

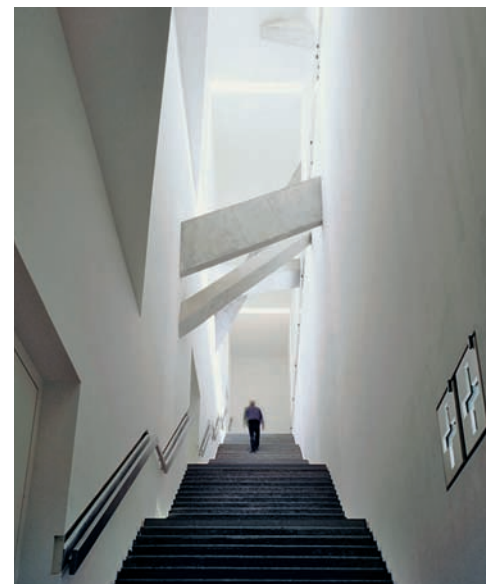
Rolf Rave

Modern Architecture in Berlin

Menges

Modern Architecture in Berlin

**466 examples
from 1900 to the present day
selected and described by
Rolf Rave**



Although Berlin's history encompasses more than eight hundred years and its beginnings reach back as far as the twelfth century, its present-day urban image is essentially characterized by structures and buildings dating from the nineteenth and twentieth centuries. Four "modern" development phases, whose respective qualities were vastly different, played a determining role in this image: during the second half of the nineteenth century, against the backdrop of industrialization, Berlin's rise from a comprehensible Prussian capital and residence to an expanding metropolis of the German Empire; the 1920 consolidation of the city with the surrounding ninety-three townships, rural communities and properties to form "Greater Berlin"; following the destruction of the Second World War, working "back to back" politically, territorially, and regarding the appearance of Berlin as a divided, urban structure until 1990; and from the reunification to the present day, the ongoing structural and spatial connections as well as architectural refinements required for Berlin's role as capital of the new Federal Republic.

The contents of this architectural guide vividly stand out against the backdrop of Berlin's recent history – a course of events as multifaceted as it was, in part, excessive, up until today. This publication deliberately focuses on the city's last one hundred years when, generation by generation, Berlin daringly and almost obsessively rediscovered itself architecturally. The selected examples not only convey a visually impressive and representative longitudinal progression, but also in which form the most provocative of social movements, changes and breaks presented themselves in the architecture of the city.

With texts and images, the book presents 466 architectural works built from 1907 to the present day. The author's choices support the greater intention to present what can now be deemed contemporary, typical, and exemplary about every period of Berlin's diverse, irregular, and amazingly rich architectural history. That the examples offered here blatantly declare themselves products of the "Modern age", and "Neues Bauen" permits them to be understood as a "manifesto in images" which consolidates to a twentieth-century architectural collage, whose quality and wide range grant it an unquestionable uniqueness.

Rolf Rave is an architect practising in Berlin together with his wife Roosje. He comes from a family of architects and art historians; his father, Paul Ortwin Rave, director of the Berlin Nationalgalerie until 1950 and director of the Berlin Kunstbibliothek from 1950 to 1961, was the editor of *Karl Friedrich Schinkel. Lebenswerk* from 1939 until his death in 1962.

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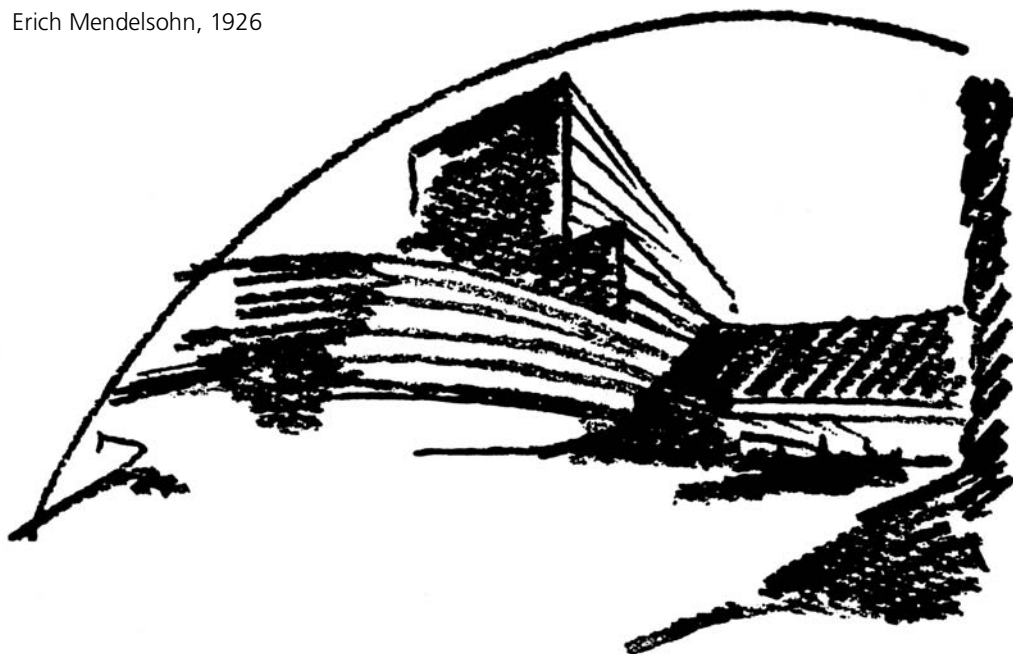
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9



Erich Mendelsohn, 1926



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Edition Axel Menges

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What does a city consist of? Of everything that has been said, dreamt, destroyed, happened. The built, the vanished, the dreamt of that came to nothing. The living and the dead. The wooden houses that have been demolished or burned down, the palaces that might have been, the bridge that was drawn but never built. The houses that are still standing, in which generations have left their memories. But there is much more than that.

A city is all the words that have ever been said, an incessant, neverending murmur, whisper, song and clamour that has resounded over the centuries and then been blown away. It cannot have disappeared if it had not been part of it, even that which can no longer be recovered belongs, simply because it was once, here, at this spot, shouted or spoken on a winter's night or a summer morning. The field preaching, the tribunal's verdict, the cry of the flogged, the bidding at the auction, the decree, the proclamation, the demonstration, the pamphlet, the announcement of a death, the calling of the hours, the words of nuns, whores, kings, regents, painters, sheriffs, hangmen, shipmasters, lansquenets, lock-keepers and master builders, that ceaseless conversation in the living body of the city, which is the city itself.

Cees Nooteboom in: *25 Buildings You Should Have Seen: Amsterdam*

Preface

"It is a tragic blow of fate that Berlin, a Wendish fishing settlement, which evolved to a city with over a million inhabitants and capital of the German Empire, should be cursed for steadily outgrowing itself: to always become and never to be."

An excerpt from *Berlin – Ein Stadtschicksal* (Berlin – a city's fate) by Karl Scheffler, Berlin, 1910.

Although Berlin's history encompasses more than eight hundred years and its beginnings reach back as far as the twelfth century, its present-day urban image is essentially characterized by structures and buildings dating from the nineteenth and twentieth centuries. Four "modern" development phases, whose respective qualities were vastly different, played a determining role in this image: during the second half of the nineteenth century, against the backdrop of industrialization, Berlin's rise from a comprehensible Prussian capital and residence to an expanding metropolis of the German Empire; the 1920 consolidation of the city with the surrounding ninety-three townships, rural communities and properties to form "Greater Berlin"; following the destruction of the Second World War, working "back to back" politically, territorially, and regarding the appearance of Berlin as a divided, urban structure until 1990; and from the reunification to the present day, the ongoing structural and spatial connections as well as architectural refinements required for Berlin's role as capital of the new Federal Republic.

