

Rolf Rave

**Modern Architecture in Berlin**

With a foreword by Wolfgang Schäche. 280 pp. with 930 illus.  
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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 building measures from the nineteenth and twentieth centuries. Four »modern« development phases, whose respective qualities were vastly unlike, 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 World War II, working »back to back« politically, territorially, and regarding the look of Berlin's 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.

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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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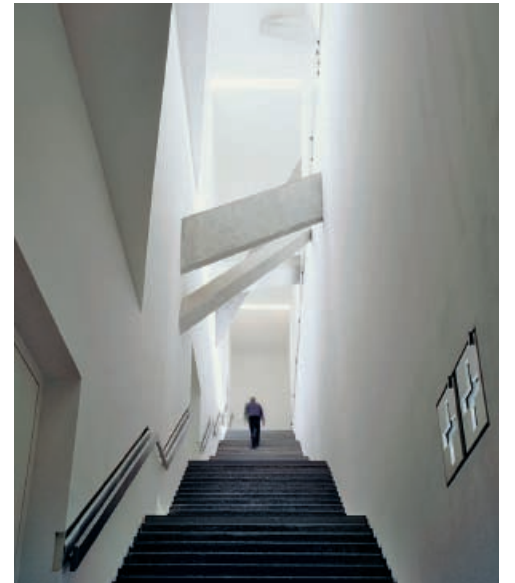
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Rolf Rave  
Modern Architecture in Berlin

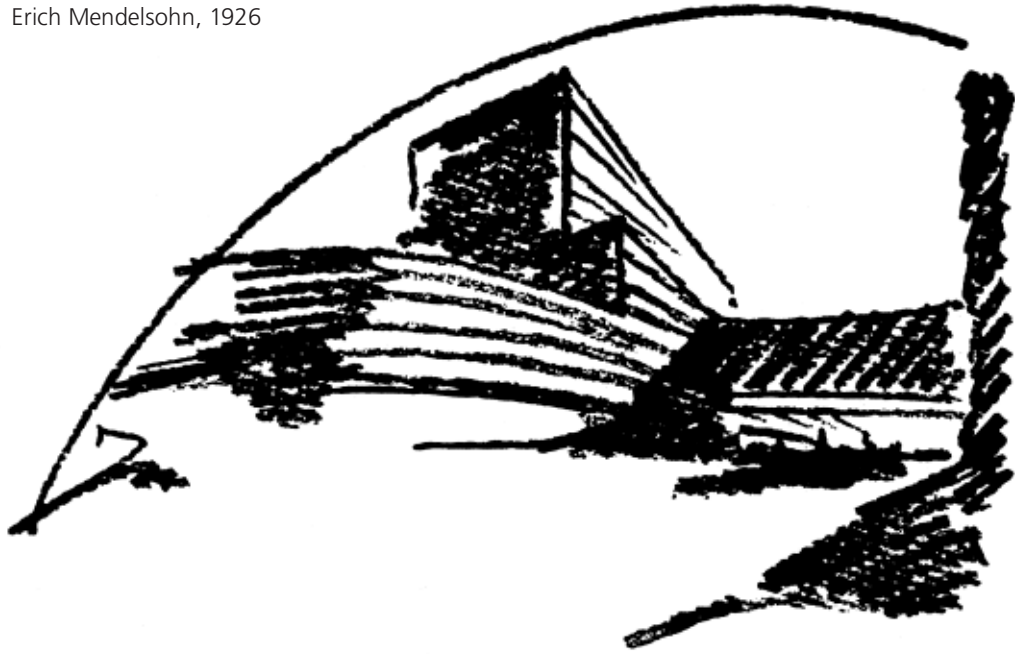
Menges

# Modern Architecture in Berlin

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



Erich Mendelsohn, 1926



# Modern Architecture in Berlin

466 examples  
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Edition Axel Menges

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*

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## 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 predetermined 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.

