WC-Haus besetzt, japanische Kirschen gepflanzt und im rückwärtigen Teil gepollert und gepflastert. Autos parken kreuz und quer. Ein Konzept existiert nicht! Dem zweiten kirchlichen Platz geht es nicht besser. Ich meine den zum Busparkplatz degradierten Leonrodplatz. – Ein weites Feld für Leserbriefschreiber, ob Dilettant oder Fachmann.

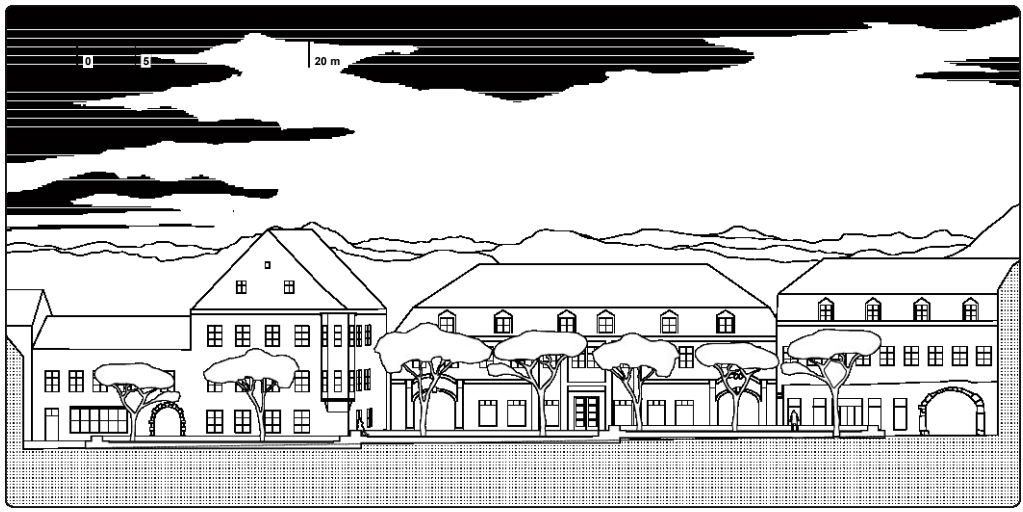
Professor Karljosef Schattner, 8078 Eichstätt

[67] Letter to the editor about the „Domplatz“ from architect Prof. Karl Josef Schattner.

[68] Detail from the plan of Eichstätt; Maurizio Pedettis 1796.

towered façade of the cathedral, it towers majestically above the square and forms an impressive backdrop. In the past, the cathedral square was not only a place of faith and devotion, but also the center of social life. Markets, festivals, and processions took place here and characterised the cultural life of the city. Even today, the „Domplatz“ is a place where people come together. Here the words written in a letter by Karl Josef Schattner, that there is no cathedral square in Germany „that is treated as lovelessly as ours“[61], still rings true. The square next to the cathedral functions largely as a car park during weekdays, except on festival days when parking is prohibited.

„Cathedral Terraces“ is a small public space in the form of a platform. Three residential buildings used to stand on this space.The platform redefines the square, serving as a physical support to decouple, but not separate, the space of the square from the street. The terraces can serve as clearly defined outdoor areas for the directly adjacent cafes and inns. The slightly ascending topography results in three stepped terraces that can be used multifunctionally, from readings to flea markets and temporary installations. The raised area offers residents and tourists opportunities to linger and enjoy their day out. On the street side, the platform also functions as a bus stop, additionally acting as an interface between the shops and department stores on the opposite side of the street and the cathedral square.



[69] Cathedral Square Teraces follow the terrain level.

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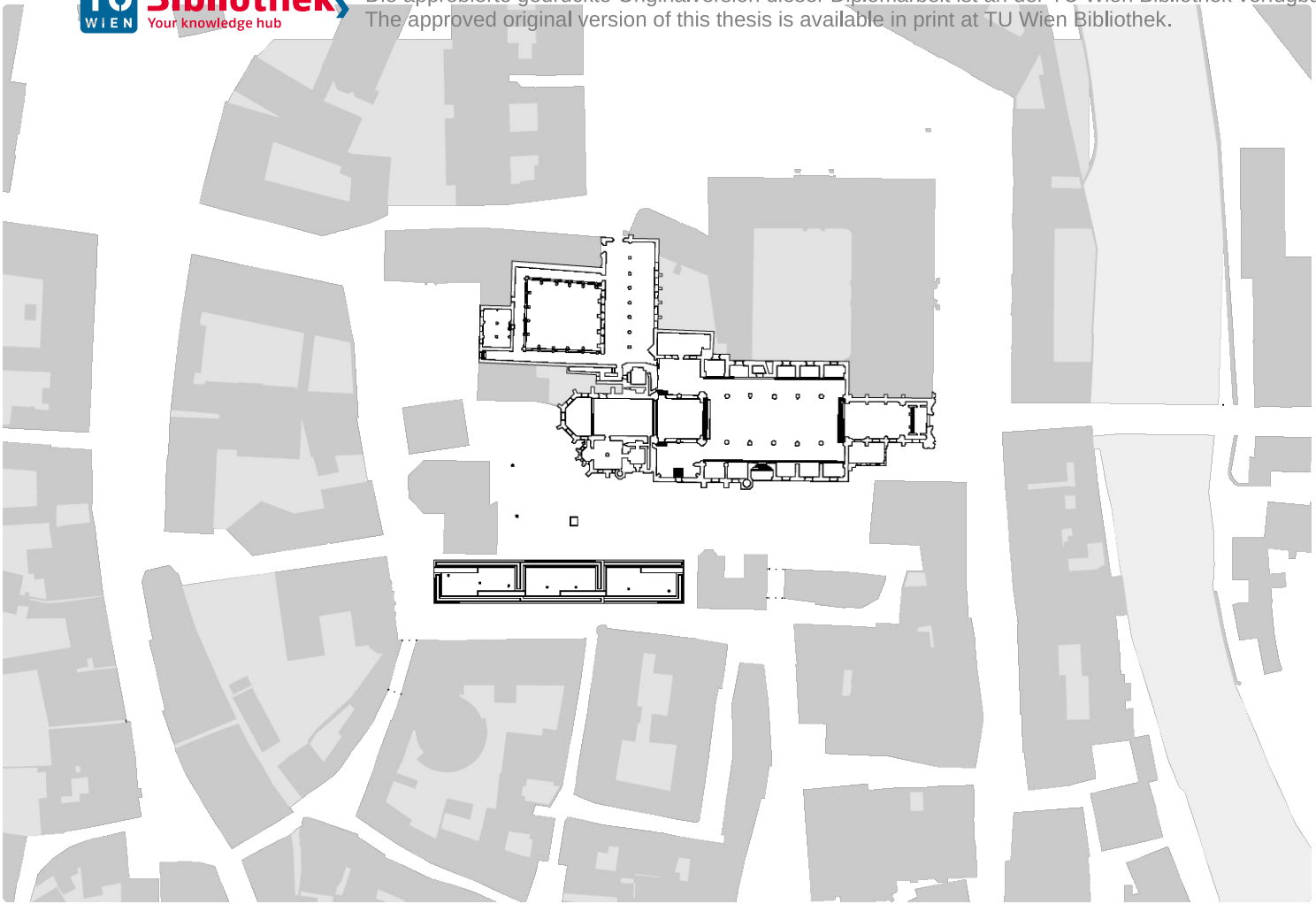
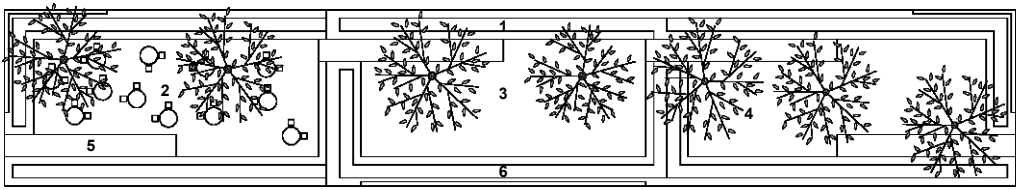


