

MODERN ARCHITECTURAL CULTURE IN BRANDENBURG

GUIDED WALK THROUGH

// BRANDENBURG AN DER HAVEL

// COTTBUS

// EBERSWALDE

// KLEISTSTADT FRANKFURT (ODER)

// LUCKENWALDE

// FONTANESTADT NEURUPPIN



// PREFACE 04

// INTRODUCTION 06

// BRANDENBURG AN DER HAVEL 08

// COTTBUS 14

// EBERSWALDE 20

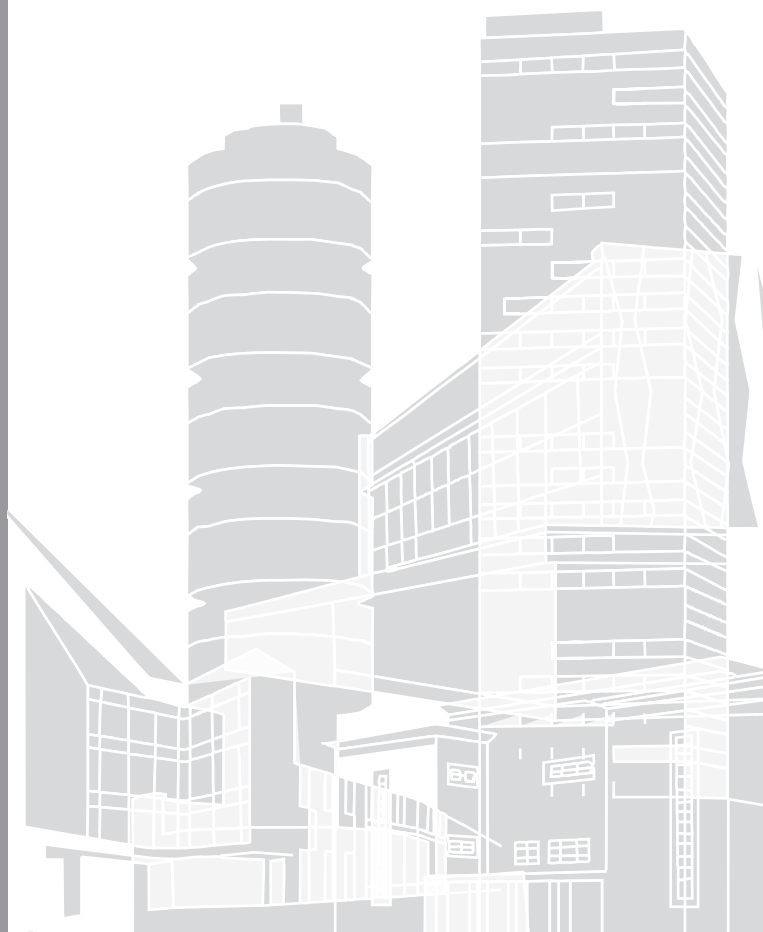
// KLEISTSTADT FRANKFURT (ODER) 26

// LUCKENWALDE 32

// FONTANESTADT NEURUPPIN 38

// LEGAL NOTICE 44

// SERVICE 47





HOW DOES MODERN BUILDING CULTURE ENHANCE OUR CITYSCAPE?



Architectural culture is the mirror of social development and thus an inherent part of the collective identity of any city. As a social reflection, it is subject to the prevailing opinions and touches on the existential questions of urban development: how do we want to live, how do we want to work,

how do we want to live together? The answers to that are diverse but share common goals: the structure and functionality of the building, public safety, functioning of public infrastructure, but also human well-being and quality of life.

Modern architectural culture, influenced by social developments like industrialisation, urbanisation, or housing shortage, is characterised by a contemporary view of man and his needs. Both the classical modernism of the "Neues Bauen" [literally, New Building] style as well as that of the postwar period attempted to create a high quality living environment for the working population: glass, steel, concrete, and bricks were the materials of choice. These materials were industrially manufactured and followed new standards of construction and design. Adhering to the principal that „form follows function“, planners abandoned historical elements and showed a distinct use of forms.

In keeping with the Kulturland Brandenburg's initiative theme for this year "Light | Play| House – modernism in film. art. architectural culture", the "Städtekrantz Berlin-Brandenburg" [i. e. Ring of Cities] invites both its population and its guests to get to know the extensive legacy

of modern architectural culture on-site with the help of this brochure. This includes architectural works from well-known masters like Erich Mendelsohn, Paul Mebes, and Walter Gropius, but also the buildings of the postwar modernist period that are experiencing a renaissance in the cities of the region as the architecture of the "Neue Sachlichkeit" [i. e. New Objectivity]. Accordingly, we will introduce you to important architects and artists who created the modern buildings in our cities and introduce you to places where you can experience modern art and culture. Contact addresses and useful tips are provided to guide you as you set off on your expedition through the modernism of Brandenburg.

This publication is also an invitation for dialogue to find common solutions to the challenges of urban redevelopment and perspective issues concerning the relationship between quality of life and urban design. At the same time, in a state like Brandenburg, planners are being asked for realistic new approaches that involve all the players in a civic process. In this spirit, I cordially invite you to participate in this creative search.

Dr. Martin Wilke
Mayor of the City of Frankfurt (Oder)
Chairperson of the Städtekrantz [Ring of Cities]
Berlin-Brandenburg Association



"A LOOK BACK INTO THE FUTURE" MODERN ARCHITECTURE IN BRANDENBURG



"Light, Air, and Sunshine For All". This motto was one of the maxims of modernist architecture. And this shaped more than just the metropolis of Berlin. Unknown to many today: Even in Brandenburg numerous architects of the Weimar Republic left a legacy of modernist architecture:

Martin Gropius, Hermann Muthesius, Erich Mendelsohn, Bruno and Max Taut, Bernhard Sehring, Walter Gropius, Adolf Meyer, Hannes Meyer, Ludwig Mies van der Rohe, Hans Scharoun, just to name a few. In 2011 Kulturland Brandenburg is in search of traces of this architectural heritage. In this year's theme of "Light | Play | House – modernism in film. art. architectural culture.", in addition to the medium of film, architectural culture, especially modernist architecture, constitutes a further focal point at the centre of numerous exhibitions and events. The state of Brandenburg between the two world wars seemed almost predestined for the building boom occurring today. It was in the vicinity of Berlin and offered plenty of open space.

The architects reacted with different solutions to the changing needs of an era that brought with it new approaches, a versatile design, and the use of different and inexpensive building materials. Glass, steel, wood, and even copper, as in the model housing settlement in Eberwalde, were used to create livable residences. New settlements with public and social infrastructure such as modern facilities for education, health, and recreation were created in many places, like the "Wohlfahrtsforum" [i. e. Social Services Forum] in Brandenburg an der

Havel or the Paulinenhof settlement in Frankfurt (Oder). Progressive approaches to upbringing and education were reflected in other forms and demands. The changing times also manifested themselves in Brandenburg in residential construction, where new styles were developed: villas, single family homes, and summer homes heralding new lifestyles.