What the development phases up to the reunification had in common was their unhesitatingly rigorous and result-yielding treatment of the existing city and its architecture. This was strongly supported by an impetuous and, in each case, zeitgeist-driven belief in progress. In this way, the emergence of the unrestrained building boom of "Berlin's middle class" during the reign of the German Empire wiped out the classical design of Karl Friedrich Schinkel's Prussian capital, while the architectural vocabulary of the new city, formed by industrialization, was forced to experience its crude, spiritual and physical dismantling during the period of the Weimar Republic, when Berlin advanced to the heights of a metropolitan city and, culturally speaking, became for awhile the "hub of the avant-garde world". Last but not least, thanks to its uncompromising and radical architectural concepts meant to establish a conscious break with the middle-class city of the nineteenth century, the "golden twenties" turned this pulsating metropolis into no less than a legend and proclaimed its "Neues Bauen" (new way of building) an expression of Modernism and social progress. During this period nearly every well-known architect associated with the avant-garde, whether inland or abroad, regarded Berlin as an intellectual focal point as well as a vanishing point. This was where one felt explicitly challenged to make an adequate contribution to the heated debates concerning the ideal architectural perspective for the twentieth century.

Following the period of the Weimar Republic, the coming to power of the Nazi regime, which lasted from 1933 to 1945, caused a further break in the previous development phase. With obviously different political motivations in mind, this phase, too, hoped to radically change Berlin's existing layout. Its plans culminated in the 1936 preparations for Albert Speer's "redesigning of the Imperial Capital", a mammoth project in anticipation of the wartime aggression of the National-Socialist state and meant to

transform Berlin into "Germania", the future "Capital of the World". However, the planned destruction of the existing city, in the grip of such architecturally backward monumentality without a standard, was ultimately brought to its unplanned and horrific conclusion under the hailstorm of bombs which fell at the end of World War II.

The improvisations of the first postwar years were followed by a political "reconstruction" of the city that was divided in two parts. Yet, in the one or the other urban sector, this soon revealed itself to be a reorganization that had nothing in common with the cultural inheritance, since no serious thought was given to restoring what was damaged. Nevertheless, citizens of both urban parts believed that they were taking full advantage of the chance to develop the vision of a "new city" on the rubble of the old one. In the West this was pursued using theoretical measures and models and the design repertoire of the Modern age; in the East it entailed engaging at first a "Socialist urban planning" imported from Moscow and a corresponding architecture of "national traditionalism". Until the reunification in the year 1990, architectural "rebuilding strategies" as unlike as these complied with the respective territorial affiliations of a good many socially pre-determined changes in Berlin's overall framework. But while they occasionally brought about exemplary architecture, the same strategies failed to make the promised "city of tomorrow" a reality.

Urban structures which existed separately and internally fragmented for decades were spatially integrated thanks to numerous architectural programs initiated since the reunification. These stood out clearly for the first time among the countless vehemently placed twentieth-century models that preceded them, and, by virtue of their inherent conceptual approach, they supported the notion of rediscovering the historic city and its metropolitan typologies, which meanwhile had been thoroughly forgotten. At the beginning of the twenty-first century, the fact that critical reflection directed at cultural inheritance created a connection to Berlin's complex architectural history promoted a productive dialogue between the old and the new, while representing a supportive perspective for the future as well.

The contents of this architectural guide vividly stand out against the backdrop of Berlin's recent history – a course of events as multifaceted as it was, in part excessive, up until today. This publication deliberately focuses on the city's last one-hundred years when, generation by generation, Berlin daringly and almost obsessively rediscovered itself architecturally. The selected examples not only convey a visually impressive and representative longitudinal progression, but also the form in which the most provocative of social movements, changes and breaks presented themselves in the architecture of the city.

With texts and images, the following pages present 466 constructions built from 1907 to the present day. The author's choices support the greater intention to point out what can now be deemed contemporary, typical, and exemplary about every period of Berlin's diverse, uneven, and amazingly rich architectural history, while aspiring to individually illuminate and explain each one. That the examples offered here blatantly declare themselves products of the "Modern age" or "Neues Bauen" permits them to be understood as a "manifesto in images", which consolidates to a twentieth-century architectural collage, whose quality and wide range grant it an unquestionable uniqueness. The spectrum of these structures addresses every important phase of architectural development

during the designated time period: from the emergence of the programmatic in the twentieth century, manifested in works by Alfred Messel, Hermann Muthesius, Peter Behrens, Heinrich Tessenow, and Ludwig Mies van der Rohe; to the heroic 1920s, among whose protagonists were Walter Gropius, Erich Mendelsohn, Hans Poelzig, Bruno and Max Taut, as well as Hans Scharoun; to the postwar period with structures by Alvar Aalto, Le Corbusier, Egon Eiermann, Oskar Niemeyer, and Pierre Vago; and up to the beginning of the twenty-first century, embodied in architecture by Josef Paul Kleihues, Oswald Mathias Ungers, Frank O. Gehry, Daniel Libeskind, Hans Kollhoff, and Helmut Jahn.

With *Modern Architecture in Berlin* we have a specialized handbook devoted to Berlin's architecture, and its selected high-quality objects encourage us to partake in the adventure of this city and its significant architecture.

Wolfgang Schäche

Author's note

The intention of this book is to lead the reader toward 466 constructed examples from the history of twentieth-century architecture, revealing the beginnings of Modernism and the development from 1907, the influential 1920s to the present. Each object significant to us in this respect is depicted in a half-page-wide column. Arranged by object number (001 through 466), an accompanying image is shown for identification purposes, below which is either a ground plan or interior shot – the third dimension, as it were – as well as the project's title, construction period, location, architect, and client. This information is followed by a brief text which characterizes the object or places it within a specific context.

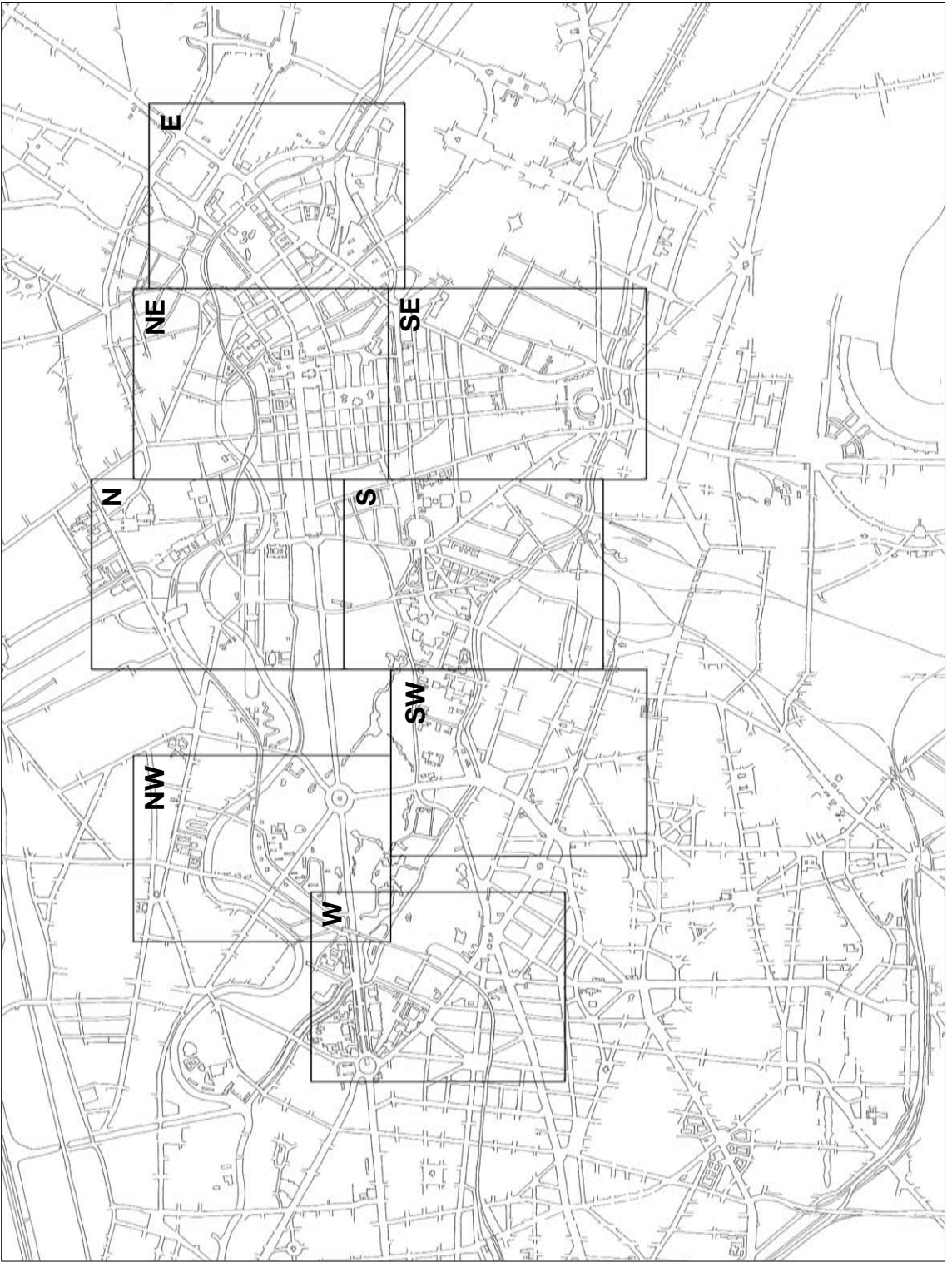
All the presented objects are arranged topologically. They follow a conceivable route, a route consistently developed from a prominent inner-city "Platz" or "square". There are 8 routes, 8 directions, and 8 "Plätze" (squares): for **N** (north) Pariser Platz, located in front of the Brandenburger Tor; for **NE** (north-east) Gendarmenmarkt; for **E** (east) Alexanderplatz; for **SE** (south-east) Mehringplatz, formerly the town gate in southern Berlin; for **S** (south) Potsdamer Platz; for **SW** (south-west) Lützowplatz; for **W** (west) Breitscheidplatz, near the Bahnhof Zoo; and for **NW** (north-west) Hansaplatz, located in front of the meanwhile 50-year-old city district Hansaviertel, where the **Interbau**, the first building exhibition after World War II, was held.

