

# IDENTITY AND GERMAN ARCHITECTURE : Views of a German Architect

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## ABSTRACT

**S**ince 1989 the author has designed and managed architectural projects in Europe, Middle East, South, Southeast and East Asia. In his overseas architectural practice, he was often confronted with the question of what is German architecture or why his architectural design shows unique German Identity.



Figure 1: Potsdamer Place Berlin



Figure 2: Bavarian Village

This paper traces the roots of the diverse background of German architecture in history, it highlights the regional differences in Germany and shows why the German architect has to follow the unique responsibility and duties in the tradition of the Baumeister (master builder) and the spirit of the holistic approach of the Bauhaus.

**Keywords :** *Identity / German Architecture / Baumeister / Bauhaus / Werkbund / Werkvertrag / HOAI / Reflexive Modernism / Sustainability*

## 1. INTRODUCTION

In December 2004 a conference titled “Architecture and Identity, Conference on the Making of Cultural Identity in Contemporary Architecture” was organized by the Berlin University of Technology. The questions addressed included: What is the meaning of cultural identity in contemporary architecture? Who are the actors, architects and theorists involved in the making of cultural identity in architecture in the South? How does the “own” differentiate from the “foreign” and how is cultural identity associated with certain forms, patterns, buildings? Which mechanisms create the notion of cultural identity in architecture?

Architects and researchers from a wide range of geographical regions presented their findings and views. After three days of very rewarding presentations and fruitful discussions one thing puzzled me: although this conference had been organized by a German university and although it took place in the German Capital of Berlin no one discussed the identity of German Architecture in respect of the German position in a globalizing world.

Are German architects so self confident, that we do not have to think about our own identity or did history show us that the discussion about German cultural identity can lead us on a very dangerous path?

Pioneers of modern architecture like Walter Gropius, Ludwig Mies von der Rohe and Erich Mendelsohn produced their first masterpieces in Germany. Politics forced them to exile their home country and to further develop their architectural ideals abroad. But German architecture also occasionally developed its aesthetics in close proximity to dictators.



Figure 3: The “Bauhaus”, Dessau, 1925  
(Walter Gropius)



Figure 4: Reichsparteitagsgelaende, Nuernberg 1933-1938  
(Albert Speer)

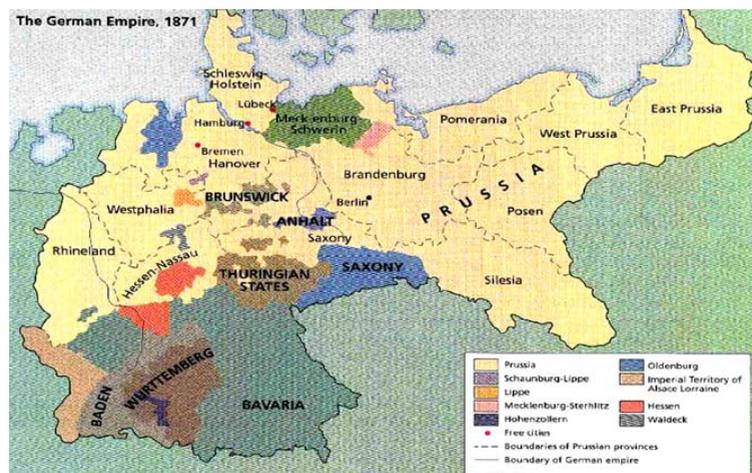
To demonstrate my view about the identity of German architecture, I will approach this issue from three different view points:

- 1) Regional differences
- 2) History
- 3) Duties of an architect in Germany.

## 2. REGIONAL DIFFERENCES :

### Different Parts of the Country have a Different Attitude

To understand the basis of the regional differences in Germany, one has to know some historic background. Before the unification of the German Empire 1871, Germany was divided up into 39 independent states. These states consisted of kingdoms, grand duchies, duchies, principalities, free Hanseatic cities and one imperial territory. Several of these states had gained sovereignty following the dissolution of the Holy Roman Empire or they had been created as sovereign states after the Congress of Vienna in 1815. All these sovereign states had some differences in culture and religion.



Following I will give a more generalized view of different attitudes in Architecture and urban design for the old and new capital city of Berlin with the cultural Background of the largest former states Prussia, Hamburg as representative of the Northern German states with the cultural background of Hanseatic cities; and Munich and Stuttgart as examples for Southern Germany and its, so called mediterranean Influence.

