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‘Berlin Modernism’

Public Buildings of Culture, Science and Education

ABSTRACT

The legacy of Berlin Modernism is not limited to the social housing estates and residential complexes of the Weimar Republic, which were inscribed as World Heritage Sites in 2008 or scheduled for extension in 2023. But the new residential neighbourhoods represent the exceptionally high social and design quality standards and the unique achievements of Berlin’s reform efforts in the 1920s more clearly than any other built heritage of the interwar period, both in terms of their size and number as well as of their urban planning and architectural quality. Compared to the social housing complexes that surrounded the historic centre of Berlin from the imperial era (1871–1918) with a loose wreath of new housing estates in the urban expansion areas of the Greater Berlin Act (1920), one would like to attest that the school and science buildings as well as the construction of cultural institutions are only in exceptional cases outstanding significant in terms of quantity and rarely make a striking appearance in the cityscape. The visionary concept of a ‘total theatre’ by Walter Gropius and Erwin Piscator (1925) remained a utopia, a ground-breaking ‘paper architecture’.

It is also noteworthy that public school and science buildings or new cultural centres were only exceptionally oriented towards the topographical distribution of the new social housing estates.

Among those exceptions are some of the cinemas completed in the 1920s in the inner city, a few of which have even survived to this day as functioning theatres or film cinemas with adjacent residential neighbourhoods (Babylon, Schaubühne / Universum Kino). Like the construction of large cinemas and movie palaces that flourished after the 1918/19 revolution, the construction of trade union buildings with cultural and educational training space was one of the great achievements of Berlin’s interwar modernism.

After the National Socialists assumed power in 1933, the planning of scientific buildings and campus facilities was to see an enormous upswing and open up new terrain on the outskirts or outside the big capital, but came to a standstill with the war economy and armaments industry of the Second World War. Mendelsohn’s world-famous architectural icon of the expressionist Einstein Tower (1920–22) near Berlin remains an exception to this day.

Keywords: Berlin Modernism; world heritage; theatre; cinema; school; university; Max Taut; Erich Mendelsohn



Fig. 1. UNESCO World Heritage City Berlin: a) Museum Island listed in 1999; b, c) Palaces and Parks of Potsdam and Berlin listed in 1990; d) Berlin Modernism Housing Estates listed in 2008 (source: Landesdenkmalamt Berlin).

INTRODUCTION

In 2008, the UNESCO World Heritage Committee unanimously approved the German application to inscribe six ‘Housing Estates of Berlin Modernism’ on the World Heritage List. Following the inscription of the Bauhaus sites in Weimar–Dessau (1995, extended in 2017) and the heavy industry complexes of the Völklingen Ironworks (1994) and the Zollverein Colliery in Essen (2001), this was the fourth World Heritage Site from the 20th century in Germany.¹ Since then, the World Heritage of Modernism from Germany has also become the subject of the international conference series ‘Modernism in Gdynia – Modernism in Europe’, which was launched in 2007. Works of ‘Berlin Modernism’ also form a point of reference in the international debate on the World Heritage potentials of the 20th century.

In 2019, Poland nominated the ‘Modernist Centre of Gdynia – the example of building an integrated community’ as a candidate for the UNESCO Tentative List. Following the 1979 World Heritage inscription of ‘Auschwitz Birkenau. German Nazi Concentration and Extermination Camp (1940–1945)’ and the ‘Centennial Hall of Wrocław’, inscribed in 2006, the modern city centre of Gdynia would be Poland’s third World Heritage Site from the 20th century. Anyone who adds the Polish World Heritage Site of the ‘Historic Centre of Warsaw’, inscribed in 1980, which was largely destroyed by Nazi Germany in 1944 and rebuilt after the Second World War, to the achievements of the last century, may find the comparison with the ‘Modernist Centre of Gdynia’ particularly revealing.²

In fact, as a large-scale urban heritage site, Gdynia is internationally comparable to urban world heritage sites such as the post-war capital Brasília (1987, Brazil), the newly founded White City of Tel Aviv (2003, Israel), the rebuilt city of Le Havre (2005, France) or the colonial city of Asmara (2017, Eritrea). All of them feature residential and administrative buildings as well as commercial facilities and infrastructure, as well as modernist buildings serving cultural, educational and scientific purpose. The following article gladly accepts the invitation of the hosts and organisers of this year’s 9th International Scientific Conference ‘Modernism in Europe – Modernism in Gdynia’ to focus on the role of listed modern buildings of culture, education and science in the World Heritage City of Berlin and to enable a European comparison (Fig. 1).

‘Berlin Modernism’ – under this banner, the UNESCO World Heritage Committee inscribed six Berlin housing estates of interwar modernism on the World Heritage List in 2008 – implying a locally specific distinctiveness from other modern world cultural assets in Europe, such as the Bauhaus sites in Weimar, Dessau and Bernau or world heritage sites by Le Corbusier and Oscar Niemeyer the world over. The essay is intended as a contribution to the discussion on current World Heritage debates and World Heritage initiatives such as the conference and publication series ‘Modernism in Europe – Modernism in Gdynia’ launched in 2007.

¹ UNESCO World Heritage Centre (n.d.). *Germany*. Retrieved January 15, 2024, from <https://whc.unesco.org/en/statesparties/de>

² UNESCO World Heritage Centre (n.d.). *Germany*. Retrieved January 15, 2024, from <https://whc.unesco.org/en/statesparties/de>

The article critically questions the term ‘Berlin Modernism’ using the example of the new public buildings and cultural, scientific and educational institutions built in Berlin and the surrounding area between the two world wars, including works by internationally renowned architects such as Erich Mendelsohn (1887–1953). Geographically, the article concentrates on the area of ‘Greater Berlin’, a city formed in 1920 from more than 60 municipalities and rural communities (one of the most populous and largest metropolises in the world in terms of area) and its neighbouring interlinked borderland with Brandenburg.

Thematically, the focus is on analysing buildings that have been preserved as historical architectural testimonies and are legally protected as architectural monuments. Unrealised projects or lost buildings only play a role for comparison purposes. The current on–site evidence is what matters.

