

Post-War Monuments and Memorials of Berlin. The Shared Heritage of Cold War in a Divided Metropolis

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At the beginning of July 2012 a citizens' action group presented itself in Berlin, in the middle of the holiday season, aiming to rise like phoenix from the ashes and celebrate great success in the corridors of power in the German capital. Three citizen groups – the Hansa district citizen association (Bürgerverein Hansaviertel e.V.)¹ from the west of the city, the Hermann Henselmann foundation (Hermann Henselmann Stiftung)² from the east and the Corbusierhaus promotion society (Förderverein Corbusierhaus Berlin e.V.)³ from further west – joined together with the support of the Academy of Fine Arts, under the name “Double Helix Berlin” (or “Double Berlin”)⁴, to campaign for the German capital's post-war heritage to be nominated for the World Heritage list. It had achieved a sort of all-party coalition – initiated and advised by renowned art and architecture historians around the former Culture Senator Thomas Flierl (left-wing PDS party), sponsored by the former Culture and Urban Development Senator Volker Hassemer (Christian Democrat) and supported by the borough mayor of Berlin-Mitte (Social Democrat) and his colleague in Kreuzberg-Friedrichshain (Green Party).

The initiative achieved what seemed impossible: they made it respectable to talk about the heritage of the former Stalinallee in the east and the Hansa district with the exhibition buildings from the 1957 Interbau in the west, projects which were highly controversial in the 1990s, as appreciated candidates for the World Heritage list. The press conference to announce this plan was widely reported in the national and international press – even a Russian radio and television channel spread the news⁵ – and soon received broad support in the political sphere. Shortly before the early August deadline, the Senate of Berlin (a government coalition of Social Democrats and Christian Democrats at the level of a Federal State of Germany) submitted these two contrasting post-war complexes in the divided Berlin to the Standing Conference of German Culture and Education Ministers for inclusion in the tentative UNESCO list of the Federal Republic. Never before had a world heritage candidate in Germany been selected so quickly and unanimously as this Berlin nomination at the 40th anniversary of the 1972 UNESCO World Heritage Convention.

I. Divided city – double city: the post-war heritage of Berlin

The reunited city of Berlin in 1991 owed much of its urban and architectural appearance to the reconstruction

and new building processes which took place after 1945. This applied equally to the historical centre of the city, areas which had seen large scale redevelopment and completely new residential districts. The division of Germany by the Iron Curtain had in a sense caused “Two German Architectures 1949 - 1989”, to quote the title of an exhibition that was staged after reunification.⁶ Berlin was situated at the focus of the East-West divide and was the only city in the world to participate in two completely different architectural and artistic developments in the post-war decades: the development in the east of the city which consisted of Socialist Realism, the “National Tradition” and Eastern or Socialist Modernism (Ostmoderne) in the former Soviet sector and the buildings of post-war western Modernism in the opposite part of the city (Fig. 1).

The monument portfolio of the city sometimes reflects this East-West contrast. We can see this by comparing Soviet memorials and war cemeteries with the war cemeteries created by the Western Allies, the buildings of the Chambers of Commerce and Industry in the GDR and West Berlin, the oval traffic island and fountains at Strausberger Platz in Friedrichshain with the roundabout on Ernst-Reuter-Platz in Charlottenburg, the cinema architecture and first-run cinemas in the “Zoopalast” in the west with the “Kino International” in the east, “Cafe Kranzler” on Kurfürstendamm with “Cafe Moskau” on Karl-Marx-Allee, the high-rise office buildings of the Telefunken tower in Charlottenburg with the “Haus des Lehrers” on Alexanderplatz and the West Berlin Congress Hall with its curved roof structure in Tiergarten with the domed Congress Hall on Alexanderplatz in the east.⁷

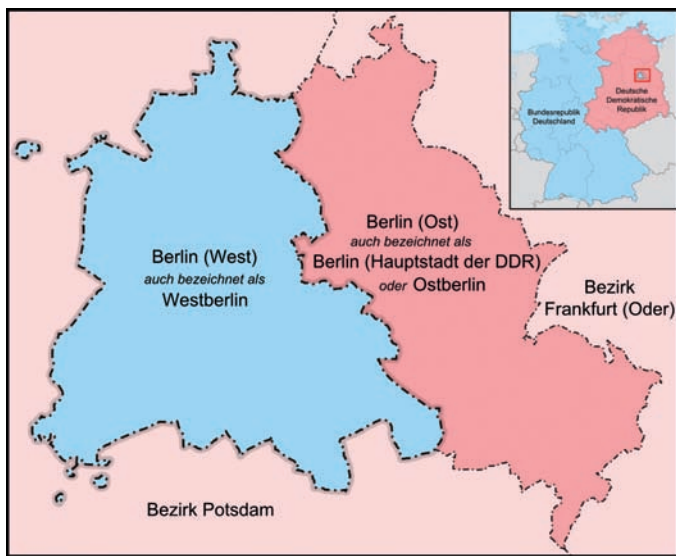
Socialist Realism and National Tradition – a Soviet heritage?