Brandenburg possesses numerous architectural monuments. At the same time, its buildings from the Weimar Republic era, but also those from the period of postwar modernism, signify a move into a new age. During this year's Kulturland Brandenburg celebration, some events and exhibitions are recording the facets of progress, for example in the show "Dawn of Modernism – Architecture in Brandenburg 1919 to 1933" at the "Haus der Brandenburgisch-Preußischen Geschichte" [i. e. Institute for Brandenburg-Prussian History] in Potsdam or in the exhibit "Mit uns zieht die Neue Zeit" at the Stadtmuseum [i. e. "The Future Starts With Us" at the Cottbus City Museum]. Come along with us to the past in search of traces of the future.

You can find the entire program at www.kulturland-brandenburg.de

Brigitte Faber-Schmidt
Chairwoman and Managing Director of Kulturland Brandenburg e. V.

BRANDENBURG AN DER HAVEL

First Mention (Year): 928/29
Population: 72,264
Web: www.stadt-brandenburg.de

CONTACT

Tourist information for the city
of Brandenburg an der Havel
Neustädtischer Markt 3 |
14776 Brandenburg an der Havel

Phone: 03381-208769
Fax: 03381-208774

E-Mail: touristinfo@stg-brandenburg.de
Web: www.stg-brandenburg.de

"NEUES BAUEN" [I. E. NEW BUILDING] IN THE WORKING-CLASS TOWN

The city of Brandenburg an der Havel, renowned for its historic city centre, reflects in particular the trends in urban planning and architecture of the 19th and 20th centuries. From 1918 to 1933 the working-class city of Brandenburg is predominantly designated as social-democratic. It is characterised by buildings close to the city and apartment buildings with expressionistic decor in sprawling perimeter block developments. Moritz Wolf, head of municipal planning and building, significantly influences urban development at this time.

His successor, Karl Erbs, plans further growth away from the city centre in isolated residential neighbourhoods that primarily develop near the new industrial parks along the Silokanal in the northwest. The new housing settlement complexes clearly distinguish themselves in the style of "Neues Bauen" [i. e. New Building] from the slightly older buildings: under pressure from the global economic crisis more and more self-sufficient settlements for the unemployed are established. Numerous public buildings are meant to improve the social infrastructure. This includes, as a highlight and culmination of social-democratic urban planning, the "Wohlfahrtsforum" [Social Services Forum], which was designed in the modernist style, but was only partially completed.



Your guided walking tour begins at the **Gartenstadt Plau** [i. e. Garden City] **1**, a district of the city of Brandenburg since 1952. The settlement develops during the First World War according to plans by the architect Paul Schmitthenner for the workers of the Kirchmöser powder factory. The idea behind the settlement is to bring the city and its people back into harmony with nature. Thus, to some extent, the gardens permit self-sufficiency through the cultivation of food. The facility is one of the earliest and best preserved garden cities in Germany.



Gartenstadt Plau



Kleinhaussiedlung Wilhelmshof

Towards town you will arrive via Plauer Landstraße at the second stop: the **Kleinhaussiedlung Wilhelmshof** **2** was built in 1919/20 by Moritz Wolf, head of municipal planning and building, on Magdeburger Landstraße directly opposite the newly established steel mill. With its picturesque, symmetrical arrangement around the courts, it follows the simple style of Brandenburg classicism. The two-storey apartments are equipped with indoor

toilets and bathrooms, which represents a level of comfort that is above-average for the time.

After that, follow the Magdeburger Landstraße to Nicolaiplatz. To the south, on the banks of the Havel, is the **Wohlfahrtsforum** [i. e. Social Services Forum] **3**. It is a symbol of urban social policy in the social-democratic era and houses a regional office of the German public health insurance scheme, a medical centre with a gymnasium as well as a public swimming pool and bath. As a result of the global economic crisis, the city abandoned the addition of a school and a block of apartments. The building was erected in 1929/30 according to plans from Karl Erbs and Willi Ludewig in the "Neues Bauen" [i. e. New Building] style with graded structures, flat roofs, and horizontal ribbon windows. It establishes a direct connection between the new city and the old city and is of enormous importance in terms of urban planning.



Stadtbath

Further south you will reach the **Siedlung Wilhelmsdorfer Landstraße** **4**. The four-storey houses were built in 1928/29 according to plans by the architect Werner Schenck. They are arranged in an enclosed type of construction around ample open spaces and follow the curve of the road. Flush exterior windows, brick bands, and bays effectively highlight the main features.



Siedlung Wilhelmsdorfer Landstraße

Portraits

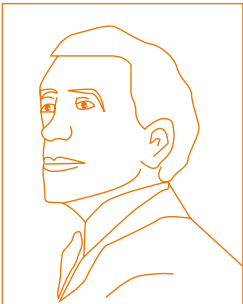


PAUL SCHMITTHENNER 1884–1972
ARCHITECT

"The type or the different types of layouts of a settlement are very clearly determined by the specific conditions of the settlement itself."

WILLI LUDEWIG 1902–1963
ARCHITECT FOR MANY
PUBLIC HOUSING PROJECTS

"When taking part in close contests arranged by building cooperatives, consumers' cooperatives, public health insurance companies etc., I rarely had to face 'dangerous competition.'"



Literature & Sources

Bodenschatz, Harald; Seifert, Carsten, Stadtbaukunst in Brandenburg an der Havel. Vom Mittelalter bis zur Gegenwart, 1992.

Geiseler, Udo; Heß, Klaus, Brandenburg an der Havel. Lexikon zur Stadtgeschichte, 2008.

Modern Art & Culture

The Fontane-Club next to the "Jahrtausendbrücke" [i. e. Millennium Bridge] offers cabaret, comedy, music, readings, theatre and cinema, www.fontane-klub.de. The "Jugendkulturfabrik Brandenburg e. V." [i. e. Youth Culture Factory of Brandenburg] breathes life into the former "Haus der Offiziere" [i. e. Officers' House] with music, film, and art, www.jukufa.de. The Brandenburg Theatre in the "CulturCongressCentrum" is a pillar of the cultural landscape, www.brandenburgertheater.de. In addition, the city has a vibrant gallery scene, as exemplified by the OFF ART 2011 art exhibition.