The article makes use of printed sources on the history of architecture and urban planning from the interwar period, such as contemporary architecture books and building journals or monographs, as well as the results of more recent architectural and urban planning research on Berlin’s interwar modernism, as has been increasingly published since 1975, the European Year of Monument Conservation. The article is essentially based on an evaluation of the book series ‘Berlin und seine Bauten’ (Berlin and its Buildings), which has been published and updated in several editions since 1877 by the *Architekten– und Ingenieurverein zu Berlin* (Association of Architects and Engineers in Berlin) and which classifies the growing building stock primarily according to building typologies and functional aspects. However, the essay is mainly based on the relevant professional publications of the monument authorities responsible in the Berlin metropolitan region (Berlin, Brandenburg), such as official inventories on individual territorial areas and building types or monument topographies and series of books and journals published by the authorities. In addition, a wide range of monument databases and web–based documentation made available online by the public heritage offices were analysed.

MODERN WORLD HERITAGE BERLIN

*As the second artistic capital of Europe, after Paris, Berlin was clearly likely to produce works of interest, but it contained, in addition, a remarkable group of architectural talents. No other centre in the early Twenties could have boasted, as Berlin could, more than a dozen progressive architects of more than average competence, sufficiently resilient in mental constitution to take in their stride a major aesthetic revolution, from Expressionism to Elementarism, and to design in either style with equal vigour and assurance.*³

With these sentences, Reyner Banham (1922–1988) characterised the position of Paris and Berlin as leading art metropolises of interwar modernism in Europe in his standard work ‘Theory and Design in the First Machine Age’, first published in 1960. The renowned

³ Banham, R. (1960). *Theory and design in the first machine age*. Architectural Press.



Fig. 2. UNESCO World Heritage City Berlin: a) Museum Island listed in 1999; b, c) Palaces and Parks of Potsdam and Berlin listed in 1990; d) Berlin Modernism Housing Estates listed in 2008 (source: Landesdenkmalamt Berlin).

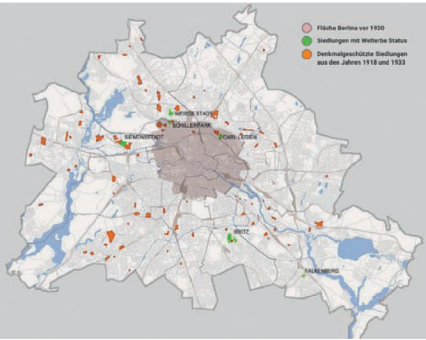


Fig. 3. UNESCO World Heritage City Berlin: a) Museum Island listed in 1999; b, c) Palaces and Parks of Potsdam and Berlin listed in 1990; d) Berlin Modernism Housing Estates listed in 2008 (source: Landesdenkmalamt Berlin).

English architecture critic emphasises the unique role played by the city after the First World War as the European capital of architecture, i.e. as the architectural metropolis of modernism. Banham even speaks of ‘The Berlin School’, the eponymous architecture movement that preceded Bauhaus and other modern architecture schools.⁴

On 7 July 2008, the UNESCO World Heritage Committee decided at its 32nd session in Quebec to inscribe six housing estates from Berlin on the World Heritage List, a unanimous decision of all 21 members of the Committee to accept a local serial nomination of half a dozen sprawling residential settlements for nearly 10,000 inhabitants, spread over seven boroughs. This series of six had been distilled from over 300 listed Berlin housing estates from the years between the two world wars. The decision meant that the German capital, united since 1990, had been registered on the World Heritage List three times in less than 20 years and that not only the royal and imperial heritage of Prussian palaces and museums (Palaces and Parks of Potsdam and Berlin, 1990, 1992, 1999; Museum Island Berlin, 1999), but also modern cultural achievements and assets of a democratic republic were accorded world status (Fig. 2).⁵

‘BERLIN MODERNISM’

Last but not least, the global media communication that began with the inscription in 2008 probably helped the term ‘Berlin Modernism’ to achieve special recognition as a kind of emblem and quality label for buildings from the interwar period in Berlin. In the following article, the term ‘Berlin Modernism’ will be used in the sense of UNESCO’s World Heritage designation, i.e. limited to the period between the two world wars. One could also speak of Berlin ‘interwar modernism’, in distinction to the numerous researches and publications that have been dedicated to ‘postwar modernism’ in Berlin since 2008.⁶

Secondly, the term ‘Berlin Modernism’ refers topographically to the area covered by the Greater Berlin Act of 1920, which increased the area of Berlin more than a dozen times from 66 km² to 883 km² and the population doubled from approximately 1.9 million to nearly 4 million. The act made Berlin the second largest city in the world in terms of area – after Los Angeles – and the third largest in terms of population – after London (7.3 million) and New York (5.6 million) (Fig. 3).⁷

In fact, the Berlin world heritage initiative was launched in the English application documents under the title ‘Housing Estates in the Berlin Modern Style’. However, the experts from ICOMOS and UNESCO replaced the original title during the ongoing

⁴ Banham, R. (1960). *Theory and design in the first machine age*. Architectural Press.

⁵ Hoff, S. (2011). *Berlin: Weltkulturerbe – cultural world heritage* (Beiträge zur Denkmalpflege in Berlin, Vol. 37), Michael Imhof Verlag.

⁶ See the introducing remarks in James–Chakraborty, K. (2018). *Modernism as memory: Building identity in the Federal Republic of Germany*. University of Minnesota Press.

⁷ Architekten– und Ingenieurverein zu Berlin–Brandenburg e. V. (Ed.). (2020). *Unfinished metropolis: 100 years of urban planning for Greater Berlin*. DOM Publishers.

application process with the designation ‘Berlin Modernism Housing Estates’, to avoid it being misunderstood as a kind of style question.⁸

‘Berlin Modernism’ not only sounds different from ‘Classic Modernism’, ‘White Modernism’ or ‘Bauhaus Modernism’ of the legendary school of architecture and design; the term also explicitly distinguishes itself from the global claim of the manifestos and artistic signature in the oeuvre of Le Corbusier. ‘Berlin Modernism’ and its associated connection of Berlin architects, called ‘Der Ring’ (1924–1933)⁹, rather also stand for the claim to greater diversity, including expressive colourfulness and organic forms, and for collaborative approaches in design work and for co–operative implementation practices in changing formats. Above all, however, by choosing and limiting the nomination to housing estates of the 1920s, we wanted to emphasise a particular flavour of Berlin’s interwar modernism. The term ‘Berlin Modernism’ refers to a modernism aiming to an urban spatial dimension, i.e. does not emphasise solitary buildings or architectural icons, and that stands for the highest social standards, to which architectural practice in the years of the Weimar Republic felt particularly committed in Berlin.