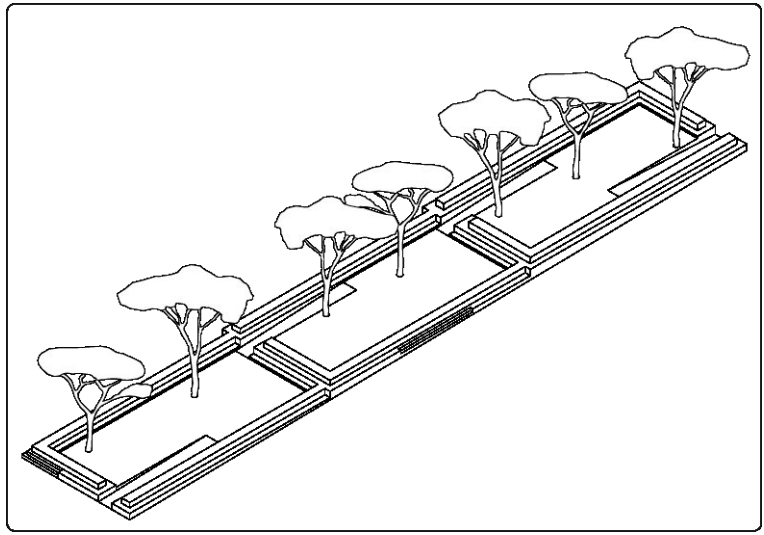
[70] Cathedral Terraces in the context of the „Dom".



[71] Cathedral terraces floorplan.
1 Bus stop „Domplatz“
2 Beer garden
3 public space
4 existing trees
5 ramp
6 bench

By raising the platform from the ground, the distance to the treetops of the existing cherry trees is reduced. This focuses the view on the cathedral with its two towers. The treetops serve as a horizontal screen and reinforce the depth of the space up to the cathedral. One terrace has an area of 8 by 20 meters. The terracing of the space ensures that the scale of the surrounding houses is maintained.

At the moment the existing seven trees define a much larger street space and form a slight curve up to the curvature of the street. To also reinforce and capture the street space, the platform was placed as an extension of the northern building. This change brings the baroque portal of the post office, which located in the southern street corner, back into the focus of the street course.



[72] Axonometric view of the cathedral terraces.

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[73] Entrance of the terraces.

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[74] Cathedral Terraces.

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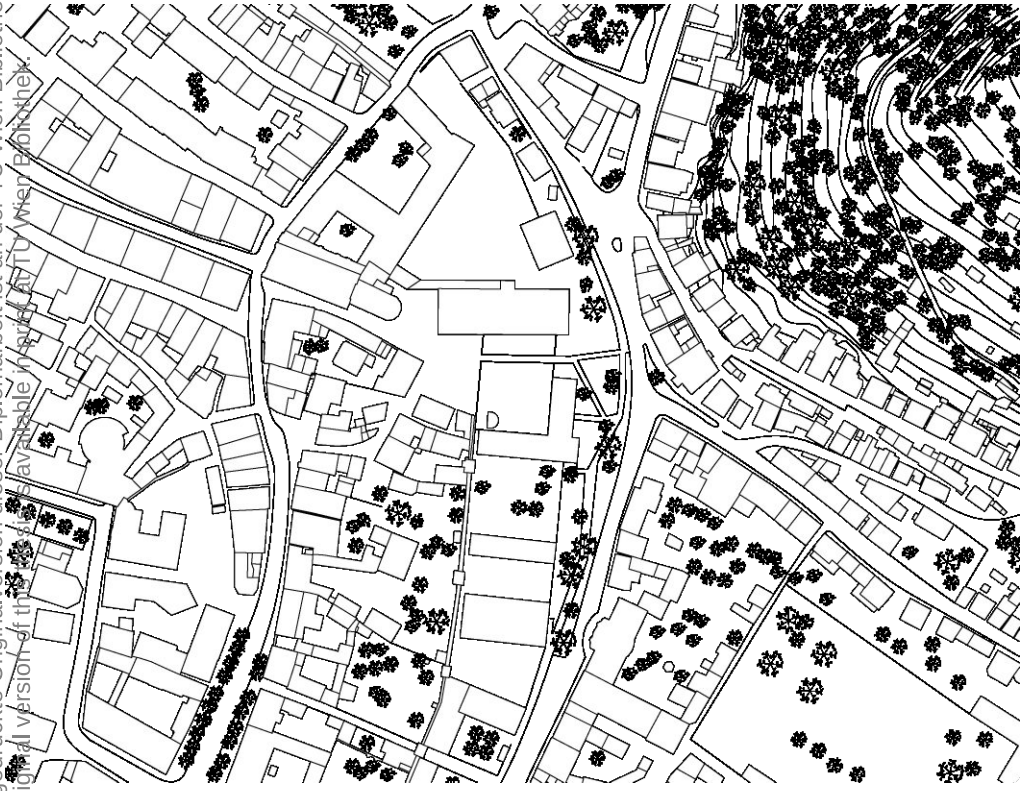

[75] Sunken Garden in the historic moat in front of the historic city wall.