COTTBUS

First Mention (Year): 1156
Population: 101,671
Web: www.cottbus.de

CONTACT

Municipal Collections
Bahnhofstraße 52 | 03046 Cottbus

Phone: 0355-380 770
Fax: 0355-380 7799

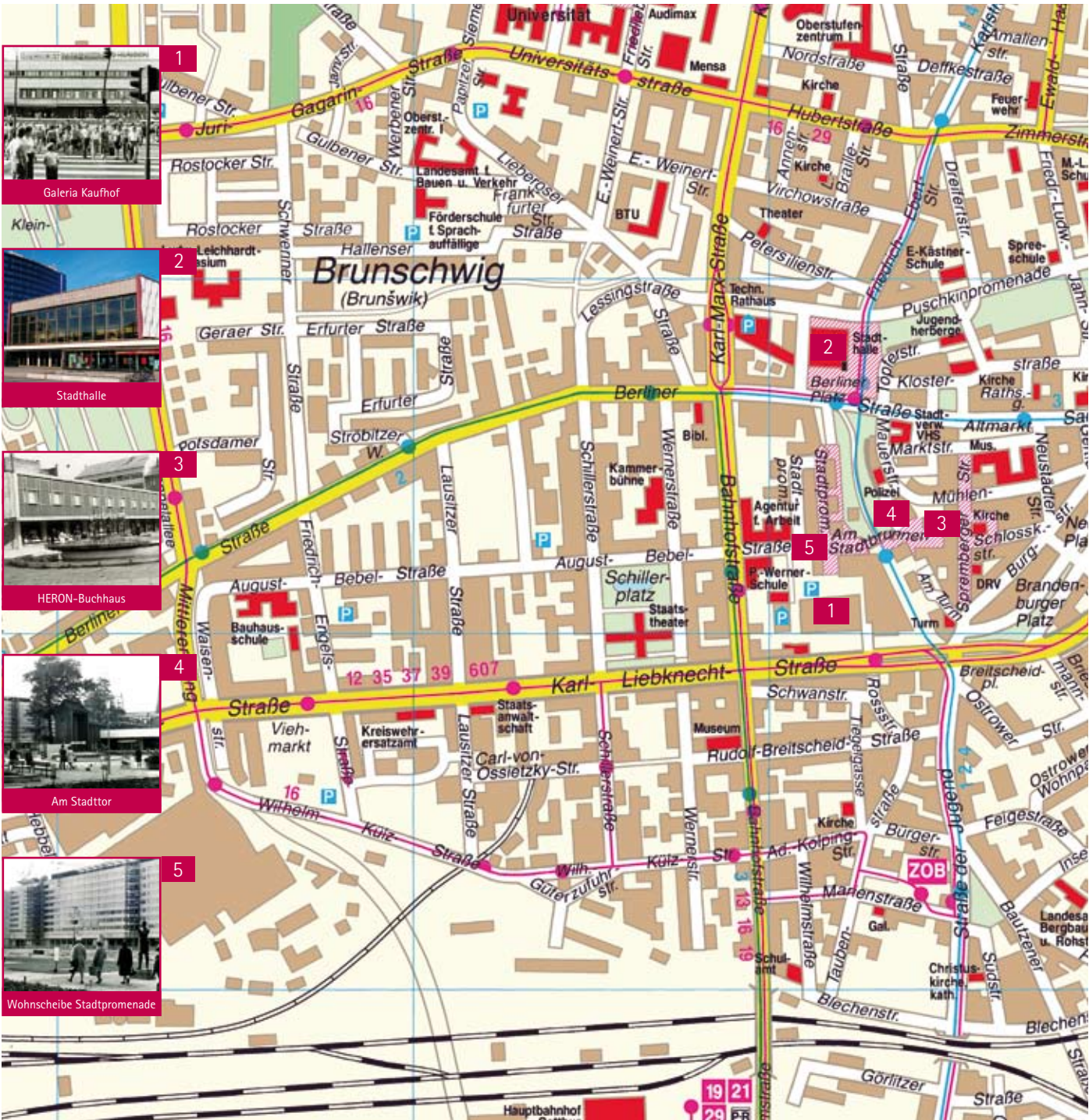
E-Mail: stadtarchiv@cottbus.de
Web: www.cottbus.de

THE DAWN OF MODERNISM

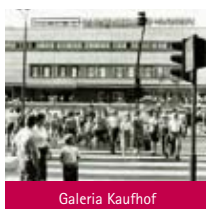
With the resolution of 1957, the former medium sized town in the coal and energy region develops into a centre of industry. Rapid population growth allows new residential areas to be developed – at first in traditional styles and then, around 1965, in the style of industrial modular construction that increasingly involves the use of prefabricated housing elements.

The transformation of the inner city area between 1965 and 1980 promotes an architecturally exciting, if not contradictory, development of the city: in addition to the historic city centre, a second, modern centre develops whose architecture is intended to fulfil socialist ideals as well as a range of needs such as housing, shopping, medical care and recreation.

At the same time, much attention is also paid to the fine arts: numerous contemporary works of art shape the cityscape. In the immediate vicinity, a modern campus of the "Hochschule für Bauwesen" [i. e. Institute of Civil Engineering] opens in 1970, a factor which turns out to be important for the cultural development of the city. In the 1970s the "Staatliche Kunstsammlungen" [i. e. Cottbus public art collections] and the Blechen-Galerie open. An active music scene forms – the artistic awakening is combined with an architectural comeback.



The guided walk begins in front of the **Galeria Kaufhof** **1**. The three-storey building that opened in 1968 as a "Konsument" department store with a surface area of 102 x 60 metres originates from the architects around Klaus Frauendorf. The vertical structuring of the exposed concrete slab curtain wall produces a delightful play of light and shadow. The few windows are concentrated on the north and south sides. In the upper level you can admire the mural "Cottbus im Jahre 1730" by Kurt Heinz Sieger. A copper plaque on the west side commemorates the former Cottbus synagogue.



Galeria Kaufhof



Stadthalle

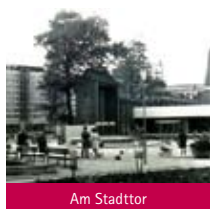
Afterwards, walk north along Stadtpromenade to the **Stadthalle** [i. e. civic centre] **2**. The building, which was constructed from 1970 to 1975 according to the design of the architect Eberhard Kühn, is based on a hexagonal 17 metre high hall structure surrounded by a one-storey construction. The civic centre is distinguished by its clear spatial disposition. The surrounding low-rise building with its large-scale panorama windows

on the north and south sides is plain yet clear and concise in its design technique. The ceiling consists of an expressive folded Rabbitz construction (an installation of wire-reinforced plaster) with smooth stucco surfaces. On the east side there is a prominent side entrance with images of crabs.

Crossing Berliner Straße and Mauerstraße you come to the **HERON-Buchhaus** **3**. The building planned by architect Gerhard Bear is dedicated in 1969 and houses the popular book store "Jenny Marx" until reunification. The two-storey building is remodelled in 1999: a pitch roof replaces the former flat roof, a blue-coloured block pattern made out of anodised aluminium covers the window front in the upper storey and a continuous display window front with an awning looks out on to Heronplatz.



HERON-Buchhaus



Am Stadttor

To the west near the book store is the former restaurant **Am Stadttor** **4**. The restaurant complex that was built according to plans by architect Gerhard Bear is incorporated into the 32 metre long city wall and follows its longitudinal axis. The westward-facing embedded flat roof building with its floor-to-ceiling horizontal tripartite ribbon windows and rooftop terrace is a captivating sight. A 6 x 3 metre large stone mosaic entitled

Literature & Sources

Denkmaltopographie Bundesrepublik Deutschland, Denkmale in Brandenburg, Band 2.1 Stadt Cottbus, 2001.