The purposefully planned social and urban quality of the World Heritage settlements usually included convenient connections to the developed network of modern metropolitan public transport (such as trams, light rail and underground lines) as well as the provision of household conveniences such as heating and washing centres and residential facilities for daily needs such as shops.

Above all, however, the embedding of most of the World Heritage sites in the surrounding landscape, in some cases providing them with a direct link to extensive green spaces, created as they were within the framework of the Volkspark (people’s park) movement and for the development of networked green corridors and often equipped with modern sports and leisure facilities (*Schillerpark, Jungfernheide, Schlosspark Britz*), is impressive.¹⁰

MODERN SCHOOL BUILDINGS

What might be unexpected, on the other hand, is the fact that the construction of housing estates was not necessarily accompanied by a programme to build new children’s and school facilities in the residential areas or in the immediate vicinity. The choice of



Fig. 4. Alexander von Humboldt Gymnasium (former Dorotheen Lyzeum), Berlin–Köpenick (Spindlersfeld): built in 1928–1929, designed by Max Taut (source: Landesdenkmalamt Berlin, photo W. Bittner 2017).



Fig. 5. Max Taut School, Berlin–Lichtenberg (Rummelsburg), 1928–1932, arch. Max Taut (source: Max Taut Schule Berlin, <https://www.max-taut-schule.de/wp-content/uploads/2022/12/Max-Taut-1020.jpg>).

locations for prominent new school buildings from the Weimar Republic was a reaction to the increased demands imposed by the urban expansion and served the goals of a democratic school reform after 1918, but their spatial arrangement did not necessarily follow the settlement programme. Some integrative approaches to urban development and school construction also got caught up in the world economic crisis that began in 1929, the National Socialist regime change from 1933 and the war economy (1939–1945). The project for a comprehensive school, which the architect Bruno Taut had planned for Berlin–Neukölln together with the reform pedagogue Fritz Karsen, came to a standstill in 1928 after the completion of a model pavilion (*Am Dammweg*) and could only be taken up again after the Second World War under democratic auspices with the new construction of the Fritz Karsen School at the World Heritage Site Britz (*Hufeisensiedlung – Horseshoe Housing Estate*) (Fig. 4).¹¹

The school buildings of Berlin’s interwar modernism that have become famous and are still preserved and maintained as architectural monuments, such as the school complexes designed by Max Taut in Lichtenberg/Rummelsburg (1927–1932), at the time the largest complex of its kind in Germany,¹² or in Köpenick (today Alexander von

⁸ Compare the title wording in the published World Heritage documents: Land Berlin (Ed.). (2007). *Siedlungen der Berliner Moderne: Nominierung für die Welterbeliste der UNESCO = Housing estates in the Berlin modern style: Nomination for the UNESCO World Heritage List*. Land Berlin; Land Berlin (Ed.). (2009). *Siedlungen der Berliner Moderne: Eintragung in die Welterbeliste der UNESCO = Berlin modernism housing estates: Inscription on the UNESCO World Heritage List* (2nd ed.). Land Berlin.

⁹ ‘Der Ring’ was an architectural collective initiated as the ‘Zehner Ring’ (Ring of Ten) in 1924 by ten young Berlin architects to promote modernist architecture, including expressionist and functionalist tendencies. In 1926, it expanded into a Germany-wide pressure group for the modern movement (‘Neues Bauen’) and was dissolved after the rise of National Socialism in 1933. Greyscape. (n.d.). *Der Ring*. Retrieved January 15, 2024, from <https://www.greyscape.com/architects/der-ring/>. As early as 1928, the Berlin-based and Stuttgart-based architectural group ‘Der Block’ (The Block) was established as a traditionalist counter-movement. It represented a conservative architectural conception and anti-modernist positions, thereby anticipating tendencies of the National Socialist conception of architecture. Oxford University Press. (n.d.). *Authority entry (ID 10.1093/oi/authority.20110803095512374)*. In Oxford Reference. Retrieved January 15, 2024, from <https://www.oxfordreference.com/display/10.1093/oi/authority.20110803095512374>

¹⁰ Lingenauer, K. (2021). Freiräume und Gartenanlagen in den Welterbesiedlungen. In Landesdenkmalamt Berlin (Ed.), *Sechs Siedlungen der Berliner Moderne: Entwicklungen und Erfahrungen in der UNESCO-Welterbestätte* (Beiträge zur Denkmalpflege in Berlin, Vol. 56, pp. 28–37). Konrad Theiss Verlag.

¹¹ Cf. Heimatmuseum Neukölln (Ed.). (1993). *Schulreform. Kontinuitäten und Brüche. Das Versuchsfeld Berlin–Neukölln 1912 bis 1945 / 1945–1971* [School reform: Continuities and disruptions. The experimental field Berlin–Neukölln 1912–1945 / 1945–1971] (2 vols.). [Publisher not identified]; Bildungsverein Bautechnik. (n.d.). *The Bruno Taut Pavilion Berlin*. Retrieved January 15, 2024, from <https://bildungsvereinbautechnik.de/taut-pavilion/>

¹² Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (object no. 09095224)*. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09095224

Humboldt Gymnasium, 1928–1930),¹³ react to the dynamics and speed of city traffic with their curved modernist building forms at street intersections. However, they also announce the republican school system’s claim to want to educate people to become responsible citizens in democracy, against the spirit of subordination of the imperial–era institutions. The school auditorium in Lichtenberg (today called the Max Taut School), which is elevated and inverted out of the curve of the streamlined main body of the building, demonstratively opens up architecturally and in its function beyond the school horizon to the neighbouring residential neighbourhoods as an offer to use it for cultural and social purposes beyond the strictly academic (Fig. 5).¹⁴

BUILDINGS OF CULTURE AND ENTERTAINMENT

In the following, the term ‘public buildings’ refers to structures for culture and science that are publicly owned and operated by state or municipal bodies and that are open to the general public, but it includes also cultural and scientific sites that are privately financed, maintained and managed, if they are open to the interested public or even intended to be visited by an wider public.

Even before 1918, Berlin was one of the most important cultural metropolises on the continent. Not least as a theatre and opera city, the Prussian and then imperial residence made a name for itself in the 19th century and wrote architectural history with its buildings. Theatre construction experienced a golden period during the Empire (1871–1918). Among these new stages were large, mostly privately financed and operated highly modern theatre architectures.

