

Making Built Heritage. Riegl's Present Values in Adaptive Reuse

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Introduction

William Morris, one of the founders of the Arts and Crafts movement, argued that the best way to preserve the architectural legacy of the past was to build something new instead of changing an existing building that had outlived its purpose.¹ Today, we can no longer meet this demand given environmental challenges, societal needs, economic considerations and the current reuse ethos. Although there have been examples throughout history of the reuse of entire buildings, ruins, or even just materials, it is only recently that awareness of the need to avoid waste has helped to focus attention on adaptive reuse as a valid strategy in heritage conservation.² Initiatives like the New European Bauhaus³ and the discussion on high-quality “Baukultur” reflect the shift in the way existing building fabric is perceived. Heritage is considered crucial in regenerating the urban fabric and developing a “new, adaptive approach to shaping our built environment [...] that is rooted in culture, builds social cohesion, ensures environmental sustainability, and contributes to the health and well-being of all.”⁴

Architecture is a tangible expression that helps us to understand the needs, ideas, technical achievements, artistic intentions and socio-economic conditions of the past. It allows us to experience how our ancestors lived, worked, and built and to locate ourselves in a continuous line of becoming. Ruins are particularly evocative of these emotions because of their association with time and destiny, but also with catastrophe and loss.⁵ Their dichotomy between the

1 Norbert Huse, *Denkmalpflege. Deutsche Texte aus drei Jahrhunderten* (Munich: C. H. Beck, 2006), 92, our translation; Jukka Jokilehto, “Conservation Concepts,” in *Conservation of Ruins*, ed. John Ashurst (London: Butterworth-Heinemann, 2007), 3.

2 For a concise overview of the development of adaptive reuse, see: Bie Plevoets and Koenraad Van Cleempoel, *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline* (London: Routledge, 2019) and Francesca Lanz and John Pendlebury, “Adaptive reuse: a critical review,” *The Journal of Architecture*, 27, 2-3 (2022): 441-462. E.g.: Fred Scott, *On Altering Architecture* (Abingdon and New York: Routledge, 2008); Muck Petzet and Florian Heilmeyer (eds.), *Reduce Reuse Recycle: Architecture as Resource*, (Ostfildern and Berlin: Hatje Cantz Verlag, 2012); Graeme Brooker and Sally Stone, *Rereadings: Interior Architecture and the Design Principles of Remodelling Existing Buildings* (London: RIBA Publishing, 2004); Liliane Wong, *Adaptive Reuse: Extending the Lives of Buildings* (Basel: Birkhauser, 2017).

3 European Commission, “Our Conversations will shape our tomorrow,” The European Commission’s European Bauhaus Website. Accessed February 23, 2022. https://europa.eu/new-european-bauhaus/index_en

4 Architects’ Council of Europe, “Leeuwarden Declaration,” 2018.

5 Susan Stewart, *The Ruins Lesson, Meaning and Material in Western Culture* (Chicago and London: The University of Chicago Press, 2020), 15.

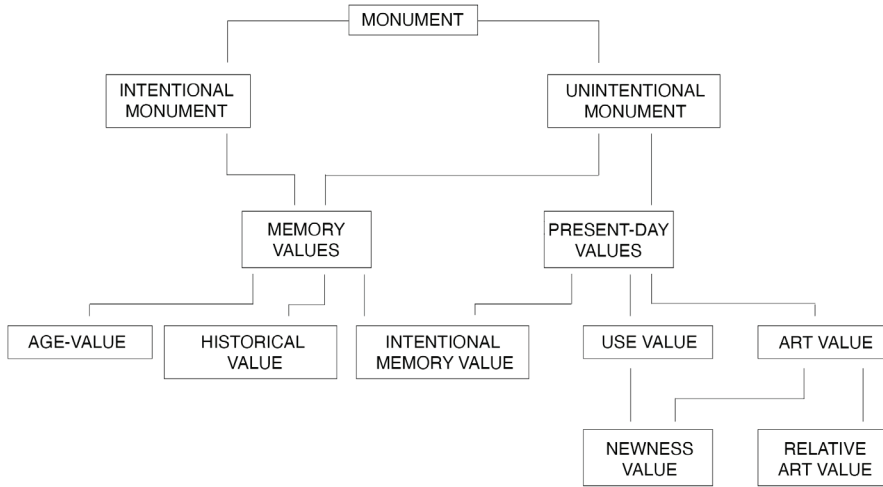


Fig. 1: Riegl's systematics of heritage values, graphic representation by Heinz Horat, 1996. Our translation

archaeological demands of “accurate, measured drawings as a means to compile detailed records” and their incompleteness as an invitation to imagine “not only what is lost, but also what is yet to occur”⁶ challenges our decision-making process on a scientific and emotional level. A recurring theme in the treatment of ruins is the possibility of reconstruction. Although arguments of national symbolic value, education, and reuse are used to justify reconstructions, the difficulties of establishing authenticity and the destruction of the original substance, among others, argue against it.⁷ Even in international charters, reconstructions are largely discouraged,⁸ yet they continue to be practiced and even inscribed on the World Heritage List.⁹

Adaptive reuse, which is the practice of transforming existing buildings and sites for a new or continuous use¹⁰ draws from the two disciplines of architecture and heritage conservation. These are still seen as opposing approaches¹¹ as the former aims to create something new, while the latter focuses on the preservation and maintenance of buildings and their historical value as documents and witnesses of the past. In contrast to the principles of modern restoration, which use the past as a point of reference, adaptive reuse starts with the present and designs a future that takes all stakeholders into account.

Accordingly, adaptive reuse requires a “reevaluation or finding a new balance between different sorts of values,”¹² as modern conservation thinking has developed largely through an understanding of values and social significance of cultural heritage.¹³ Viewing the building

6 Jonathan Hill, *The Architecture of Ruins, Designs on the Past, Present and Future* (London and New York: Routledge, 2019), 294.