Presented in a list at the front of the book, these routes lead from the inner city toward regions on the outskirts, and toward respective districts on the periphery. The following page presents a stylized map of Berlin whose 8 sections appear, in turn, at the beginning of each route. In addition to the object numbers listed in both the map and the architect's specifications, the reader finds letters added as references to objects not depicted here.

An alphabetically arranged list at the back of the book names every featured architect, artist, and engineer, together with the respective object number. In conclusion, a second list names all the participating photographers and/or designers.

Because of its structure and both lists, this book not only functions as a guide but also as an easy to handle yet extensive reference work on Modern architecture of this century in Berlin. The opening text by Wolfgang Schäche describes the historical development of Modernism, the early beginnings and the turning away from Historicism, the radical breaks instigated by the Bauhaus in the twentieth century, the restrictive phase of fascism in the 1930s, the new start and postwar urban hostility in the 1950s, with the **Interbau** exhibition the building boom, the new self-awareness of the 1960s and 1970s, the large-scale building exhibition **IBA** with international participants in the 1980s, the end of the Communist regime, and ultimately the reunification of Berlin's two halves with newly conceived urban-planning guidelines put to use in the 1990s and at the beginning of the twenty-first century.

Hardly another city reveals so much history, so many breaks and new starts, to the extent that this one does; hardly another city possesses so much building history – or so rich a history of building.



Each tour takes you from a midtown place in a different direction to the periphery of the city.

N Pariser Platz 001–061

North-east of Tiergarten, Wedding, north of Reinickendorf, Märkisches Viertel, Wittenau

NE Gendarmenmarkt 062–104

Spandauer Vorstadt, Prenzlauer Berg, Weißensee, Karow-Nord

E Alexanderplatz 105–128

Friedrichshain, Prenzlauer Berg, Lichtenberg

SE Mehringplatz 129–179

Südliche Friedrichstadt, Kreuzberg, Neukölln, Friedrichshain, Britz, Köpenick, Adlershof

S Potsdamer Platz 180–235

South-east of Tiergarten, Kreuzberg, Schöneberg, Tempelhof, Lichterfelde, Lankwitz, Buckow, Mariendorf

NW Hansaplatz 411–466

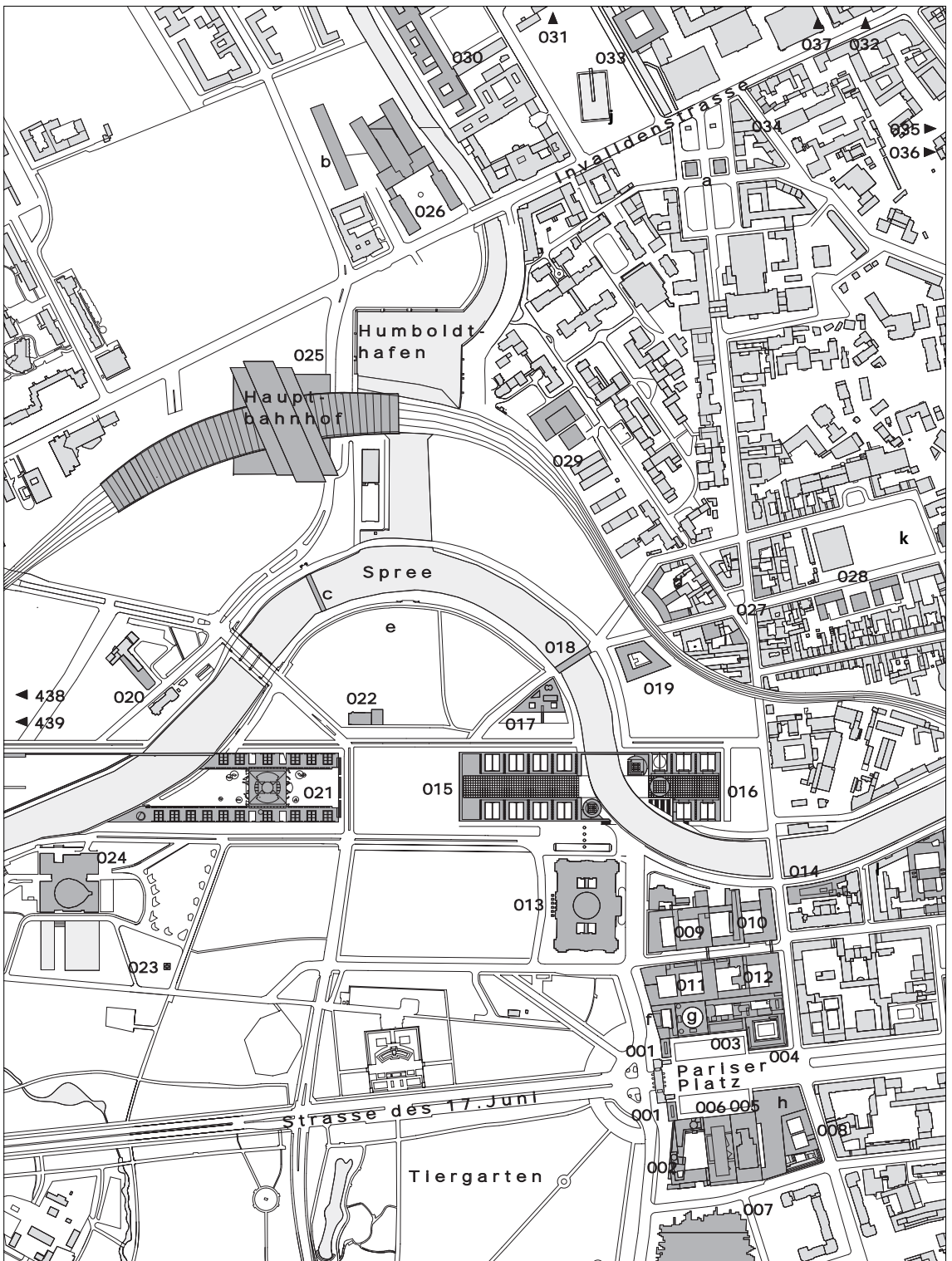
West of Tiergarten, Hansaviertel, Moabit, south of Reinickendorf, Wittenau, Borsigwalde, Tegel