THEATERS

The young republic was able to build on this large stock of existing stage constructions from the imperial era, and even the new theatre reform movement, which had been emerging since the turn of the century, was also able to explore new paths in this context. In addition, well–known new stage buildings were opened in the 1920s, so that in 1929 Erich Kästner created the term for Berlin as the ‘city of 30 stages’ (Fig. 6).¹⁵

An early spectacular theatre conversion was the Große Schauspielhaus, designed by Hanns and Marlene Poelzig in 1918–1919. Transformed from a market and circus hall into an expressionist revue and comedy stage, popularly dubbed the *Tropfsteinhöhle* (stalactite cave), but extensive wartime damage and post–war ignorance saw its demise; it has survived in virtual reality (digital reconstruction).¹⁶ Other visionary designs for a new building and performance space have made architectural and theatre

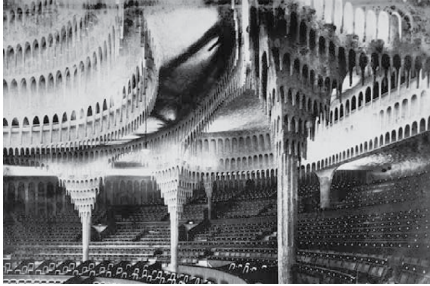


Fig. 6. Auditorium of the Großes Schauspielhauses (called ‘Tropfsteinhöhle’ – ‘Stalactite Cave’), Berlin–Mitte: opened in 1919 after the conversion of a former market and circus hall, arch. Hans and Marianne Poelzig (source: Architecture Museum, Technical University Berlin, <https://architekturmuseum.ub.tuberlin.de/P/117773.php>).



Fig. 7. Auditorium of the Renaissance-Theater, Berlin–Charlottenburg: corner building (‘Motivhaus’) erected in 1902, designed by Konrad Reimer & Friedrich Körte architects, conversion and remodelling in 1926–1927 according to plans by the Jewish Hungarian architect Oskar Kaufmann, 2014 (source: Landesdenkmalamt Berlin, photo W. Bittner 2014).



Fig. 8. Cinema poster by Boris Bilinsky for the expressionist urban film ‘Metropolis’ by Fritz Lang, shot in 1925/26 and premiered in Berlin in 1927, listed on UNESCO’s World Documentary Heritage List since 2001 (source: Staatliche Museen zu Berlin, https://de.m.wikipedia.org/wiki/Datei:1927_Boris_Bilinski_%281900-1948%29_Plakat_f%C3%BCr_den_Film_Metropolis,_Staatliche_Museen_zu_Berlin.jpg).



Fig. 9. Theater house of the Schaubühne (former Universum Kino) at Lehniner Platz with the neighbouring residential WOGA complex (1926–31), designed by Erich Mendelsohn; rebuilt after WW II, followed by a conversion to a show stage and re–opened in 1981 (Landesdenkmalamt Berlin, photo W. Reuß 2007).

history, such as a revolutionary ‘Total Theatre’ designed in 1926/27 by Bauhaus director Walter Gropius (1883–1969); for theatre director Erwin Piscator (1893–1966) yet despite not being built, but still fascinate us today as a delimitation of ideal performance and building practices.¹⁷

The most productive and inventive theatre architect in Berlin before and after the First World War was Oskar Kaufmann (1873–1956), a Jewish ‘architect between tradition and modernity’, who came to Berlin before World War I from Hungary/Romania.¹⁸ The Renaissance Theatre, which Kaufmann radically redesigned in 1926–1927, is particularly well preserved. The new auditorium, built into an acute–angled corner building (1901–1902, designed by Reimer & Körte), was given the unconventional designed of a semi–circular porch as an entrance foyer and was clad in reddish rosewood in the auditorium and adorned with a circumferential inlay/intarsia above the balcony, while the foyer and lobby are kept in expressionist décor with strongly coloured plaster surfaces (Fig.7).¹⁹

CINEMAS

The role of the ‘cinematographic theatres’ or ‘living pictures theatres’, which quickly moved out of pubs and back rooms and into their own new buildings after the First World War, proved to be more effective on a wide scale than the cultural education and entertainment offered by the spoken word theatres, musical theatres and variety theatres. ‘*In no other European city,*’ wrote the Hungarian journalist Eugen Szatmari in his 1927 book on Berlin, ‘*can you find cinemas that are so huge and so splendidly, even lavishly, equipped as the huge cinema palaces of Berlin.*’²⁰ The ‘moving pictures’ of the film and cinema industry probably constituted the most powerful innovation in the cultural sector. Like radio broadcasting with its radio towers and broadcasting halls,²¹ the performing art of film acting with its large assembly halls gave rise to entirely new types of buildings with outdoor advertising and illuminated signs that dominated the cityscape. The city had almost 50 cinemas with more than 1,000 seats in the interwar period (Fig. 8).²²

The Babylon Cinema (Kino Babylon), built in 1927–1929 in connection with a residential building block to a design by Hans Poelzig, is one of the long–standing addresses of Berlin cinema culture. Until today is interior reminds us iof when the cinema had an

¹⁷ Maier, H. (2024). *Markthalle I, Großes Schauspielhaus, Friedrichstadt-Palast: Helmut Maier's Berlin topographies I* [In print].
¹⁸ Hansen, A. (2001). *Oskar Kaufmann: Ein Theaterarchitekt zwischen Tradition und Moderne* [Oskar Kaufmann: A theatre architect between tradition and modernity]. Gebr. Mann Verlag.
¹⁹ Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (Motivhaus, today Renaissance Theatre)* (object no. 09096186). Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09096186
²⁰ Szatmari, E. (2021). *Das Buch von Berlin* (Was nicht im 'Baedeker' steht, Vol. I; 2nd ed.). Milena. (Original work published 1927)
²¹ Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (Radio Tower at the Berlin Trade Fair Grounds)* (object no. 09040498). Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09040498; Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (Berlin House of Broadcasting)* (object no. 09096346). Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09096346
²² VisitBerlin. (n.d.). *Special cinemas in Berlin: Raise the curtain*. Retrieved January 15, 2024, from <https://www.visitberlin.de/en/blog/special-cinemas-berlin>

organ for the silent movies of the golden age of metropolitan cinema culture.²³ The Titania Filmpalast, designed by the architects Ernst Schöffler, Carlo Schloenbach & Carl Jacobi in the style of New Objectivity and Art Deco based on American models, opened at the beginning of 1928 and was considered a sensation.²⁴ At least the restored exterior of the Titania cinema with its light architecture is a reminder of this in the cityscape, which after 1945 served also as the founding location of the Free University of Berlin (1948) and the Berlinale Film Festival (1951). The cinema of the Roxy–Palast (1928–1929, Martin Punitzer), which was integrated into an office and commercial building and whose continuous window strips in its upper floors were intended to symbolise film strips, can also recall the historical concept of the listed steel skeleton building with its renovated façade after its post-wa and reconstruction.²⁵