7 Nicholas Stanley-Price, “The reconstruction of ruins: principles and practice,” in *Conservation: principles, dilemmas and uncomfortable truths*, eds. Alison Richmond and Alison Bracker (London: Elsevier/ Butterworth Heinemann, 2009): 32-46, 36.

8 ICOMOS Venice Charter, 1964, Art. 15; ICOMOS Burra Charter, 1979/2013, Art. 20; Lausanne Charter, 1990, Art. 7.

9 Stanley-Price, “The reconstruction of ruins: principles and practice,” 36.

10 Plevoets & Van Cleempoel, *Adaptive Reuse*, 1.

11 Huse, *Denkmalpflege*, 215; Kathryn Rogers Merlino, *Building Reuse: Sustainability, Preservation, and the Value of Design* (Seattle: University of Washington Press, 2018), 10.

12 Plevoets & Van Cleempoel, *Adaptive Reuse*, 5.

13 Jukka Jokilehto, “Conservation Concepts,” 3.

stock as a resource that is a “rich container for successive layers of material, history, and narratives,”¹⁴ the intention to reuse what exists raises the question of how we can preserve existing values while creating new values through the addition of our contemporary layer. As our design practices today are potentially creating the heritage of tomorrow, it is necessary to identify and discuss our current values. This paper aims to investigate the reuse of ruins from a designerly / architectural perspective and, more specifically, how the intervention changes the values that can be attributed to the building. The methodology is a case study analysis of the Moritzburg in Halle/Saale, Germany. This project is particularly interesting as it presents two approaches to the reuse of a ruin: one by Karl Friedrich Schinkel from 1829, and one by Nieto Sobejano Architects in 2004. Hence, the two proposals represent the evolving meaning of cultural heritage and reuse, in the nineteenth and twenty-first centuries. As a framework for comparison, we use Alois Riegl’s considerations of present values. Riegl’s *Modern Cult of Monuments* (1903)¹⁵ is considered to be the “first systematic analysis of heritage values and of a theory of restoration.”¹⁶ It introduced a distinction between past and present value according to the varying perceptions of heritage buildings by different viewers and at different times (Fig. 1). Riegl’s value system, which proposed to view conservation as a flexible set of values “which can act alone or synergistically, but also, potentially, in opposition,”¹⁷ provides a framework that can be adapted to the complexity of heritage conservation today, considering tangible and intangible, as well as theoretical and practical aspects.

Historical data on the development of the building, documents from the competition, the brief, the jury minutes and the statement of the Historic Preservation Board form the basis of our study. Visiting the site helped to verify the design carried out and the spatial experience that the architecture provided. We complement our observations with the established literature on heritage axiology, and comparisons to practical and theoretical best practices dealing with adaptive reuse.

Case Study Introduction

The Moritzburg was built by order of Archbishop Ernst of Saxony between 1484 and 1503 as a fortified residential castle in the late Gothic style with elements of the early Renaissance (e.g., the representative curtain arch windows on the outer walls and the pointed arch windows on the chapel).¹⁸ The castle consisted of four wings grouped around a contorted rectangular square, with a round tower at each corner. The nearby Mühlgraben (a tributary of the river Saale) could flood the surrounding moat. The east wing consisted only of a walking path on the fortified wall, a central hexagonal watchtower, and a bridge leading to the city. The complex includes a small chapel on the eastern part of the north wing. During the Thirty Year’s War (1618-1648), a fire destroyed the north and west wing, and a few years later, the tower at the southwest corner was demolished. In the following years, the castle was partly reused for various purposes and partly remained in ruins. Various tenants rented individual spaces of the castle and, thus, contributed to informal conversions, such as using the ruined wings as gardens. During the Baroque period, a hospital was built next to the gate tower, in the east wing. In 1829, Prussian architect and conservator Karl Friedrich Schinkel proposed the reconstruction as a university building.¹⁹ Incited by the wave of destruction of historic buildings in the nineteenth century and in the spirit of incipient nationalism, Schinkel advocated the preservation of existing

14 Ibid., 28.

15 Alois Riegl, “The Modern Cult of Monuments: Its Character and Its Origin,” trans. Forster, Kurt W. and Ghirardo, Diane, in *Oppositions* 25 (Fall 1982).

16 Riegl, 1903; Jukka Jokilehto, *A History of Architectural Conservation* (London: Routledge, 2017), 215.

17 Matthew Hayes, “On the origins of Alois Riegl’s conservation theory,” in *Journal of the American Institute for Conservation* 58, 3 (2019): 132-143.

18 “Startseite.” Die Moritzburg. Der Ort. Ihre Menschen. Accessed February 23, 2022. <https://landderpalme.stiftung-moritzburg.de/index.php/der-ort/bauverlauf-stil>.

19 Jokilehto, *A History of Architectural Conservation*, 116.



Fig.2: Figure ground plan Moritzburg, Halle/Saale, oriented, without scale

buildings.²⁰ However, his design proposal for the Moritzburg was never realized, as the university opted for a completely new building for its purposes.²¹

Further extensions and alterations of the Moritzburg include: reconstructing the destroyed “Talamt” in place of the south wing, around 1900; repurposing the north wing into a gymnastics and fencing hall, in 1897; rebuilding the arcades of the east wing; and converting parts of the complex into a museum, between 1900 and 1917.²² In 2004, an architectural competition was launched to transform the north and west wings into exhibition spaces for the Moritzburg Art Museum. The task included the extension of the north and west wings of the castle into exhibition spaces, an entrance area, a café, and an access concept with the reorganization of the museum. The west wing of the castle was of particular interest, as it has

20 As a member of the Prussian building administration, Schinkel compiled the first inventories of historical monuments and made preserving historical monuments a task for society and the state (Huse, *Denkmalpflege*, 63; Jokilehto, *A History of Architectural Conservation*, 115).

21 Dieter Dolgner, *Die Moritzburg in Halle Karl Friedrich Schinkels Projekt Zum Auf- Und Ausbau Für Universitätszwecke* (Halle (Saale): Mitteltd. Verl, 2011), 190-195.

