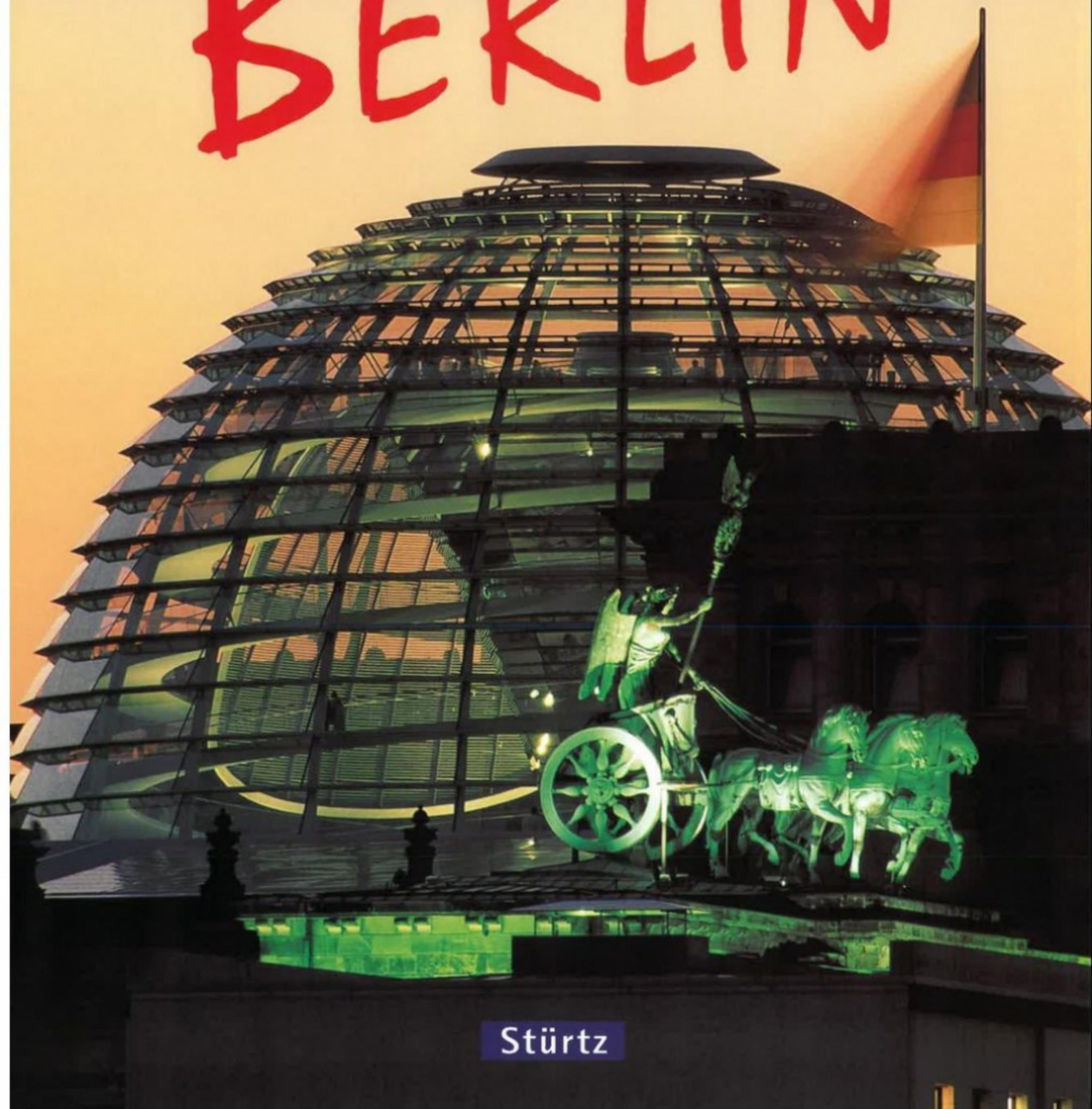


Jürgen Henkelmann & Volker Oesterreich

Journey through

BERLIN



Stürtz

CONTENTS

First page:
Shop until you drop. Chic
Quartier 206 is just one
of the new commercial

consumer temples to
spring up on Friedrich-
straße after the fall of
the Wall.

Previous page:
With traffic zooming
under the Brandenburg
Gate it is easy to forget

that for decades this was
where NATO and the
Warsaw Pact stared each
other down in stony silence.

Below:
Shops selling postcards
and souvenirs have

usurped the barbed wire
at Checkpoint Charlie.

Page 10/11:
The show is just about
to start at the Musical
Theatre (right) on

Marlene-Dietrich-Platz,
one of the new edifices
on Potsdamer Platz, the

new district now
throbbing with life in
the heart of Berlin.