The urbanistic and aesthetic flagship of modern cinema architecture, however, is probably Erich Mendelsohn’s ‘Universum Kino’, an elegant semi-circular brick building, that slides streamlined into the cityscape and is effectively accentuated by an overtopping advertising tower.²⁶ The dynamically shaped cinema icon was built in 1925–31 as part of a large residential and commercial quarter, called the WOGA complex and also designed by Mendelsohn, but it soon lost its original cinema function and, in the wake of war and redevelopment, also lost its historic building fabric, before the exterior walls were rebuilt following the original model of the ‘Roaring 1920s’ (1978–1981, Jürgen Sawade) (Fig. 9).²⁷

Since the 1980s the public has used this former movie palace a modern event location under the name *Schaubühne* (‘theatre stage’). The film tradition and the cinematic function of the monument were thus finally lost, but not the sensational architecture of Erich Mendelsohn’s *Universum–Palast* has been preserved. The art of acting moved (transferred) into the legendary premiere cinema. The interior reorganisation of the former cinema building however stands as theatre also in the avant-garde tradition of Berlin Modernism. No theatre in the German art metropolis is more reminiscent of the bold vision of the ‘total theatre’ (as postulated by Walter Gropius and Erwin Piscator



Fig.10. a) Expressionist extension of the Veterinary Medicine University by a Surgical Horse Clinic, Berlin Mitte, Hannoversche Str. 23–26, 1923–1926, planned by Walther Wolff (© Copyright: Müller Reimann Architekten Berlin); b) New objectivity extension of the University Women’s Clinic for the Faculty of Medicine in Berlin–Mitte, 1928–1932, planned by Walther Wolff (source: Jörg Haspel, ICOMOS Germany).



Fig. 11. Entrance tower block to the campus of the Kaiser Wilhelm Institute for Brain Research in Berlin–Buch, built 1928–1929 according to plans by Carl Sattler, the institute building on the outskirts of the city was occupied in 1931 (source: Landesdenkmalamt Berlin, photo Wolfgang Bittner).

in 1925) than the playhouse theatre in the architectural icon of a famous metropolis cinema, equipped with three flexibly changeable and combinable stage spaces.²⁸

BUILDINGS FOR SCIENCE AND RESEARCH

In a certain sense, the decades of the German Empire from 1871 to 1918 also saw a flowering of scientific and research architecture in the German capital. However, after the revolution and abdication of the monarchy, first construction activities in the area of academic research and teaching facilities were limited to conversions and additions to existing buildings that continued to be used for university activities.

In the streetscape of the inner city, the interwar extension layer on the traditional campus of the University of Veterinary Medicine (Hannoversche Straße 23–26 in Berlin–Mitte) is particularly impressively designed and preserved; the traditional complex was completed by a Surgical Horse Clinic (from 1923 to 1926, designed by ‘Regierungs– und Baurat’ Walther Wolff), today in use with the Institute for Sport Sciences. The side façade accentuated by a stepped gable and the passing through arcade motif of pointed gable rows on the ground floor lend the street façades expressionist accents under a traditionally pitched roof; inside, the strong colouring of the stairwells and corridors continued the expressive design attitude (Fig. 10).²⁹

The expansion of the University Women’s Clinic at the Medical Faculty, which was built in the city centre between 1928 and 1932, was planned by the same architect, but is stylistically shaped in the unadorned forms of the ‘New Building’ or ‘New Objectivity’ style (‘Neues Bauen’, ‘Neue Sachlichkeit’). In particular, the semicircle of the elegant

²³ Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (Residential housing blocks with integrated Kino Babylon) (object no. 09080043)*. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09080043

²⁴ Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (Titania Film Palace) (object no. 09096186)*. Retrieved January 15, 2024, from <https://www.berlin.de/landesdenkmalamt/denkmaele/highlight-denkmale-der-alliierten/usa/steglitz-zehlendorf/titania-palast-647674.php>

²⁵ Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (Roxy Palace) (object no. 09066236)*. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09066236

²⁶ Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (Universum Cinema / Theater Stage in the WOGA housing complex) (object no. 09011464)*. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09011464

²⁷ Haspel, J. (1997). *Das Universum-Kino von Erich Mendelsohn. In Reconstruction in heritage conservation: Reflections, definitions, case studies* (Schriftenreihe des Deutschen Nationalkomitees für Denkmalschutz, Vol. 57, pp. 147–151). Deutsches Nationalkomitee für Denkmalschutz.

²⁸ Brandt, S., Haspel, J., & Ziesemer, J. (Eds.). (2023). *Sein oder Nichtsein? Theaterbauten in der Sanierung* (ICOMOS – Journals of the German National Committee, LXXX, chap. V, pp. 177–200). ICOMOS German National Committee.

²⁹ Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (Surgical equine clinic, Hannoversche Straße) (object no. 09055040)*. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09055040

head end building, which has a striking flat roof, and the sober, fair-faced plaster surface contrast effectively with the neighbouring institute and clinic buildings of the medical faculty from before WWII.³⁰

URBAN EXPANSION AND NEW LOCATIONS FOR SCIENTIFIC RESEARCH

The vision of moving Berlin universities together and outside the gates of the growing metropolis resulted after the Greater Berlin Act of 1920 in new projects of concentrating scientific and research institutions on the outskirts or in the former surrounding countryside. Thus the first Institute Buildings for Brain Research were executed in the north-east of the expanding metropolis, near the sanatoriums of Berlin–Buch, which had already been developed into a hospital city between 1898 and 1930. Designed by the Munich architect Carl Sattler (1977–1966), the building was considered the world’s largest and most modern brain research centre in 1930s.³¹ However, the complex was to achieve sad fame during the Second World War as the site became a main base of the National Socialist euthanasia policy of forced sterilisations and mass killings (Fig. 11).³²

One of the most innovative contributions in terms of architecture and engineering was the Nazi era expansion of the site of the German Aerospace Centre (Deutsches Zentrum für Luft- und Raumfahrt – DLR), which had already stablished itself at the old Johannisthal–Adlershof airfield before World War I. The aviation complex received new impetus in the course of Germany’s re–armament and preparation for war during the Nazi era.³³ The sculptural concrete shell structures and functional, elegant brick workshop halls (1932–1940, architects Hermann Brenner and Werner Deutschmann) have been preserved. Far beyond Berlin, they are recognized asone of the most impressive architectural and technical monuments for laboratory and test facilities of a military–oriented aerospace research (Fig. 12).³⁴

The idea of new and comprehensive university city on the outskirts of the metropolis took off again in the course of the National Socialist plans to transform Berlin into the ‘World Capital Germania’.³⁵ Inspired by the large–scale campus projects in Madrid and Rome at the end of the 1920s (and following US models) a monumental university



Fig. 12. Reinforced concrete shell buildings of the aerodynamic test facilities of the German Aerospace Research Centre (DLV) in Berlin–Treptow (Johannisthal/Adlershof), built in 1932–1940, designed by Hermann Brenner (1899–1969) with Werner Deutschmann (source: Landesdenkmalamt Berlin, photo W. Bittner 2010).