W Breitscheidplatz 315–410

Charlottenburg, Schöneberg, Westend, Siemensstadt, Gatow, Spandau

SW Lützowplatz 236–314

South-west of Tiergarten, Wilmersdorf, Steglitz, Dahlem, Grunewald, Zehlendorf, Wannsee



Pariser Platz N

001 Haus Sommer / Haus Liebermann
 002 Botschaft der USA
 003 Französische Botschaft
 004 Haus am Pariser Platz
 005 Akademie der Künste
 006 DG-Bank
 007 Holocaust-Denkmal
 008 Britische Botschaft
 009 Jakob-Kaiser-Haus 1 and 2
 010 Jakob-Kaiser-Haus 3 and 7
 011 Jakob-Kaiser-Haus 5 and 6
 012 Jakob-Kaiser-Haus 4 and 8
 013 Deutscher Bundestag
 014 ARD Hauptstadtstudio
 015 Paul-Löbe-Haus
 016 Marie-Elisabeth-Lüders-Haus
 017 Childcare center
 018 Kronprinzenbrücke
 019 Bundespressekonferenz
 020 Fire and police station
 021 Bundeskanzleramt
 022 Schweizer Botschaft
 023 Carillon
 024 Kongreßhalle / Haus der Kulturen
 025 Hauptbahnhof / Lehrter Bahnhof
 026 Museum für Gegenwartskunst im Hamburger
 Bahnhof
 027 Haus am Karlsplatz
 028 Residenz am Deutschen Theater
 029 Max-Planck-Institut
 030 Bundesministerium für Wirtschaft und Technologie
 031 Bundeswehrkrankenhaus
 032 New Media Center
 033 Bundesministerium für Verkehr, Bau- und Woh-
 nungswesen
 034 bender/slender
 035 Borsig-Areal
 036 Edison-Höfe
 037 Kapelle der Versöhnung
 438 Kopfbau Spreeschlange
 439 Spreeschlange

a Torhäuser
 b Rieck-Hallen
 c Gustav-Heinemann-Steg
 d Kronprinzenkarrée
 e Spreebogenpark
 f Business premises
 g Dresdner Bank
 h Hotel Adlon
 i Filling a building gap
 j Garten der Geschichte
 k Sammlung Boros

l Bundespresseamt

Josef Paul Kleihues
 Moore Ruble Yudell
 Christian Portzamparc
 Laurids Ortner, Manfred Ortner
 Günter Behnisch & Partner, Werner Durth
 Frank O. Gehry
 Peter Eisenman, Richard Serra
 Michael Wilford
 Schweger Assoziierte
 Peter Busmann, Godfrid Haberer and others
 Pi de Bruijn, Peereboom Voller and others
 von Gerkan, Marg und Partner
 Foster + Partners
 Laurids Ortner, Manfred Ortner
 Stephan Braunfels
 Stephan Braunfels
 Gustav Peichl, Rudolf Weber
 Santiago Calatrava
 Gernot Nalbach, Johanne Nalbach
 Matthias Sauerbruch, Louisa Hutton
 Axel Schultes, Charlotte Frank
 Diener & Diener
 Bangert, Jansen, Scholz, Schultes
 Hugh A. Stubbins
 von Gerkan, Marg und Partner

Josef Paul Kleihues
 Walter A. Noebel
 Krüger, Schubert, Vandrei; Bellmann, Böhm
 Hannelore Deubzer, Jürgen König
 Thomas Baumann
 Heinle, Wischer und Partner
 Carlos Zwick

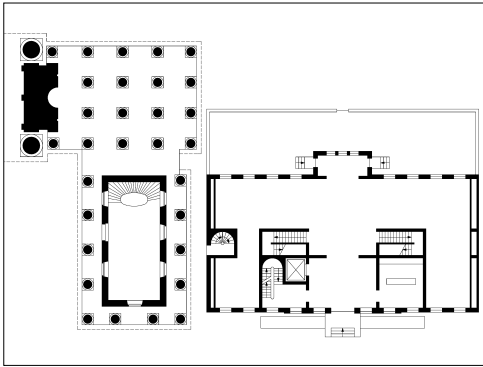
Max Dudler
 Britta Jürgens, Matthew Griffin
 Hilde Léon, Konrad Wohlhage, Siegfried Wernik
 Manuel Alvarez
 Rudolf Reitermann, Peter Sassenroth
 Jörg Pampe
 Georg Bumiller

Josef Paul Kleihues 1996–98
 Wilfried Kühn 2004
 Max Dudler 2005
 Tchoban, Prasch, Sigl, Voss 2004/05
 Sauerer & Weber
 Bernhard Winking 1996/97
 von Gerkan, Marg und Partner 1996/97
 Patzschke, Klotz & Partner 1995–97
 Claus Kampmann, Rudolf Fiedler
 Frédéric Girôt
 Karl Bonatz 1942, Jens Caspar, Peterssohn
 2005–08
 Engel, Zimmermann 1996–2000

001



Haus Sommer



Haus Sommer / Haus Liebermann
1995–99

Mitte, Pariser Platz 1 and 7

Architect: Josef Paul Kleihues

Client: Harald Quandt Grundbesitz

Originally built from 1788 to 1791 as lateral extensions of the Brandenburg Gate by Carl Gotthard Langhans, both new buildings reflect less the details and more the style of their historic classical models, which celebrate clearly designed and subdivided white structures. Today the “houses” no longer serve any residential purposes and function solely as representational and exhibition spaces. The indexed quote of both loggia was first inserted during a second building phase.

002



South-west side



Detail of the rotonda

Botschaft der USA

Embassy of the United States

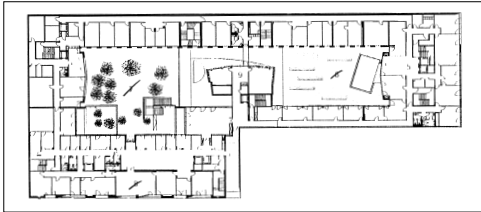
2004–07, draft 1996

Mitte, Pariser Platz 2

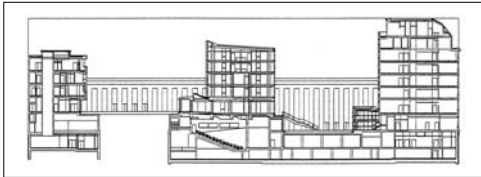
Architects: Moore Ruble Yudell

Management: Overseas Buildings Operations

Following the complete destruction of the passed-down property (formerly Palais Blücher) purchased by the United States in 1931, a significant location for the American presence was created here. In the sense of ensuring the greatest possible security, the general planning was greatly delayed by 9/11 issues. Yet the building's inherent openness is fully guaranteed for its visitors: the entrance offers itself on Pariser Platz, the public square it faces; the grand inner-courtyard has a garden on two levels; and the three orientating sides (toward the square, city park, and Jewish memorial) are differently designed. The same applies to the construction of the rooftop elements crowned by a dome which, visible in the west, creates a strong reference to the rotunda of the Reichstag building (013).