The architecture of Socialist Realism, following the model of architecture in the Soviet Union, can occasionally be seen in the former Eastern Block in buildings such as the Palace of Culture and Science in Warsaw, which was named after Joseph Stalin, and it is also visible in the eastern part of Berlin. Particularly impressive examples include the large Soviet military graveyards, war memorials and

6. Two German Architectures 1949 – 1989. Exhibition catalogue Stuttgart - Institut für Auslandsbeziehungen (ifa) 2004.

7. Haspel, Jörg: Schaufenster des Ostens – Schaufenster des Westens. Berlins Nachkriegserbe / Witryna Wschodu – witryna Zachodu. Powojenne dziedzictwo Berlina / Showcase of the East – Showcase of the West. Berlin's Post-War Heritage, in: Landesdenkmalamt Berlin und Büro Stołecznego Konserwatora Zabytków Warszawa (ed.): Von Moskau lernen? Architektur und Städtebau des Sozialistischen Realismus. Denkmaldialog Warschau – Berlin 2011 – eine Dokumentation / Uczyc się od Moskwy? Architektura i Urbanistyka Socrealizmu. Dialog o zabytkach Warszawa – Berlin 2011 – Dokumentacja / Learning from Moscow? Architecture and Urban Design of Socialist Realism. Heritage Dialogue Warsaw – Berlin 2011 – a Documentation. (Beiträge zur Denkmalpflege in Berlin, Bd. 38), Berlin 2012, pp. 114 - 122.

1. <http://www.buergerverein-hansaviertel-berlin.de>
2. <http://www.hermann-henselmann-stiftung.de>
3. <http://www.corbusierhaus-berlin.org/>
4. <http://www.doppeltes-berlin.de/>
5. <http://www.ntv.ru/video/336854/>



1. Berlin after World War II - the occupied and divided German capital: dark red the Soviet sector in the East, blue the US, British and French sectors in the West, surrounded by the territory of the socialist German Democratic Republic (GDR). Wikimedia commons – Stefan-Xp

memorials of honour designed by Russian architects and sculptors in Tiergarten in the American sector of Berlin and in Treptower Park and the people's park in Schönholzer Heide, both in the former Soviet sector (Fig. 2). Whether we like it or not, the Soviet soldiers' graves and memorials on German soil – like most military graveyards on foreign soil – are a joint heritage of the state from which the fallen soldiers came and the state on whose territory they are buried.⁸

The Soviet Embassy on Unter den Linden is a triumphalist monument of Socialist Realism. It, too, was designed by Russian architects and built in the middle of the ruined landscape of Berlin, close to the sector boundary at Brandenburg Gate, on the enlarged site of the embassy of the Russian Tsarist Empire. This could be seen as a counterpart to the title of the 2009 exhibition *Gifts from the Americans – the Architectural Legacy of the Allied Presence in West Berlin*, and we could call it a "Gift from the Soviet Union" or an "Architectural Legacy of the Allied Presence in East Berlin", or even "buildings given to Berlin by Joseph Stalin".⁹

The urban development and architectural principles of the "National Tradition" which was proclaimed in the GDR and East Berlin from 1950, building and architectural policies in the Socialist part of Germany provided a defence – at least rhetorically – to the charge of cultural "Russification" and "Sovietisation". At the same time, the principles of a so-called "National Tradition" could be used to claim that national and regional architectural traditions were being defended by the GDR against an international neutralisation or even Americanisation of post-war cities in the Federal Republic of Germany and West-Berlin. The inclusion of mediaeval building forms such as north German brick Gothic architecture in Rostock, the architectural and decorative forms of the Saxon Baroque style in Dresden or elements of Prussian Classicism in Berlin, stood for a kind of homely and patriotic Socialist conservatism and regionalism. In the early GDR period, this influenced

8. Klaus von Krosigk: Russische Friedhöfe und Sowjetische Ehrenmale als Gartendenkmale – Ein gemeinsames grünes Erbe / Rosyjskie cmentarze i pomniki chwały radzieckiej jako zabytki sztuki ogrodowej – wspólne zielone dziedzictwo / Russian Cemeteries and Soviet War Memorials as Garden Monuments – A Shared Green Heritage, in: *ibid.* note 7, pp. 123–131.