### 2.1 Capital City Berlin

#### Experimental Showcase of German Architectural History and the Search for Identity?

Berlin is a very special place. It is not one of the oldest cities in Germany but during the last 500 years all political and cultural developments left their legacy in my hometown. Since the end of the Cold War and unification, Berlin's scale and skyline have been transformed by some of the most famous architects working today. Some of these architects have their home in Berlin like J. P. Kleihues, Hans Kolhoff, and Axel Schultes. Often architects brought their influence from abroad like Norman Foster, I.M. Pei, Richard Rogers, Helmut Jahn, and Renzo Piano only to name some.

The biggest task for architects working in Berlin in the 1990s was to reinvent this town which had been divided into two different cities with different political systems.

The answer was finally formulated by Hans Stimmann, the Director of Berlin Senate Administration for Urban Planning:



Figure 6: Reichstag rebuilt 1991 – 99 (Norman Foster)



Figure 7: Berlin Brandenburger Tor and City Center

Berlin had to be rebuilt generally following the pre-war urban design layout. The main city centre is dominated by closed blocks and solid facades. The term “Steinernes Berlin” Stone Berlin, was created to reflect the general attitude of the facades clad with stones. These facades followed a classical image, avoiding large glass structures.



Figure 8: Urban Structure Downtown Berlin



Figure 9: Ministry for Traffic and Building 2004 (Dudler / Gerber)

“To some he was this city’s savior: a politically savvy, coolheaded master builder who has reconstructed Berlin with speed and conviction. Others call him an empire builder whose absolutism has wasted an unparalleled opportunity for modern city planning. ... Cultural critics in Germany have accused Mr. Stimmann of erasing the city’s post-war architectural history and putting Berlin planning into a 19th-century straitjacket. Under his watch Pariser Platz, by the Brandenburg Gate, and Friedrichstrasse, the shopping avenue in the east, have been lined with stone facades, a uniformity echoing the neo-Classicism of Berlin’s 19th-century builder Karl Friedrich Schinkel” (New York Times 27.09.2006).



Figure 10: Kanzleramt Office 2003 (Axel Schultes)



Figure 11: Dresdner Bank 1995 (GMP)

## 2.2 Hanseatic Hamburg

### “Hanse”, Traders and the Gentleman Elegant Style

In medieval times Hamburg, like several other northern German cities, joined the trading network “Hanse”.



Figure 12: Harbor Storage 19th Century



Figure 13: Chile House 1922-24 (Fritz Hoeger)

Still the image of Hamburg is dominated by water, the harbor and rich trading companies. The overall attitude is gentleman conservative.

One of the most influential representatives of Hamburg architecture is the Chile House by Fritz Hoeger built for a ship-owner in 1922-1924. The architecture combines Northern European Brick Gothic and elements of Expressionism.



Figure 14: German Japanese Center 1995 (GMP)



Figure 15: Dockland 2002 (BRT)

Currently two of the most important and successful German architectural offices have their base in Hamburg: Gerkan Marg + Partner and Bothe Richter Teherani.



Figure 16: Polizeipräsidium 2001 (BRT)



Figure 17: Elbphilharmonie Project (Herzog & de Meuron)



Figure 18: Harbor Storage 19th century

## 2.3 Southern Germany: Stuttgart and Munich

### Playful and Open Mediterranean Approach

The architecture of the German south had been always influenced by the more playful and open Mediterranean architecture. For most overseas visitors to Germany here, they find the picture postcard towns and villages of the Black Forest or Bavaria that very often represent a superficial image of Germany. But Southern Germany now is one of Germany's centers for technological innovation.

This open attitude and the less serious approach to design in combination with technological innovation are represented in the new masterpieces of Southern German Architecture by Frei Otto and Guenther Behnisch.



Figure 19: Downtown Nuernberg



Figure 20: Neuschwanstein



Figure 21: Landesgirokasse Office 1997 Stuttgart (Behnisch)



Figure 22: Olympic Stadium Munich 1972 (Frei Otto / Behnisch)



Figure 23: Downtown Munich



### 3. SHORT INTRODUCTION INTO GERMAN ARCHITECTURAL HISTORY

#### The Element of Change

#### Inter-European Exchange produces Diversity

Architecture reflects not only developments in art but also in technology and society. German architecture mirrors the changes and upheavals in Central Europe in the chequered way of the centuries.