Plan of the ground floor



Longitudinal section

Französische Botschaft

French Embassy

1998–2002

Mitte, Pariser Platz 5

Architect: Christian Portzamparc

General planning: Steffen Lehmann

Client: The French Republic

The former building acquired by Napoleon III in 1860 for the French legation, today the building's playful and highly expressive façade also portrays France as a modern and liberal state while perhaps disrupting the homogeneity of the immediate space. The arrangement of its building parts – from offices, residential chambers, a consulate for altogether 200 employees spanning two courtyards, to the "English courtyard" and sunken "sculpture courtyard" – occupies 7 floors and reaches as far as the Wilhelmstraße.



Haus am Pariser Platz

1998–2001

Mitte, Unter den Linden 80

Architects: Laurids Ortner, Manfred Ortner

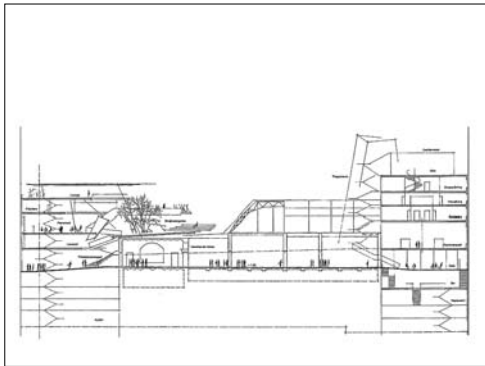
Client: Allgemeine Beteiligungs- + Gewerbe-
immobilien Verwaltungs GmbH + Co

The basement storey of this residential and office building contains a large social space, the ground floor houses smaller shops, and the five upper floors accommodate office spaces. In the roof section are apartments with arcades, and included for their lighting are conspicuously tall battlement-like dormer windows. At this spot, the noble aura of the Trosselfeld travertine, tin-plated sheet-copper roof, and bronze fittings of the wooden windows justly compares with the representative Hotel Adlon (the brothers Patschke), and with the neighboring structure on the right (Hans Kollhoff).

005



North façade



North-south cross section

Akademie der Künste

Academy of arts

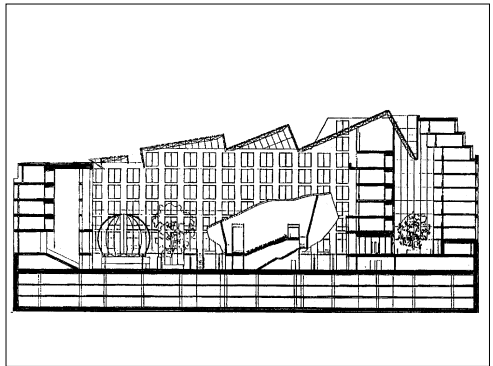
1999–2002**Mitte, Pariser Platz 4**

Architects: Günter Behnisch & Partner with
Werner Durth, Ruth Berkthold and Franz
Harder

Client: Akademie der Künste

The result of a 1994 in-house competition announced by the academy of arts, the building was erected where the academy's original building, 1905–07 by Ernst von Ihne stood, and incorporates the preserved exhibition hall with skylight. The new building respects the rigidity of the site's border. While spreading out in its depths as far as Behrenstraße, its open and transparent aspect is sustained throughout all its parts: foyer, exhibition hall, administration area, café, sun lounge, assembly hall, club rooms, sculpture garden, and basement storage areas. A financially tight spot could be alleviated by having the south wing taken over by the Hotel Adlon.

006



Longitudinal section

DG-Bank**1996–2000****Mitte, Pariser Platz 3****Architect:** Frank O. Gehry**Client:** DG-Bank

Viewed from its north façade facing the square, which Gehry himself refers to as an “urban backdrop”, the building shows itself from a highly disciplined side, and displays the usual command of form and detail. Housing 40 apartments, its south side is divided from the main wing of the Deutschen Genossenschaftsbank (DG-Bank) by a large atrium with a conference hall inserted under glazed sheds and reflects, at the same time, the sculptor's well-known and computer-supported virtuosity.



Stele field with view of Potsdamer Platz



Holocaust-Denkmal

Memorial site of the Holocaust

2001/2002

Mitte, Ebertstraße at the corner of Behrenstraße

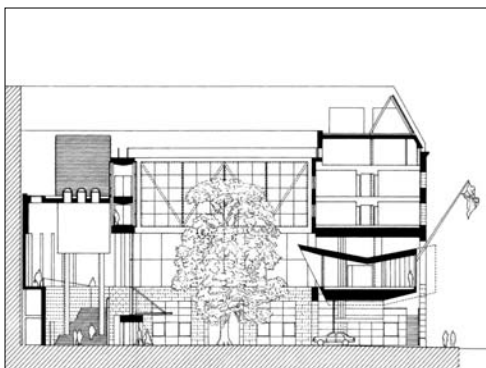
Architect: Peter Eisenman in collaboration with Richard Serra

Initiator: Lea Rosh

Exhibition design: Dagmar von Wilcken

Client: Stiftung Holocaust-Denkmal

On the occasion of a 1994/95 international competition, the call was made for proposals by artists and architects for creating a memorial site dedicated to the Holocaust. The submissions intended for this prominent site were examined from the standpoints of their adaptability and possible effects. In 1997, emerging from a second competition round with 7 participants, and from a series of subsequent revisions, as well as accompanied by the theoretical contributions of renowned personalities, the memorial site took on a clear form and is meanwhile a very impressive location for the people of the whole world.



Cross section

Britische Botschaft

British Embassy

1998–2000

Mitte, Wilhelmstraße 70/71

Architect: Michael Wilford

Wall design: David Tremlett

Dancing columns: Tony Cragg

Client: Bilfinger und Berger / ARTEOS

Built at an historic site, the newly-built British Embassy interrupts the conventional building line both three-dimensionally and colorfully. It offers glimpses into the garden courtyard with an English oak tree. Behind this stands the "grand staircase", connecting the main level to the spacious "wintergarten" (sun lounge), conference room, and library. The architecture's large and energetic forms communicate with magnificent wall designs and sculptures. The actual world of the embassy's administration first commences on the 5th floor.

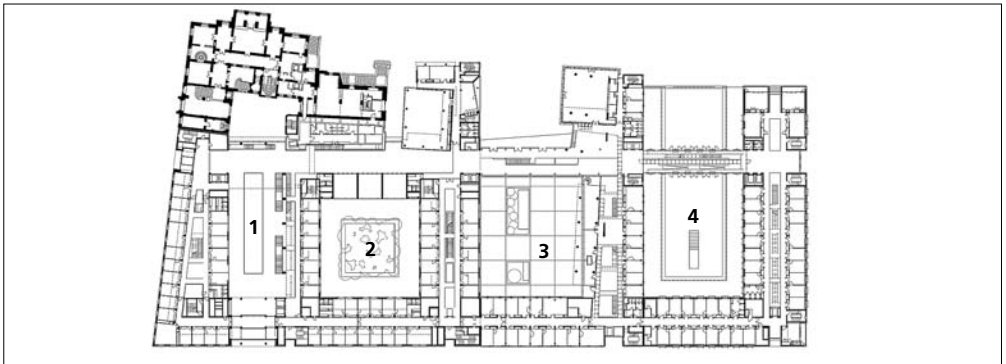
009



010



Courtyard toward the Spree River with artwork by Dani Karavan



Northern street-border development

Jakob-Kaiser-Haus 1 and 2

1998–2002

Mitte, Dorotheenstraße 100

Architects: Schweger Assoziierte

***Floating boats:* Christiane Möbus**

Standing nearest to the parliament building, but also in close proximity to the Palais of the Parliamentary President designed by Wallot in 1897, this building is the entree of the entire complex. On one floor it allows visitors access to all four connecting houses of the magistral seat. The arranged quarters for members of Parliament, located on both sides of Dorotheenstraße, are directly connected to the Bundestag (House of German Parliament) by way of a tunnel.