9. cf. Stalinistische Architektur unter Denkmalschutz? Eine Tagung des Deutschen Nationalkomitees von ICOMOS und der Senatsverwaltung für Stadtentwicklung und Umweltschutz in der Architektenkammer Berlin 6.-9.9.1995 (ICOMOS - Journals of the German National Committee XX), München 1996; Brandt, Sigrid: Überlegungen zum Schutz der anderen Moderne. Das sowjetische Erbe als Weltkulturerbe-Potential? in: *Weltkulturerbe und Europäisches Kulturerbe-Siegel in Deutschland. Potentiale und Nominierungsvorschläge* (ICOMOS – Journals of the German Committee LI), Berlin 2012, pp. 65-69.

architectural policies in the way they took over the Stalinist artistic doctrine of Socialist Realism, so East Germany could at least claim that it was preserving the varied heritage of a German style of architecture and continuing German architectural traditions.

The paradigm shift to National Tradition was reflected in the architecture. The first buildings on the former Stalin-Allee in Friedrichshain (now Karl-Marx-Allee), dating from the late 1940s, were marked by the forms of interwar Modernism, for example in the buildings with front arcades and the elongated apartment blocks behind them which form the "Friedrichshain residential cell" (Wohnzelle Friedrichshain). But after the legendary Moscow trip of prominent GDR architects in 1950 classicist forms and decorations were reactivated in the high-rise building at Weberwiese, which was celebrated in the architectural history of the GDR as an exemplary building in the national tradition (following masterpieces of Karl Friedrich Schinkel, such as the Feilnerhaus; Fig. 3 and 4). The domed towers on Frankfurter Tor, which act as twin towers marking the start of the first Socialist main road on German soil in the east of the capital city and which reflects the motif of double towers from the Baroque classicist German and French Cathedral on Gendarmenmarkt, were looked upon as key elements of a Prussian architectural legacy which was considered progressive¹⁰ (Fig. 5).

Building and counter-building – the architectural answer and the heritage of western Modernism

The planning of an international building exhibition (Interbau 57) in the western part of Berlin and the completion of the Hansa district were conceived from the outset as an architectural and urban counter-demonstration to the highly acclaimed reconstruction in the east of the city and to the principles of Socialist Realism and the National Tradition. The inclusion of numerous highly prominent architects from West Germany and Western Europe, and even from overseas – including Alvar Aalto, Le Corbusier, Walter Gropius, Arne Jacobsen, Oscar Niemeyer, etc. – effectively symbolised the integration of the western sectors of the city (American, British and French) into the western world and also made an impressive contribution to the modernisation of West Berlin and West Germany and the harmonisation of their culture with the culture of

10. Helmut Engel/Wolfgang Ribbe (eds.): *Karl-Marx-Allee. Magistrale in Berlin. Die Wandlung der sozialistischen Prachtstraße zur Hauptstraße des Berliner Ostens* (Publikationen der Historischen Kommission zu Berlin). Berlin 1996.

2. SocRealism in Berlin: Soviet Military Cemetery and Memorial Schönholzer Heide (by Konstantin A. Solowjew, M. Belarnzew, W.D. Koroljew and Iwan G. Perschudtschew, 1947-49). Landesdenkmalamt Berlin / Wolfgang Bittner





3. Karl-Marx-Allee, first construction phase – location map and building Block A Southwest at Strausberger Platz, 1952 – the oval figure seems to be inspired by the Kaluga Gate Square in Moscow. Landesarchiv Berlin

the former enemy states in the West¹¹ (Fig. 6).

The America House, Marshall House, Henry Ford Building, American Memorial Library and Schlachtensee student village were all built in the 1950s, and each of them was a political architectural reaction by the American protective forces and a modern counter-building in the west to the instrumentalised propaganda buildings in the Socialist part of Berlin.¹² The group of individual modern buildings which were loosely arranged in the “city landscape” to form the Culture Forum,¹³ with the Philharmonie by Hans Scharoun and the New National Gallery by Mies van der Rohe as its antithetic key buildings, also constitutes a radical urban design alternative to the “16 principles of urban development” of the GDR which were formulated in 1950 and the assertion of a traditional urban reconstruction concept in the eastern part of Berlin (which is where the historical centre of the city lies) (Fig. 7 and 8).

Socialist or Eastern Modernism – the heritage of an industrialised architectural culture

After Stalin’s death in 1953, at the Union Conference of building specialists in the USSR (on 7 December 1954 in Moscow), Nikita Khrushchev propagated the slogan “Build faster, better and cheaper”. This slogan aimed to trigger a systematic rationalisation and modernisation of construction in the Soviet Union and the Eastern Block, but in East-Germany it did not develop its full force until after the construction of the Berlin Wall in 1961. The industrialisation of the building industry, prefabricated standardised buildings and the establishment of a new architectural and urbanisation principle of Eastern Modernism were stimulated by early pilot projects built in the Stalinist tradition, such as classically decorated concrete slab-type apartment buildings in Treptow.¹⁴