[76] Detail from the plan of Eichstätt; Maurizio Pedettis 1796.

The Sunken Garden will be situated in the former moat of Eichstätt's old town. There is a gap in the city wall at this point. Only signs and a bench next to the city wall indicate this. Schools were built in the historic moat in the 1970s. The outdoor spaces of the schools are on the same level as the moat. Only the car park, school entrance and city entrance - coming from the Seidlkreuz - are at the level of the city. A half-shell tower on the moat has been preserved and sits half-sunk on the surface of the car park. Half-shell towers were built as part of the baroque town fortifications to protect the town from enemies and attackers.[15]

At the point where two different landscapes meet, the transition from the old town to the suburbs, or vice versa, the enclosed garden can provide a link, a gateway that effects a

[77] The sacred lake in Denderga, Egypt, becomes a garden as a closed system.

physical and visual transition. The designed Sunken Garden represents the idea of the Hortus Conclusus[16]. It is placed on the level of the historic moat and can be understood as a public park close to the city. This microcosm can be a new meeting place in front of the school and a retreat for students to read.

The private character of the Sunken Garden and its public location in the city is a juxtaposition. On the one hand, there is the garden, a closed system, which is confined by the enclosure of the wall, the facades of the school buildings and parts of the old city fortifications. This autonomy is contrasted by the accessibility through the bridge and the old town.

Apart from the baroque „Hofgarten", the city of Eichstätt has no publicly accessible park. Therefore, the Sunken Garden provides a much needed park close to the city.

Within the walls of the Sunken Garden, „the landscape is cultivated, isolated, and finally eliminated. The garden creates its own context:"[17] an interior of water basins, grasses, palms, and furniture in relation to the city landscape. Against the scale of the city landscape, it sets the scale of „space".

15
Schuette, Jens: conversation with Stadtbaumeister „Eichstätt" in the city hall of Eichstätt, 25.10.2022.

16
Hortus Conclusus is an enclosed garden or cortyard that serves as a retreat within a building or city.

17
[…] Aben, Rob; de Wit, Saskia: The Enclosed Garden, History and Development of the Hortus Conclusus and its Reintroduction into the Present-day Urban Landscape, Rotterdam, 1999, p. 37.

[78] Sunken garden as a framed space in front of the old city wall.

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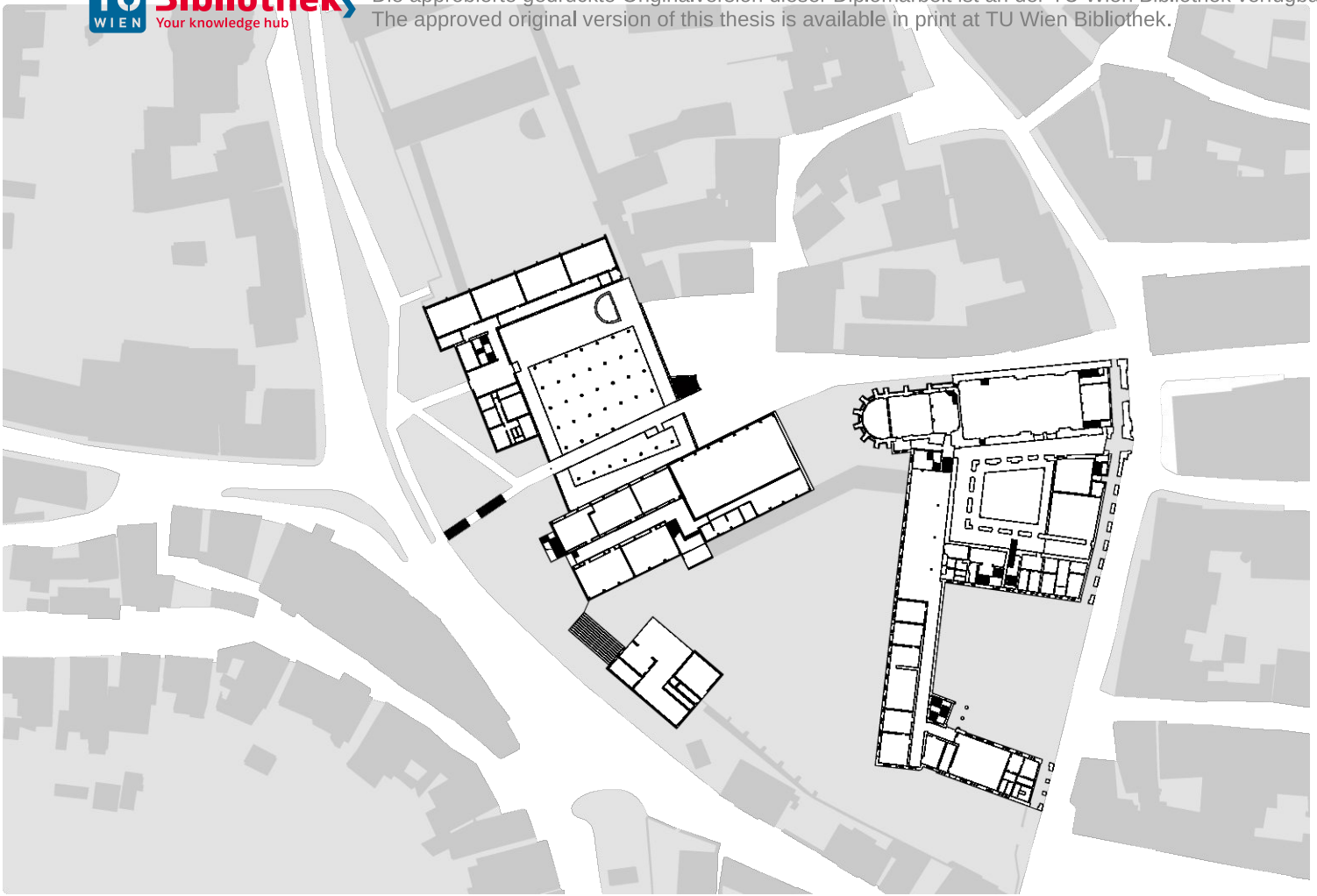
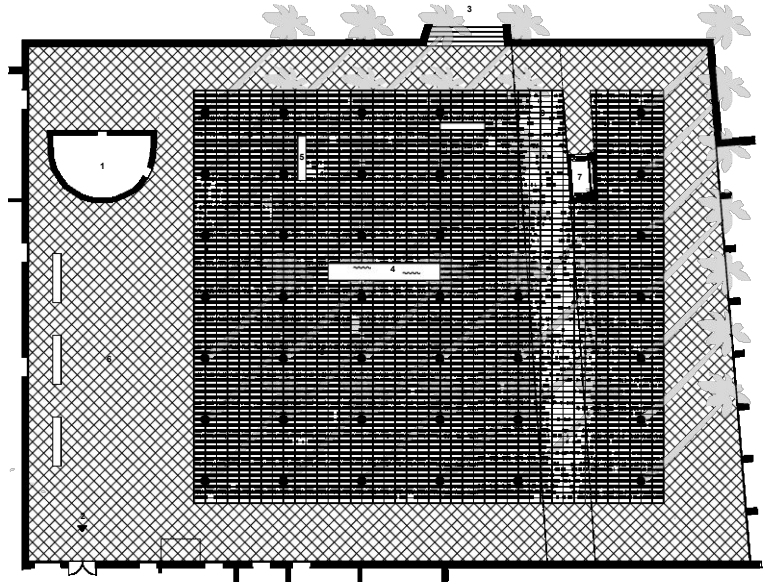