In this paper I will highlight elements of German architectural history that can explain the special self definition of German architectural practice.

#### 3.1 Sources of early German Architecture

##### Dwellings of the German Peasants and Roman Influence

The source of early German Architecture can be found in two areas:

The traditional dwelling of the German peasants 2000 years ago was the “one fire house” that had been already recorded by the renowned Roman historian Tacitus in his book Germania. This very down to earth type of house consisted only of one room with a central fire place. The dwellings were loosely grouped together and there was no ambition to form larger settlements or walled cities.

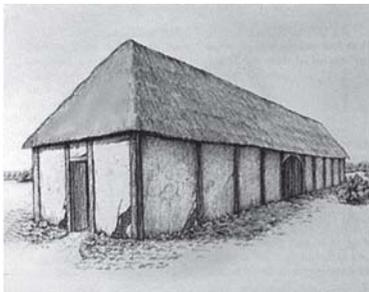


Figure 24: German Dwelling



Figure 25: Roman Porta Nigra Trier

The second source of German architecture has been the very sophisticated and elaborated influence of Roman classic architecture brought by the Roman conquerors to the areas west of the Rhine River. They developed society, economy and arts according to their standards practiced everywhere in the empire. The Romans also founded many of the major German cities with important public buildings like theatres, public spas, courthouses and markets.

The traditional dwelling of the German peasant formed the background for the different styles of German farmhouses in the Black Forest, Bavaria, the Friesian House or the Lausitz House, among others. These traditional farmhouses with large regional differences based on distinct economic, social and climate factors dominated the rural development until the early 20th century.

## 3.2 Romanesque Period

### The Roman Basilika as Basis for further Architectural Development

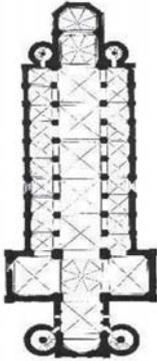


Figure 25: Worms Basilika

The sacral architecture adopted the Basilika as base for its development. In the Pre Christian Roman Empire the Basilika (lat. Basilika Domus = Hall of the King) served as courthouse or covered marketplace. You can identify the Basilika floor plan and spatial concept as well as architectural details in the Romanesque Style of the early Medieval Churches and the imperial palace of Charlemagne in Aachen.

In Medieval times Germany did not exist as a country or kingdom similar to the current boundaries. So “German Architecture” included also parts of France and Italy or rather French and Italian architecture formed the base for the further development of the Romanesque and Gothic Styles in the “Holy Roman Empire of the German Nation”.

## 3.3 Gothic Period

### “Bauhuetten” und “Baumeister” as Basis for Technological and Artistic Development

The enormous technological and artistic innovations of the Gothic period resulted from a strong religious spirit. Parallel developments in France - the source of the Gothic style-, Italy and Spain influenced the further development of the German gothic style which developed its own specific appearance. One important base to bring forward the innovations for structural engineering that made the new spatial and artistic concepts possible was the concept of the “Bauhuetten”. The “Bauhuetten” already developed in the Romanesque period has been an association of specialized builders that even had its own jurisdiction.

The artistic and technological expertise of its members was kept secret. Even so there was no exact scientific knowledge about structural calculation; traditional knowledge about structural performance was transferred from master builder to master builder.



Figure 26: Romanesque Worms Cathedral



Figure 27: Imperial Palace and Cathedral Aachen



Figure 28: Gothic Cologne Cathedral

Connected to the concept of the “Bauhütte” is the definition of the “Baumeister”. The “Baumeister” was the head of the complex hierarchy of the “Bauhütte”. The reputation of the “Bauhütte” was based on his knowledge. In case of disputes his obligation was to render the final decision. The “Baumeister” was in charge of the artistic, technological and administrative project management. “Baumeister” defined a profession which included the duties of the contemporary architect, structural engineer and project manager as well as the function of the leading craftsmen.

### 3.4 Renaissance Period

#### The Age of Enlightenment

New ideas were imported from Italy by the end of the 15th century. The Renaissance concept evoked the born again ideals of the ancient world in Greece and Rome. The discovery of new continents and new technological inventions gave new self confidence to the citizens. Suddenly god was no longer the center of all considerations but the human being. The rulers and even the church were criticized (Martin Luther 95 Theses 1517).