Geschichte der Stadt Cottbus, Cottbus, 1994.

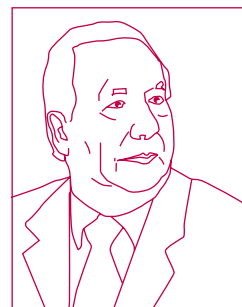
"Cottbusser Bauernmarkt" [i. e. Cottbus Farmer's Market] decorates the wall between the window front and the main entrance.

Afterwards, cross the Stadtpromenade heading west. After just a few metres you will reach the **Punkthochhäuser** and the **Wohnscheibe Stadtpromenade** **5**. Between 1968 and 1970, two ten-storey point-block buildings with a strong, vertically-aligned facade and a 174 metre-long residential segment with a row of shops are constructed. At the base of the east side of the point-block building Berliner Platz 1 is the 22 x 3.3 metre tall concrete relief "Geschichte der Arbeiterbewegung" [i. e. History of the Workers' Movement]. This area, realised by the group of architects around Gerhard Guder, is regarded as the definitive model for a socialist city.



Wohnscheibe Stadtpromenade

Portraits



GERHARD GUDER
*1924, ARCHITECT



KURT HEINZ SIEGER
1917–2002, PAINTER AND GRAPHIC ARTIST

Modern Art & Culture

The art nouveau "Staatstheater" from 1908 presents eclectic productions on three stages, www.staatstheater-cottbus.de. The "Kunstmuseum Dieselkraftwerk" [i. e. Diesel Power Station Art Museum] houses more than 23,000 objects of modern and contemporary art of all genres, www.museum-dkw.de. The 21st annual film festival celebrates Eastern European film, www.filmfestivalcottbus.de. The "Weltspiegel" cinema is Germany's oldest purpose-built cinema, www.weltspiegel-cottbus.de. The IKMZ [i. e. Information, Communication and Media Centre] of the BTU Cottbus [i. e. Brandenburg Technical University] is a work of contemporary architectural culture by architects Herzog & De Meuron, www.tu-cottbus.de/ikmz.

EBERSWALDE

First Mention (Year): 1276
Population: 41,175
Web: www.eberswalde.de

CONTACT

Museum in the Adler Apotheke
Steinstraße 3 | 16225 Eberswalde

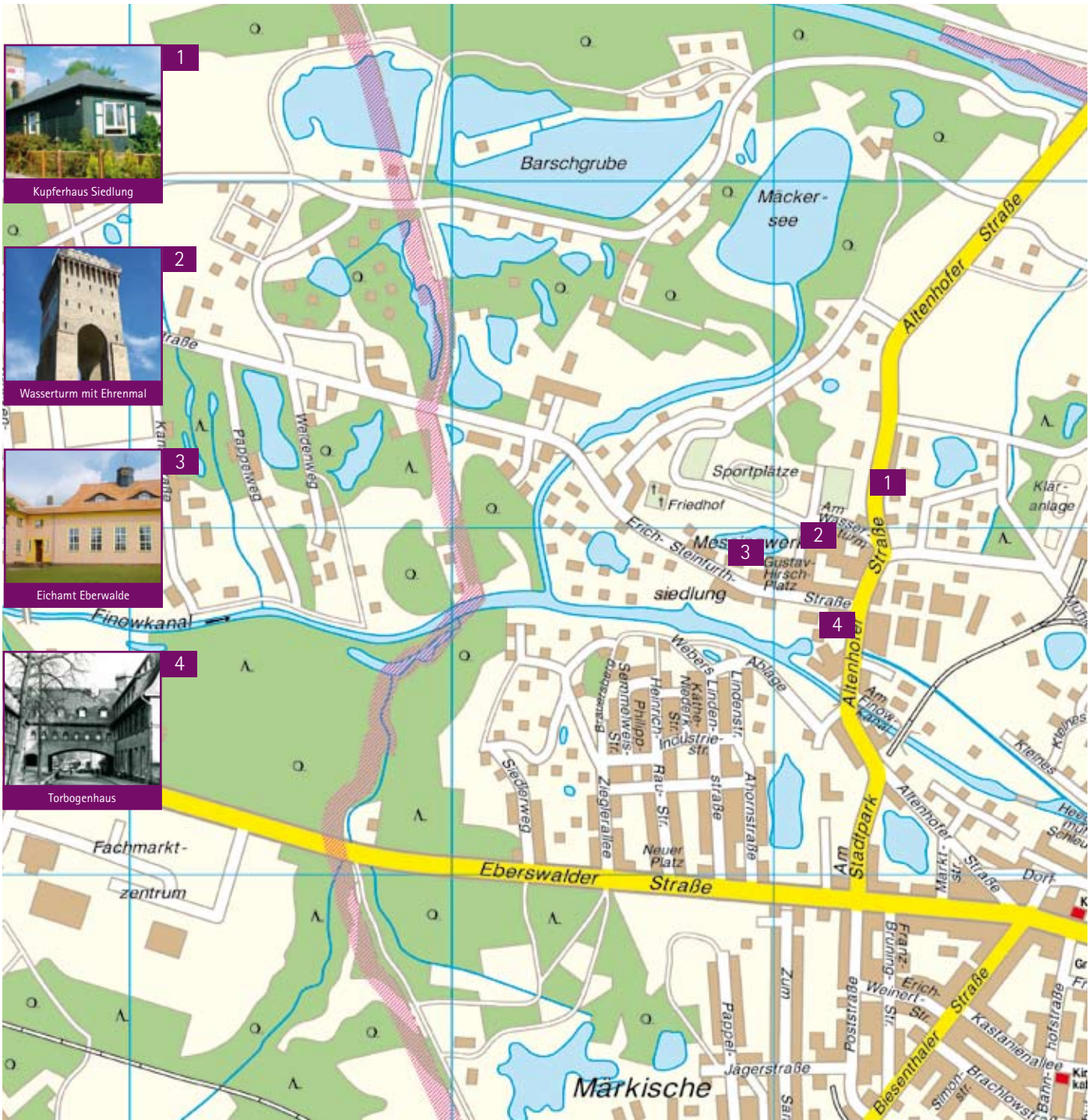
Phone: 03334-64 520
Fax: 03334-64 428

E-Mail: museum@eberswalde.de
Web: www.eberswalde.de

MODERNISM IN THE INDUSTRIAL CITY

Eberswalde is the oldest industrial site in Brandenburg. Its history as a place of production and as an important provider for the Prussian defence industry goes as far back as the 16th century. Because of the emerging industrial belt along the Finow Canal, the city is designated as the "Wuppertal of Brandenburg" in the year 1900. The cityscape is still largely characterised by the age of industrialisation. The city's collection of landmarks includes, in addition to residential buildings, primarily administrative and health service buildings from the time after 1870.