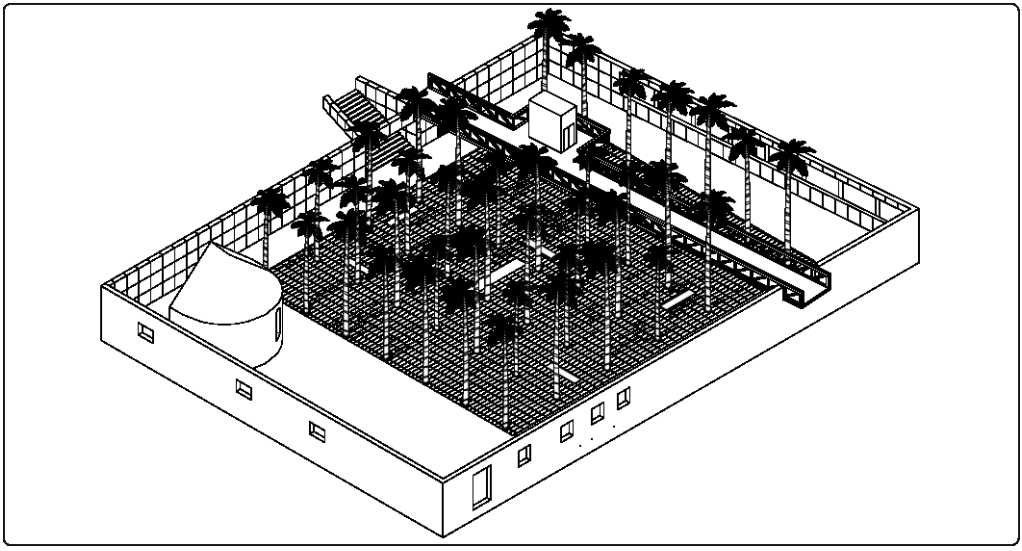
[79] Sunken Garden in the context of the „Schule am Graben" and the „Gabrieli" Grammar School.



1 Half-shell tower
2 Entrance school
3 City entrance
4 Watering place
5 Bench
6 Forecourt school
7 Elevator

[80] Sunken Garden floorplan.

In the sunken garden, the limitation of space is emphasised by the directly visible presence of the boundless sky. „Limited dimensions against infinite space, the mass of the walls against the space of the garden, the invisibility of the outside world against the view of the sky.[17]



[81] Sunken Garden axonometrical view.

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[82] Sunken Garden.

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[83] Sunken Garden.

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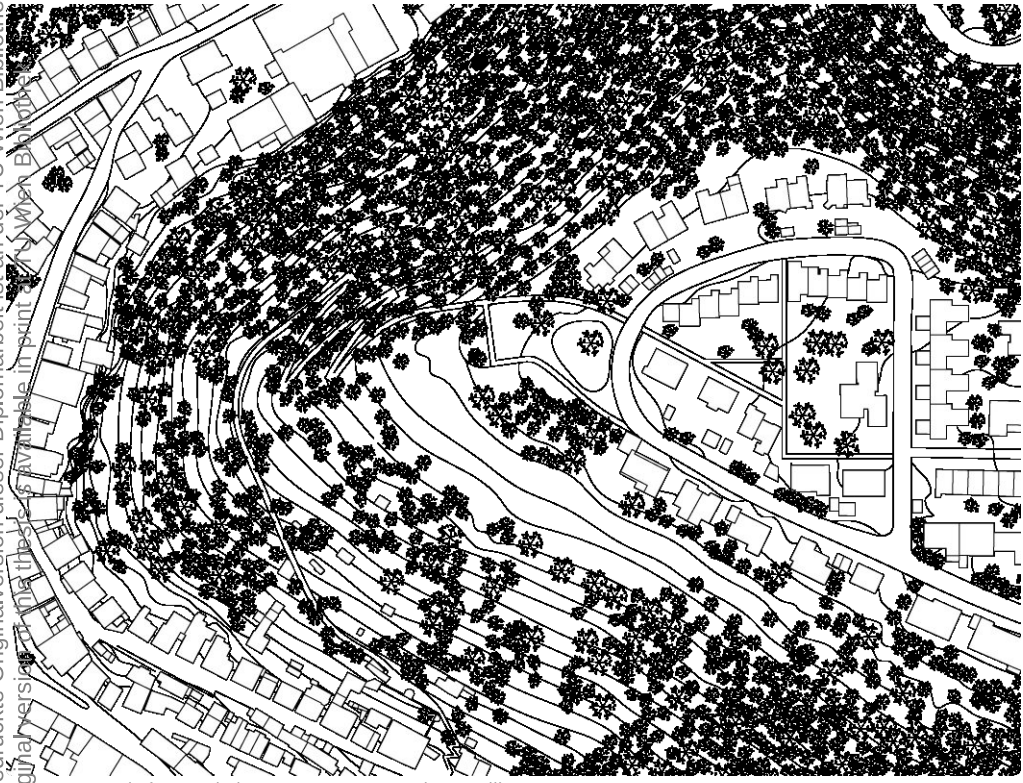
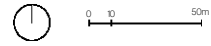


184 Viewing Platform with the new connection to the „Seidlkreuz“.



.