22 *Ibid.*, 9.

been a landmark of the city as a ruin since its destruction by fire in the seventeenth century. Nieto Sobejano Architects' design was generally well received by professionals and public alike. The architects aimed to preserve both the historical substance of the original building and the spatial experience of the ruin while reorganizing the museum on a functional level, and making it perceptible as a sign for the city.

The Moritzburg is the result of different views of the past centuries on the treatment of the existing buildings and the different stylistic epochs. In this way they “represent documents of the respective state of development of heritage preservation, and are to be valued as such.”²³ The protection ruling justifies the significance of the Moritzburg, with its historical, cultural-artistic and urban features.²⁴ Accordingly, the designation as historical monument is based on its historical value as an archiepiscopal stronghold towards the city and its architectural style. Whereas the heritage legislation of Saxony-Anhalt does not include architectural value, the concept of the historical monument gives more insight into the considered architectural scope. It defines a historical monument as:

“[...] The structural substance of a historical monument, such as its building materials, the façades formed by them, cubature, interior room structures, the interior fittings fixed to the walls, accessories, if any, and the green and open spaces are decisive for its status as historical monument. The sum of all these constituent elements gives rise to a specific appearance.”²⁵

This enumeration of important aspects goes further concerning the spatial characteristics of a building. However, the pure analysis of the formal design does not necessarily reveal the artistic quality of the building or the relationship between content and form (contained and container). An interesting aspect that the legislation touches upon is the difference between the “intention” of an appearance and its “result caused by external influences.”²⁶

Assuming that every building is or was designed intentionally in terms of its use, meaning, appearance and experience, the comparison between the intention of a design and its subsequent constructed meaning becomes relevant in determining the significance of a building. We can apply these observations to all heritage by recognizing a “given reality” and a “constructed meaning.”²⁷ This differentiation highlights the ambiguity of the meaning of heritage, which is difficult to reflect in heritage values that relate primarily to the past.

Evaluation of the Proposals with Riegl's Present Values and Concepts

Riegl, in his role as conservator of the Austro-Hungarian Dual Monarchy, developed his axiology based on the different perceptions of buildings at a given time. This shift of perspective is also a result of the historical era and context. During the early 1900s, Vienna, as capital of a multi-ethnic and multi-cultural empire, experienced a period of artistic innovation, political unrest, and a questioning of traditional norms. The Viennese School, to which Riegl belonged,

23 Ibid., 11–12, our translation.

24 Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt, Denkmallistenauszug: Moritzburg, Halle/ Saale, Erfassungsnummer: 094 04650 000 000 000 000, Ausweisungsmerkmal

25 Land Sachsen-Anhalt. Ministerialblatt für das Land Sachsen-Anhalt (MBL. LSA Grundaussage), § 2 (2) No. 1: Monuments, 31. Jahrgang, Magdeburg, den 17. Mai 2021, Nummer 18, Erläuterungen und Verwaltungsvorschriften zum Denkmalschutzgesetz des Landes Sachsen-Anhalt, 22, accessed: 5.7.2022, https://lwva.sachsen-anhalt.de/fileadmin/Bibliothek/Politik_und_Verwaltung/LVWA/LVwA/Dokumente/3_wirtschaft_kultur_verbrschutz_bau/304_denkmal/Denkmalerschutz/VV-gesamt_Stand_10.06.2021.pdf

26 Land Sachsen-Anhalt, Ministerialblatt für das Land Sachsen-Anhalt, § 2 (2) No. 1: Monuments. Translated from German: “This appearance is often intended by the owners, but sometimes it is also the result of external influences (e.g. in the case of ruins). [...]”

27 François Ost, „Un héritage sans testament. Patrimoine et générations futures,” *Le Journal des Procès* 358 (1998): 16-19, accessed February 23, 2022. <https://bib.kuleuven.be/rbib/collectie/archieven/journproc/1998-358.pdf>

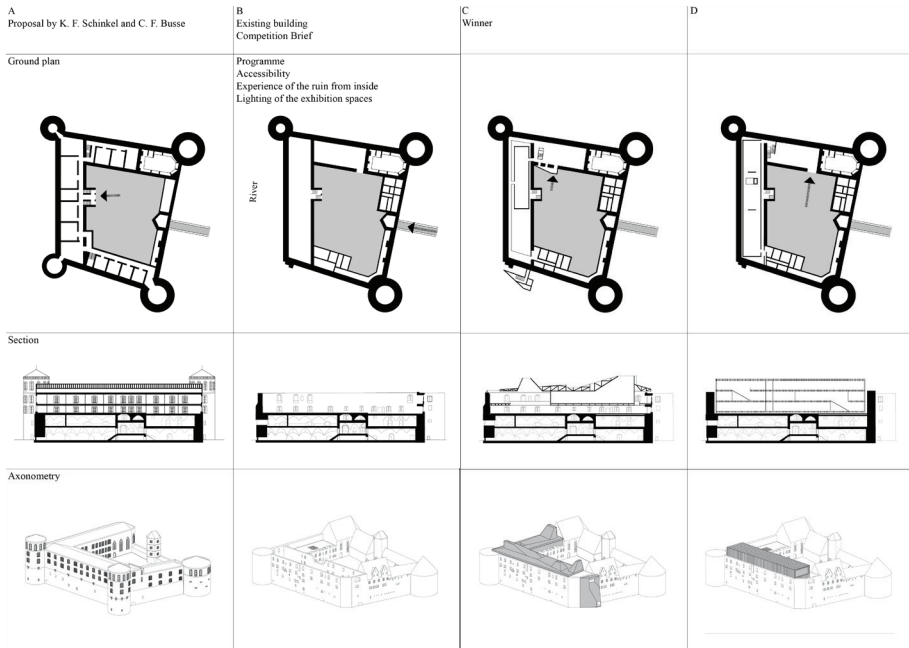


Fig.3a-b: Comparison proposals – ground plan, section, axonometry – without scale

acknowledged that each era had its distinct style — “To every Age its Art”²⁸ — which also affected the way extant buildings were treated. The turn to conservation also “corresponded to a shift in political and social ideas,”²⁹ alongside rapid economic growth, industrial settlement, and the practice of stylistic restoration.