Typical of this is the brass factory settlement in the northwest of the city. It is the oldest preserved workers' housing settlement and an important architectural testament to German industrial construction in Brandenburg. Particularly Paul Mebes and Paul Emmerich shape the appearance of the settlement with their sometimes expressionistic, sometimes starkly functional building designs. Its character as an industrial workers' housing settlement can still be felt. The copper houses completed by Walter Gropius are among the best preserved examples of housing settlements of the Weimar Republic and their significance extends beyond the region.



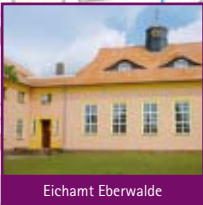
1

Kupferhaus Siedlung



2

Wasserturm mit Ehrenmal



3

Eichamt Eberwalde



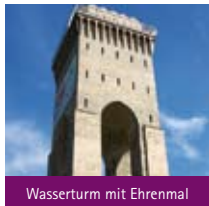
4

Torbogenhaus

The guided walk leads you through the brass factory settlement in Eberswalde. You begin at the **Kupferhaus Siedlung** [i. e. Copper House Settlement] **1** on Altenhofer Straße. The copper houses are an early and significant example of the development of prefabricated housing technology. Between 1931 and 1932, under the direction of Walter Gropius, eight single-family homes are built, grouped with a strict East-West orientation. The green-black metal facades of the houses are contrasted with the charming white wooden windows and doors. The idea of building prefabricated houses using a light wood framed construction covered with thin copper sheeting originates from Frigyes Förster and Robert Krafft. The structures, which are displayed at the 1931 Colonial Exhibition in Paris, prove popular and are awarded a Grand Prize. The accelerated military rearmament, with copper as an important material for the war effort, makes the building of more copper houses impossible. Production is definitively stopped in 1934.



Kupferhaus Siedlung



Wasserturm mit Ehrenmal

Leave the area heading westward. After just a few steps you will reach the **Wasserturm mit Ehrenmal** [i. e. Water Tower with Memorial] **2**. The 50 metre tall yellow brickwork tower is one of Germany's earliest examples of Brick Expressionism fused with Gothic motifs. The patriotic memorial, donated by a Jewish family, is built in 1917/18 from designs by the architect Paul Mebes. On the north side is the former Hindenburg Memorial. Until 1945 it comprises a shell limestone panel with the names of 162 soldiers who fell during the first world war, a medallion with a portrait of Hindenburg, and two reliefs of swords.

Stroll past the old clay quarry and turn left onto Erich-Steinfurth-Straße. After a few minutes you will arrive at the **Eichamt Eberswalde** [i. e. Office of Weights and Measures] **3**. The three-winged module with hipped roofs, created in 1922/23 by architect K. Wolff, is an important architectural testament to the communal independence of the brass factory settlement since 1920. The former two-storey community school with two homes for teachers, arranged around an entrance vestibule, is scenically unbalanced in its individual forms and facades. Large classroom windows with rounded arches made from plaster strips, cowl dormers, transom windows, and ridge turrets give the building its characteristic appearance.

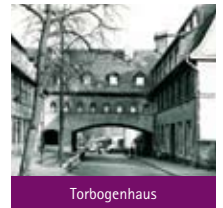


Eichamt Eberswalde

Literature & Sources

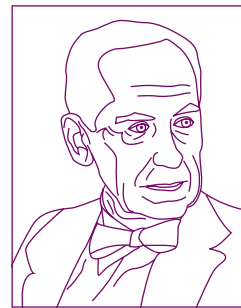
Denkmaltopographie Bundesrepublik Deutschland, Denkmale in Brandenburg, Band 5.1 Stadt Eberswalde, 1997.

Then, follow the street until you reach the **Torbogenhaus** [i. e. Gateway House] **4**. The plaster construction with the T-shaped floor plan skilfully inserted into the adjacent buildings is built from 1916/18 according to a design by Paul Mebes and Paul Emmerich. Originally conceived as administrative and laboratory buildings, it was reconstructed as a residential dwelling in 1923. Individual elements, such as the curved pointed arch roof of the Biedermeier period and large windows divided by crossbars characteristic of the Baroque period, reach back to a variety of historical styles. A special highlight are the colourful mosaics in the entrance hall of the north wing. They feature arabesques, fruit baskets, birds and leaping deer and are designed by Cesar Klein.



Torbogenhaus

Portraits

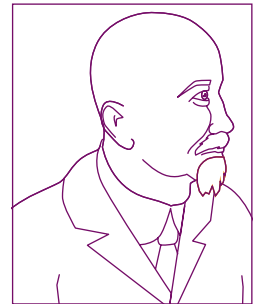


WALTER GROPIUS
1883–1969, ARCHITECT

"The sickness of our cities and settlements is the sad result of our failure to place basic human needs above economic and industrial demands."

PAUL MEBES
1872–1938, ARCHITECT

"Above all, civic architecture must again learn to create, in the manner of the splendid, simple works of our fathers, buildings that are as appropriate as possible to our time and that are in keeping with our modern views and needs."



Modern Art & Culture

In the oldest timbered house, the former Adler Apotheke [i. e. Adler Apothecary], is the Regional History Museum, www.eberswalde.de. The Paul-Wunderlich-Haus houses one of the world's largest exhibits of the artist Paul Wunderlich, www.paul-wunderlich-haus.de. At Eberswalde's annual International Film Festival, short films, animated films, and documentaries are shown, www.filmfest-eberswalde.de

KLEISTSTADT FRANKFURT (ODER)

Founding Year: 1253

Population: 59,616

Web: www.frankfurt-oder.de

CONTACT

Department of Planning and Building Inspection
Goepelstraße 38 | 15234 Frankfurt (Oder)

Phone: 0335-552 61 21

Fax: 0335-552 61 99

E-Mail: Bauamt@frankfurt-oder.de

Web: www.frankfurt-oder.de

MODERN LIVING IN THE GARRISON TOWN

Frankfurt (Oder) looks back on more than 750 years of history. As a member of the Hanseatic League and a university town as of 1506, its importance dates back as far as the Middle Ages. As the city becomes the headquarters of the administrative district of Frankfurt as well as of the higher regional court in 1815, the Berlin-Frankfurt railroad line opens in 1842, and the Frankfurt-Breslau line in 1846, the 19th century sees the city experience expansion on a large-scale. It evolves into a city of civil servants and a garrison town for Brandenburg and Prussia.