12

BERLINER – WHERE
OPPOSITES ATTRACT

26

WITH THE 100 FROM CITY
WEST TO CITY EAST – AND
BACK ON THE 200

Page 34

»Of Men and Historic Moments – the
Brandenburg Gate«

Page 56

»6,000 Years of Cultural History on
an Island in the River Spree«

Page 74

»The Love Parade
and Other Open Air Jaunts«

96

LOCAL CULTURE – WHAT'S IN
AND WHAT'S NOT

Page 106

»The Search for the Berlin Walls«

114

GETTING BACK TO NATURE –
IN THE HEART OF THE
METROPOLIS

Page 122: Register

Page 123: Karte

Page 124: Impressum

BERLIN — WHERE OPPOSITES ATTRACT

The first tenant to take up residence at the colossal concrete Kanzleramt squatting between the River Spree and Moltkestraße was the German chancellor Gerhard Schröder in

May 2001. Next to it is the marginally less weighty metal sculpture by the Basque artist Eduardo Chillida, sporting the apt and perhaps predictable title of »Berlin«.

The step from one extreme to the other is often not very large. In the suburb of Lübars, for example, Berlin has all the charm of a rural village, whereas at business receptions held in honour of the magnates of the economy at the Adlon in Berlin-Mitte the air is so cosmopolitan it is like parading along a Champs-Élysées or Fifth Avenue lined with red carpet. Opposites are as much part of Berlin as pandas in a zoo or a telecommunications tower at an exhibition centre. The brown-shirted terror of the »thousand-year Reich« was superseded by the ageing red dictatorship of the »Politbüro«. And the hustle and bustle of weekend shopping is a mere stone's throw from the nature conservation areas on the edge of town where for the first time in over 150 years a pair of sea eagles is now nesting.

Germany's heraldic bird, long threatened with extinction, is obviously looking to set up a home near the »fat hen« of the lavishly restored Reichstag, under whose protective wings members of Germany's parliament brood over the problems of pension reform, the transportation of atomic waste and cash scandals involving large sums of money. Daylight and an atmosphere conducive to the exclusive debate of the chamber are provided by the glass dome designed by Britain's star architect Sir Norman Foster. Here the real sovereign power, the people, jostle for space on the spiral ramp, walking all over their political representatives and enjoying the fantastic panoramas of the city from their elevated position. Yet before they get this far they have to exercise a virtue that before 1989 was more commonly practised in the east of the city: queuing. The number

of visitors wishing to partake in this free attraction is enormous. Berlin tourists in the know come later in the evening when things have calmed down to heed the Blockade adage of Ernst Reuter: »People of the world, look at this city«.

HISTORY SEEN THROUGH AN ARCHITECT'S EYES

There are some who would have preferred the Reichstag without its cupola, the half glass egg seen as a valiant attempt to restore conditions which prevailed before 1933. The dome, it was claimed, would gloss over the dark ages of modern history and the architectural scars it left. It would appear as if the Reichstag had never gone up in flames. In the minds of the critics a parliament with a dome would not stand for democracy — ignoring the brief interlude of the Weimar Republic — but would be reminiscent of the days when Emperor William II referred to Paul Wallot's »Gründerzeit« edifice as the »national monkey house«. Remarks such as these have since ceased to be uttered. The parliament building, its old interior gutted and remodelled with an eye to modernity and functionalism, points towards the future without glossing over the past. One of the most vivid indications of this is the Cyrillic graffiti carved into the masonry by the Red Army during the battle for Berlin at the end of the Second World War. Norman Foster has integrated it into his reworked Reichstag, a silent yet eloquent witness to past times.

Diagonally opposite stands the new centre of power for the head of government erected by Axel Schultes and Charlotte Frank for 465 million German marks. The white concrete fortress is known locally as the »Kohlosteum« after the man who commissioned it, Helmut Kohl. The big chief himself, however, was no longer able to install his aquarium in his enormous new office, for the first tenant to move into the generously proportioned Federal Chancellery in May 2001 — even a touch too pompous for the New York Times — was his successor Gerhard Schröder.

A place of honour in the courtyard of the aforementioned building has been allotted to a huge metal sculpture weighing 90 tons and entitled, appropriately, Berlin.







Left: German flags have flapped from the four turrets of the Reichstag ever since the German government set up shop here at the end of the 1990s. The building, an attestation

to the discrepancies in Germany's history over the last 100 years, was turned into the bright, modern house of parliament it is today by Sir Norman Foster.



Left: From inside the Reichstag's glass dome the general public can look down on their political representatives at work, firmly ensconced in their blue chairs in the chamber.



Above: The reflecting funnel in the glass dome lets daylight and fresh air into the chamber.