Fig. 13. Einstein Tower in Potsdam near Berlin, built in 1919–1924 as astrophysical observation tower; hand sketch by Erich Mendelsohn,1919 (source: Staatliche Museen zu Berlin, Kunstbibliothek).

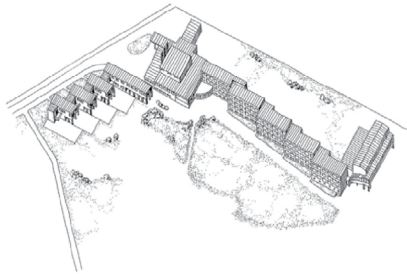


Fig. 14. Isometry of the Federal School of the General German Trade Union Confederation (ADGB) in Bernau by the architect and Bauhaus director Hannes Meyer with Hans Wittwer (1928–1930) (source: Deutsche Stiftung Denkmalschutz – https://www.denkmalschutz.de/fileadmin/_processed_/2/d/_csm_14_Bernau_BB_Bundesschule_der_ADGB_Bild1_ADBG_e88c8fbf5e.jpg).

city was planned by the Third Reich adjacent to the 1936 Berlin Olympic grounds. In autumn 1937 the foundation stone was laid for the first building of the new university: the Wehrtechnische Fakultät (Military Engineering Faculty; architect Hans Malwitz) in Grunewald was planned to become the founding structure for the new university and its expansion into the capital of the ‘Thousand–Year Reich’. But work was stopped at the beginning of the war in 1939.³⁶ After 1945, the unfinished structures of the Third Reich Faculty of Military Technology was filled in with the war rubble of the destroyed city and piled up to become the highest elevation in West Berlin – and the site of a radar station for the US and British Allies (Field Station). In 2018, the artificial hill called ‘Teufelsberg’ (Devil’s Mountain), including the Cold War monitoring station operated by the US and UK as well as the subterranean archaeological remains of the planned Nazi facilities, was listed as a historical monument area.³⁷

(Fig. 13) What has become known beyond Germany’s borders are, indeed, two building complexes of interwar modernism that were executed close to the gates of the city of Berlin as research and adult education facilities and can be understood as scientific architecture. Probably the most spectacular building is the Einstein Tower in Potsdam. Designed by the Jewish architect Erich Mendelsohn (born in Allenstein, today – Olsztyn, in Poland) and built between 1920 and 1922 as an observatory with a solar telescope for astrophysical observations on the former ‘Telegraph Mountain’ (*Telegrafenberg*), the innovative research complex was to enter the world history of science and architecture of the 20th century. It became an early modern architectural icon of (i.e. non–decorative) expressionism and a key sculptural building in Erich Mendelsohn’s oeuvre, which made him world–famous (although it has not yet been added to or nominated for the UNESCO’s World Heritage List).³⁸

BUILDINGS FOR ADULT AND LABOUR EDUCATION

The former Federal School of the General Federation of Trade Unions (Bundesschule für den Allgemeinen Deutschen Gewerkschaftsbund) in Bernau, neighbouring Berlin, underwent better development. Opened in 1930 and designed by the then Bauhaus director Hannes Meyer (1889–1954) as a model complex for trade union education, it was inscribed on the World Heritage List in 2017 as an addition to the Bauhaus sites in Weimar and Dessau.³⁹ What is impressive is not only the comprehensive layout of the seminar and lecture halls as well as recreation and sports rooms, including student

³⁰ Landesdenkmalamt Berlin. (n.d.). *Berlin monument database entry (Women’s hospital complex of the University) (object no. 09080143)*. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09080143

³¹ Landesdenkmalamt Berlin. (n.d.). *Kaiser-Wilhelm-Institut für Hirnforschung mit Direktorenwohnhaus und Mitarbeiterwohnhaus (Berlin–Buch) (Objektnr. 09090541)*. Berlin monument database. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09090541

³² Schwarzbach, A. F. (n.d.). *Memorial sculpture for the victims of brain research (1939–44) (2000). Anna Franziska Schwarzbach – Arbeiten im Stadtraum*. Retrieved January 15, 2024, from <https://www.franziska-schwarzbach.de/arbeiten-im-stadtraum/berlin-buch-mdc>

³³ Landesdenkmalamt Berlin. (n.d.). *Ensemble of the German Research Institute for Aviation (DLV), Adlerhof/Johannisthal (object no. 09045242)*. Berlin monument database. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09045242

³⁴ Dunger, M. (2011). The concrete shell structures at the former Berlin-Johannisthal airport as architectural and technical heritage of aviation and aerospace research. In S. Brandt, J. Haspel, & M. Petzet (Eds.), *World Heritage and European Heritage Label in Germany: Potentials and nomination proposals* (ICOMOS Journals of the German National Committee, Vol. 51, pp. 60–64). ICOMOS German National Committee.

³⁵ Schäche, W. (1991). *Architecture and urban planning in Berlin between 1933 and 1945: Planning and building under the auspices of the city administration* (Die Bauwerke und Kunstdenkmäler von Berlin, Suppl. Vol. 17). Gebr. Mann Verlag; Independent Commission of Historians ‘Planning and Building under National Socialism: Preconditions, Institutions, Impacts,’ in cooperation with the Akademie der Künste. (2023). *Power space violence: Planning and building under National Socialism* [Exhibition catalogue]. Akademie der Künste.