The Age of Enlightenment brought an end to the medieval ideals of Mysticism and brotherhood that formed a base for the continuity of the “Bauhütte.” Consistent you will find the most prominent masterpieces of German Renaissance architecture in domestic architecture like the town halls of Augsburg, Poznan (now Poland).

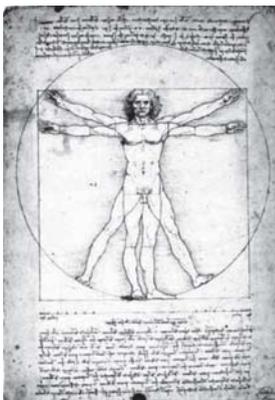


Figure 29: Leonardo da Vinci 1492



Figure 30: Town Hall Poznan G.B. di Quadro 1550-60

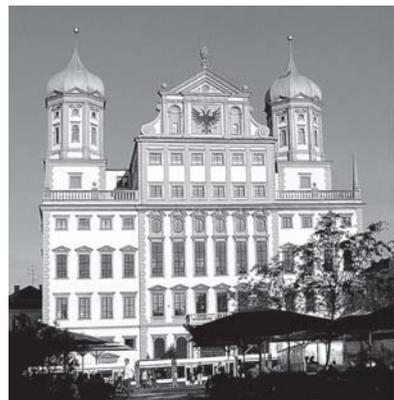


Figure 31: Town Hall Augsburg Elias Holl 1620

### 3.5 Baroque Period

#### Architectural Imports from the Netherlands, France and Italy form Diverse Identities

From 1618 to 1648 the Thirty Years war was fought principally on the territory of today’s Germany and involved most of the major European continental powers. Although it was from the outset a religious conflict between Protestants and Catholics, the rivalry between the Habsburg dynasty and other powers was also a central motive. The major impact of the Thirty

Years' War was to lay waste to entire regions scavenged bare by the foraging armies, causing a much higher than normal death rate among the civilian population, as episodes of widespread famine and disease devastated the population. As a result the power of the free cities and the bourgeoisie vanished and the new powerful clients consisted of high ranking officials of the church and aristocracy.



Figure 32: Würzburg Castle 1720



Figure 33: French Dom Berlin 1701-05



Figure 34: Augustusberg Castle 1725

In the beginning of the German Baroque period there was even a break of building tradition and craftsmanship. For important projects in northern Germany specialists had to be imported from the Netherlands and France. In southern Germany the master builders were invited from Italy. So once again the roots for diversity were based in history.

### 3.6 German Classicisms

#### The Spirit of the Ancient World meets Industrialization

Following 1789 the French Revolution again wiped away the most important investors of arts and architecture -the church and aristocracy. The new bourgeoisie was fascinated by the spirit of the ancient world again. German poets, architects and artists traveled to Italy to learn about the “romantic” spirit of the historic antic monuments.

From the technological point of view the industrialization brought new potentials and also new aesthetic perspectives.

Some of the most influential projects of the German Classicisms – Classic Period – have been designed by Karl Friedrich Schinkel in the early 19th century. His project Neue Wache was designed as a guardhouse for the troops of the Crown Prince of Prussia and is a leading example of German classicism. Its plan follows the shape of a Roman Castrum. Its main facade shows a classical portico of Doric columns.

Maybe his most important project the Academy of Architecture in Berlin became the prototype for the future exposed-brick buildings in Prussia. 1826 Schinkel had traveled to England to experience the far reaching effects of industrialization on architecture and urban design. He was not only interested to learn about the potential of new building techniques but also about the implication on aesthetics and society.

The extraordinary construction and building techniques of the Academy of Architecture were pointing the way to modern architecture in general. By international standards the Bauakademie was a monument of the Alte Sachlichkeit as the Bauhaus later became of the Neue Sachlichkeit.



Figure 35: Neue Wache Berlin 1816



Figure 36: Schinkelpavillon Berlin 1825



Figure 37: Academy of Architecture Berlin 1832-36

### 3.7 Historism and Eclecticism Period

#### Search for a German Identity

The philosophical idea of being based in tradition history which was in the “Klassizismus” focused on the ancient world of Greece and Rome later in the 19th century allowed the architect to adapt and repeat all variations of architectural styles. The indiscriminate use of styles of the Historism and Eclecticism period in Germany was soon accompanied by the search of German identity in architecture. This search for identity in arts and architecture was enhanced by the political efforts to form one German Empire out of the existing 39 states. For many Germans the answer to identity was the rebirth of the Gothic style as Neo-Gothic style. The completion of the Gothic Style Cathedral in Cologne more than 600 years after its groundbreaking became one of the most important symbols for the rebirth of German identity during that period.