Riegl’s text, originally written as an introduction to a protection law, can be seen as a “mediation”³⁰ between different national, aesthetic, historic, and political opinions. In particular, the age value, as it “rises above differences of religious persuasion and transcends differences in education and in understanding of art,”³¹ was intended to bridge the gap between these disparities.

Although his background was mainly in art history, Riegl discussed various design concepts and their relevance to the architectural design process and its intentions. Following the prevailing view of history as a continuous form,³² he saw the “process of evolution and decay” as a prerequisite for recognizing the necessary life cycle and positioning the individual in this history. Further, the “relationship between beheld and beholder” led to a distinction between values that appeal to experts (historical value, relative art value, unintentional monuments) and those that appeal to the masses (age value, newness value and intentional memory value).

28 Coined by the writing on the new exhibition hall for the Vienna Secession built by Joseph Olbrich: “To every Age its Art, to every Art its Freedom.” Alois Riegl, *Der moderne Denkmalkultus, sein Wesen und seine Entstehung* (Vienna and Leipzig: W. Braumüller, 1903), 47.

29 Margaret Olin, “The Cult of Monuments as a State Religion in Late Nineteenth Century Austria,” in *Wiener Jahrbuch für Kunstgeschichte* 38 (1985): 177-198, 180.

30 Matthew Rampley, *The Vienna School of Art History: Empire and the Politics of Scholarship, 1847-1918* (Penn State University Press, 2015), 3.

31 Riegl, “The Modern Cult of Monuments,” 33.

32 In contrast to concepts such as the “puff pastry theory” by Hans Magnus Enzensberger. In his essay “Vom Blätterteig der Zeit” (Enzensberger, 1997, tr: On the Puff Pastry of Time), he describes the impossibility of distinguishing between the old and the new, as only the interaction of the individual layers of time can create something new.

Relative art value - Kunstwollen - Value of intention

In Riegl's understanding, the term "Kunstwollen" describes the determination to create art that corresponds to the current Zeitgeist. Thus, it is subject to changes in fashion and can only be contextual, hence, Riegl called it the relative art value (he rejects the concept of an absolute art value, despite his impression that older works of art seem to come closer to it).³³ In the practice of reusing buildings, "Kunstwollen" can refer, on the one hand, to the artistic expression of their period of completion (which then becomes part of the historical value), but on the other hand, it can also refer to the aforementioned contemporary layer that is added. Unlike a conservator, the architect who is committed to the current Kunstwollen tries to correspond to the expression of the existent in line with the preferred architectural expression of his time. Since, the aesthetic relationship between the extant building and the new intervention has been subject of study and debate. As Adam Caruso notes, the evolution of architectural styles and the desire of architects of each period to create a distinctive style meant that many adaptation projects sought to differentiate the new intervention's formal language from extant architectural expression.³⁴ However, the demands placed on architecture are far more complex than developing a new architectural style. Architecture must resolve the "pragmatic, the intellectual and the physical"³⁵ (architect David Chipperfield); it engenders, among others, a "sensual experience"³⁶ (architectural theorist Markus Breitschmid) or is a "combination of composition (arrangement of the elements that make up a building, spaces, masses, openings) and expression (meaning of a building)"³⁷ (architect and architectural historian Bruno Zevi). It is not only related to formal expression, but also aims to achieve an entity through the composition of function, material, context and meaning. In the context of interventions in historic buildings, the 1964 Venice Charter was influential in terms of contrasting styles. Article 9 of the Charter states that "any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp."³⁸

Karl Friedrich Schinkel, in keeping with his time, became famous for his classicistic buildings like the Schauspielhaus (1818-1821) and the Altes Museum (1825-1830) in Berlin. For the design of the Berlin Bauakademie (1832 to 1836)³⁹, however, Schinkel used cast-iron columns and large windows in the brickwork, pushing the boundaries of his previous artistic intentions. He aimed to create a new architectural style, as he believed that a continuation of history could only be achieved through a new architecture.⁴⁰

For the Moritzburg, he envisaged a building corresponding to the new era and function, building on the structural substance of extant architecture. The floor plans in (Fig. 4) illustrate with black (for existing) and red (for new) the extent to which Schinkel intended to build on the extant medieval wall sections. Two, respectively, three new levels, separated by wooden beam ceilings, provide space for a sequence of rooms accessible from a long corridor.

33 Riegl, "The Modern Cult of Monuments," 45.

34 Adam Caruso, *The Feeling of Things* (Barcelona: Ediciones Polígrafa, 2008), 30.

35 David Chipperfield, *Theoretical Practice* (London: Artemis, 1994), 19.

36 Markus Breitschmid, *Non-referential Architecture* (Zurich: Park Books, 2019), 15.

37 Bruno Zevi and Joseph A. Barry, *Architecture as Space: How to Look at Architecture* (New York: Da Capo Press, 1993).

38 ICOMOS, *Venice Charter, International charter for the conservation and restoration of monuments and sites*. 1964. http://www.icomos.org/charters/venice_e.pdf.

39 Damaged during the Second World War and demolished in 1962. Today subject to a possible reconstruction.

Admin. "Berliner Bauakademie: Eine Historische Rekonstruktion ist offen." *Entwicklungsstadt Berlin*, October 26, 2022, accessed July 15, 2023. <https://entwicklungsstadt.de/berliner-bauakademie-eine-historische-rekonstruktion-ist-offen/>