After the second world war Frankfurt becomes a divided border town because of the new German/Polish boundary line along the Oder and Neiße rivers. The former embankment suburb that lies on the Polish side becomes the city of Słubice. Following the extensive damage inflicted on the inner city by the war, in 1945 there are numerous plans and competitions for the reconstruction of the city. The reconstruction law introduced by the government of the German Democratic Republic in 1950 and the development of the "16 Basic Principles of Socialist City Planning" led to implementation of the first plans in the Bahnhofstraße area. In 1953, aided by Frankfurt's status as a district capital, a status which it acquires in 1952, individual streets are developed in the area of the old town in 1956, where by now the ruins have been cleared. Other important stages in the development of the inner city are represented by the construction of the main street as a processional route and shopping district and the ever-increasing consolidation of inner city development resulting from the government's housing programme. Frankfurt's city centre is still characterised today by its buildings from the postwar era.



The tour begins with the **Volkswohnungsbau Bahnhofstraße 1**, a housing complex with front gardens and rear courtyards. Dating from 1951/1956, this complex is an important document of the particular architectural development and urban planning prevalent in the first years of the German Democratic Republic. The new construction by architect Hermann Henselmann is to have a pioneering role for the planned redevelopment of Frankfurt and employs principles of modern architecture.



Volkswohnungsbau
Bahnhofstraße



Lichtspieltheater der Jugend

Now turn right onto Heilbronner Straße. After a few metres you will reach the **Lichtspieltheater der Jugend** [i. e. Cinema of the Youth] **2**. This building, which opened in 1955, is characterised by its lavish forecourt design and spatial disposition. Because of its freestanding, prominent location and the large flight of stairs, the theatre is considered one of the most significant buildings of the 1950s in Frankfurt and is an essential element in the reconstruction of the war-torn city.

Go through the Lennépark and over the Promenadengasse to the **Magistrale** [i. e. main street] **3**. This heritage-protected residential street, established 1958–1963, formed the epicentre of the city centre reconstruction programme and is characterised by the loosely structured positioning of the buildings and the variation between residential dwellings with retail zones and buildings that are strictly sales pavilions. The radical switch to the historic floor plan and plot structure is completed with the redevelopment of Karl-Marx-Straße, thus introducing a socialist urban planning programme that contrasts with the city's „bourgeois“ history. The residential dwellings represent an important step in the direction of the residential construction carried out a decade later with industrial prefabricated concrete slab modules.



Magistrale

Travelling over Kleine Oderstraße and Große Scharrnstraße you will reach the „Rathaus“ [town hall]. The historic town hall was built in 1253 in the north German brick Gothic style and was expanded in 1607 in the Renaissance style; it is one of the oldest and largest town halls in Germany. In the part of the town hall that dates from the Middle Ages is the **Museum Junge Kunst** [i. e. Museum Young Art] **4** with one of the most significant collections of art from East Germany.

Literature & Sources

Denkmaltopographie Bundesrepublik Deutschland, Denkmale in Brandenburg, Band 3 Stadt Frankfurt (Oder), 2002.

Article by Sigrid Albeshausen from: : Ministerium für Infrastruktur und Landwirtschaft, Nachkriegsmoderne im Land Brandenburg – das Beispiel Frankfurt (Oder).

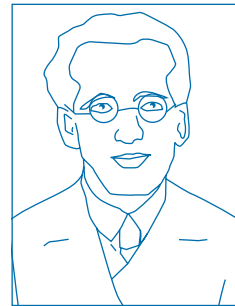
Now stroll in the direction of the Oder until you reach the **Kleist-Museum 5**. The museum that was established in 1969 in the erstwhile garrison school is dedicated to the life and work of the poet Heinrich von Kleist, who was born in Frankfurt in 1777. With its low base and the marble patterns that stretch over two storeys, the building completed by Friedrich Martin Knoblauch in 1778 is designed in a style that is assigned to the most recent of the Late Baroque periods.

The last stop is the former **Amtsgericht** [i. e. District Court] **6**, which dates from 1931 and is located on the corner of Bachgasse/Große Scharrnstraße. It is now used by the District Attorney's office. This dominating building is one of the most important constructions representative of classic modernism in Brandenburg. With its far-reaching curving corners, secluded entrance and uncompromising grid-design facade, the building possesses a unique vitality.



Amtsgericht

Portraits



KONRAD WACHSMANN
1901–1980, BORN/LAID TO REST IN
FRANKFURT (ODER), WORKED AS AN
ARCHITECT IN BRANDENBURG AND IN
THE USA

„I wanted the revolution that inspired politics, art, literature, music, and technology, also to inspire architecture.“



HERMANN HENSELMANN
1905–1995, ARCHITECT

„A tower is always the architectural representation of power and of an idea associated with power.“

Modern Art & Culture

The „Frankfurter Kunstverein“ e. V. [i. e. The Frankfurt Art Society] conducts exhibitions, excursions, and club evenings for all those interested in art, www.ffkv.info. The Museum Viadrina is a cultural and historical museum for the city and region of Frankfurt (Oder), www.museum-viadrina.de. The „Kleist Forum Frankfurt“ hosts theatre productions, concerts, balls, and other events, www.muv-ffo.de/kleistforum-index.htm. Frankfurt (Oder) is the location for several films; the two films „Halbe Treppe“ and „Lichter“ have received multiple awards.

LUCKENWALDE

First Mention (Year): 1216
Population: 20,637
Web: www.luckenwalde.de

CONTACT

Tourist Information Luckenwalde
Markt 11 | 14943 Luckenwalde

Phone: 03371-672 500
Fax: 03371-672 510

E-Mail: touristinfo@luckenwalde.de
Web: www.luckenwalde.de

MODERNIST WORKSHOP

By the beginning of the 20th century, the city has grown into an important site for industrial production. Correspondingly, the workforce grows stronger and organises itself into unions, associations, and the Social Democratic Party. In this way a social movement develops that shapes the social and political life of the city and whose architectural culture is still visible today. An ambitious housing programme leads to the development of numerous modern residential settlements offering affordable homes with good living conditions to working families. Public buildings appear that stand for a new architectural school of thought and cause a sensation, such as the cubist "Stadttheater" [i. e. metropolitan theatre] with its double elementary school.

Construction activity in Luckenwalde represents a wide range of architectural trends of the time and includes the "Neues Bauen" [i. e. New Building] as well as traditional and expressionist styles. In addition to an ambitious and powerful architectural community on-site, by whom a bulk of the noteworthy buildings in the city were designed, there are also architects here that later become internationally known, including Hans Hertlein, Erich Mendelsohn and Richard Neutra.

The "HeimatMuseum" [i. e. local museum] of Luckenwalde dedicates an entire room to the subject, where you can learn much more about it.



The guided walk tour through the modern architectural culture of Luckenwalde begins at the **Hutfabrik Steinberg, Hermann und Co.** [i. e. Steinberg Hat Factory] **1**. The monument to modern industrial architectural culture constructed in 1922/23 by the famous architect Erich Mendelsohn is internationally important. The complex is consistently functional: the boiler house, machine house, the four-aisle production hall with skylights and the dye works building are arranged along strictly symmetrical lines. The characteristic ventilation roofing in the style of a hat is a trademark of the city.