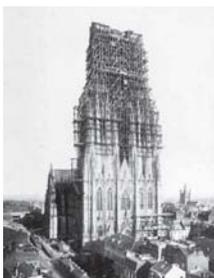


Figure 38: Cathedral in Cologne 1880



Figure 39: Town hall Leipzig Hugo Licht 1899-1905



Figure 40: Semperoper Dresden Semper 1838-41

### 3.8 The “Modern” Movement

#### “Werkbund” and “Bauhaus” as Spiritual Base for the Contemporary German Identity

Parallel to the period of Historism and Eclecticism the first phase of Modern architecture already started. The Industrial Revolution produced the need for new types of buildings like

train stations new infrastructure and factories. Factories like the AEG Turbinenfabrik by Peter Behrens in 1909 and the Fagus Plant by Walter Gropius 1914 integrated art and mass production on a large scale and became beacons of the new architectural attitude.

Immigration to the larger cities and a general growth of the population lead to a tremendous amount of new housing. New technologies and the improvement and mass production of existing building technologies enabled the architects to go for new architectural approaches.



Figure 41: AEG Turbinenfabrik P. Behrens 1909



Figure 42: Fagus Plant W. Gropius 1914

In Germany an association of architects, designers and members of handicraft and industry lead by Hermann Muthesius founded the Werkbund in 1907. Their aim was to integrate traditional crafts and industrial mass-production techniques. Architecture as well as everyday household items had to be carefully designed following the demand of material and construction. Their aim was to balance or merge the relationship of usefulness and beauty and to follow the practical purpose of formal beauty in a commonplace object. The Werkbund motto “Vom Sofakissen zum Städtebau” (from sofa cushions to urban design) indicates its range of interest.

Following the First World War, a time of crisis, turmoil and destruction in Europe as a whole and particularly in Germany the Bauhaus was founded by Walter Gropius in Weimar in 1919. Walter Gropius formulated. The Bauhaus aims to combine all artistic activity to one entity, the reunification of all disciplines – sculpture, painting, arts and crafts and craftsmanship – to one Baukunst (architectural art).

Related to the Werkbund its ideas were to radically simplify forms, emphasize rationality and functionality, and unite the idea of mass-production with individual artistic spirit. Valuable architecture was supposed to merge function, construction and material.



Figure 43: Aerial View Bauhaus Dessau 1925-26 (Walter Gropius)



Figure 44: Window Detail Main Staircase Bauhaus Dessau 1925-26

Besides new concepts for aesthetic issues and material possibilities in arts and architecture, social issues and the general hierarchy of the people involved in the building process were addressed: “we educate a guild of craftsmen without class building arrogance that would aim to build a wall between craftsman and artists” (a translation of Bauhaus Manifest by Walter Gropius).

The Bauhaus had a major impact on art and architecture trends in Western Europe, the United States and all over the world. This was enhanced by the exodus of most of the leading heads of this movement in the wake of the Nazi seizure of power in Germany in 1933. Gropius and Breuer went to teach at the Harvard Graduate School of Design, Mies van der Rohe resettled in Chicago to teach at the Illinois Institute of technology.