Page 30/31: Old Fritz astride his horse watches over the prestigious Unter den Linden, nearly a mile long and almost 200 ft (60 m) wide. In the foreground on the left is Humboldt University

with the dome of Berlin Cathedral and the Television Tower on Alexanderplatz looming large behind it. The old arsenal next-door now accommodates the German Historical Museum,

with the Palace of the Republic to the far right where the old Hohenzollern residence, dynamited in 1950, could possibly be reerected. Behind them is the tower of the Red Town Hall.

OF MEN AND HISTORIC MOMENTS – THE BRANDENBURG GATE ON PARISER PLATZ

Straight down the middle is the way to walk under the Brandenburg Gate. How else? For years passage under the central arc was a privilege reserved solely for the emperor's barouche. Today entire coachloads celebrate that magic moment when their double-decker rolls under the historic portal. Of all of Berlin's landmarks, its first classical building erected in 1791 from plans by Carl Gotthard Langhans must be the most famous. It was modelled on the Propylaea at the Acropolis; as Berlin did not have enough money for marble, Langhans had the pillars whitewashed. The paint lasted a mere 13 years. In 1804 a second troop of decorators was mobilised to give it a new lick of brown paint, prompting the writer Julius von Joß to scorn that the »ideals« brilliant white had been »sullied with a disgusting café au lait«. His disdainful remarks were heeded and the paint was scraped off. Studies of the Gate made by the curators of Berlin's monuments have since revealed that over the course of history seven further coats of paint were applied, some brown, some ochre. The Gate has shown its true colour – bare grey sandstone – since 1956. This shade has become so firmly embedded in the collective consciousness that during restoration in 2000/2001 experts argued fiercely whether to keep it as the world knew it today – *au naturel* – or to restore it to its classical white. The grey faction won.



THE ACADEMY ON PARISER PLATZ

The intellectual disagreement over the tincture of the Brandenburg Gate was not the only dispute to rage between urban conservationists. Similar debates went on over the historicist reconstructions of the Liebermann and Sommer buildings and the flash new replica of the Hotel Adlon. Maximum heights were set and stone façades were a must. One architect, Günter Behnisch, refused to comply with directives. With the honorary president of the Academy of Arts, Walter Jens, backing him up, Behnisch's new academy building on Pariser Platz was given a glass front. This represents the transparency and open-mindedness of the edifice where Albert Speer once exhibited his model of the gargantuan Germania, »capital of the Reich«, and where later the East German People's Army installed a cell for »border violators«. Before the Nazis moved in, Max Liebermann, then president of the Academy, was required to move out and retire to his house north of the Brandenburg Gate. The ageing Jewish painter commented on Hitler's rise to power in the brash manner typical of Berlin, saying that no amount of food could replenish what he felt like throwing up.

SYMBOL OF A DIVIDED GERMANY

From 1961 to 1989 the Brandenburg Gate, cut off from the West by the Berlin Wall, was »the« symbol of a Germany divided. Neither West nor East Berliners were allowed to enter the prohibited zone of Pariser Platz reserved for border guards only. In 1987, the monument walled in behind him, ex-US president Ronald Reagan made his famous appeal to his opposite number in Russia: »Mr Gorbachov, tear down this wall. Open this gate.« Two years on the Wall came tumbling down. There have been many internationally significant moments in history like these on Pariser Platz.



Far left: Out and about in the 1930s, with push motors to match the outfits.

Top left: Artists have portrayed the Brandenburg Gate as the symbol of Berlin for several centuries (here an etching from 1844).



Above: The Brandenburg Gate is a must when you are in Berlin. Modelled on the Propylaea in Athens, Germany's sandstone symbol of Reunification was built between 1788 and 1791.

Top right: The giant New Year's Eve party at the imposing Brandenburg Gate is an experience not to be missed.

Right: Loosely based on their predecessors, Haus Liebermann (right), home to Impressionist painter Max Liebermann, and Haus Sommer were erected on either side of the Gate by Josef Paul Kleihues.



An entire monarchy of kings and emperors, presidents and excellencies have passed under this gate. Photos of VIPs genially shaking hands in front of it are obligatory footage on any kind of state visit. The building has also risen to new-found fame in the advertising industry. We are led to believe, that anything bearing the likeness of the Brandenburg Gate has become synonymous with quality.

The most expensive suites at the opulent Hotel Adlon are those which look out onto Berlin's number one monument. Destroyed by fire shortly after the end of the Second World War, the luxury establishment was reopened in 1997.