40 Dolgner, *Die Moritzburg*, 132-133.

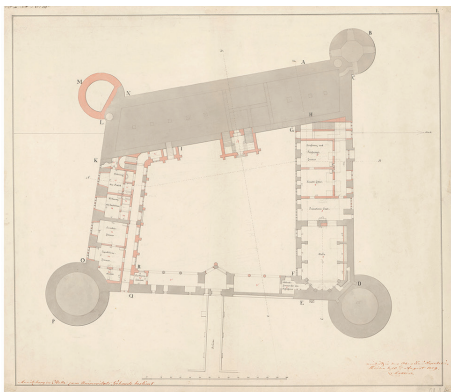
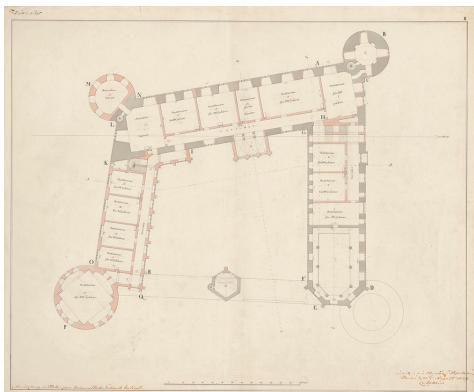
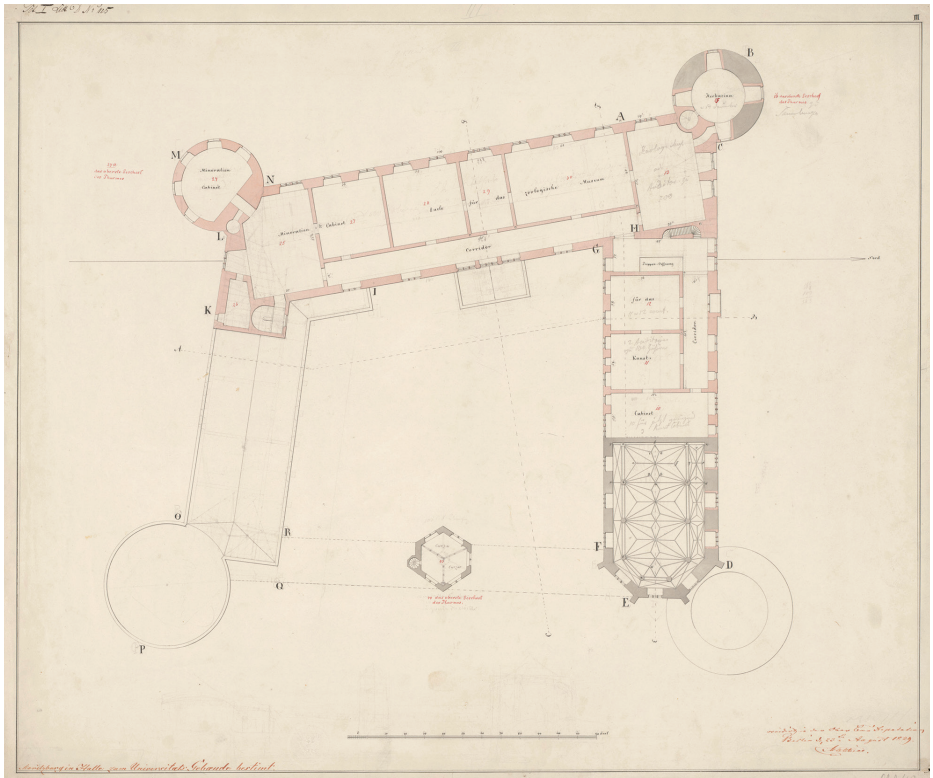


Fig.4: Proposal by Karl Friedrich Schinkel, around 1828, floor plans, drawings possibly by J. Hoffmann.
 Above: Ground floor; Below left: Upper floor; Below right: Basement.



Fig.5: Moritzburg Halle/Saale, 2022, photograph of the courtyard showing the west and north wing with the new entrance

The drawings show a plinth of exposed quarry stone on the lower storeys, and the regular distribution of 2 and 3-pane curtain arch windows on the upper floors characterizing the exterior appearance. The need to light the rooms used as lecture halls and for the university's collection necessitated additional windows. Although this changed the original fortified character of the castle, the north and west façades still had a monumental appearance due to their flat rising façade over several storeys. In contrast, due to the staggered heights of the building wings, the east elevation facing the city has a softer appearance. Schinkel reduced the east wing to a walkway on the ramparts, returning it to its original dimensions, in accordance with the original design.

Nieto Sobejano Architects' design proposal takes inspiration from the extant historic environment and the cultural background of the museum to develop its contemporary signature. The L-shaped roofscape with asymmetrical pyramid stumps as skylights is inspired by the surrounding diverse roofscape and the Expressionist paintings of the collection.⁴¹ The new construction consists of steel trusses that allows it to span the width of the wing. The exterior of the structure is clad in aluminum panels. Two new exhibition boxes are suspended from the folded roof landscape. The new main entrance on the courtyard side of the north wing and the additional access tower in place of the missing south-west tower also have the same architectural language (Fig. 5). The new elements are nourished by the contrast with the extant building — rough and smooth surfaces, and traditional and modern materials — standing right next to each other.

41 "Moritzburg Museum," website Nieto Sobejano Architects, accessed September 8, 2022, <https://nietosobejano.com/project.aspx?i=2#>.

Schinkel's proposed reconstruction also reflects the period, which was characterized by Romanticism and emerging nationalism.⁴² The reconstruction takes up both the existing ruin and the logic of the building, but develops a new architecture from it, that corresponds both functionally and symbolically to the new use. This includes changes to the existing parts of the building due to the state of architectural knowledge at the time, or lack thereof. Nieto Sobejano's design distinguishes itself by standing out from the existent in both spatial and formal terms, developing its own contemporary architectural language.