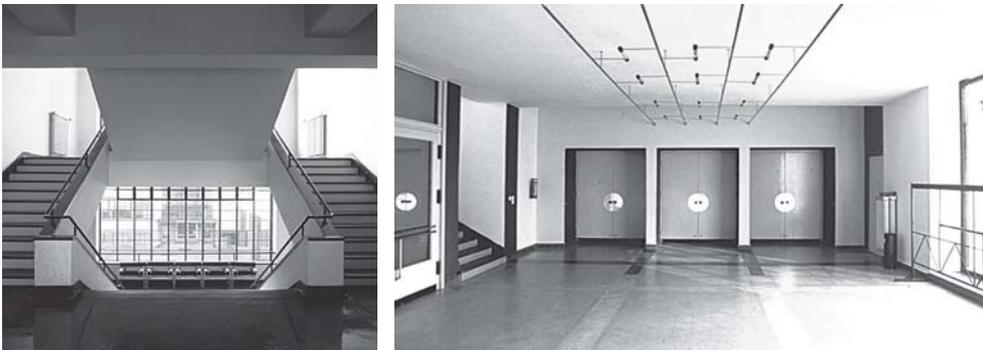


Figure 45: Main Staircase Bauhaus Dessau 1925-26

In context of the Bauhaus, many other significant German-speaking architects in the 1920s responded to the same aesthetic issues and material approaches as the school. Bruno Taut, Hans Poelzig and Martin Wagner, just to name two, built large housing estates in Frankfurt and Berlin. The acceptance of modernist design into everyday life was the subject of publicity campaigns and well-attended public exhibitions like the Weissenhof Estate in Stuttgart 1927.



Figure 46: Weissenhof Estate Stuttgart 1927 (Mies van der Rohe)

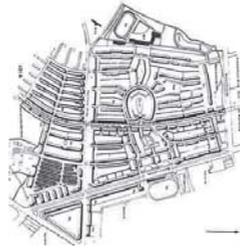


Figure 47: Hufeisen Estate Berlin 1926-31 (Bruno Taut)



Figure 48: Competition Friedrichstrasse Berlin 1921 (Mies v.d. Rohe)



Figure 49: German Pavilion World Expo Barcelona 1928 (Mies v.d. Rohe)

### 3.9 NS Architecture

#### Identity redefined by Politics

With the Nazi seizure of power in Germany in 1933 the search for German Identity took a turn to political definition of identity. Blut und Boden (Blood and Soil) this simple phrase was effective in communicating the goals of the Nazi party, as well as promoting racism against not only Jews but foreigners. Blood and soil values followed a traditional attitude emphasizing racial purity, militarism, and obedience. The party and Adolf Hitler who called himself the First Architect defined mandatory guidelines for desirable architecture and arts or in contrary “Entartete Kunst” (degenerate art) which described all modern art.

The style of the official building from 1933-45 followed a monumental symmetrical neoclassic architectural language with heavy stone facades often cladding “modern” reinforced concrete structures. Small scale residential architecture on the other hand often followed the icon of Goethes 18th century residence in Weimar or traditional rural architecture.

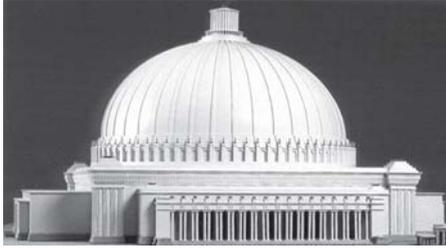


Figure 50: Germania Capitol Building Berlin 1937 (A. Speer)



Figure 51: Olympic Stadium Berlin 1934 (W. March)



Figure 52: Tempelhof Airport 1934 (E. Sagabiel)

### 3.10 Post War Architecture

#### Two Identities for Two Political Systems

After the Second World War architects in Germany had to find their new way out of destruction and the economy of scarcity. The country had been divided in two political systems and 1957 the “Interbau” (international building exhibition) in West – Berlin gave a perfect opportunity to demonstrate the western contemporary approach to architecture and urban design. The concept showcased international modern post-war style in clear contrast to the pre-war Nazi monumental architecture and urban design. The open and green layout of the Hansaviertel also positioned itself against the dense urban scape of the late 19th century. This building exhibition was also meant as an answer to the first large scale rebuilding project in East Berlin, the “Stalinallee” which followed the Soviet Socialist Realism of the Stalin era.



Figure 53: International Building Exhibition Berlin 1957



Figure 54: (Walter Gropius) 1954-61 (E. Eiermann)



Figure 55: Stalinallee Berlin 1952-53

The official post war architecture in West Germany followed the tradition of the Bauhaus and emphasized a modern open democratic attitude.



Figure 56: German Embassy Washington 1966



Figure 57: Olivetti Headquarter Frankfurt 1968-72 (E. Eiermann)



Figure 58: Kanzleramt Office 2003 (A. Schultes)

From 1950 to the 1980 all architectural styles that have been en vogue in Europe and the USA have been also practiced in West Germany like Neo Modernism, Brutalism, Post Modernism and even Neo Classic.

From the mid 1950 the modern pre-war Bauhaus ideas also gave the base for the further development of the East Germany architectural ideology. The urban design followed the open airy and green philosophy of the 1920 and the architectural design for most of the project was reduced to the pure function. Architectural design was the result of the collective, not created by a single architect. Individual architectural design was only used for beacon projects. The rest of building activities were governed by industrialization and prefabrication.