³⁶ Ebert, H., & Rupieper, H.-J. (1979). Technical science and National Socialist armament policy: The Faculty of Military Technology at the Technical University of Berlin 1933–1945. In R. Rürup (Ed.), *Science and society: Contributions to the history of the Technical University of Berlin 1879–1979* (Vol. 1, pp. 469–494). Springer.

³⁷ Landesdenkmalamt Berlin. (n.d.). *Mountain of rubble and former listening station Teufelsberg (object no. 09097869)*. Berlin monument database. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09097869

³⁸ Huse, N. (Ed.). (2000). *Mendelsohn: Der Einsteinurm – Die Geschichte einer Instandsetzung* (Baudenkmale der Moderne). Karl Krämer; Wüstenrot Stiftung. (n.d.). *Einsteinurm by Erich Mendelsohn, Potsdam*. Retrieved January 16, 2024, from <https://wuestenrot-stiftung.de/einsteinurm-erich-mendelsohn-potsdam/>

³⁹ Brenne, W. (2011). The ADGB trade union school in Bernau near Berlin – an extension of the Bauhaus World Heritage Sites in Weimar and Dessau? In S. Brandt, J. Haspel, & M. Petzet (Eds.), *World Heritage and European Heritage Label in Germany: Potentials and nomination proposals* (ICOMOS Journals of the German National Committee, Vol. 51, p. 35). ICOMOS German National Committee.

rooms and teachers’ houses, but also how the complex is embedded in and opens up to the surrounding landscape. After the National Socialist takeover in 1933, the facility was continued as the Reichsführer School by the Gestapo and SS and served, among other things, as preparation and training centre for the Nazis’ faked raid on the Gliwice (Gleiwitz) adio station on 31 August 1939 (Fig. 14).⁴⁰

In fact, even before the First World War, the trade unions and cooperatives that emerged from the labor movement were able to build or acquire their own facilities.⁴¹ In Berlin, this was a local trade union headquarters (around 1900, extended in 1907, Reimer&Körte), also known as the ‘Red Castle’ after its Mark Brandenburg brick Gothic style. In addition to offices and meeting or seminar rooms are restaurant halls and an event space for lectures and other social or cultural purposes.⁴²

Of the trade unions that concentrated their national headquarters in Berlin after 1918, some created quite ambitious modernist buildings that also served to teach and train workers. In 1922/23, Max Taut (1884–1967) and Franz Hoffmann (1852–1932) lead the wayto an intentionally progressive trade union architecture / trade union design with the striking reinforced concrete frame construction of the headquarter for the Confederation of German Trade Union headquarters (ADGB) in Berlin–Mitte (*Wallstraße*), a pioneering achievement of modern architecture with expressionist echoes in the façade grid.⁴³ Taut and Hoffmann also designed the building of the Bundesverband der Buchdrucker (Federal Association of Book Printers), a reinforced concrete skeleton building with brick façades in the New Objectivity style completed a little later (1924–1926) (Fig. 15).⁴⁴

Not far from the ‘Red Castle’ mentioned above is the Transport Workers’ Union headquarters, sometimes referred to as the ‘Taut House’. The work of the architectural team of brothers Bruno and Max Taut with Franz Hoffmann, it was completed around 1930. The reinforced concrete skeleton building, clad with shell limestone panels, stands out from the brick architecture of the Berlin trade union in its choice of materials and colours as well as the elegantly rounded corner that bring a metropolitan touch to the working–class district of Kreuzberg.⁴⁵ Not far from the trade union building on Michaelkirchplatz, the towering Consumer Co–operative Department Stores (1931–33, Kaufhaus der Konsum Einkaufsgenossenschaft)on the Oranienplatz was also designed



Fig. 15. The expressionist corner building of the headquarter of the General German Trade Union Federation (ADGB) in Berlin–Mitte (Wallstraße/Inselstraße), by Max Taut and Franz Hoffmann (1922–1923) (source: photo Shaun92, [https://commons.wikimedia.org/wiki/File:Adgb-gebaeude01.jpg?uselang=de%20\(2021\)BB_Bundesschule_der_ADGB_Bild1_ADBG_e88c8fbf5e.jpg](https://commons.wikimedia.org/wiki/File:Adgb-gebaeude01.jpg?uselang=de%20(2021)BB_Bundesschule_der_ADGB_Bild1_ADBG_e88c8fbf5e.jpg)).



Fig. 16. German Metalworkers’ Trade Union Centre (DMV Haus) in Berlin–Kreuzberg (Hallesches Tor), built in 1929–1930, arch. Erich Mendelsohn and Rudolf Reichel: the glazed meeting room on the top floor has a speakers pulpit, which is orientated towards both the interior of the building and the space in front of it (source: Landesdenkmalamt Berlin, photo W. Bittner 2015).

by Max Taut and his partners as a modern accent to the surrounding urban square space (Fig. 16).⁴⁶

But above all, the headquarters of the German Metalworkers’ Association (Deutscher Metallarbeiter– Verband), designed by Erich Mendelsohn (with Rudolf W. Reichel) and inaugurated in 1930, became an iconic building symbolizing the power of the trade union and modern architecture in Germany. With the large assembly room in the attic housed in the head building and the rounded glass bay window of the speaker’s stand, the wedge–shaped corner building was intended to accommodate meetings and speeches in the hall and outdoors at the same time.⁴⁷ As they did with all trade union buildings – after 1933 the Nazis expropriated the dynamically streamlined Mendelsohn. And like most trade union headquarters, it was damaged in the World War. However, the headquarters of the metalworkers’ union along with the event hall and the spiral staircase have survived the last few decades comparatively unharmed.⁴⁸

WORLD HERITAGE RELATED MODERNISM IN EUROPE

For more than ten years, the Polish port city of Gdynia has been making a name for itself as an internationally important address for modern architecture under the motto ‘Modernism in Europe – Modernism in Gdynia’.⁴⁹ In the process, Berlin has occasionally appeared as a reference site. In 2019, the ‘Modernist Centre of Gdynia’ was included in the Polish Tentative List for UNESCO World Heritage as an ‘example of building an integrated community’. As part of the European ‘Triennial of Modernism’, initiated by the modern World Heritage Sites of Bauhaus and Berlin in 2013, experts from abroad presented the outstanding contribution of Gdynia to the history and legacy of modern movement in Europe, most recently by Marek Stepa and Robert Hirsch who informed in Berlin 2022 about the role of Jewish architects to modern Gdynia.