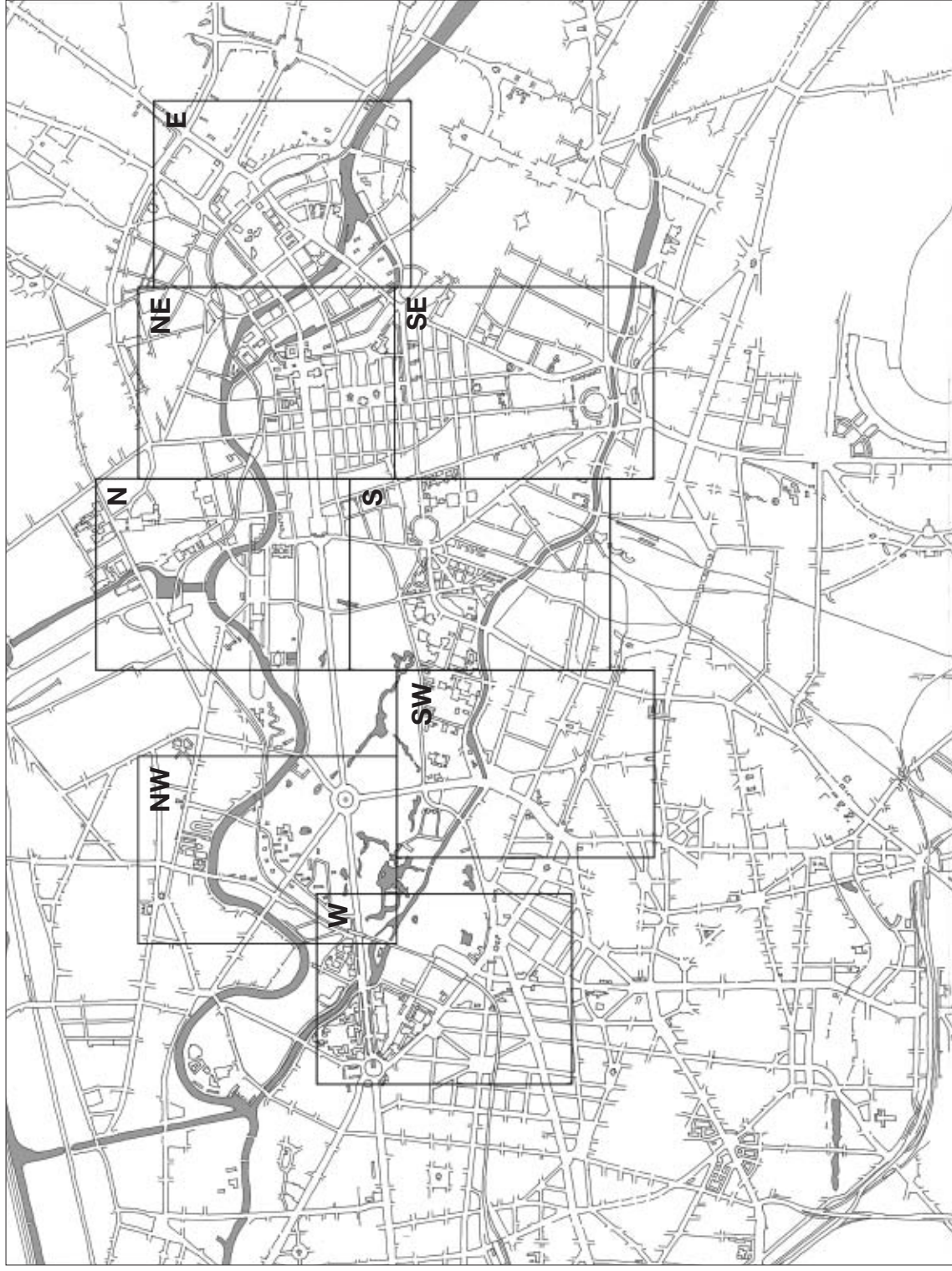
Presented in a list at the front of the book, these routes lead from the inner city toward regions on the outskirts, and toward respective districts on the periphery. The following page presents a stylized map of Berlin whose 8 sections appear, in turn, at the beginning of each route. In addition to 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.