Newness value – completeness of the work of art

According to Riegl, the heritage conservation of the nineteenth century consisted of the originality of the style (historical value) and the unity of the style (newness value).⁴³ In this context, newness was inevitably linked to completing a manufactured work of art. However, to maintain this state, conservation measures would have to be constantly taken to counteract the dissolving force of nature. One of its counterparts is the age value, which produces the atmosphere of the old, the historic with its "incompleteness" and "tendency to dissolve form and color."⁴⁴ Despite being an advocate of the age-value, Riegl acknowledged that "the cult of age-value, then, stands in ultimate opposition to the preservation of monuments"⁴⁵ and hence,

"from the standpoint of age-value one need not worry about the eternal preservation of monuments, but rather one should be concerned with the constant representation of the cycle of creation, and this purpose is fulfilled even when future monuments have supplanted those of today."⁴⁶

In the concern for historical correctness, avoidance of forgeries and later authenticity, the restoration practice in the twentieth century preferred a clear separation between the original and possible later additions. The Venice Charter states in Article 12 that "replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that the restoration does not falsify the artistic or historical evidence."⁴⁷ Although never intended as a strict guideline for restoration works, today, many legislative texts and authoritative bodies refer to the Venice Charter, often reducing this article to the second part only — "must be distinguishable."⁴⁸ As a result, contemporary adaptive reuse practice tends to avoid a stylistic unity between old and new, but differentiates between them in a clear but subtle way, as we do not necessarily define unity as synonymous with oneness.⁴⁹ In architecture, the completeness and the unity of function, material and meaning is an aesthetic element in itself. As soon as one component changes, the originally intended unity dissolves to some extent. From this perspective, completeness seems to work against a sustainable and lasting future for a building.

42 Miles Glendinning, *The Conservation Movement: A History of Architectural Preservation: Antiquity to Modernity* (London: Routledge), 78.

43 Riegl, "The Modern Cult of Monuments," 46.

44 *Ibid.*, 31.

45 *Ibid.*, 32.

46 *Ibid.*, 33.

47 ICOMOS, *Venice Charter*, Article 12.

48 The legislation of Saxony-Anhalt also refers to the Venice Charter: "This stipulates that the preservation of monuments must be carried out in accordance with the principles of the Venice Charter."

Jahrgang Magdeburg, § 2 (2) No. 1: "Ministerialblatt," *Ministerialblatt für das Land Sachsen-Anhalt*, vol. 31, no. 18 (May 17). 22. Accessed July 5, 2022. https://lwa.sachsen-anhalt.de/fileadmin/Bibliothek/Politik_und_Verwaltung/LVWA/LVwA/Dokumente/3_wirtschaft_kultur_verbrschutz_bau/304_denkmal/Denkmalerschutz/VV-gesamt_Stand_10.06.2021.pdf.

49 Breitschmid, *Non-referential Architecture*, 73.



Fig.6: Proposal by Karl Friedrich Schinkel, 1829, perspective drawing showing the east and north elevation

The difficulty of achieving “a whole” was also addressed by architect Robert Venturi in his influential work *Complexity and Contradiction in Architecture* (1977). An interesting observation was the comparison of the two façades of Blenheim Palace and Holkham Hall.⁵⁰ While the latter attempted a simplification through an abstraction of the individual components, it also made the differences more visible. The juxtaposition is comparable to the difference between a collage, in which the cuts and transitions between the individual parts are clearly visible, and montage, in which the lines are blurred by layering, mirroring and superimposing the individual elements. Critic Fred Scott recognized the architect’s “desire for completion, the impulse to make a totality,”⁵¹ but noted that completeness is difficult to achieve due to the ever-changing contextual conditions. Scott differentiates between buildings

“that must appear unchanging, an exemplar from another time, removed from the everyday, or it is a building that is available for alteration, generally, but not always for the assimilation of a new use.”⁵²

While Venturi pleads for “a difficult unity through inclusion rather than an easy unity through exclusion,”⁵³ Scott believed that “the work of alteration should aim for an incomplete perfection, or a perfect incompleteness.”⁵⁴

The possibility of a continuation is even considered as an evaluation criterion in the publication “Researching Architecture.”

“In the history of architecture as in the history of art, what can be continued must be distinguished from what cannot be continued. The fact that something can be continued – method as well as style – is a good criterion for evaluation.”⁵⁵

50 Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1977), 90-91.

51 Fred Scott, *On Altering Architecture* (London: Routledge, 2008), 144-145.

52 Ibid.

53 Venturi, *Complexity and Contradiction*, 88.

54 Scott, *On Altering Architecture*, 212.

55 Andri Gerber, Tina Unruh, and Geissbühler Dieter, *Forschende Architektur* (Luzern: Quart-Verl, 2010), our translation.



Fig.7: Sketch of the existing ruin by Karl Friedrich Schinkel, n.d., east and north elevation

The perspective drawing of Schinkel's design (Fig. 6) reveals its most distinctive element: the surrounding cornice and the new uniform flat-pitched roofs. The chapel, which according to Schinkel's sketches had a steep roof at the time of his visit (Fig. 7), is part of this linking gesture, which gives the complex a unified overall appearance. It can be read both as an expression of the artistic style of the architectural vocabulary and as a connecting element which links different elements in new ways. Schinkel's reconstruction proposal also included a demolition program, particularly of the baroque building parts considered worthless at the time, such as the hospital annex on the east side.⁵⁶ This return to the original design of the east façade emphasized the central gate tower with the entrance underneath.

Today's shiny silver roof sculpture next to the steeply sloping roof of the chapel (Fig. 8) is clearly different from the roovescape Schinkel had in mind. Nieto Sobejano Architects decided on a common exterior material, the aluminum cladding, and the geometrically abstract design for all the additional elements to form a visual bracket around the individual parts of the castle. Architectural unity is thus achieved through the materials used, and the contemporary formal language. Furthermore, the architects justify the removal of the gymnasium in the north wing with their desire for a "consistent design" of the museum extension.⁵⁷ Although this decision contradicts the prevailing preservationist demand to preserve all layers of the building's history, in this case the authorities agreed to prioritize the functional, aesthetic, and architectural needs of the new use. Alongside the aluminum cladding, a striking feature of the building is the large glass façade, which, in a sense, stages the upper part of the ruined walls. Depending on the weather, it appears to be either black or a reflection of its surroundings. On the one hand, it allows the ruined walls to be experienced from inside the building. On the other, it contributes to the staging of the ruin, which then runs the risk of losing its meaning and becoming a mere "decorative accessory."