Jakob-Kaiser-Haus 3 and 7

1998–2002

Mitte, Dorotheenstraße 99

Architects: Busmann + Haberer with Alfred

Bohl and Bruno Vennes

Artwork: Dani Karavan

In compliance with a general decision of the Berlin Senate's planning director, Hans Stimmann, unlike with the Paul-Löbe-Haus, the so-called "Dorotheen-Blocks", simultaneously used as offices for members of Parliament, were planned in unlike building units. What applied here, in the southern section of the complex, was to fully integrate the existing building structure. Its core formerly accommodated a venerable apartment building, and later a bank in the year 1910. Now, in order to attain a flourishing and successful ensemble effect, a brick sculpture was placed in front of one of the courtyard pediments.

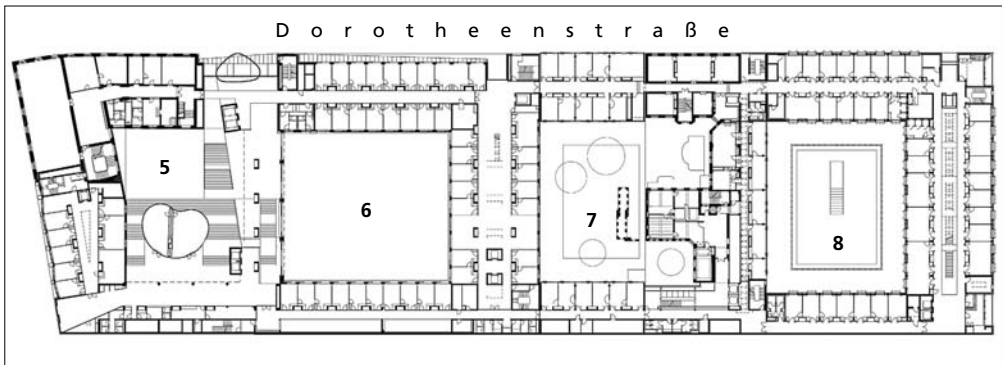
011



012



"Sky ladders"



Southern street-border development

Jakob-Kaiser-Haus 5 and 6 1998–2002

Mitte, Dorotheenstraße at the corner of
Ebertstraße

Architects: Pi de Bruijn, Jan Dirk, Peereboom
Voller with Yushi Uehara

Project director: Marcel Campschoer

Client: Bundesbaugesellschaft Berlin

A second glazed skin not exactly following the building line gives the house a mysterious exterior. With finesse, this compositionally integrates the entire roof of a corner development devised for a building formerly the chamber of associated technicians in 1911. An access route from the building's west side was also developed here. This directs the visitor to a spacious foyer, which connects both structural rows by way of a cross-cut tunnel over the Dorotheenstraße.

Jakob-Kaiser-Haus 4 and 8 1998–2002

Mitte, Dorotheenstraße at the corner of
Wilhelmstraße

Architects: von Gerkan, Marg und Partner
with Hubert Nienhoff and Uwe Grahl

Project directors: Bernd Cossman, Henning
Schlattmeier, and Beate King

Landscape planning: WES

On Wilhelmstraße, the building opens itself to the city. Located here are two shops, the Parliament's bookstore, and the visitor's entrance. In addition, a staircase the height of the building divides the two houses, which are connected by the second of two bridges, and the view extends as far as the Spreeufer. The garden courtyard is dramatically enriched by the erratic stone overhangs and rock formations arranged by Matthias Jackisch.

013



Deutscher Bundestag

House of German Parliament

1995–99

Tiergarten, Platz der Republik

Architects: Foster + Partners

Project management: Mark Braun

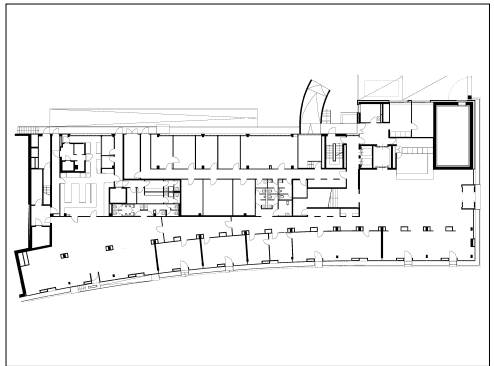
Client: Deutscher Bundestag

Emerging from numerous competition phases and the subsequent demand for a dome, the war-damaged Reichstag, designed from 1884 to 1894 by Paul Wallot, was cleansed of all its architectural detail work save the initials of its Russian conquerors. As early as the 1960s, Paul G. R. Baumgarten implanted the ascetic, parliamentary chambers in the building. The dome, somewhat lower than the one in Wallot's construction, both illuminates and ventilates the parliamentary chambers located directly below it – with two spiral ramps serving as the visitors' routes to and from the dome's interior.

014



View of the north and west façades



Plan of the ground floor

ARD-Hauptstadtstudio

Berlin studio of the ARD broadcasting network

1995–98

Mitte, Wilhelmstraße at the corner of Reichstagsufer

Architects: Laurids Ortner, Manfred Ortner, with Hans-Peter Wulf

Lighting design: Licht-Kunst-Licht

Client: SFB/WDR

The brick-red colored concrete panels dissipate in the foundation on Reichstagsufer and continue their path around the corner to incorporate a studio window flush with the façade, from which a direct view of the parliament is meanwhile obstructed by buildings. Opening from a tripled impost on the ground floor, a large glass-roofed staircase commences on the 1st floor.

015

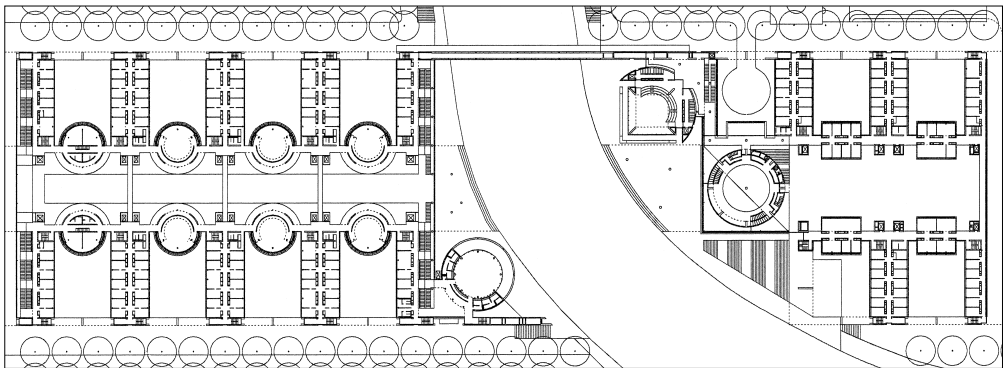


Main hall

016



Façade facing the Spree River



Plan of a standard floor showing both the houses left and right of the Spree River

Paul-Löbe-Haus**1997–2001****Tiergarten, Paul-Löbe-Allee 1****Architect: Stephan Braunfels****Project management: Günter Kaesbach,****Philippe Vernin****Client: Bundesbaugesellschaft**

Both building parts result from a 1994 competition. Their evident harmonizing also rests on their similar structural elements, for example their chamber-like floor plans and exposed concrete surfaces. By visually referring to the Federal Chancellery, they complete the "Band des Bundes" or "strip of national government structures" in an easterly direction. A street-level, glass-roofed main hall compiles all the design nuances leading to the building for the parliamentarians' offices. A detached restaurant and assembly hall (Eurosaaal) are located on an open square – the so-called Spreebogen of the Spree River.

Marie-Elisabeth-Lüders-Haus**1998–2003****Mitte, Otto-von-Bismark-Allee 1****Architect: Stephan Braunfels****Project management: Karin Melcher, Ramsi Kusus,****Philipp Jamwe****Client: Bundesbaugesellschaft**

Connected with the building for the parliamentarians' offices (81,000 sqm for circa 276 million Euro) by a narrow bridge leading over the Spree River, the parliament's library (65,000 sqm for circa 170 million Euro) forms the east terminus of the Spreebogen. Also located here is the semi detached hearing room. As part of the "strip of national government structures", originally intended to find its center in a democratic forum, the relationship between the two buildings is further strengthened by large protruding roofs, under which lie the front steps to the square.