Rolf Rave



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

**NW Hansaplatz 411–466**

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

**E Alexanderplatz 105–128**

Friedrichshain, Prenzlauer Berg, Lichtenberg

**W Breitscheidplatz 315–410**

Charlottenburg, Schöneberg, Westend, Siemensstadt, Gatow, Spandau

**SE Mehringplatz 129–179**

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

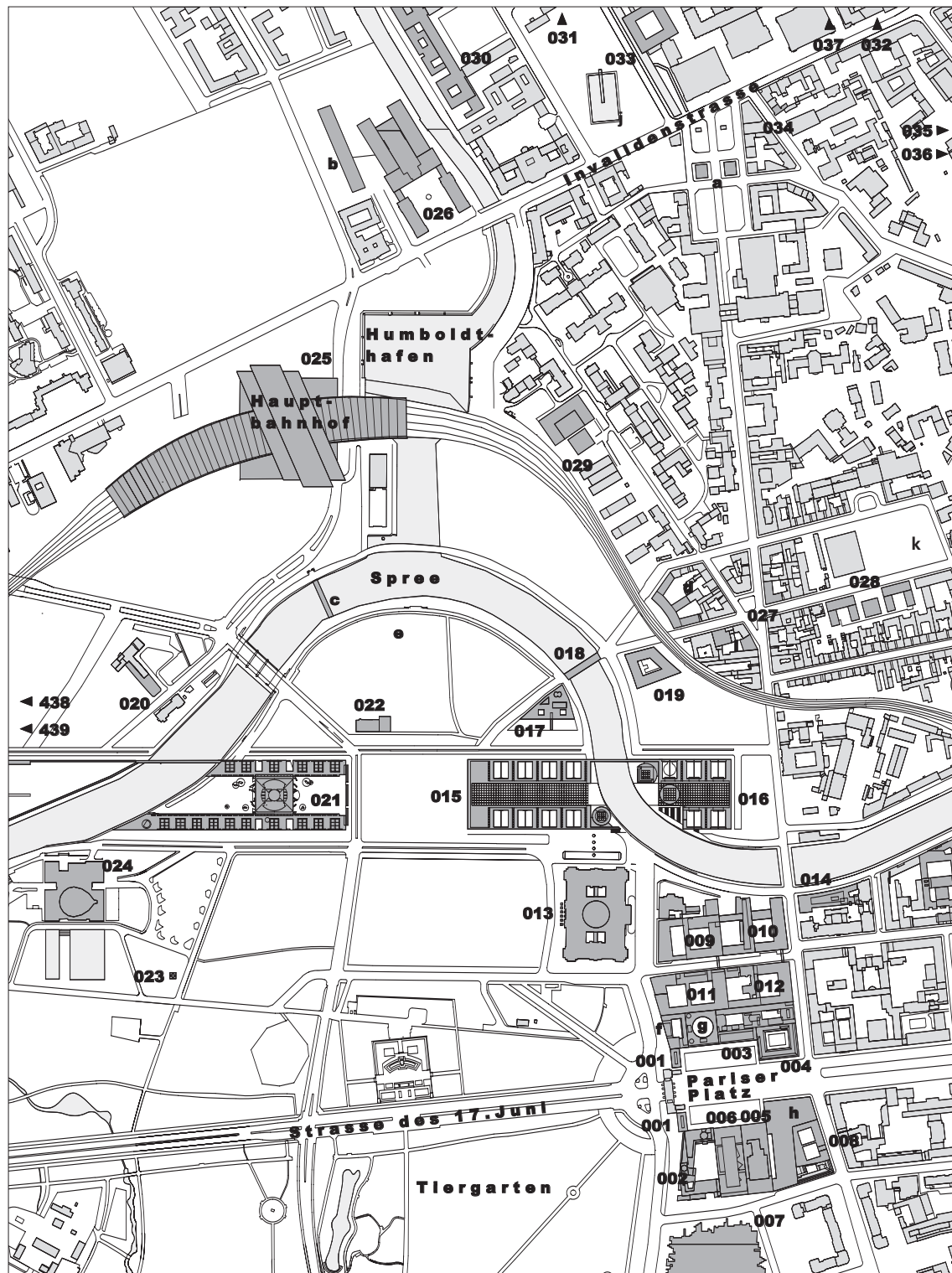
**SW Lützowplatz 236–314**

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

**S Potsdamer Platz 180–235**

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

# 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 Wohnungswesen
- 034 bender/slender
- 035 Borsig-Areal
- 036 Edison-Höfe
- 037 Kapelle der Versöhnung
- 438 Kopfbau Spreeschlange
- 439 Spreeschlange