Schinkel's reconstruction is characterized by the incorporation of the remains into the new architecture, which is most evident in the new flat roofs and the overall concept for all wings of the palace. As such, it represents a completed design. In contrast, the most recent redesign was only allowed to transform the north and west wings, adding to an already diverse collection of building components. In order to create unity and a sense of completeness throughout the complex, new buildings were constructed as a "bracket" around the existing buildings.

⁵⁶ Dolgner, *Die Moritzburg*, 107.

⁵⁷ Collin Klostermeier, "Komplettiert Umbau Des Nord- Und Westflügels Der Moritzburg in Halle/Saale" bauhandwerk, June 2009. https://www.bauhandwerk.de/artikel/bhw_Komplettiert_Umbau_des_Nord-_und_Westfluegels_der_Moritzburg_in_Halle_Saale_134669.html.



Fig.8: Moritzburg Halle/Saale, 2022, photograph showing the east and north elevation

Use value

Use value, in its most direct translation, is the value that the historical monument derives from its present function. Because of the need to adapt to the demands of its function, it is often associated with economic considerations. However, Riegl observed that use value can be interpreted at different levels. He assigned, for example, a function and use value to the wall paintings in the Chapel of the Holy Cross in the Cathedral on Wawel in Krakow.⁵⁸ Accordingly, use value refers either to the historical use of a building as an integral component of its original design (as part of the “architectural concept”), to its symbolic meaning (for example, as a point of identification), or to its possible new use.

The Moritzburg was originally planned as a palace and residence that would represent power, but also be defensible. Architecture and the materials used for it were always part of political interests. Power and wealth were expressed using stylistic elements or color, costly materials, such as marble, or the use of spolia. After its destruction and progressive decay, the Moritzburg acquired a romantic and aesthetic appeal that Schinkel also reflected in his sketches (Fig. 7). Apart from using the ruins as a quarry, the remaining spaces experienced an as found reuse - the basements were used for storage and production, and the ditches for horticulture.⁵⁹ The ruined north and west wings were even heaped with earth to enable fruit and vegetables to be grown.⁶⁰

Schinkel’s decision to draw attention to this ruin also stems from a political interest of the nineteenth century. The selection of buildings served as a representation of a nation’s history and culture.⁶¹ Reusing the building’s historical remains made it possible to establish a reference to its eventful past to strengthen national identity. The Moritzburg’s new function for the purpose of the university required a complete building with a representative character that could only be fulfilled by a comprehensive reconstruction on the remains in coherence with the historical heritage.⁶² This included extensive alterations to the ruins to meet functional

58 Alois Riegl and Ernst Bacher, *Kunstwerk Oder Denkmal?: Alois Riegls Schriften Zur Denkmalpflege* (Wien: Böhlau, 1995), 36-37.

59 Dolgner, *Die Moritzburg*, 19.

60 *Ibid.*, 20.

61 Achim Hubel and Sabine Bock, *Denkmalpflege: Geschichte, Themen, Aufgaben*, Stuttgart (Stuttgart: Reclam, 2011), 13. Glendinning, *The Conservation Movement*, 80.

62 Dolgner, *Die Moritzburg*, 96.



Fig.9: Moritzburg Halle/Saale, 2009/2022, photographs of the interior west wing comparing the pre-opening of the museum without exhibits in 2009 with the permanent exhibition in 2022

requirements, as exemplified by the central staircase avant-corps, which provided access to all levels from the inner courtyard. The staircase system is a developed innovation in late Gothic castle construction, as it allowed separate entrances to the basement and the first floor in the sense of a *piano nobile*.⁶³ Research on building history at the time had not yet recognized the uniqueness of this building feature.⁶⁴ Schinkel, therefore, disregarded the original situation and, for practical reasons, enlarged the entrance via the central *risalit* by adding a third staircase and relocating the entrance to the center.

In its current use as a museum for modern art, the building is a symbol of the city and reflects its cultural development and achievements. Since the design process closely links use and intention, losing the original function naturally weakens the original architectural concept. However, architecture is often affected by a difference between intended and actual function, as this can arise either from the user or from a change of use over time. The exhibition space in the once ruinous west wing has also been affected by its current use since it was redesigned in 2009. The large two-story room, which made it possible to experience the existing ruin from the inside and outside, was divided by massive-looking exhibition walls and the addition of an open staircase (Fig. 9). The proportions of the staircase, the treatment of the area below and the change of balustrade from pure glass to framed glass with visible uprights suggest that these changes were not made by Nieto Sobejano Architects.

63 Stiftung Moritzburg Kunstmuseum, *Minutes of the meeting of the jury, Begrenzt-Offener Realisierungswettbewerb mit EU-weitem Bewerbungsverfahren Stiftung Moritzburg Kunstmuseum des Landes Sachsen-Anhalt Friedemann-Bach-Platz 5, 06108 Halle (Saale), Neubau/Erweiterungsbau Ausstellungsräume*, November 6 2004, 7, https://www.competitionline.com/upload/downloads/xx/89_00461_prot.pdf.

64 Dolgner, *Die Moritzburg*, 113.

The intention behind a reuse project is determined by the functional use and influences the necessary adaptation measures. Adaptations to functional requirements and compliance with building regulations can be found in both approaches, such as Schinkel's widening of the central staircase to accommodate a larger number of students, and Nieto Sobejano's addition of a lift and emergency staircase. In both projects, adaptations based on aesthetic, artistic and representational intentions are also evident. However, they are expressed through the respective architectural language and the overall approach.

Experience of the Existent as a strategy for reusing the ruin

Riegl proposed ruins as a practical example of age value, where the memory value is not tied to the original state of the monument at the time of its creation, but to the idea of the time that has passed since its creation.⁶⁵ The age value, thus, recognized "the estimation of age and its signs of presence as valuable in themselves."⁶⁶ Since the Renaissance, interest in ruins has centred on their archaeological and historical value "as documentary sources for the art and architecture from antiquity."⁶⁷ The result was a scientific approach to preserving them as an archaeology source.