017



Childcare center

1998/99

Tiergarten, Konrad-Adenauer-Straße, Bismarck-allee

Architects: Gustav Peichl, Rudolf Weber

Client: Bundesbaugesellschaft

In an all-providing state like the Federal Republic of Germany is becoming – justifiably so – provisions are also made for working mothers by developing suitable childcare possibilities. With this objective in mind, the cheerful and carefree sky-blue triangle – a foreign species in its own right – effectively fills a spacious triangle of 3,635 sqm, magically created with yet another leap across the Spree River by the “strip of national government structures”.

018



Guardrail detail

Kronprinzenbrücke

1997/98

Mitte, intersection of the Kapelle-Ufer and Schiffbauerdamm

Architect: Santiago Calatrava

Client: Brückenbauamt Berlin

Instead of his dome for the Reichstag, a bridge on the Spree River? This was by no means one of Calatrava's favorite projects – and posted among his international listing of successes, his Internet page describes it that way. Although the overall treatment of the bridge is impressive, the oversized guardrails closest to the river, and the primitive guardrail terminations at either end of the walkway harm the flow of energy throughout the construction's slender elements. Following Calatrava's contribution, farther down the river this is hardly the case with the new Gustav-Heinemann-Brücke by Max Dudler.

019



West façade

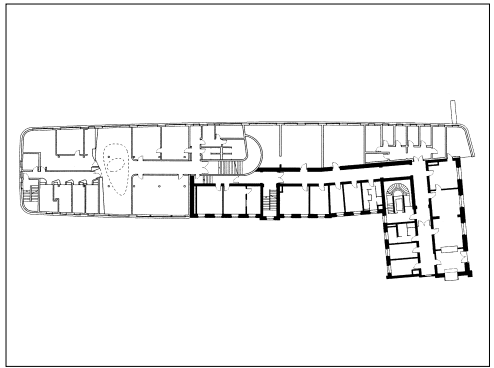
**Bundespressekonferenz**

Federal press conference

1998–2000**Mitte, Schiffbauerdamm at the corner of
Reinhardtstraße****Architects: Gernot Nalbach, Johanne Nalbach
Courtyard garden: Cornelia Müller, Jan Wehberg
Client: Allianz Versicherung**

The result of a competition: while on computer screens the building's wall surfaces appear to have reserved gray-blue tones, by day and by night its façade shimmers in the cityscape, a gleam with 5 different materials. On the 1st floor, the conference room takes on a special significance through prominently framed window sections. Intended as a meeting place for journalists, the restaurant is located at the building's ground-floor level. Floor area: 17,700 sqm; building costs: circa 51 million Euro.

020



Plan of the 1st floor

Fire and police station**2002–04****Tiergarten, Alt-Moabit 143/145****Architects: Matthias Sauerbruch, Louisa Hutton****Client: Senatsverwaltung für Stadtentwicklung**

At a former freight depot, the remains of a warehouse were both redesigned and structurally expanded with a longitudinal aisle whose outer skin consists of red (for the fire station) and green (for the police station) shimmering glass panels. Joined and curved, the panels not only reflect daylight; when interacting with artificial light, they also establish a relationship to the nearby Federal Chancellery similar to that of the Com-muns to the Neues Palais in Potsdam.

021



East façade



Central staircase

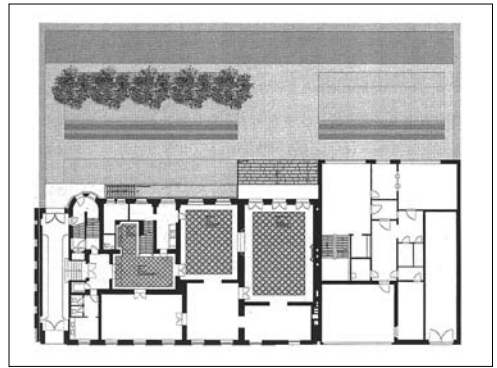
Bundestkanzleramt

Federal Chancellery

1995–2001**Tiergarten, Willy-Brandt-Straße 1****Architects: Axel Schultes, Charlotte Frank****Sculptures: Eduardo Chillida****Colored walls: Markus Lüpertz****Landscape: Cornelia Müller, Jan Wehberg****Structural engineers: GSE, Saar, Enseleit und****Partner**

The Federal Chancellery represents the completed portion of a 1993 east–west, urban planning competition in the “strip of national government structures”. Developing westward, the H-shaped complex forms a courtyard garden extending over the Spree, and eastward a cour d’honneur. Its northern façade houses the actual entrance from which foyers, conference rooms, spaces for the press, a sky lobby, and the chancellor’s apartment follow on 8 levels. Most of the office spaces are grouped on both flanks of the building around a “wintergarten” or sun lounge.

022



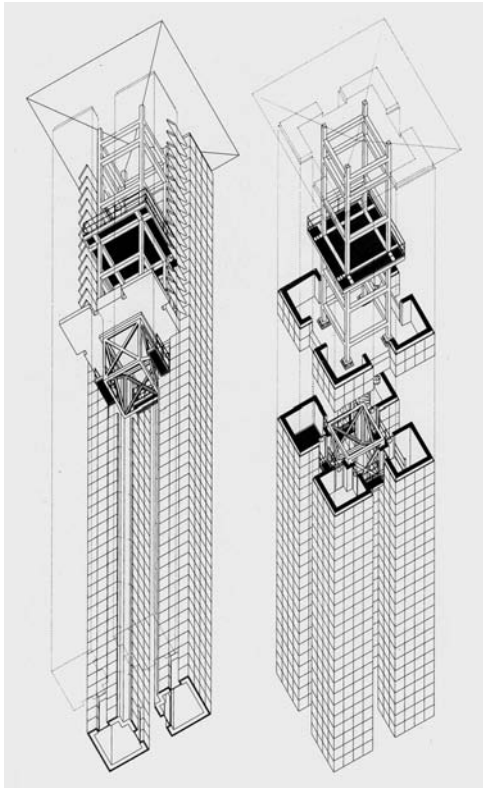
Plan of the ground floor

Schweizer Botschaft

Swiss Embassy

2000**Tiergarten, Otto-von-Bismarck-Allee 4****Architects: Diener & Diener****West pediment: Helmut Federle****Client: Bundesamt für Bauen und Logistik**

Located for over five decades at a desolate spot, after the fall of the Berlin Wall the Swiss Embassy now stands in the immediate vicinity of the Federal Chancellery, in the heart of the government district, where it appears in a new splendor. The hypersensitive quality of the building’s structural presence and form-related language – with extensions attached to the sides of its pediments – seems to almost shamefully rationalize its unique and unintentional position (costing 22 million Swiss francs).



Carillon

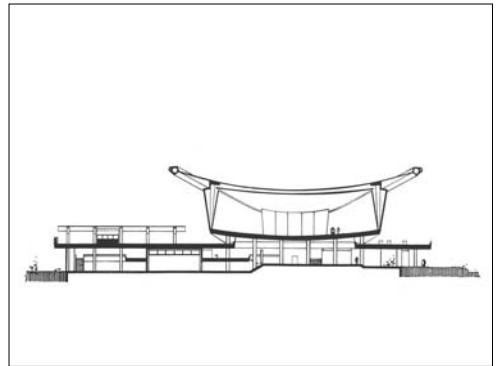
1987

Tiergarten, John-Foster-Dulles-Allee at the corner of the Querallee

Architects: Bangert, Jansen, Scholz, Schultes

Client: Land Berlin

The decisive factor regarding this structure (the result of a group of short-listed competition contestants) was more so the expression of a musical instrument and not merely the designing of a tower. Financed by Mercedes and donated as a present on the occasion of the City of Berlin's 750th year celebrations, the bells were imported from Holland and the structure's concrete variants manufactured by Strabag Bau. Ranging from 8 kg to 7,8 tons, the Carillon's 68 bells, located above and below the control panel in the bell chamber, make it Europe's largest instrument. A computer stores up to 99 melodies for so-called everyday purposes.



