

A photograph of an archive shelf filled with architectural models and documents. The top shelf has red binders with labels like 'KINDERGARTEN ECHING', 'MUSIKSCHULE ECHING', 'FEUERWEHRHAUS ECHING', and various circular labels with numbers and names. The middle shelf features a large wooden model of a building, a small model of a windmill, and a model of a building with a grid facade. The bottom shelf shows a large wooden model of a building, a small model of a building with a grid facade, and a model of a building with a grid facade. The text 'ARCHITECTURE IN ARCHIVES' and 'THE COLLECTION OF THE AKADEMIE DER KÜNSTE' is overlaid on the image.

ARCHITECTURE IN ARCHIVES

THE COLLECTION OF THE AKADEMIE DER KÜNSTE

Master builders have been granted membership of the Akademie der Künste since 1696, the year of its foundation. The earliest materials within the Archive documenting the art of architecture date back to the end of the 18th century and give testimony to the pursuits of tutors and pupils at the Akademie. It was not until the end of the 1950s under the post-war president of the Akademie in West Berlin, the architect Hans Scharoun, that bequests from architects began to be received into the Archive.

This publication offers for the first time a comprehensive overview of the archives of architects, engineers, landscape architects, architectural photographers and critics, all of which have been bequeathed to the Architectural Archive of the Akademie der Künste. All 71 archives and 80 collections are introduced with brief biographies of the original authors and descriptions denoting the nature and scope of the holdings. Friedrich Gilly from the Preußische Akademie der Künste is, among others, represented with drawings. A particular abundance of documentation reflects the era of Expressionism following the First World War with the works of Hugo Häring, Hans Scharoun, Bruno Taut, Hans and Wassili Luckhardt, Alfons Anker, Paul Goesch, Adolf Behne and Heinrich Lauterbach. The archives of Richard Ermisch, Paul Baumgarten and Thilo Schoder date back as far as the 1920s. Particular emphasis is laid upon those architects forced to emigrate after 1933, among their number Gabriel Epstein, Julius Posener, Konrad Wachsmann, Adolf Rading and Harry Rosenthal. The post-war period and the 1960s are represented by the archives of Max Taut, Walter Rossow, Dieter Oesterlen, Bernhard Pfau, Ludwig Leo, Bernhard Hermkes, Helmut Hentrich, Werner Hebebrand, Hermann Henselmann, Werner Düttmann, Friedrich Spengelin and Heinz Graffunder. Archives and collections extending into the 21st century emanate from Kurt Ackermann, Hans-Busso von Busse, Peter von Seidlein, Manfred Sack, Jörg Schlaich, Szyszkowitz + Kowalski, Haus-Rucker-Co, Valentien + Valentien and Arno Brandlhuber.

This publication also provides an overview of the history of the Architectural Archive and, with 906 images, sets out a selection of around 350,000 drawings and plans, 100,000 photographs, 450 models and provides over and above a very substantial amount of written archival materials. Most of the holdings may also be viewed online at <https://archiv.adk.de>.

A

ARCHITECTURE IN ARCHIVES

AKADEMIE DER KÜNSTE



Grosse Kirche im Bau

Bruno Taut, *Large church under construction*, drawing for the publication *Auflösung der Städte*, 1920, diazo copy
[Taut-Bruno 1035 Bl. 23]