Yet the PR greets are not as up-to-the-minute as they would like to think. They were not the first to discover the marketing potential of the »genius loci«; Napoleon, for example, was one famous predecessor who used it to further his fame. In 1806 he marched triumphantly under the Gate, taking Gottfried Schadow's Quadriga with him as a souvenir trophy for the French republic. The four horses from Berlin found themselves in good company, sharing their new abode with the horses of San Marco. Napoleon had »acquired« in Venice. They spent eight years away; in 1814 Blücher brought Napoleon's booty back home to the Spree. Thus the Quadriga earned its nickname of »return coach« or »retribution« (Retourkutsche). Since 1958 a copy has adorned the Gate.



*Below:
Impressions of
Friedrichstraße. The
American soldier by
the artist Frank Thiel
marks the former
border crossing at
Checkpoint Charlie.*

*Top right:
The Westin Grand
Hotel on the corner of
Friedrichstraße and
Unter den Linden was
built during the GDR
period as a capitalist
oasis in the East – for
holders of golden credit
cards only.*

*Centre right:
On Friedrichstraße
consumer's paradise
Quartier 206 has luxury
goods for purchase
and perusal.*

*Bottom right:
In the Berlin branch of
the Parisian Galeries
Lafayette store you
can shop in style and
marvel at Jean Nouvel's
fabulous glass funnel.*





Page 62/63:
The flat steps on Marlene-Dietrich-Platz, part of the new Potsdamer Platz complex, are potentially dangerous if you do not watch where you are going. The bulbous tower behind them houses the Imax cinema with its 3-D screenings.

Page 64:
The glass tent roof stretched out over the piazza of Helmut Jahn's Sony Center looks like a giant umbrella.

Left:
The glass wedge of the Daimler building designed by Renzo Piano and Christoph Kohlbecker cuts into Potsdamer Platz like a huge knife.



Top left:
The war-torn Martin Gropius Building, restored in the 1980s, is now managed by

the state ministry of the arts. The building is ideal for staging large-scale exhibitions.

Centre and bottom left:
The world-famous Berlin Philharmonic Orchestra plays at home at the

Philharmonic Hall, with the Chamber Music Hall beside it (bottom, also designed by Hans Scha-

ron). In 2002 resident conductor Claudio Abbado will hand his baton over to Sir Simon Rattle.

Below:

The New National Gallery at the Culture Forum, completed in 1968, was built from plans Ludwig Mies van

der Rohe had originally drawn up for the headquarters of Bacardi Rum, then still under Cuban ownership. To the left of

it is a steel sculpture by Alexander Calder, with St Matthew's Church aspiring to the heavens on the horizon.



Below:

For decades Berlin's artists and intellectuals and the Bohemian world in general have wandered into Paris Bar on Kantstraße. Actor Otto Sanden, for example, has become part of the furniture, a bronze plaque firmly affixed to his favourite chair.

Right:

Like Paris Bar, the Quasimodo jazz club in the vaults of Delphi Cinema is also on Kantstraße.

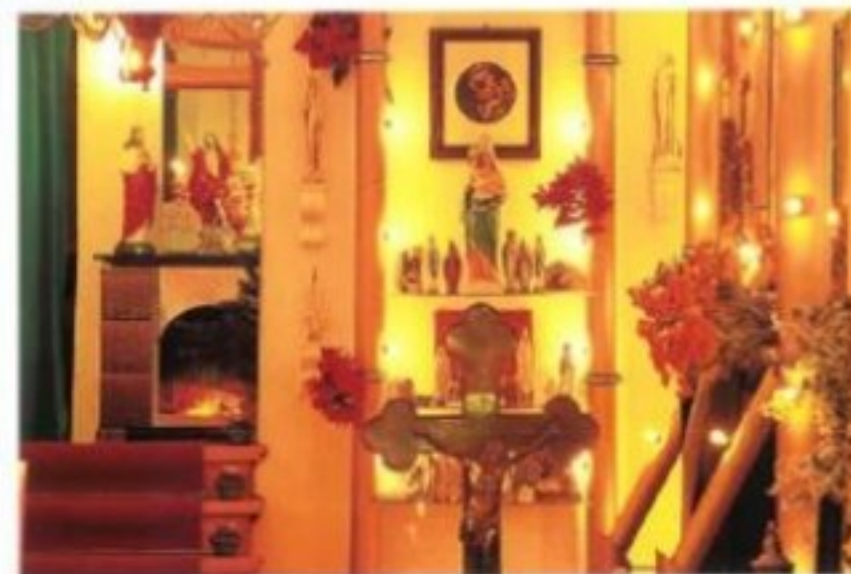


Left:

Cabaret, curiosities, all kinds of clobber and a constant clientele are guaranteed at Bar jeder Vernunft on Schaperstraße.