We are highly delighted about this growing network of World Heritage–related historical cities and cultural sites of modernity with the hub of Gdynia. The conference series ‘Modernism in Europe – Modernism in Gdynia’ as well as the European ‘Triennial of Modernism’ offers an excellent international platform to further intensify the exchange in the spirit of the UNESCO World Heritage Convention. We wish the collegial sharing of knowledge between European centres of modern

⁴⁰ ADGB Trade Union School Bernau. (n.d.). *History of use. Bauhaus Denkmal Bundesschule Bernau*. Retrieved January 15, 2024, from <https://www.bauhaus-denkmal-bernaue.de/en/trade-union-school/usage-history.html>

⁴¹ Hoffsten, A. (2017). *Das Volkshaus der Arbeiterbewegung in Deutschland: Gemeinschaftsbauten zwischen Alltag und Utopie*. Böhlau; Blumenthal, W., Keller, E., & Kuba, K. (2013). *Mit den Groschen der Mitglieder: Gewerkschaftshäuser in Berlin 1900 bis 1933* (2nd ed., Schriften der Johannes-Sassenbach-Gesellschaft, No. 2). trafo Verlagsguppe.

⁴² Landesdenkmalamt Berlin. (n.d.). *Former trade union building Engeldamm (object no. 09090026)*. Berlin monument database. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09090026

⁴³ Landesdenkmalamt Berlin. (n.d.). *Trade Union House Complex Wallstraße/Inselstraße (object no. 09035385)*. Berlin monument database. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09035385

⁴⁴ Landesdenkmalamt Berlin. (n.d.). *House of the German Book Printers’ Association, Dudenstraße (object no. 09031131)*. Berlin monument database. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09031131

⁴⁵ Landesdenkmalamt Berlin. (n.d.). *Former headquarters of the German Transport Workers’ Union, Michaelkirchplatz (object no. 09090028)*. Berlin monument database. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09090028

⁴⁶ Landesdenkmalamt Berlin. (n.d.). Former department store of the consumer cooperative, Oranienplatz (object no. 09030773). Berlin monument database. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09030773

⁴⁷ Landesdenkmalamt Berlin. (n.d.). *House of the German Metalworkers’ Trade Union, Kreuzberg (object no. 09031113)*. Berlin monument database. Retrieved January 15, 2024, from https://denkmaldatenbank.berlin.de/daobj.php?obj_dok_nr=09031113

⁴⁸ Gutzke, P.–J. (1998). IG–Metall–Haus, Alte Jakobstraße / corner Lindenstraße. In *Reparieren, Renovieren, Restaurieren: Vorbildliche Denkmalpflege in Berlin* (pp. 32–33). Verlagsgruppe Wiederspahn; Haspel, J. (2008). The legacy of Erich Mendelsohn in the Berlin area – a brief assessment. In *The architectural heritage of the avant-garde in Russia and Germany* (ICOMOS Journals of the German National Committee, Vol. XLVIII, pp. 44–50). ICOMOS German National Committee. <https://journals.ub.uni-heidelberg.de/index.php/icomoshette/article/view/21130>

⁴⁹ Nevo–Goldberst, H. (2019). 20th century modern cities – Asmara, Gdynia and Tel Aviv. In *Moderne neu denken: Architektur und Städtebau des 20. Jahrhunderts – zwischen Avantgarde und Tradition / Rethinking modernity: Architecture and urban planning of the 20th century – between avant-garde and tradition* (ICOMOS Journals of the German National Committee, Vol. 69, pp. 152–157). ICOMOS German National Committee. <https://journals.ub.uni-heidelberg.de/index.php/icomoshette/article/view/74592>

cultural heritage many stimulating meetings and cooperation opportunities in the future. And I wish Poland’s World Heritage initiative every success.

SUMMARY

The legacy of Berlin Modernism is not limited to the social housing estates and residential complexes of the Weimar Republic, which were inscribed as World Heritage Sites in 2008 or scheduled for extension in 2023. But the new residential neighbourhoods represent the exceptionally high social and design quality standards and the unique achievements of Berlin's reform efforts in the 1920s more clearly than any other built heritage of the interwar period, both in terms of their size and number as well as of their urban planning and architectural quality.

Compared to the social housing complexes that surrounded the historic centre of Berlin from the imperial era (1871--1918) with a loose wreath of new housing estates in the urban expansion areas of the Greater Berlin Act (1920), one would like to attest that the school and science buildings as well as the construction of cultural institutions are only in exceptional cases of outstanding significancet in terms of quantity and rarely make a striking appearance in the cityscape. The visionary concept of a “total theatre” by Walter Gropius and Erwin Piscator (1925) remained a utopia, a ground-breaking ‘paper architecture’. It is also noteworthy that public school and science buildings or new cultural centres were only exceptionally in exceptional instances oriented towards the topographical distribution of the new social housing estates.

Among those exceptions are some of the cinemas completed in the 1920s in the inner city, a few of which have even survived to this day as functioning theatres or film cinemas with adjacent residential neighbourhoods (Babylon, Schaubühne / Universum Kino). Like the construction of large cinemas and movie palaces that flourished after the 1918/19 revolution, the construction of trade union buildings with cultural and educational training space was one of the great achievements of Berlin's interwar modernism.

After the National Socialists assumed power in 1933, the planning of scientific buildings and campus facilities was to see an enormous upswing and open up new terrain on the outskirts or outside the big capital, but came to a standstill with the war economy and armaments industry of the Second World War. Mendelsohn’s world--famous architectural icon of the expressionist Einstein Tower (1920--22) near Berlin remains an exception to this day.

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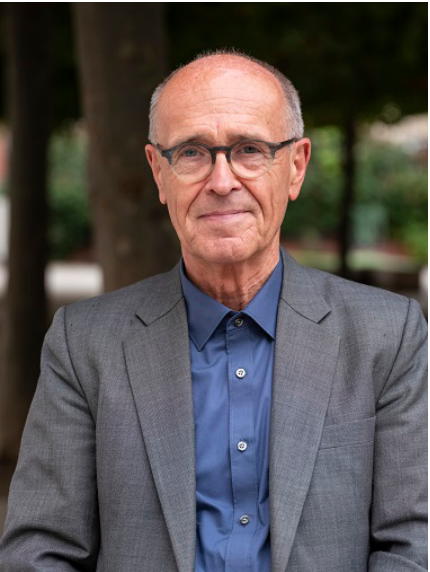
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https://www.staedtebaufoerderung.info/DE/Programme/LebendigeZentren/ExpertengruppeLZ/Mitglieder/mitglieder_node.html

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