ARCHITECTURE IN ARCHIVES

THE COLLECTION OF THE AKADEMIE DER KÜNSTE

ARCHITECTURE IN ARCHIVES

THE COLLECTION OF THE AKADEMIE DER KÜNSTE

Edited by Eva-Maria Barkhofen
on behalf of the Akademie der Künste, Berlin

Contents

7 Architecture in the Akademie der Künste Jeannine Meerapfel	192 Franz Hoffmann
9 In the Beginning, there was Architecture... Werner Heegewaldt	194 Hubert Hoffmann
13 Architecture in the Archive of the Akademie – Architecture in Miniature Eva-Maria Barkhofen	204 Peter-Fritz Hoffmeyer-Zlotnik
25 Information on the Catalogue	208 Lothar Juckel
28 Archives	208 Kurt Junghanns
30 Kurt Ackermann	210 Dietmar Kuntzsch
46 Paul Baumgarten	217 Bodo Lange
58 Adolf Behne	218 Heinrich Lauterbach
64 Karl Böttcher	224 Chen Kuen Lee
66 Mark Braun	232 Ludwig Leo
74 Norman Braun	240 Kurt Liebknecht
78 Wilhelm Braun-Feldweg	244 Wassili and Hans Luckhardt, Alfons Anker
80 Hans-Busso von Busse	260 Eduard Ludwig
88 Richard Döcker	264 Heinrich Moldenshardt
94 Werner Düttmann	266 Wolf von Möllendorff
106 Gabriel Epstein	272 Hans Christian Müller
108 Richard Ermisch	276 Günter Nagel
120 Wolfgang Freitag	278 Dieter Oesterlen
124 Peter Friedrich	286 Karl Otto
128 Reinhard Friedrich	294 Gustav Peichl
132 Alfred Gellhorn	320 Peter Pfankuch
132 Albert Gessner	304 Bernhard Pfau
134 Peter Giesel	316 Julius Posener
136 Paul Goesch	322 Adolf Rading
142 Heinz Graffunder	328 Harry Rosenthal
152 Hugo Häring	330 Walter Rossow
160 Werner Hebebrand	332 Manfred Sack
166 Hermann Henselmann	334 Jürgen Sawade
172 Helmut Hentrich	340 Hans Scharoun
178 Bernhard Hermkes	370 Jörg Schlaich and Rudolf Bergermann
188 Franz Hillinger	374 Fridtjof F. Schliephacke
	382 Thilo Schoder
	388 Joachim Schürmann
	392 Peter C. von Seidlein
	400 Thomas Sieverts
	404 Friedrich Spengelin
	424 Michael Szyszkowitz and Karla Kowalski
	430 Bruno Taut
	444 Max Taut

458 Donata and Christoph Valentien
466 Friedrich Vellguth
470 Konrad Wachsmann
476 Edgar Wisniewski
482 Jo Zimmermann

486 Collections

488 Akademie der Künste der DDR, Berlin,
New Building on Gendarmenmarkt
490 Akademie der Künste, Berlin,
Extension, Hanseatenweg 10
490 Akademie der Künste, Berlin, New Building,
Pariser Platz 4
492 Arbeitsrat für Kunst
493 Architectural Models and Drawings of the
Preußische Akademie der Künste
498 Roland Bauer
499 Peter Behrens
500 Arno Brandhuber
501 Fritz Bräuning
502 Alexander Brodsky
503 Julian Busch
504 Wils Ebert
504 Paul and Jürgen Emmerich
506 August Endell
508 Hermann Finsterlin
508 Fred Forbát
509 Rudolf Fränkel
509 Gläserne Kette
511 gmp Architekten von Gerkan, Marg und Partner
514 Martin Gropius
516 Erwin Gutkind
516 Walter Hämer
517 Hardt-Waltherr Hämer
517 Hans Hansen
518 Zvi Hecker
519 Erwin Heerich
519 Ludwig Hilberseimer
520 Klaus Humpert

520 International Building Exhibition
in Berlin, 1957, Interbau
522 Erich A. Karweik
523 Josef Paul Kleihues
524 Arthur Köster
525 Adolf Loos
526 Martin Mächler
526 Hermann Mattern
527 Paul Mebes and Paul Emmerich
528 Erich Mendelsohn
530 Ludwig Mies van der Rohe
532 Gottfried Müller
533 Hermann Muthesius
534 Franz Mutzenbecher
535 Manfred Ortner (Haus-Rucker-Co)
536 Bruno Paul
536 Hans Poelzig
539 Ian Ritchie
540 Sergius Ruegenberg
540 Konrad Sage
541 Lino Salini
542 Josef Scherer
544 Axel Schultes
546 Lubomír Šlapeta
547 Günter Ssymmank
547 Sergei Tchoban
548 Heinrich Tessenow
549 Martin Wagner
551 Werkteam Loreley
551 Werner Wirsing
551 Karla Woisnitza

552 Index

Architecture in the Akademie der Künste

"Let freedom and truth be the stars that shine over art and this building."