- Josef Paul Kleihues
- Moore Ruble Yudell
- Christiane 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

- 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

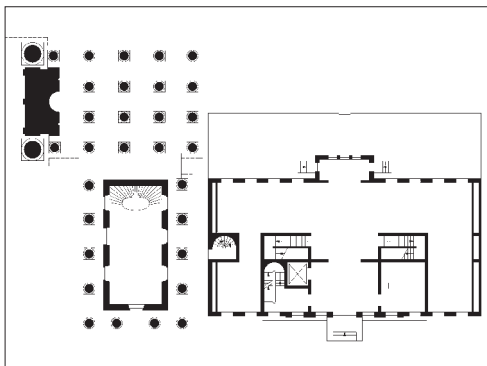
- Josef Paul Kleihues 1996–98
- Wilfried Kühn 2004
- Max Dudler 2005
- Tchoban, Prasch, Sigl, Voss 2004/05
- Sauerer & Weber
- Bernhard Winking 1996/97
- von Gerkan, Marg und Partner 1996/97
- Patzschke, Klotz & Partner 1995–97
- Claus Kampmann, Rudolf Fiedler
- Frédéric Giròt
- Karl Bonatz 1942, Jens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

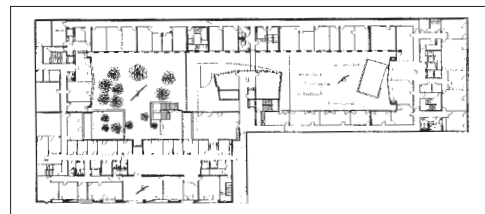
**Mitte, Pariser Platz 2**

**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).

003



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.

004



**Haus am Pariser Platz**  
1998–2001

**Mitte, Unter den Linden 80**

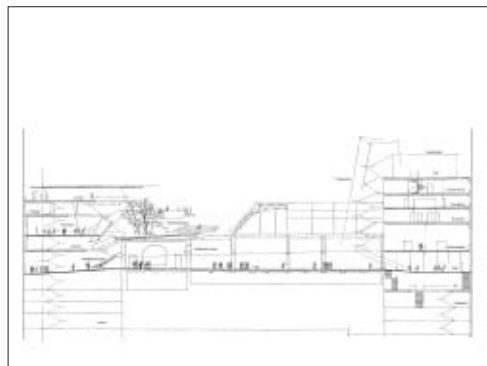
**Architects: Laurids Ortner, Manfred Ortner**  
**Client: Allgemeine Beteiligungs- + Gewerbeimmobilien Verwaltungs GmbH + Co**

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 Trossfeld 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