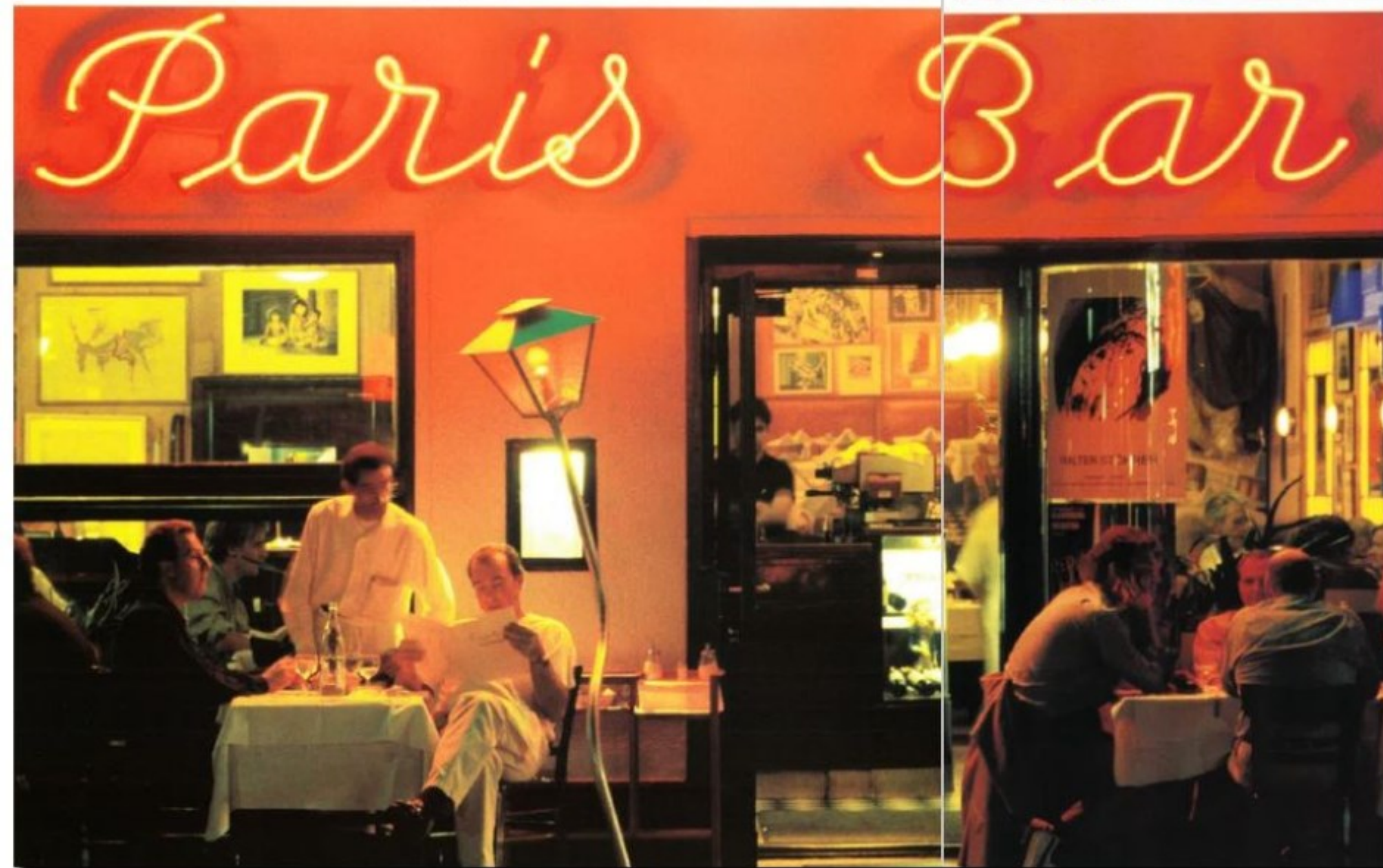
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