Hutfabrik Steinberg,
Hermann und Co.



Siedlung „Auf dem Sande“

The next stop on your tour is the **Siedlung Auf dem Sande** [i. e. settlement "Auf dem Sande"], situated between Rudolf-Breitscheid-Straße and Jüterbogener Tor **2**. From 1919 to 1930, 225 residences for working families from the neighbouring industrial zone are constructed according to designs by Josef Bischof and Willi Ludewig. The cooperatives' project is geared originally to the concept of the garden city and further stories are

added over the course of time.

Afterwards, follow Rudolf-Breitscheid-Straße up into the old town and turn right onto Theaterstraße. After a few steps you will reach the **Stadttheater mit Doppelvolksschule** [i. e. Metropolitan Theatre with double elementary school] **3**, built by Paul Backes, Rudolf Benecke and Hans Graf. The building, which opened in 1930, captivates with its cubist structure, lack of architectural decoration, vivid colourfulness, and expressionist details. A bronze plaque tells the story of the monument complex. On the forecourt you will find a plaque with the plan and the group of pillars "Architects' Markers" at the characteristic hatpin.



Stadttheater mit Doppel-
volksschule



Volksheimsiedlung

Keep walking straight until the end of Theaterstraße and then cross the Hauptstraße. You will now find yourself in front of the **Volksheimsiedlung** [i. e. people's settlement] **4**, built by Willi Ludewig. These multi-storey housing blocks built between 1928 and 1932 surround, in two parallel rows, a central court with heating house, laundry room, and outdoor playground. The dwellings offer plenty of comfort with central

heating, hot water, double box windows, and kitchenettes.

Literature & Sources

Luckenwalde, Merkzeichen zur Luckenwalder Stadtgeschichte, 2008.

Luckenwalde, Erich Mendelsohn und die Moderne in Luckenwalde, 2004.

Interactive City Tour, www.luba.flaeming-net.de/stadtrundgang.

Further north you will find the development designed by Erich Mendelsohn, the **Siedlung Upstallweg/Gottower Straße** [i. e. Upstallweg/Gottower Straße settlement] **5**. For his friend, the hat manufacturer Gustav Herrmann and his builders' association, he devises a settlement around a central court, following the model of English garden cities, in which four townhouses and six duplex houses in strikingly bold colours are realised.



Siedlung Upstallweg/
Gottower Straße

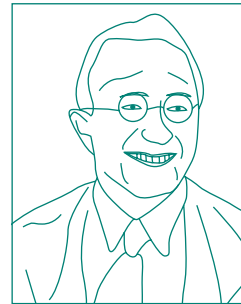


Waldfriedhof

Afterwards, go along Kirchhofweg until you reach Salzufler Allee, turn right onto this street and follow it until you reach the **Waldfriedhof** [i. e. forest cemetery] **6** on the northwestern edge of the city. In 1922 Mendelsohn's assistant, Richard Neutra, creates a modern resting place with a visual use of style: the network of paths is situated on the periphery in the shape of a sacred scarab beetle, which was a symbol of rebirth in ancient

Egypt. In front of the chapel is a water basin for the River Styx which acts as a boundary to the underworld and over which a bridge traverses.

Portraits

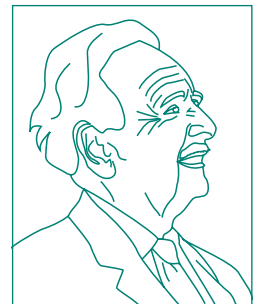


ERICH MENDELSON
1887–1953, ARCHITECT

"It is only the interactions between function and dynamic, between the real and the unreal, consciousness and unconsciousness, between reason and emotion, between limitation and infinity that inspire the architect's lively desire to create and seek space."

RICHARD NEUTRA
1892–1970, ARCHITECT

"One needs to connect mankind with nature; it was there that he developed and there that he feels especially at home."



Modern Art & Culture

The "Stadttheater" [i. e. municipal theatre] and the Alhambra Cinema are built by Paul Backes and are still a popular cultural location, www.musikundkultur.de.

FONTANESTADT NEURUPPIN

First Mention (Year): 1238

Population: 31,574

Web: www.neuruppin.de

CONTACT

Museum Neuruppin

August-Bebel-Straße 14-15 | 16816 Neuruppin

Phone: 03391-458 06 24

Fax: 03391-458 06 28

E-Mail: museum@neuruppin-stadt.de

Web: www.neuruppin.de

MODERN ARCHITECTURAL CULTURE IN RUPPINER LAND

Modern architecture, and particularly its aspirations to create new and better living conditions, is not just restricted to the large cities. Sometimes it also leaves its traces in places undisturbed by aspects of complex city planning. Here there was a view that forward-looking architectural approaches can coalesce with reformist ideas about housing, working, and living.

An example of modern architectural culture is the "Freilandsiedlung Gildenhall" [i. e. outdoor settlement of Gildenhall], whose name commemorates an association of tradesmen, well-known since the Middle Ages. Since 1921, craftsmen, artists, and architects from different social backgrounds have been working together here, attempting to combine the principles of the "Werkbund" [i. e. working Federation of Architects, Artists, and Builders] and those of the Bauhaus with the reformist ideals of living and working. Their traces are still visible today and offer you a charming stroll around the Ruppiner lake.



If you leave the centre of Neuruppin and head eastwards across the Ruppiner lake, on the opposite bank you will find the urban district of Gildenhall on your left. The **Freiland-Siedlung** [i. e. outdoor settlement] is founded by Georg Heyer, the master builder and master carpenter from Berlin, who buys an abandoned brickyard and all of its surrounding lands on the Ruppiner lake in 1920 and establishes a saw mill and a carpentry workshop as well as a house for himself.



Siedlung Gildenhall



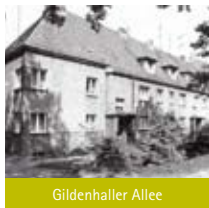
Lines of terraced houses

In 1922 according to a land-use plan by Max Eckhard, a facility is created on Blumenstraße with two parallel **lines of terraced houses** **1**, each with one interruption, with a lavish communal courtyard and small front gardens. Cube-shaped houses with hipped roofs, that were reserved for the master craftsmen, round off the four-lane complex at the ends. A free-standing front building, which was built in 1925/26 according to plans by Adolf Meyer, comprises the northern end of the Blumenstraße. Meyer, who comes to Gildenhall after the closing of the Bauhaus in Weimar in 1925, continues construction on the settlement with two further opposing lines of row houses south of the two timber-frame duplexes.

His most striking building in Gildenhall is the **Ausstellungs- und Bürogebäude Hermsdorfer Weg 1** [i. e. Exhibition and Office Building] **2** that was planned in 1925. In 1926/27 the renovation of the building takes place according to plans by Heinrich Westphal. Later additions tarnish the character of the building, but the functional, austere style of the Bauhaus architecture is still clearly recognisable.