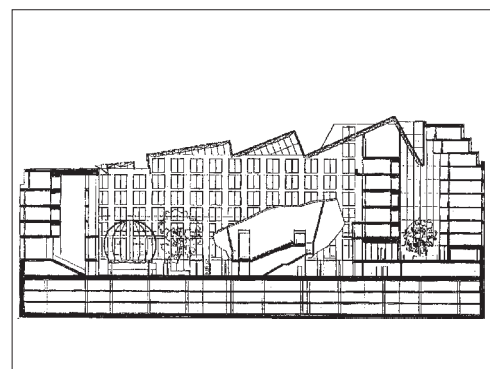
Mitte, Pariser Platz 4

**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.

007



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

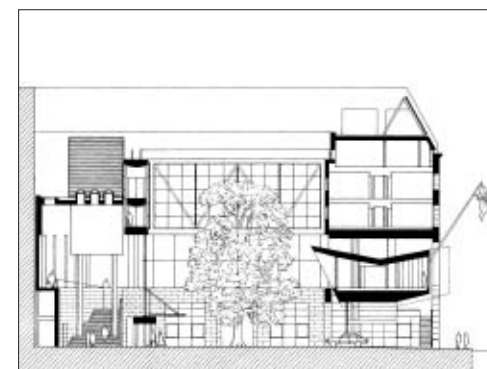
**Initiator:** Lea Rosh

**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.

008



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

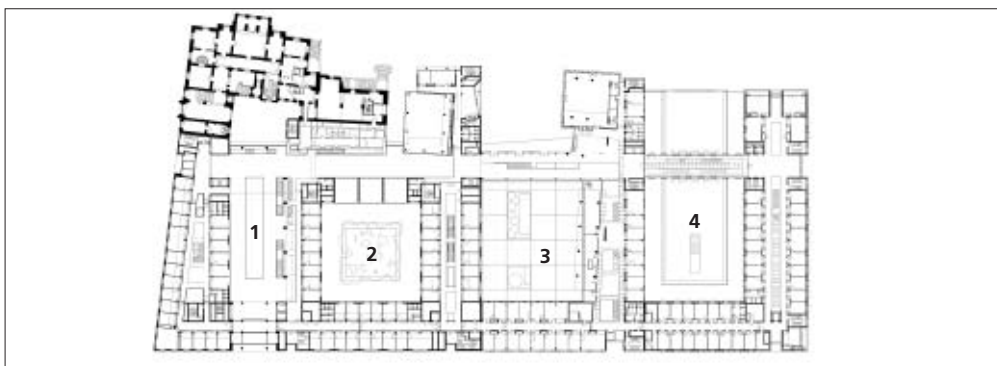
011



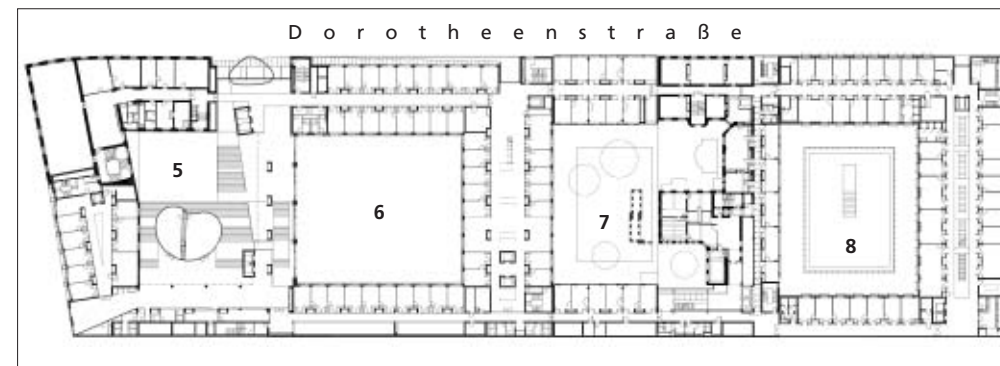
012



"Sky ladders"



Northern street-border development



Southern 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.

#### 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 Campschroer  
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 Spreuefer. The garden courtyard is dramatically enriched by the erratic stone overhangs and rock formations arranged by Matthias Jackisch.