(Hans Scharoun during the opening ceremony of the Akademie building at Hanseatenweg in 1960)

The Akademie der Künste in Berlin has been fulfilling the role of promoting art in the State of Germany since its year of foundation in 1696. Master builders were admitted as members from the outset and were involved in teaching at the Akademie prior to 1800. The first architect in its year of foundation was Andreas Schlüter, Chief Architect for the Palace, sculptor at the Prussian court and also appointed to the executive board of the institution as of 1704. Archival documentation has only been preserved from the second half of the 18th century since the first location of the Akademie – the building of the royal stables on Unter den Linden – burned down in 1743, spelling the loss of all inventories, plasterworks, designs and drawings. Following this catastrophe, the Akademie struggled to pave its own way, with minimal support from the state. Architects were only assigned distinct roles within the context of the reform of the Akademie in 1786. The earliest documents in the Architectural Archive date back to this period, such as a collection of drawings by members of the Akademie, e.g. David Gilly and Heinrich Gentz, as well as pupils, shedding light on the formal training of architects at the Akademie. This inventory contains designs by Martin Friedrich Rabe for the conversion of the Akademie building on Unter den Linden, dating back to circa 1816. The founding of the Königliche Bauakademie in 1799 saw architectural education outsourced from the Akademie; this is one reason why architectural documentation was not collected in the Akademie der Künste until after the Second World War.

The groundwork for the establishment of an architectural archive is attributable to the efforts of the architect Hans Scharoun. The architectural department had already been established scarcely two years prior to his election as the first president of the Akademie in West Berlin on 3 February 1956. Scharoun and the founding

members were committed to documenting the architecture of the 20th century. The architects and members of the Akademie right from the outset – Hugo Häring, Werner Hebebrand, Heinrich Lauterbach, Wassili Luckhardt, Adolf Rading, Max Taut and Hans Scharoun – thus bequeathed their archives to the Akademie. The holdings of architects who fled abroad after 1933, including Bruno Taut, Konrad Wachsmann, Thilo Schoder, Harry Rosenthal, Alfons Anker and Julius Posener, found their way back to Germany and entered the Architectural Archive. Today it is not only utopian 1920s designs of the architectural avant-garde which are sought after across the globe for the quality of their artistry, but so too the voluminous estates of documents on post-war planning available within the bequest materials which offer resources for much active research. The Architectural Archive has been maintained as a department in its own right within the Akademie since 1993, accepting archives and collections from internationally renowned architects, engineers, landscape planners and architectural theoreticians, with archives of members of the Akademie forming the centrepiece of the Archive itself.

The Architectural Archive and its holdings will finally arrive at the location of the Akademie, Pariser Platz 4, following more than 25 years of leading a somewhat covert existence on Spandauer Damm. This publication gives a first general overview of archives and collections accumulated in the Architectural Archive prior to March 2016 to mark this occasion. It aims to foster an enthusiasm for learning about the currently 71 individual archives and 80 collections, as well as provide suggestions for research and exhibitions, with a vast number of never-before-published documents. Besides opening up the holdings containing drawings, models, photographs and written documentation, this book seeks to inform architectural enthusiasts of the rich tapestry and preserved vitality of architectural history and the artists who created it.

Jeanine Meerapfel
President of the Akademie der Künste

In the Beginning, there was Architecture...

In the beginning, there was architecture – at least in the Akademie der Künste. It was ranked on a par with the visual arts within the Akademie der Mahl-, Bild- und Baukunst established in 1696. The newly founded artists' society differed thus from its predecessors in Paris and Rome – and prudently so: the expansion of Berlin to become a capital city, the appearance of which could be a match for anything with the Concert of European Powers, was the main objective of the founder, Elector Friedrich III of Brandenburg. Although a desire to exercise political authority was observed upon his rise in rank to Prussian king in 1701, state sovereignty had to be gained first and political as well as military clout demonstrated. Sumptuous Baroque presentations and the display of splendour were an important factor in this regard. The arts were commissioned to showcase ambitions driven by political power in a meaningful and visually engaging manner – a bold endeavour, considering the status quo. The country was economically and culturally backward, not least owing to the ravages incurred during the Thirty Years War, and the capital and residentiary cities of Berlin and Cölln were comparably provincial. Artistic imports and external stimuli were therefore needed to meet this objective. The task of the newly established and particularly privileged Akademie was to advise the court on artistic matters and assist in the extension of residencies. The Akademie was to reel artists in from abroad and serve as a training post for professionals. The appointment of architect Andreas Schlüter from Gdansk represented an important step. Together with the painter Joseph Werner