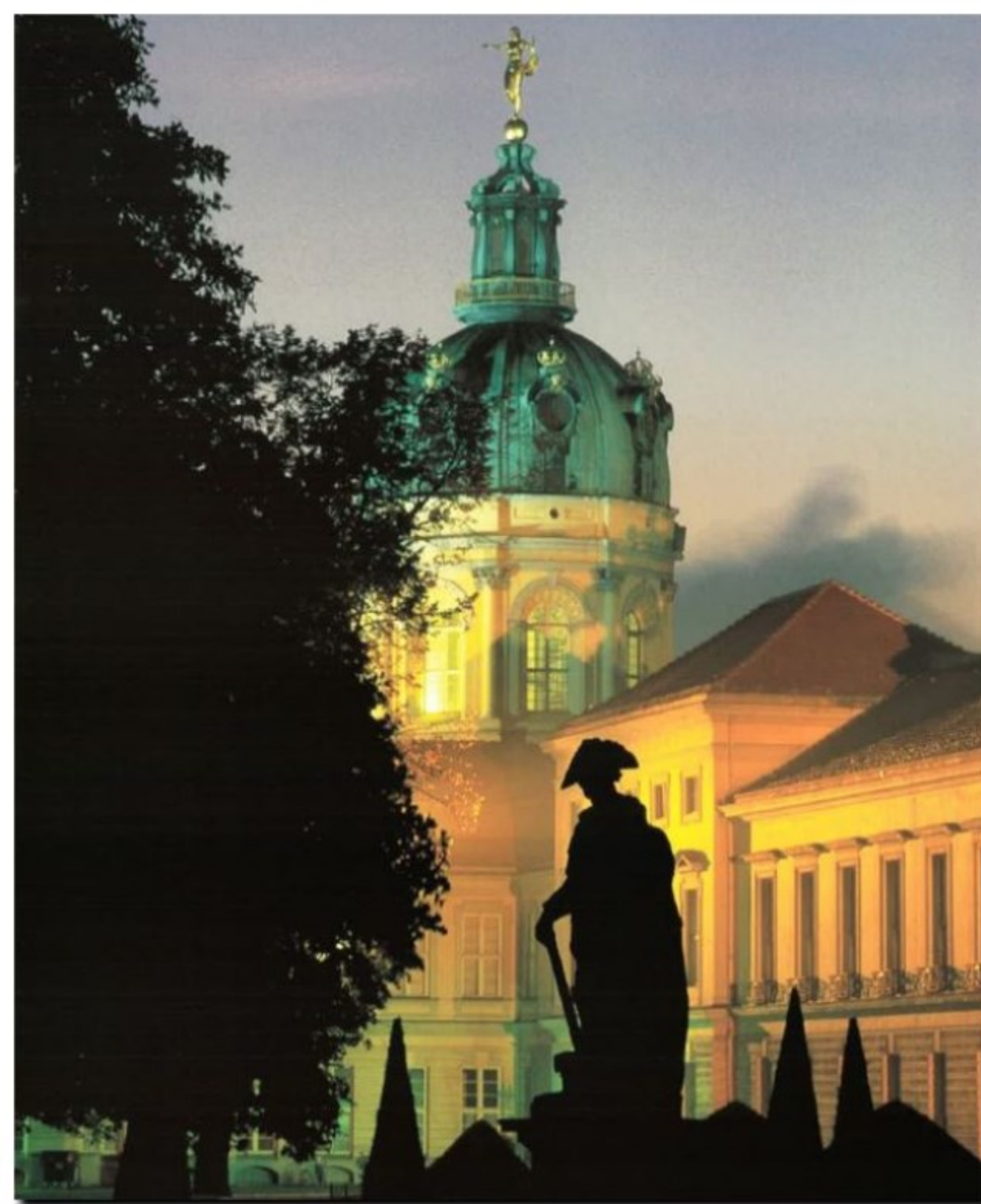
Things are much quieter at devotional stockists Ave Maria in Schöneberg.