The viewing platform is located on the „Kugelberg“ 90 meters above the old town of Eichstätt. Access to the Seidlkreuz has been difficult up to now. Only a steep, overgrown path, the so-called „Kugelbergsteig“, leads to the top of the hill. The path is dangerous for older people and unlit at night. To ensure an easier ascent and descent, the path will be slightly adapted to the topography[18]. The path consists of a ramp and steps running parallel. The newly lit path passes a platform where visitors and residents of the „Seidlkreuz“ can sit and enjoy the view.

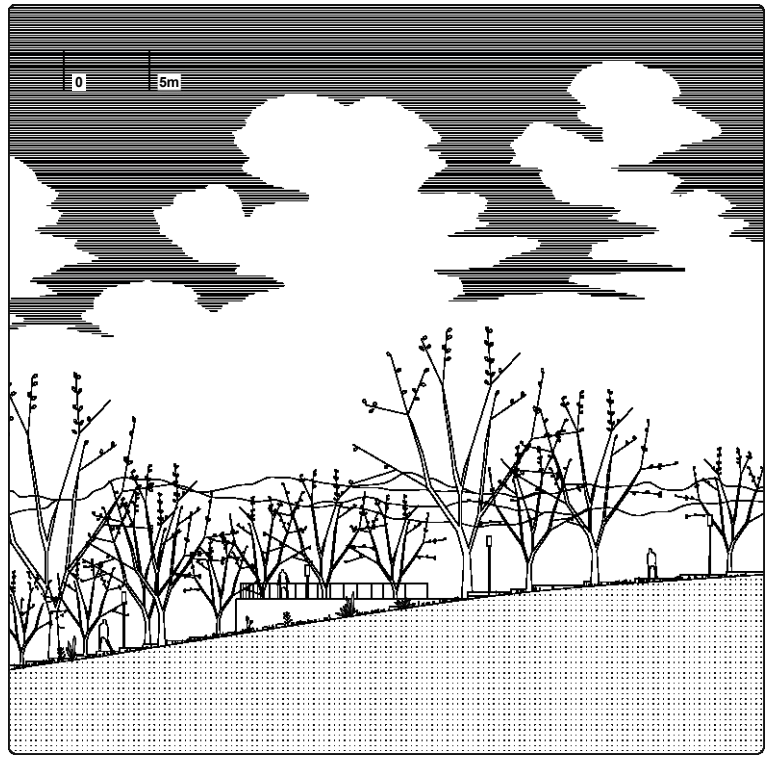
The space of the viewing platform is not isolated, but closely connected to the surrounding landscape and urban environment. The platform itself is an interface between the built and the natural environment and the urban landscape. The aim is for people to have the feeling of being part of the scenery that

18 Topography is the physical appearance of the natural surroundings of an area, especially the shape of its surface.

[85] Viewing platform from Josef Plecnik at the castle of Prague.

surrounds them. Through the platform, they have the opportunity to view the so-called „fifth façade“[19/20] of Eichstätt, the representative Willibaldsburg Castle from 1853 and the natural landscape in the background. However, it is not only used to admire nature, but also to appreciate and respect it. The platform is a link between the human being and the landscape.

Jorn Utzon's[21] book Platforms and Plateaus describes this concept in architectural terms and testifies to a deeper understanding of the harmonious relationship between the built environment and the natural world. For him platforms represent elevated surfaces that do not provide functional spaces but are points to observe the beauty of the surroundings. These platforms, made from locally sourced „Jura Kalk“ - which is also the material of the way - are part of the landscape rather than being intrusions.



[86] Viewing Platform between the trees.

19
Flagge, Ingebord; Kücker Wilhelm: „Idee Programm Projekt“, Zum Entwurf eines neuen Eichstätt, p.6. Braunschweig, 1985, own translation, p. 9.

20
One of the phenomena of this city is that it has a fifth façade, which means you can look out over the roofs of Eichstätt and the hilly landscape.

21
Jorn Utzon was a danish architect, which is best known for its iconic masterpiece, the Sydney Opera House.

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[87] The existing pathway from „Seidlkreuz“.

The existing way up is difficult to walk. In rain and bad weather, the path is unsafe to walk on. The section is increasingly taken over by nature, making it more like a forgotten connection. A new artificial path with lighting and a small promenade is proposed.

The two components, the forest and the clearing, can still create these „wonderful variation in feeling from the closeness in the jungle to the vast openness on the platform top.“[22]

22
[...] Utzon, Jørn: “Platforms and Plateaus: Ideas of a Danish Architect,” Zodiac, No. 10, 1962, p. 114.