from Switzerland and Antoine Pesne from France, he was largely responsible for an initial brief flourishing period for the Akademie. Unfortunately, relatively few traces are left today of the Akademie's function as training post for master builders. The cork model of the Arch of Septimius Severus on the Forum Romanum in Rome (cf. fig. p. 493) is used as a teaching aid and is mentioned by way of example. It is one of the oldest items of today's Architectural Archive and chronicles the collecting tradition of the Akademie der Künste which is readily forgotten in an art archive of the modern age.

However, only at a much later stage did the Architectural Archive emerge. It is a child of the Akademie in West Berlin and – as is often the case – ensured the collection process was predicated on a rigid organisational structure and targeted acquisition policy. The department established in 1954, the subsequent Architecture Section, initially housed the corresponding bequests and collections. It was only in 1993 that the Architectural Archive constituted a separate department. From the outset, the collection emphasis has been upon architecture of classical modernism. Archives of architects and construction engineers were complemented by holdings of architectural historians and theoreticians, designers and photographers.

For the first time, this publication offers both a comprehensive overview of the holdings of the Architectural Archive and an illustrated history of modern construction in Germany. It paints a tangible picture of those



Glimpse into the Friedrich-Spengelin-Archive, Berlin,
photo: © Erik-Jan Ouwerkerk, 2016

architectural icons to be stored here, dating back to the turn of the 20th century right through to the present. With more than 25,000 plans and drawings, the archive of the first president of the Akademie in West Berlin, Hans Scharoun, is among the most significant holdings in terms of its content and scope, containing outstanding sketches of utopian architecture from the period after the First World War (cf. fig. p. 346) as well as designs for buildings of international standing. Examples of this include the residential building in the estate built for the *Deutscher Werkbund* exhibition in Stuttgart (cf. fig. p. 350), the school in Lünen (cf. fig. p. 362), the concert hall for the Berliner Philharmoniker (cf. fig. p. 363–365) and the Staatsbibliothek at the Kulturforum in Berlin (cf. fig. p. 369). Significant testimonies regarding Expressionism are to be found in the archives of Hans and Wassili Luckhardt and Alfons Anker, the estate of Hugo Häring and the archive of the theoretician Adolf Behne. The architecture of the 1920s is exemplarily represented by the archive of Paul Baumgarten and the designs for his renowned waste-loading facility in Berlin (cf. fig. p. 48). The archive of Konrad Wachsmann should be mentioned in connection with work carried out in exile and the period of the Second World War. As of 1941, he worked on the concept behind prefabricated housing (cf. fig. p. 471–472) with Walter Gropius in the USA. The rebuilding of Germany, ravaged by the Second World War, is documented in various archives, such as for example those of Werner Düttmann, Richard Ermisch and Friedrich Spengelin. Architects who practised in the GDR have also been incorporated into the Architectural Archive, such as the holdings of Hermann Henselmann whose designs for Stalinallee from the early 1950s caused a furore (cf. fig. p. 168), or the archive of Heinz Graffunder, to which the Palast der Republik is attributable (cf. fig. p. 150). Contemporary architects have already transferred their archives during their lifetime, such as Karla Kowalski – with her very expressive designs – or the engineer Jörg Schlaich, whose aesthetically light structures may be found across the globe.

This publication seeks to facilitate an overview of and gain an initial foothold in the holdings of the Architectural Archive. This draws on biographical details about the architects as well as core data on the archives and collections (time scope and quantity, date of acquisition, brief description of the contents, available finding aids, relevant literature and references to supplementary written records in other archives). It is possible to conduct further research using the Archive Database of the Akademie der Künste. This key research tool has been available online at <https://archiv.adk.de> since December 2015 and offers excellent conditions for research across the archival holdings, including architectural collections and those of other archival departments (Historical Archive, Library, Visual Arts, Performing Arts, Film and Media Art, Art Collection, Literature and Music). The database provides detailed information on more than one million objects

and contains more than 400,000 analogue and digital copies of archival documents. First and foremost, however, it offers a multiplicity of search options to track down relevant information. Just a simple query, for instance, permits the identification of the multi-faceted personal and working relations among artists.