Figure 59: Prefabricated Standardized Housing



Figure 60: Leipziger Strasse Berlin 1969 (Werner Strassenmeier)

### 3.11 1989 until Now

#### The Reunification and Search for Identity

Since 1989, the year of the reunification, there was a unique opportunity to redefine architecture and urban design in the area of former East Germany and especially in our reunited capital city Berlin. The discussion about identity focused on the identity of Berlin rather than on German identity of single architectural concepts. Some of the most prominent recent projects like the Reichstag (Architect Norman Foster / London), the master plan for Potsdamer Place (Architect Renzo Piano / Genova) or the Sony Center (Architect Helmut Jahn / Chicago) were consequently designed by foreign architects. The highest award for “German” architecture, the “Deutscher Architekturpreis”, last year was awarded to Zaha Hadid in London for her innovative concepts for the BMW Plant in Leipzig. Why clients in Germany rather trust foreign architects to produce masterpieces of architecture? Are German architects in the middle of an identity crises?



Figure 61: BMW Plant Leipzig 2002-2006 (Zaha Hadid)



Figure 62: Potsdamer Place /Sony Center 1990-2001 (Piano, Jahn, Kollhoff u.a.)

On the other hand you can find many fine contemporary projects designed by German architects which reflect an attitude without grand gesture. The new German architecture does not fit into any predefined formal scheme, school or style. You can call it “Unuebersichtlichkeit” (confusion) like Juergen Habermas but you can also find, in it a moderate, non phony, non dogmatic and thoughtful attitude. The exhibition about new German Architecture since the 1990 designed by the Hamburg Chamber of Architects defined this new German architectural approach appropriately as “Reflexive Modernism”. “At the beginning of the 21st century, architecture no longer responds to social challenges with a style, but with an attitude. It is the expression of a specifically heightened cultural sensitivity to the ambivalence, the chances and risks of ongoing modernisation” [1].

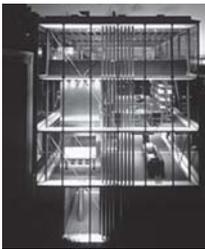


Figure 63: House Stuttgart 2000 (Werner Sobek)



Figure 64: Berliner Bogen Hamburg 2001 (BRT)

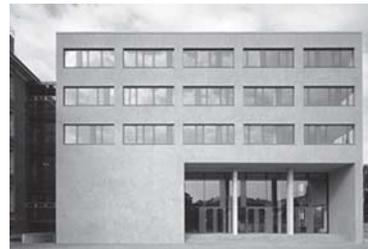


Figure 65: School Berlin 1998 (Leon, Wohlhage, Wernik)[1]

#### 4. NINE STEPS OF ARCHITECTURAL DUTIES :

##### German Architecture is more than Design

One way to define German architectural identity can be found in the HOAI (German Law for Architectural and Engineering Services). Concepts that can be traced back to history like the “Baumeister” or the philosophy of the Bauhaus helped to define the phases of architectural services, that normally are needed fulfill the “Werkvertrag”. The “Werkvertrag” (contract for the final result) is the contract signed between the client and the German architect. In this very special type of contract the architect’s liability is not only to develop an architectural design concept or drawings of any kind. In contrast to all other countries in the world the liability of the German architect is far more reaching; it is the building brought to completion under the

supervision of the architect. He is responsible for all the artistic and technological qualities required by the client and by the building laws and regulations.

Table 1 shows the nine steps of architectural services defined in §15 HOAI. The steps 1 to 4 require similar duties as in most countries of the world. Step 5 working and in depth detail drawings already go far beyond what is expected somewhere else. Virtually every detail of the whole building has to be displayed not only showing the design and architectural features but also clarifying all technological parameters. The importance of step 5 working and in depth detail drawings is also reflected in the proportion of the total fees.