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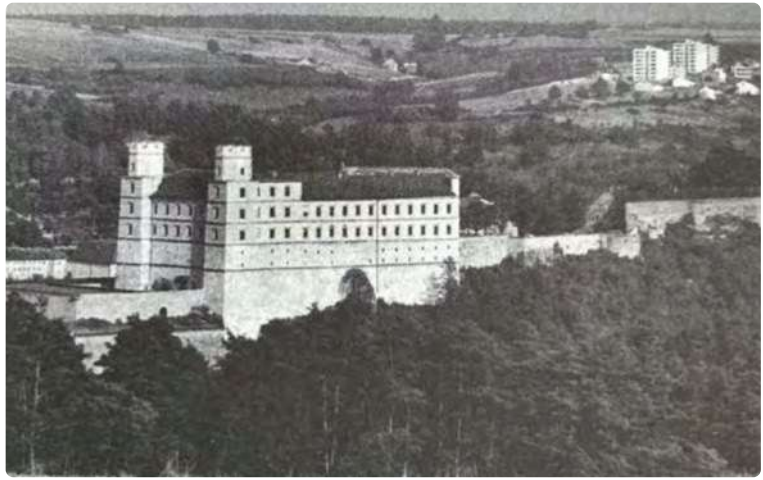
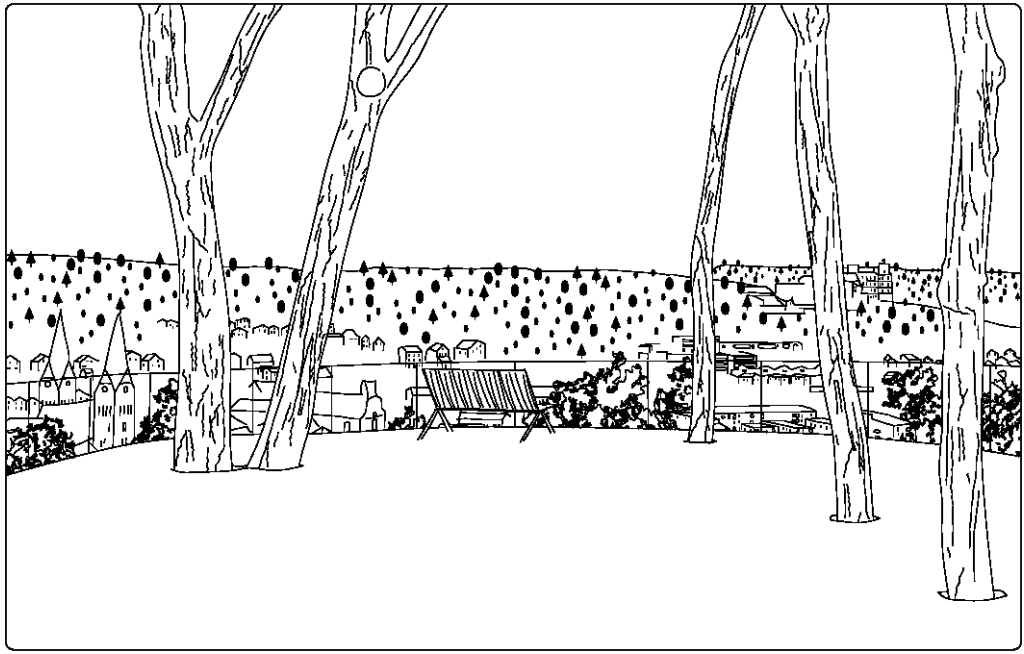


[88] Willibaldsburg Castle on top of the hill and in the background the first apartment buildings (Seidlkreuz).

A plateau according to Utzon is a horizontal surface. These surfaces are cleverly integrated into the hills or uneven landscapes and form a foundation for the public space. A plateau from a typological perspective can be an example of how humanity can coexist with the natural world and celebrate its beauty.



[89] The view of the cathedral, the castle and the landscape.

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[90] Floorplan of the viewing platform.

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[91] Axonometrical view of the viewing platform.

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[92] Viewing Platform.

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[93] Viewing Platform.

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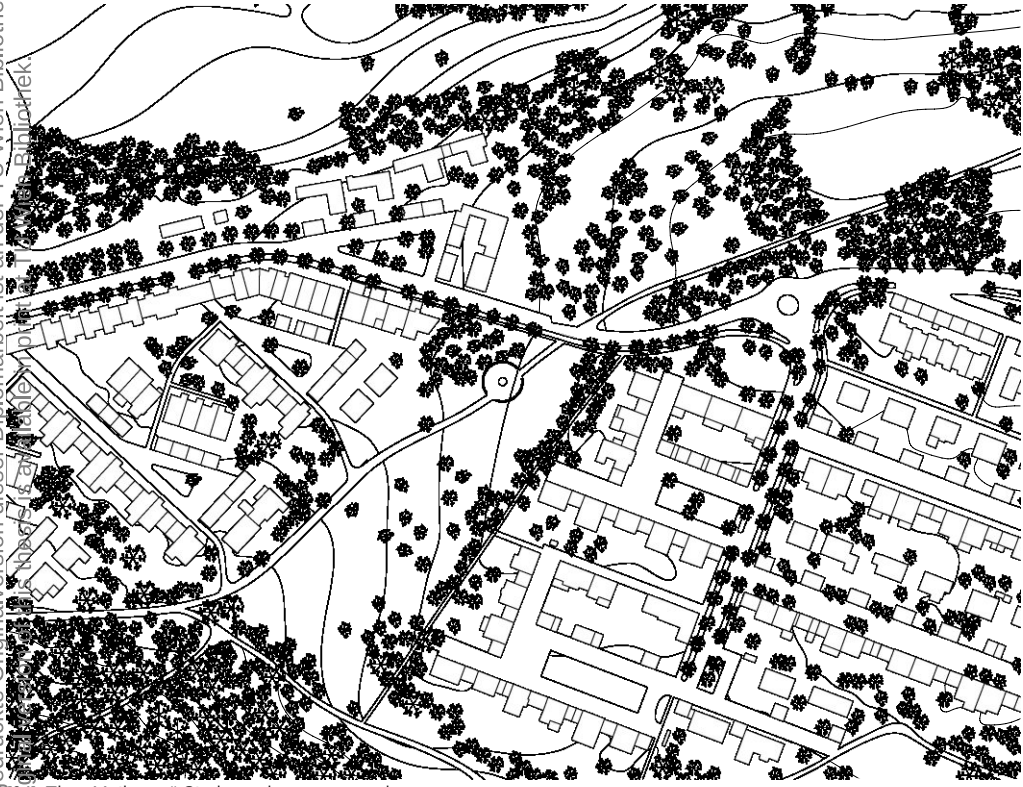

[194] The „Maibaum“ Circle on the green meadow.

The Maypole Circle will be located in the middle of the „Seidlkreuz“ district on a large meadow. The new meeting place does not impose itself on the large meadow but becomes a part of it. The circular square is also part of the path and is framed by two round benches. The maypole as a clear visible symbol of the Bavarian community is in the center of the circle. The maypole is a symbol of community spirit, cultural heritage, and a widespread tradition in Bavaria. At first glance, the maypole may appear to be a simple wooden structure adorned with colourful ribbons and ornaments, but it stands for a richly symbolic meaning. It symbolises growth, life and fertility and reminds the community how closely it is connected to nature. In Bavaria, the act of erecting a maypole is often accompanied by celebrations and traditions that strengthen social cohesion of the community.