Cross section

Kongreßhalle – Haus der Kulturen

1958

Tiergarten, John-Foster-Dulles-Allee 10

Architect: Hugh A. Stubbins (Cambridge, Mass., USA)

Contact architects: Werner Düttmann, Franz Mocken

Client: Benjamin Franklin Foundation

The conspicuous roof construction seems suspended by a cable network and rests on only two vault abutments, serving as the stabilizing reinforcement and anchoring ring over the walls of the lecture hall, which dissolves as joined individual shells. Notwithstanding that a heavy concrete block crashed down – why ever – on 21 May 1980. The large auditorium seats 1,250 guests, and a smaller one offers seating for 400. The structure includes a conference hall, restaurant, and, located above the entranceway, a terraced staircase on a platform. Stubbins in former times was assistant of Walter Gropius.



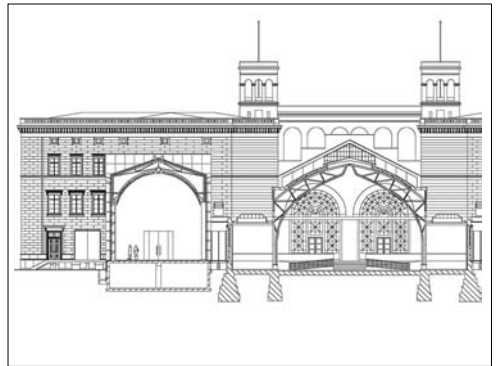
Station roof

Hauptbahnhof / Lehrter Bahnhof
1998–2010
Tiergarten, Invalidenstraße
Architects: von Gerkan, Marg und Partner
Client: Deutsche Bahn

The station – rather a functional structure than architecture – is located where the war-damaged station and the former municipal railway station originally stood. At the junction of the circle line and a new north–south underground connection, it creates a central hub in the form of two skyscraper segments imbued with a 430-m long platform area and 3 pairs of tracks. The station's roof is yet another step in the minimizing of support-free constructions made of steel and glass, with diagonally-arranged bottom chords flying outward from side supports. Unfortunately, for financial reasons the station's east terminus was decidedly shortened by 50 m.



Grand Gallery



Cross section of the exhibition halls

Museum für Gegenwartskunst im Hamburger Bahnhof
1992–96

Tiergarten, Invalidenstraße 50–51

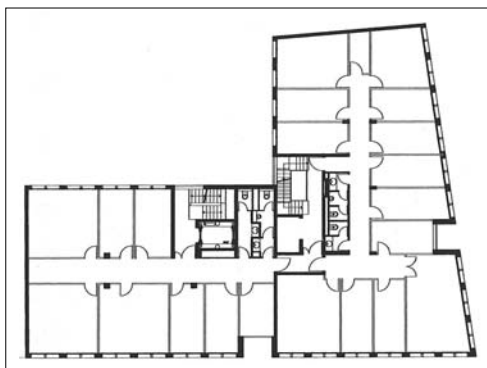
Architect: Josef Paul Kleihues

Project manager: Roger Karbe

Light object / entranceway front: Dan Flavin

Client: Senator für Bauen, Wohnen und Verkehr

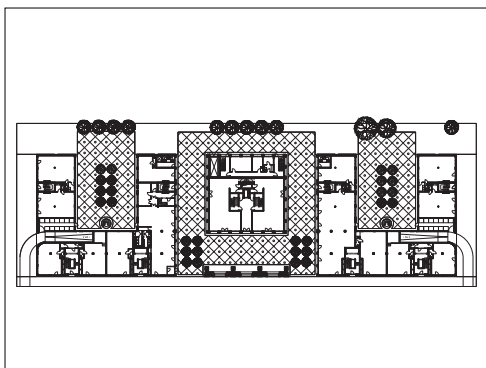
This converted structure is the result of a limited competition process. Not long after its completion, the former train terminal was replaced by the Lehrter Bahnhof and rebuilt to a museum dedicated to transportation and technology. Through the sensitive treatment of its building substance, and by adding a "grand gallery", the resulting spatial offer proved multifaceted and multimedia-related enough for a "museum of contemporary art". Meanwhile – after restructuring the existing storage areas – the "Flick collection" as well enhances the museum's west side, designed by Johannes Kühn, Wilfried Kühn, Simona Malvezzi.



Plan of the 1st floor

Haus am Karlsplatz**1997/98****Mitte, Luisenstraße at the corner of Reinhardtstraße****Architect: Walter A. Noebel****Client: Bundesverband der Zementindustrie**

Facing the Rudolf Virchow memorial statue by Fritz Klimsch, built from 1906 to 1910 and depicting *Titan conquering the Sphinx*, this building greatly accentuates the corner of the block. Through its structural division and staggered parts, it assumes a spot that compliments the finely detailed, urban scheme of the Luisenstadt quarter. The quarry-stone façade follows the principle of two levels in order to minimize the number of visible joints. The building's urban mix includes apartments, suites, and shops.

**Residenz am Deutschen Theater**

Residential premises at the Deutsches Theater

1993–99**Mitte, Reinhardtstraße 29**

Architects: Torsten Krüger, Christian Schuberth, Bertram Vandreiike; Götz Bellmann, Walter Böhm

Peripheral-space planning: Hans Loidl**Client: allbau GmbH**

"In connection with the historic gate (from a former riding school), this diversely utilized complex – for residential and gastronomical purposes, as well as for public services and theater culture – creates here an enduring reflection of the multicultural lifestyle in the ambitious metropolis of Berlin." Two U-shaped residential buildings flank the recessed commercial cube, with a rehearsal stage for the Deutsches Theater. Together with the preserved gate, these help to produce an inviting, public space for a centralized site. The cube's significance is accentuated by horizontal wall bands made of metal.

029



View of the entrance side



Max-Planck-Institut

1998–2000

Mitte, Schumannstraße 21–22

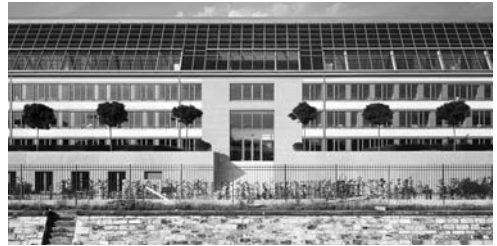
**Architects: Hannelore Deubzer, Jürgen König
with Christa Kleine**

**Construction management in collaboration
with Döpping Widell**

Client: Max-Planck-Gesellschaft, Munich

On the main grounds of the Charité university hospital, the institute's building – also used by the German center for rheumatism research – encourages interdisciplinary collaborative work. The U-shaped construction is closed by an elaborately designed entrance hall made of red concrete blocks. Emerging from a 1994 competition, its design focuses on a long-term urban planning rearrangement meant to orient itself along existing axial references.

030



West façade



Attic-floor foyer

**Bundesministerium für Wirtschaft und
Technologie**

1993–2000

Mitte, Scharnhorststraße 34–37

Architect: Thomas Baumann

Construction management: Dieter Schnittger

**Landscape architects: Cornelia Müller, Elmar
Knippschild, Jan Wehberg**

**Client: Ministerium für Bauen, Wohnen und
Verkehr**

Following severe destruction caused by war, the infirmary for the disabled was first the seat of the supreme court and later the government and diplomatic hospital. While establishing the concept for the greatest possible restoration of the structure – to accommodate 300 office spaces, conference rooms, a cafeteria, and printing works – traces of its different periods were preserved. Along the navigation canal in Spandau, the large and encompassing saddle roof, with its photovoltaic panels, forms part of a lighting and illumination concept.