Images from the Architectural Archive illustrate in sketches, drawings, models, photographs and correspondence the classical world of architecture that dominated the work practice over many centuries. Professional practice has undergone a fundamental change in the digital age. With computer-aided design (CAD), highly complex computer-based working tools are now available which offer entirely different forms and possibilities of working and presenting architectural designs than manual drawings are able to. The digital revolution has also had a profound effect on the Archive. In future, it will be a central task – not only of the Architectural Archive – to incorporate born-digital materials and archive these in such a way that they are permanently legible and can be used with their complex functions. The documentation of the genesis of an artistic oeuvre poses an entirely different challenge. Are all steps involved from the idea to execution saved or does the final version count first and foremost in the era of bits and bytes? These issues, primarily relevant for research, will also be of particular importance for digital archiving in the future. Unrestricted access to cultural heritage in archives, libraries and museums is demanded with the slogan open access. Sources are to be available free of charge and in digital format. Although limits are imposed on this demand owing to copyright law, here too the Archive endeavours to break new ground and make propositions. All files of the Preußische Akademie der Künste from 1696 to 1947 are digitally accessible in the Archive Database. Here too, there are numerous research opportunities for the field of architecture. Another example are the more than 5,000 drawings and photoreproductions from the Scharoun-Archive which were catalogued and digitalised between 2008 and 2011 within the context of the preservation and restoration programme. These are also available digitally for research. Further ventures are envisaged.

This publication pursues the vision and overall conceptual ideas of Eva-Maria Barkhofen, Head of the Architectural Archive. Together with her colleagues – primarily Tanja Morgenstern, Juliane Kreißl, Petra Albrecht, Jürgen Kaulfuß and Martina Krickel – she has sifted through and described in detail all archives and collections, researched the biographies of archival donors as well as authors and identified significant illustrations within the space of three years. This involved countless archives being fundamentally reorganised, transferred and in part recorded in the database. Such a large-scale project has not been marked by an absence of surprising findings. These are presented here for the first time and illustrated alongside other previously unseen documents.

Other employees of the Akademie too made an enormous contribution: Anne-Marie Sanders researched copyrights of photographs; Ulrike Möhlenbeck, Head of the Historical Archive, assisted in the reappraisal of the history of the Archive, while the media service department of Kerstin Brümmer, Susanne Reinhardt and Maximilian Merz was responsible for the drawing up of almost 1,500 scans. The scanning of oversize format documents was placed in the professional hands of the Architekturmuseum of the Technische Universität Berlin with Hans-Dieter Nägelke, Claudia Zachariae and Franziska Schilling.

Many thanks are extended to DOM publishers and its owner Philipp Meuser for his constructive and innovative approach, in particular for his willingness to publish an English-language edition of this book. We hope to thus appeal more strongly to an international audience. Inka Humann was responsible for the proofreading of the German text, Clarice Knowles the translation into English and the design lay in the hands of Lupe Bezzina.

Last but not least, thanks go to the photographers – who waived the right to remuneration for the printing of their work – and archival donors for our excellent collaboration. I wish to express my sincere thanks to everyone involved for their commitment and steadfastness in bringing this opulent work to completion.

Architecture in Archives takes stock of what has thus far been achieved and, at the same time, seeks to breathe new life into this topic. As a result of the existing archival work, this book, saturated with factual content, imparts a vivid picture of acquisitions made over more than 50 years of collection activity in order to preserve the works of modernist architects. At the same time, what becomes evident is the productivity required to assign and compile a range of materials and make these accessible to the general public. Looking to the future, this publication seeks to provide new inspiration to a wider audience, such as researchers, in their field. Many unknown architectural sources are presented here for the first time and are thus available for purposes related to future publications, exhibitions and research.

Werner Heegewaldt
Director of the Archive