013



014



View of the north and west façades

015

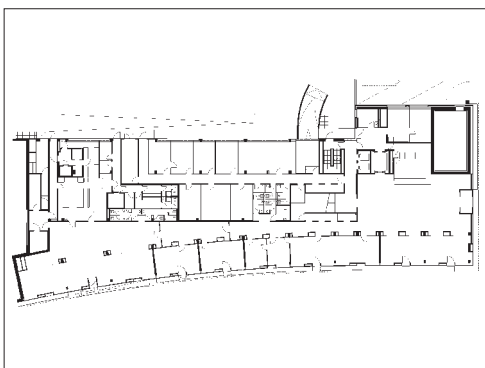


Main hall

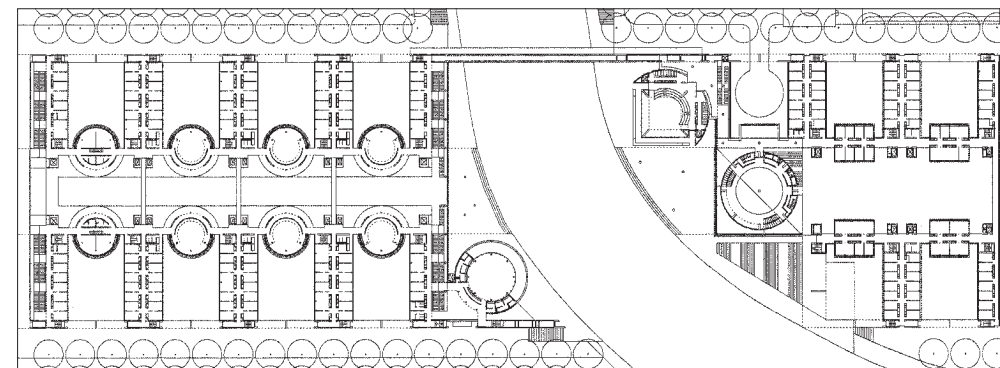
016



Façade facing the Spree River



Plan of the ground floor



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

**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.

**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.

**Paul-Löbe-Haus**

1997–2001

Tiergarten, Paul-Löbe-Allee 1

Architect: Stephan Braunfels

Project management: Günter Kaesbach,  
Philipp 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 (Eurosaal) 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

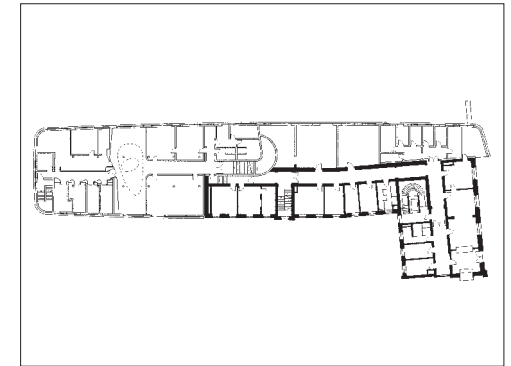


West façade



**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 Communis to the Neues Palais in Potsdam.

021



East façade



Central staircase

**Bundeskantleramt**

Federal Chancellery

1995–2001

Tiergarten, Willy-Brandt-Straße 1

Architects: Axel Schultes, Charlotte Frank

Sculptures: Eduardo Chillida

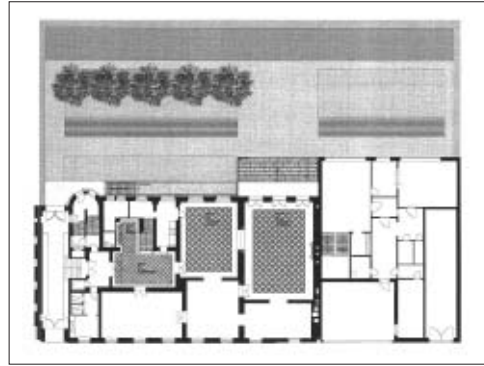
Colored walls: Markus Lüpertz

Landscape: Cornelia Müller, Jan Wehberg

Structural engineers: GSE, Saar, Enseleit und Partner

The Federal Chancellery represents the completed portion of a 1993 east–westerly, 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

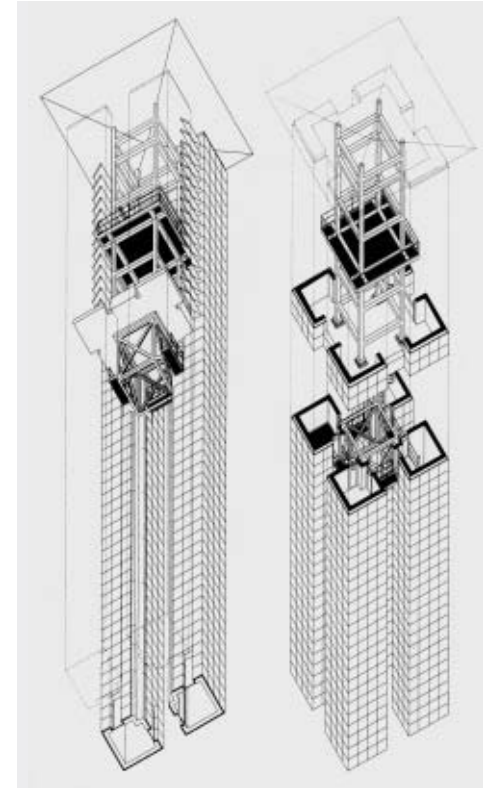
Architects: Diener &amp; Diener

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).