Above:

At the Kramberg boutique on Kurfürstendamm you can don smart apparel in a classy environment.





Left page:
Old Fritz on watch
outside the wing of
Schloss Charlottenburg
added by Knobelsdorff.
The architect was
commissioned to extend
the palace by Frederick
the Great, Sophie
Charlotte's grandson.

Left:
The royal abode is
surrounded by formal
Baroque gardens and
an English park where
you can promenade
under shady trees along
winding paths.



Left:
In the park to the east
of the palace stands the
pavilion designed by
Karl Friedrich Schinkel
as a summer residence
for Frederick William III
and Countess Liegnitz.

GETTING BACK TO NATURE

– IN THE HEART OF THE METROPOLIS

Part of Köpenick, New-Venedig (literally: «New Venice») is a colony of parks and gardens on the water's edge. With its Müggelsee and

expanses of forest the green belt to the south-east of the city is a popular place to come for the day, especially as it can be easily reached by train.

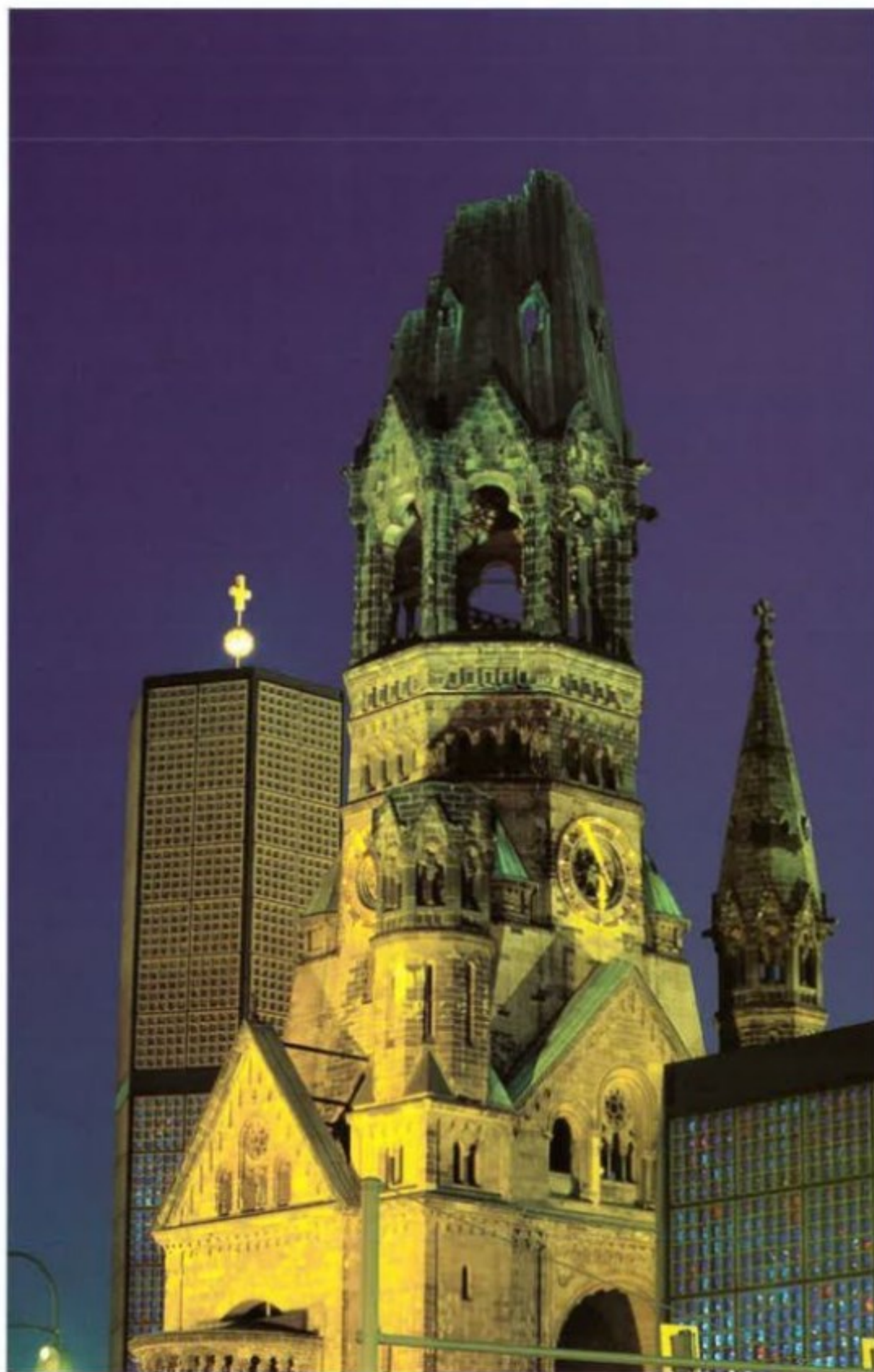
It is not always the German chancellor's motorcade which brings traffic in Berlin to an absolute standstill. It could be a tractor chugging off to the fields in Gatow during the rush hour. The occasional farm is just as much a part of city life as the fishermen on the River Havel or the foresters in Düppeler Forst out stalking the wild boar who dig up the front gardens out in the sticks. And that is precisely where you feel you are when, standing on top of the tower in Grunewald, you gaze out over treetops and the glittering Havel, totally oblivious of the 3.5 million city dwellers going about their business beneath you. With its 400,000 urban trees and wide expanses of forest and parks Berlin is more than just a city of green; its numerous stretches of water provide it with an excellent source of outdoor entertainment to boot. On summer weekends the huge Müggelsee resembles an Impressionist painting with the hundreds of sails dotted about the lake; in harsh winters Krumme Lanke and Großglienicker See become a paradise for skaters. In the mind of Kurt Tucholsky, «Kudamm up front and the Baltic behind you» is the ideal topography for Berlin – and his sentiments seem to have been echoed. As in the Docklands of London, life on the water is being rediscovered in Berlin; take the peninsula of Stralau, for example. Affinities with nature have long been indulged by the upper classes in their villas in Grunewald, Wannsee and Dahlem. The latter district, for example, is a top favourite with members of parliament. Strolling through their local area and chewing over the pros and cons of abandoning atomic energy MPs may well wander past the building where nuclear fission was discovered in 1938. This goes to show that nature and cultural history are never far apart in Berlin. The perfect embodiment of this are the landscaped gardens of Peter Josef Lenné, the creative mind behind the Pfaueninsel and the palace parks at Niederschönhausen and Klein-Glienicke. The 19th-century designs of Lenné find their Far Eastern counterpart in the recently opened Garden of the «Regained Moon» in Marzahn, the largest Chinese garden in Europe.