Ausstellungs- und Bürogebäude Hermsdorfer Weg 1



Gildenhaller Allee

An additional section of the settlement is developed in 1927 in **Gildenhaller Allee** **3**. There Heinrich Westphal builds more settlement houses for the craftspeople. The claim to unite high craftsmanship standards and serial production cannot be maintained in this economically challenging time:

Literature & Sources

Kristina Bake, Die Freiland-Siedlung Gildenhall. Kunsthandwerk, Lebensreform, Sozialutopie, Europäische Hochschulschriften, Peter Lang Verlag, 2001.

Lisa Riedel, Gildenhall. Handwerk-Kunst-Leben, Karwe, 2010.

the recession of the global economic crisis puts an end to the ambitious settlement utopia.

In old Ruppín, Heinrich Westphal builds a **school** **4**, whose style is completely committed to the objectivity of the Bauhaus-Modern architectural style. It is considered an outstanding testament to the creative work by Heinrich Westphals and as a major work in the style of the "Neues Bauen" in the region.



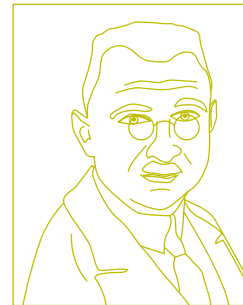
School



Museum Neuruppin

A visit to the **Gildenhall-Ausstellung in the Museum Neuruppin** [i. e. Gildenhall Exhibiton in the Neuruppin museum; address and business hours see below] **5** rounds off your guided walk through Neuruppin.

Portraits



GEORG HEYER
1880–1944, MASTER BUILDER

OTTO BARTNING
1883–1959, ARCHITECT AND THEORETICAL ARCHITECT

"The architect must know as little as possible about modern power structure and learn to feel, like an old carpenter knows about and feels every beam of his roof timbering."



Modern Art & Culture

In the Neuruppin museum there is an exhibit devoted to the "Freilandsiedlung" that displays products and artists from Gildenhall and illustrates all aspects of life in the settlement in great detail:

Neuruppin museum: August-Bebel-Str. 14/15, 16816 Neuruppin
Phone: 03391-458 06-0, Fax: 03391-458 06-28
Business hours: April till October: Tuesday to Sunday 10 to 17 h,
November till March: Tuesday to Sunday 11 to 16 h

BRANDENBURG AN DER HAVEL

**Tourist Information of the City
Brandenburg an der Havel**

Neustädtischer Markt 3
14776 Brandenburg an der Havel
Phone: 03381-208 769
Fax: 03381-208 774
E-Mail:
touristinfo@stg-brandenburg.de
www.stg-brandenburg.de

COTTBUS

Cottbus Service

Berliner Platz 6
03046 Cottbus
Phone: 0355-75 42 0
Fax: 0355-75 42 455
E-Mail:
cottbus-service@cottbus-service.de
www.cmt-cottbus.de

EBERSWALDE

**Tourist Information Museum
Adler-Apotheke**

Steinstraße 3
16225 Eberswalde
Phone: 03334-64 520
Fax: 03334-64 428
E-Mail:
museum@eberswalde.de
www.eberswalde.de

**Tourist Information Familien-
garten (family garden)**

Am Alten Walzwerk 1
16227 Eberswalde
Phone: 03334-384 910
Fax: 03334-384 922
E-Mail:
info@familiengarten-eberswalde.de
www.eberswalde.de

FRANKFURT (ODER)

**Tourism Association Frankfurt
(Oder) e.V.**

Karl-Marx-Straße 189
15230 Frankfurt (Oder)
Phone: 0335-325 216
Fax: 0335-225 65
E-Mail:
info@tourismus-ffo.de
www.tourismus-ffo.de

LUCKENWALDE

Tourist Information Luckenwalde

Markt 11
14943 Luckenwalde
Phone: 03371-672 500
Fax: 03371-672 510
E-Mail:
touristinfo@luckenwalde.de
www.luckenwalde.de

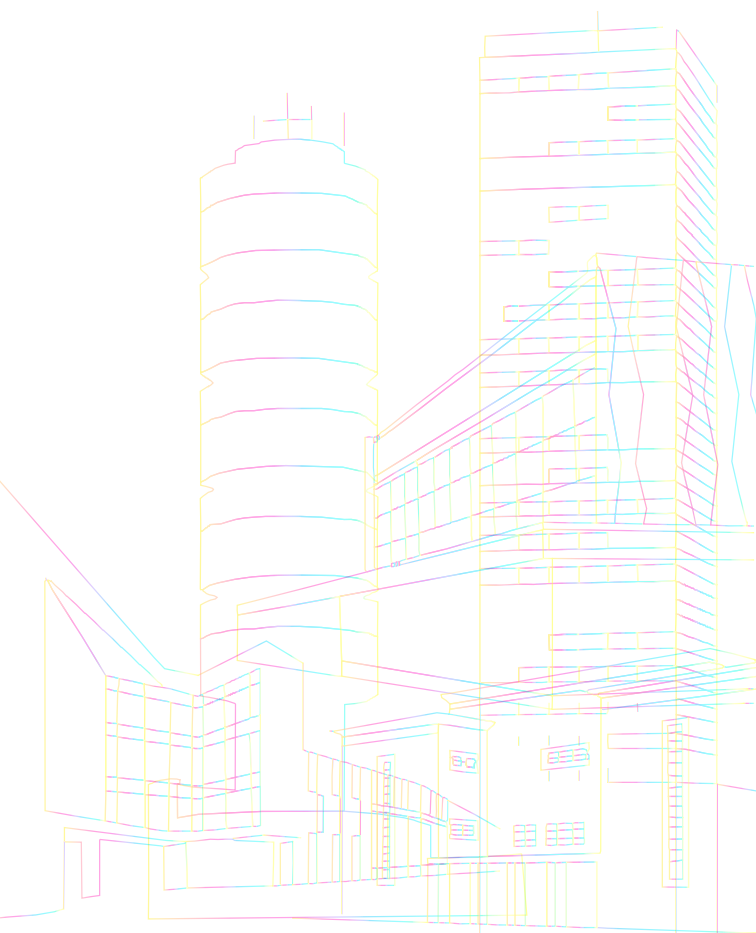
NEURUPPIN

Tourist Service BürgerBahnhof

Karl-Marx-Straße 1
16816 Neuruppin
Phone: 03391-454 60
Fax: 03391-454 666
E-Mail:
info@tourismus-neuruppin.de
www.tourismus-neuruppin.de

**CONSORTIUM "STÄDTEKRANZ
BERLIN-BRANDENBURG"**

Office:
c/o Ernst Basler + Partner GmbH
Tuchmacherstraße 47
14482 Potsdam
Phone: 0331-747 59 0
Fax: 0331-747 59 90
E-Mail:
info@staedtekranz.de
www.staedtekranz.de
www.stadtspaziergaenge.de



WWW.STADTSPAZIERGAENGE.DE