In the context of architecture the maypole can be consi-

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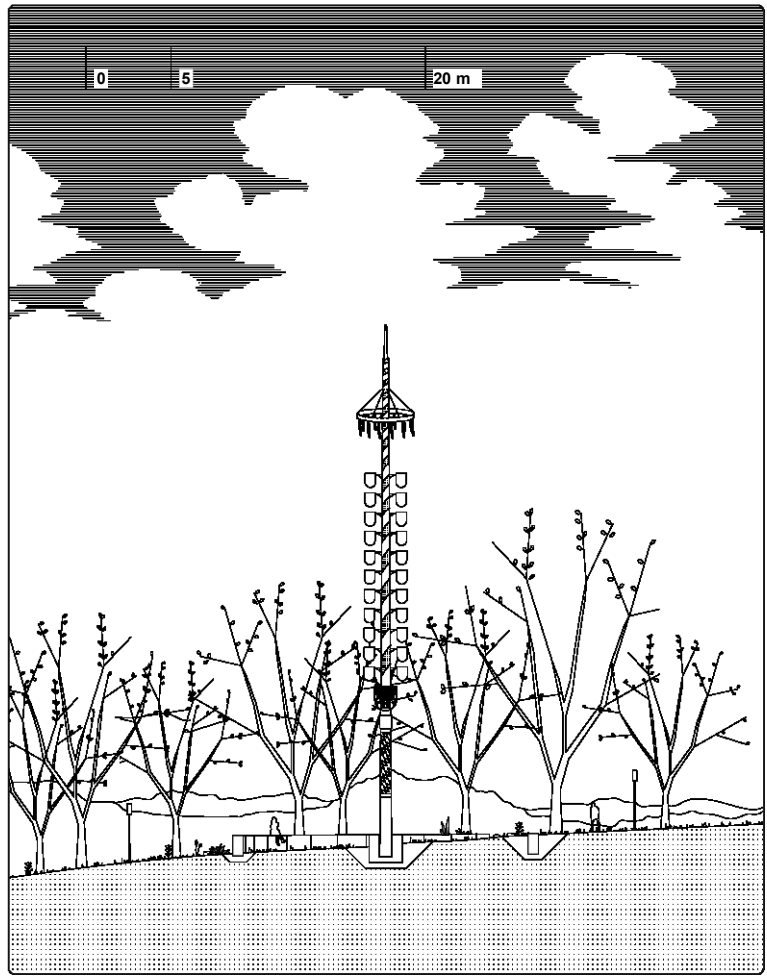
[95] „Maibaumaufstellen“ in Denkendorf in Bavaria.

dered a temporary installation in public space. Through its autonomy and height, it can not only change the image of a place but become a place where people from different generations and backgrounds come together. The maypole itself, from the choice of wood to the decoration, often represents local craftsmanship and their traditions. This makes the maypole not only a cultural but also an architectural expression of the community. The maypole develops an awareness of the community‘s historical identity. It recalls ancient customs and anchors traditions in the modern world.



[96] „Maibaum“ Circle as a new visible meeting place.

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[97] Maibaum Circle as a part of the pathway.

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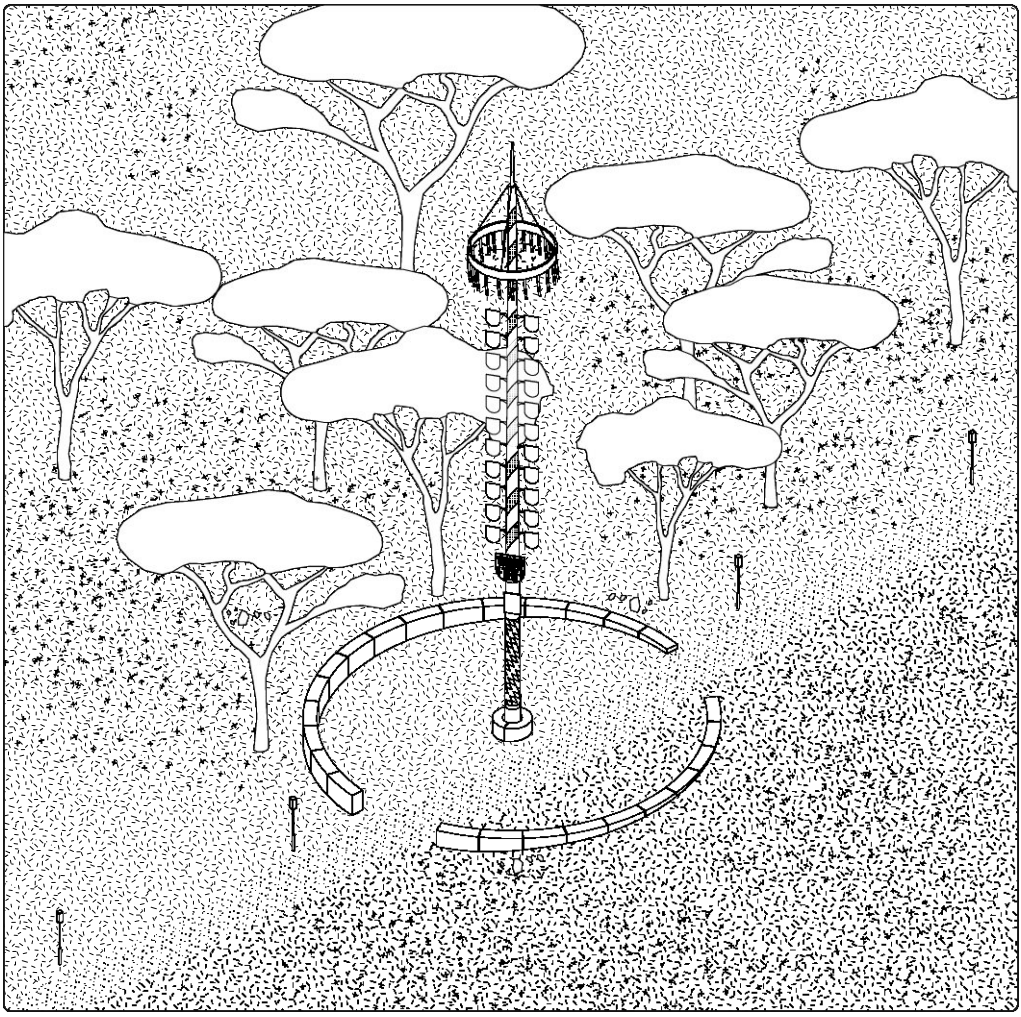

[98] Axonometrical view of the „Maibaum" Circle.

As a physical manifestation of a long-standing tradition, the maypole is a significant cultural heritage that later generations can preserve and carry forward.