023

**Carillon**

1987

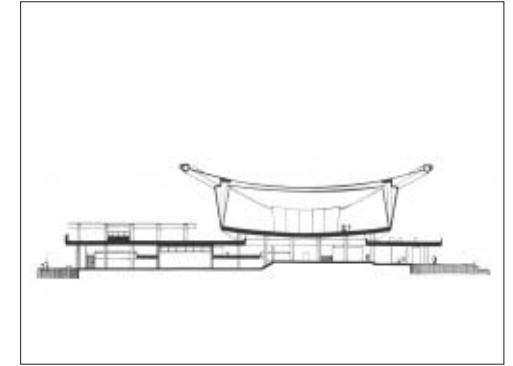
Tiergarten, John-Foster-Dulles-Allee at the corner of the Querallee

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.

024



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.

025



Station roof

### Hauptbahnhof / Lehrter Bahnhof 1998–2010

Tiergarten, Invalidenstraße

Architects: von Gerkan, Marg und Partner

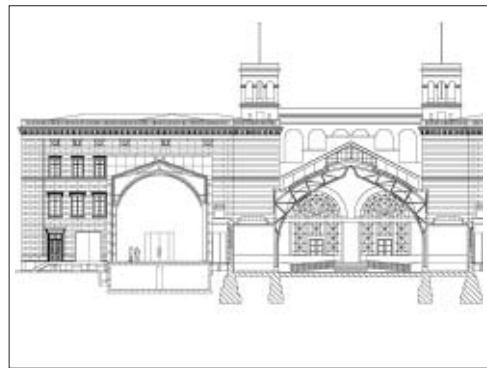
Client: Deutsche Bahn

The station – rather a functional structure than architecture – is located where the war-destroyed 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.

026



Grand Gallery



Cross section of the exhibition halls

### Museum für Gegenwartskunst im Hamburger Bahnhof

1992–96

Tiergarten, Invalidenstraße 50–51

Architect: Josef Paul Kleihues

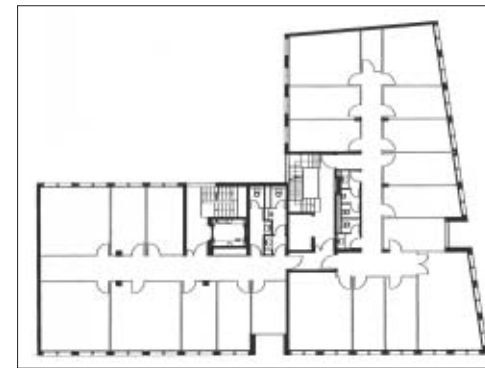
Project manager: Roger Karbe

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 Malwezzi.

027



Plan of the 1st floor

### Haus am Karlsplatz 1997/98

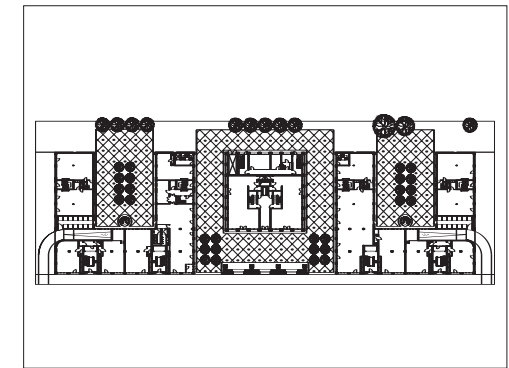
Mitte, Luisenstraße at the corner of Reinhardtstraße

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.

028



### Residenz am Deutschen Theater

Residential premises at the Deutsches Theater

1993–99

Mitte, Reinhardtstraße 29

Architects: Torsten Krüger, Christian Schuberth, Bertram Vandreike; 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.