Schinkel's proposal seems at a first glance to disregard the ruins as something worth preserving, although the sketches by him and his assistant Hoffmann suggest a certain fascination (Fig. 5). His extensive reconstruction involved the rebuilding of the river-side tower and raising the south-eastern tower by one story to add a rectangular auditorium in the round. However, the perspective drawing shows that the northeast tower has been preserved in its ruinous state, without a roof, but with a cornice cladding and lush greenery and possibly accessible as a terrace (Fig. 4). This may have been a purely functional choice, since the chapel next to it is used as an assembly hall, or it may have been to make the eastern façade, facing the city, appear less monumental. Schinkel reuses not only the material but also the meaning of the existing edifice, resting on the original building logic (levels, structural concept, etc.).

The spatial quality of the ruin was only consciously considered in the competition for the museum extension in 2004. With the demand that "the ruin should continue to be experienced as a ruin,"⁶⁸ the competition's awarding authority decided to retain the ruins and established the spatial characteristics of the existent situation as a quality feature and present value worth preserving. The rubble masonry walls were retained up to the eaves and should continue to be perceptible in this way from the inside and the outside (especially the inner courtyard).⁶⁹ One competition entry proposed the box-in-box system by placing a separate three-story wooden structure within the ruins. The jury appreciated this approach of leaving the ruin as an independent element, as well as the reference to the demolished wooden roof truss by proposing a wooden structure and the targeted openings with views of the city.⁷⁰ "Reusing the consolidated ruin,"⁷¹ allowed the walls of the ruin to be preserved in their current state, but affected the "readability of the ruin from the inside."⁷²

In contrast, the design by Nieto Sobejano Architects took the existent spatial situation of the ruin as a starting point and complemented it with a roof structure that rests on the historic

65 Hubel and Bock, *Denkmalpflege*, 87

66 Stewart, *The Ruins Lesson*, 15.

67 Plevoets and Van Cleempoel, *Adaptive Reuse*, 42.

68 Stiftung Moritzburg Kunstmuseum, *Auslobung Realisierungswettbewerb Stiftung Moritzburg Kunstmuseum in Halle, Korrigierte Fassung des Auslobungstextes nach dem Preisrichterkolloquium*, Stand: 10.12.2003, 3. My translation.

69 Stiftung Moritzburg Kunstmuseum, *Minutes of the meeting of the jury*, 5.

70 Ibid.

71 Plevoets and Van Cleempoel, *Adaptive Reuse*, 45.

72 Stiftung Moritzburg Kunstmuseum, *Minutes of the meeting of the jury*, 5.

exterior walls, with sculptural skylights for multiple lighting possibilities and two suspended white exhibition boxes. Thus, the ruin became available to experience in its full height across floors,⁷³ but now with refitted windows and exhibits. In this way, the extant tectonics were incorporated into the new design, but free of the original building logic (e.g. entrance, stories, etc.). This structural reactivation of the ruin required the strengthening of the extant masonry to support the new roof structure. However, the loads had to be kept to a minimum, so a complex spatial steel structure was used to support the exhibition boxes.

The example further illustrates that it is not only about the structural elements (or, in this case, the remains) but about the space “in between” (the enclosed or negative space) and its spatial quality. The category of space was established at the end of the nineteenth century as an object for analyzing buildings, and as a measure of architectural knowledge. Art historian August Schmarsow, for example, advocated aesthetics from within the space.⁷⁴ A consciously manipulated and designed space is the prerequisite to a three-dimensional experience in architecture.⁷⁵ Although each experience is individual, based on the observer’s background, beliefs and values, there is a universally shared architectural experience⁷⁶ that specific arrangements and qualities evoke. This experiential quality of architecture is, in fact, the essential difference from the other visual arts that cannot be experienced from within.⁷⁷

Conclusion

The history of the reuse of the Moritzburg is characteristic of many historical buildings, whose material substance has proved to be resilient over the centuries. The comparison of the varying strategies shows that there are overlaps between the ideas of the nineteenth century and the reuse strategy of today, demonstrating the enduring characteristics that survive the change of the “Kunstwollen.” The notion of the continuity of time, completeness of a work of art and the addition of a contemporary architectural language are concepts that can be found in both proposals for the Moritzburg, albeit to different degrees. However, the spatial qualities and experience of the extant structure was only used in the current museum extension.

In addition to reuse “as found” and archaeological conservation, which preserves the historical significance of the ruin by turning it into an exhibit and making it usable primarily for scientific and educational purposes, the study identified three approaches to dealing with ruins.

First, the reuse of the original materials, context and meaning of the building, as is the case with Schinkel’s reconstruction proposal. Despite extensive changes to the original, it still builds on the structural design and building logic of the original.

Second, the reuse of the consolidated ruin, using techniques such as the box-in-box system seen in one of the competition proposals. By juxtaposing the two eras, the extant architecture is only minimally affected, but at the same time it is frozen in its current state.

Third, building on the existent spatial qualities and structural reactivation of the original structure into a new design. This approach allows for a creative break with the original building logic, as the discourse on this three-dimensional space can be conducted independently of the architectural style or context to which the building relates. However, this requires spatial qualities to be defined and described, which is not currently done in the assessment of historical monuments.

⁷³ *Ibid.*, 3-4.

⁷⁴ Dietrich Erben, *Architekturtheorie: Eine Geschichte Von Der Antike Bis Zur Gegenwart* (München: C.H. Beck, 2017), 76–77.

⁷⁵ Breitschmid, *Non-referential Architecture*, 58.

⁷⁶ Thomas Thiis-Evensen, *Archetypes in Architecture* (Oslo: Norwegian Univ. Pr., 1989).

⁷⁷ Zevi and Barry, *Architecture as Space*.

Adaptive reuse as a strategy must define its own intent for the space and its intended perception. In doing so, both values of the past and those of the present can support our arguments and materialize our thought processes. This discussion inevitably involves architectural quality as a whole, whose definition, like that of heritage values, must be revised over time to adapt to changing demands. And although this question seems like a theoretical annex, practitioners, students, public institutions, and policy makers will benefit from this debate so that we can promote building culture and architectural quality at all levels.

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