Table 1: Nine Phases of Architectural Services

§ 15 Leistungsbild der Architekten (Gebäudeplanung)			
Leistungsphasen		Bewertung in %	
<b>1. Grundlagenermittlung</b> Ermitteln der Voraussetzungen zur Lösung der Bauaufgabe durch die Planung		3	<b>Collection of basic information</b>
<b>2. Vorplanung</b> Erarbeiten der wesentlichen Teile einer Lösung der Planungsaufgabe		7	<b>Site analysis and preliminary design</b>
<b>3. Entwurfsplanung</b> Erarbeiten der endgültigen Lösung der Planungsaufgabe		11	<b>Architectural design</b>
<b>4. Genehmigungsplanung</b> Erarbeiten und Einreichen der Vorlagen für die erforderlichen Genehmigungen oder Zustimmungen		6	<b>Drawings for government approval</b>
<b>5. Ausführungsplanung</b> Erarbeiten und Darstellen der ausführungsfähigen Planungslösung		25	<b>Working- / in depth detail drawings</b>
<b>6. Vorbereitung der Vergabe</b> Ermitteln der Mengen und Aufstellen von Leistungsverzeichnissen		10	<b>Writing for tenders</b>
<b>7. Mitwirkung bei der Vergabe</b> Ermitteln der Kosten und Mitwirkung bei der Vergabe		4	<b>Selection of building companies</b>
<b>8. Objektüberwachung (Bauüberwachung)</b> Überwachen der Ausführung des Objekts		31	<b>In depth site supervision</b>
<b>9. Objektbetreuung und Dokumentation</b> Überwachen der Beseitigung von Mängeln und Dokumentation des Gesamtergebnisses		3	<b>Documentation/ warranty supervision</b>

The whole architectural design process in the first three phases (without drawings for government approval) will be reimbursed with only 21% of the total fee for architectural services while step 5 working and in depth detail drawings alone will earn the architect 25% of the total fee.

If we look at the fees for step 8 in depth site supervision we will find an even larger share of the total payment. Having a share of 31 %, step 8 is the largest single phase of all architectural services. This reflects how much effort and time have to be invested by the German architect for the quality supervision (artistic and technological) and the management on site. This liability for the quality of the final piece of architecture reflects the ideals of the “Baumeister” as the person in charge of the artistic, technological and administrative project management. It also reflects the affiliation of handicraft and arts, between craftsmen, artisan and academic persons that existed since ancient times and was retrieved in association with industrial processes by the “Bauhaus”.

Unfortunately these detail qualities of German architecture are to often cut off by foreign clients to reduce the “high fees” for the foreign specialists. The cooperation of German architects with their foreign architectural counterparts and local craftsman holds a potential for a merging of knowledge that could produce customized long lasting quality and mutual learning.

## 5. CONCLUSION

To define German architectural identity is not an easy task. When you look at the regional differences or when you follow the development of German architecture through history you will get a very diverse picture. This is caused by differences in climate, politics, religion or mentality. Moreover, for most of the time Germany not even existed as one political entity. Architectural influences were absorbed since 2000 years from Italy, since for 2000 years medieval times from France, later from the Netherlands and most recently from the USA. German architects absorbed and transformed foreign ideas to develop their distinct and unique architecture.

Germany also produced strong and influential ideas like the “Baumeister” and the “Bauhaus”. Modern architecture worldwide would never be the same without the architectural genius of Karl Friedrich Schinkel, Walter Gropius, Peter Behrens, Bruno Taut, Erich Mendelsohn, Mies van der Rohe and Hans Scharoun only to name some.

Currently German architecture reflects an attitude without grand gesture. It is moderate not showy. The new German architecture does not fit into any predefined formal scheme, school or style. It celebrates individuality.

Most architects practice in small offices. Only some use medium scale offices.

If you look at the eye catching designs produced by some large architectural offices in France, Great Britain, the USA or Japan you will experience the clear lines of contemporary German architecture as rather straight forward, low key and cautious. These are all reasons why for many foreign colleagues and clients German architecture seems to be ill defined and non distinctive.

The quality of contemporary German architecture is concealed in it details, its fusion of craftsmanship and architectural design. It respects individuality, the human scale and history.



Figure 66: Ulm Cathedral 1377-1890

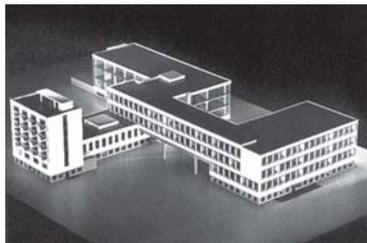


Figure 67: Bauhaus W. Gropius 1925-26



Figure 68: Crematorium Baumschulenweg Berlin A. Schultes 1998[1]

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