031



Lobby

**Bundeswehrkrankenhaus Berlin**  
Berlin army hospital  
1997/98  
Mitte, Scharnhorststraße 13  
Architects: Heinle, Wischer und Partner with  
Christian Pelzeter  
Client: Bundesbauamt Berlin III

“Incorporated into the spatial concept together with the first two floors of the original building substance, the new building creates a functional unity and leads to a separating of the areas for inpatients and outpatients. The new lobby is defined itself as the connecting element between the public space and hospital, and functions as the service center for patients and employees.”

032



**New Media Center**  
1998  
Mitte, Chausseestraße 8, Novalisstraße 11  
Architect: Carlos Zwick  
Client: 1. GCN

Apart from the new building on Chausseestraße and different parts of the original structure, the project concerns the hall of a former locomotive manufacturer (035). With foldable shading elements, the lattice units of the new building change the face of the façade, contrasting its wood and glass sections.



033



Inner courtyard

**Bundesministerium für Verkehr, Bau- und Wohnungswesen**

1997–99; old building, 2000

Mitte, Invalidenstraße 44

Architect: Max Dudler with Christian Bernrieder  
General planning for old building (until 1998):

Gerber Architekten

Client: Bundesamt für Bauwesen und Raumordnung

Following a 1996 competition, it was decided that the building formerly the "Geologische Landesanstalt" and "Bergakademie" (built by August Tiede from 1875 to 1878) would receive two structural additions. The larger of the two is already completed. Rising over a base, the clear lines of a skeletally-structured cube of gray-green trade granite is closed by an elaborate casement window of black anodized aluminum. It satisfies the demands for the spatial atmosphere and acoustics while inserting itself at the top floor. A glass-roofed courtyard houses 3 meeting rooms; the basement area accommodates 88 parking spaces.

034



**bender/slender**  
2003/04

Mitte, Hessische Straße 5

Architects: Britta Jürgens, Matthew Griffin

Client: Jürgens, Jürgens, Griffin

In the immediate vicinity of the "Platz vor neuem Tor", where two cubes by Josef Paul Kleihues celebrate symmetry, the aluminum strip of a diagonally protruding bar of office and studio spaces devilishly interrupts the building line: "Bender strives for the future, and incorporates the past in dialogue with its neighbors." A maisonnette apartment lies "slender" on the neighboring side wing. In any case: the harmonizing of client and architect gives birth to fantasy.

035



Site plan

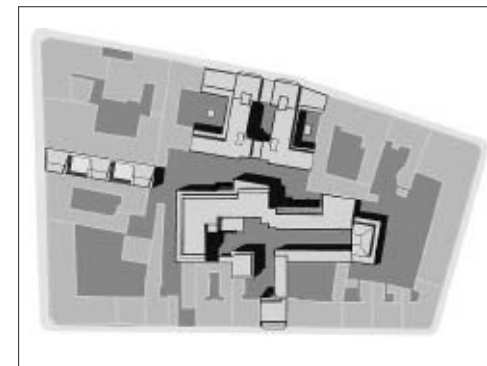
**Borsig-Areal**  
2000–03

Mitte, Chausseestraße at the corner of Schlegelstraße

Architects: Hilde Léon, Konrad Wohlhage, Siegfried Wernik

Client: Versorgungswerk der Zahnärztekammer  
Before the former gates to the city, the only preserved element of the historic Borsig Werke facilities (456 to 459) is the carefully restored administrative building, while the block edge development connects with an existing apartment building, engaging in an interplay of Modern modules, floor-height French doors, and quarry stone slabs. The block becomes realigned through a new pattern continued by way of the façade's painted coat.

036



Site plan

**Edison-Höfe**  
2002–05

Mitte, Schlegelstraße 26, Chausseestraße 18, Invalidenstraße 116–119

Architect: Manuel Alvarez

Client: HAVIKA Lofthouse

Apart from developing and reutilizing individual houses, in this case rehabilitating a block also means producing a coherent, block-integrated, and connecting network, which utilizes the existing courts and passageways in order to gain access to every spatial possibility for the presentation of exhibitions and events – like the "Design May 2005" cultural event.