Register	Bildseite	Textseite	Register	Bildseite	Textseite
Alexanderplatz	29ff, 52	16, 21	Kollwitzplatz	100f	
Anhalter Station	102f	26	Kreuzberg	107ff	22, 75, 96
	109		Kurfürstendamm	88f, 91ff	21f, 26, 74f
Bar jeder Vernunft	91		Ludwig-Erhard-Haus	92	
Bashaus-Archives	84		Märkisches Museum		35
Bergmannstraße	108		Marlene-Dietrich-Platz	9ff, 61ff, 68, 71	
Berlin Cathedral	29ff, 38f	26	Martin-Gropius-Building	82	
Berlin Wall	107	106f	Muggelsee	114f, 119	
Bernauer Straße	106		Museum Island	42f, 56f	56f
Bleibtreustraße	88		Museum of the Near East	36f	
Bode Museum	61	57	Musical Theater	9ff, 68f	19
Brandenburg Gate	9, 34f	26, 34f, 74f			
Bundeskanzleramt		13f, 18	New Guard House	36	26
			New Museum		57
Café Kranzler	89	22	New Nationalgalerie	83	
Charlottenburg	42, 92, 95	22, 56,	Nikolai Quarter	52, 54f	26
		74, 96			
Checkpoint Charlie	9, 44f	106	Old Invalidenfriedhof		107
Concert Hall	40	16	Old Museum	42f	
Congress Hall	78f		Old National Gallery	42f	57
Crown Prince's Palace	42		Opern Palace	32f, 38	
Culture Forum	71, 83	26	Oranienburger Straße	40, 47, 100, 105	16
Deutsche Oper		22			
			Palace of the Republic	29ff	17f
Englischer Garten	76		Pariser Platz	26f, 33, 35	34
Ephraim Palace	54		Pergamon Museum	56f	56f
			Pfanneninsel	20, 116f	114
Fasanenstraße	88		Philharmonic Hall	82	57
French Cathedral		16	Potsdamer Platz	9ff, 62-69	18-22,
Friedrichshain		96		71, 106f	26, 106
Friedrichstraße	8, 44f	17, 22	Prenzlauer Berg	98-101	22, 96
Friedrichstadtpalast	50	17, 75			
			Reichstag	15, 29	12f
Galerie Lafayette	45	17	Rosa-Luxemburg-Platz	51	
German Cathedral	38f	16	Red Town Hall	29, 61	
German Historical Museum	29f	30f			
Gendarmenmarkt		16, 26	Sage-Club	23, 102f	96
Gethsemanekirche	99		Schauspielhaus	38	
Guggenheim Museum	18		Schloss Bellevue	76	26
Großglienicker See	119	114	Schloss Charlottenburg	23, 95	17, 57
Grünwald		114	Schloss Klein Gliencke	20, 116	114
			State Library	71	56
Hackesche Höfe	47ff	16, 96	State Opera	37	21f
Hackescher Markt	47ff	26	Straße des 17. Juni	71ff	75
Hamburg Station	87	57	Synagogue	40f	
Haus Liebermann	35	34			
Haus Sommer	35	34	Tegeler Fließ	121	
Heel Adlon	33, 35	12, 34	Television Tower	29ff, 38f	16, 26
House of World Culture	78f	26	Tiergarten	76-79, 81	26, 74
Humboldt University	29ff, 61	26, 57			
			Unter den Linden	18, 29-33	26, 73
Jewish cemetery	104f	26		37, 42, 44	
Jewish Museum	104f		Wannsee	119	114
Kantstraße	90, 92		Wittenbergplatz	93	12
Kaufhaus des Westens			Zoo Station	16	26
(KaDeWe)	92	26			



BERLIN



The Brandenburg Gate, the Reichstag, elegant boulevards such as Unter den Linden, the new Potsdamer Platz: these are just a few of the many attractions the metropolis of Berlin has to offer. Whether you are there to admire the art and culture, to groove the night away in the discos and clubs or to simply meander along the Kurfürstendamm or through the lush parks dotted about in the city centre, Berlin has something for everyone.

Over 180 pictures taken by Berlin photographer Jürgen Henkelmann colourfully illustrate the fascinating diversity of Germany's reunited capital.

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