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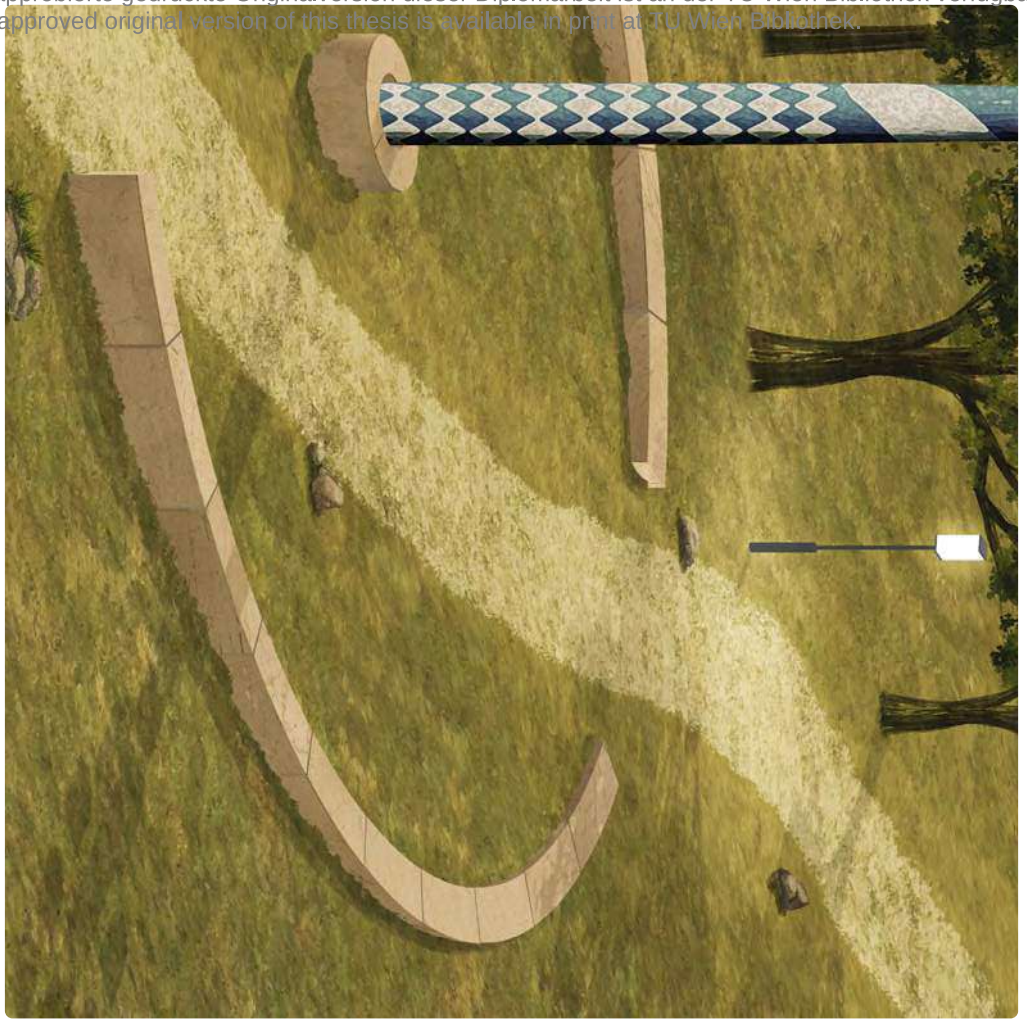

[99] „Maibaum" Circle.

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Index

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[42] The suburbs on the hills. own drawing.
[43] Seidlkreuz Eichstätt with 3.500 Inhabitants. own drawing.
[44] Phases of urban development of the city Eichstätt.
[45] The wall of the „Hofgarten“ with the pavillons and in the backdrop the settlement Seidlkreuz. Flagge, Ingebord; Kücker Wilhelm: „IDEE PROGRAMM PROJEKT“, Zum Entwurf eines

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[49] Monometrical View of the city Eichstätt with with historical streetscapes and the settlement Seidlkreuz. own drawing.
[50] Serial visions from Seidlkreuz to the historic city centre of Eichstätt. own drawing.
[51] Green meadow in the middle of the settlement „Seidlkreuz“. own drawing.
[52] View from the main street in „Seidlkreuz West“. own drawing.
[53] View over the city landscape and the castle in the background. own drawing.
[54] Existing path down to the valley with the view to the university of Eichstätt. own drawing.
[55] View from the level of the historic „Jurahäuser“.
own drawing.
[56] Entrance through the backfilled old town moat.
own drawing.
[57] Paving of the old town of Eichstätt. own drawing.
[58] Historic passages of the old town to the cathedral square.
own drawing.
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[70] Cathedral Terraces in the context of the „Dom". own drawing.
[71] Cathedral terraces floorplan. own drawing.
[72] Axonometric view of the cathedral terraces. own drawing.
[73] Entrance of the terraces. own drawing.
[74] Cathedral Terraces. own drawing.
[75] Sunken Garden in the historic moat in front of the historic city wall. own drawing.
[76] Detail from the plan of Eichstätt; Maurizio Pedettis 1796. own drawing.
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[79] Sunken Garden in the context of the „Schule am Graben" and the „Gabrieli" Grammar School. own drawing.
[81] Sunken Garden axonometrical view. own drawing
[80] Sunken Garden floorplan. own drawing.

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[87] The existing pathway from „Seidlkreuz“. own photographs.
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[88] Willibaldsburg Castle on top of the hill and in the background the first apartment buildings (Seidlkreuz). Casabella 614, Mailand, 1994, (photographer: Nitsche) p. 7.
[90] Floorplan of the viewing platform. own drawing.
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[98] Axonometrical view of the „Maibaum“ Circle. own drawing.
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Cover
[100] „Burg-Blatt“, drawn by Angelo Evelyn 1999, Universitätsbibliothek Eichstätt [website] https://media.ku.de/18306?query=Willibaldsburg&show_id=29738 (accessed: 21.09.23).
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Companion of my architecture studies

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I am interested in the edges of the profession of the architect, where it intersects with other fields and points of views. Often, when you work on an architectural project, you only perceive the world through an architectural lens and you are confined by the boundaries imposed by it. However, I believe it is necessary to go beyond those boundaries, because the way things are thought or done may not be able to consider other ways of approaching a problem and developing solutions. That is why I was intrigued by looking at an architectural project through a landscape architectural lens and vice versa. Through this I realized that it can be helpful to look at a project not only as architecture or as a landscape project, for example also a piece of music or literature that form and transport a narrative.

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