11. Interbau Berlin 1957. Amtlicher Katalog der Internationalen Bauausstellung Berlin 1957. Ed. Internationale Bauausstellung Berlin GmbH. Berlin-Charlottenburg 1957; Gabi Dolff-Bonekämper, Franziska Schmidt: Das Hansaviertel. Internationale Nachkriegsmoderne in Berlin. Berlin 1999; Landesdenkmalamt Berlin (ed.): Das Hansaviertel in Berlin. Bedeutung, Rezeption, Sanierung. (Beiträge zur Denkmalpflege in Berlin, Band 26). Petersberg 2007; Sandra Wagner-Conzelmann: Die Interbau 1957 in Berlin: Stadt von heute – Stadt von morgen • Städtebau und Gesellschaftskritik der 1950er Jahre (Studien zur internationalen Architektur- und Kunstgeschichte 51). Dissertation TU Darmstadt 2006 und Petersberg 2007; Haspel, Jörg: Denkmalschutz und Denkmalpflege – eine Zwischenbilanz, in: Das Hansaviertel in Berlin und die Potentiale der Moderne. Akademie der Künste Berlin 2008, pp. 148-159.

12. Mila Hacke: Geschenke der Amerikaner. Das Architekturerbe der Alliierten Präsenz in West-Berlin (<http://www.geschenke-der-amerikaner.de/>).

13. Tietz, Jürgen: Kultur aufs Forum. Bewegung für das Berliner Kulturforum, in: Weltkulturerbe und Europäisches Kulturerbe-Siegel in Deutschland. Potentiale und Nominierungsvorschläge, note 9, pp. 82 - 84.

14. cf. Haspel, Jörg: Die Platte als Baudenkmal - Bewertungs- und Sanierungsprobleme an Berliner Beispielen, in: <http://www.heimatverein-marzahn.de/downloads/haspel2001.pdf>



4. Strausberger Platz at Karl-Marx-Allee, first construction stage – apartment block (by Hermann Henselmann, 1952-53) and the so-called “Hovering Ring-Fountain” by Fritz Kühn, 1967. Landesdenkmalamt Berlin / Wolfgang Bittner

The main central axis of a newly designed urban district in the style of Socialist Modernism could be seen in the second construction phase of Stalin-Allee (Karl-Marx-Allee since 1961) and the redesign of the war-damaged inner city around Alexanderplatz, with the television tower as its crowning element¹⁵ (Fig. 9). Other high quality examples of post-war Modernism based on the “International Style” in the East German capital also arose in the area around the Soviet Embassy on Unter den Linden, although these buildings were swiftly modernised and adapted after reunification in 1990 with very few exceptions, such as the Embassy of

15. Ribbe, Wolfgang: Die Karl-Marx-Allee zwischen Strausberger Platz und Alex (Berlin-Forschungen der Historischen Kommission zu Berlin, Band 6), Berlin 2006.

5. Karl-Marx-Allee, first construction stage – the domed tower at Frankfurter Tor is a citing the towers the baroque classicist towers of the French and German cathedral at Berlin Gendarmenmarkt. Landesdenkmalamt Berlin / Wolfgang Bittner





6. Aerial photograph of the Hansa District (Hansaviertel) and the International Building Exhibition 1957 (Interbau '57). Landesdenkmalamt Berlin / Archive

the Republic of Poland and the apartment building of the Comic Opera. The buildings on Lenin-Platz (now Platz der Vereinten Nationen), which are now protected monuments like the 1950s and 1960s buildings on Karl-Marx-Allee and have been refurbished in consultation with the local monument conservation authority, mark a second stage in the development of concrete slab-type inner city residential buildings at the transition from a strictly orthogonal structure to more flexible basic forms and freer urban design configurations¹⁶ (Fig. 10, 11 and 12).

The GDR State Council Building, which is still preserved and is used today for a European School of Management and Technology (ESMT), and the Foreign Ministry of the GDR on the island in the Spree, which was demolished in 1995, were both built in the 1960s and impressively documented the retrospective modernisation and realignment of Socialist architectural policies after the building of the Berlin Wall in 1961.¹⁷ The remaining prefabricated concrete panels of the Berlin Wall, which are listed as protected monuments, and the

16. Haspel, Jörg: Jubiläumsdenkmalpflege – Nachkriegsdenkmalpflege. Die polnische Botschaft Unter den Linden Berlin, in: Michael Wozniak (ed.): Kunstgeschichte und Denkmalpflege. IV. Tagung des Arbeitskreises Deutscher und Polnischer Kunsthistoriker und Denkmalpfleger 1997. Toruń 2002, pp. 241–262.

17. Meuser, Philipp: Schlossplatz Eins. European School of Management and Technology, Berlin 2006.

7. Congress Hall Tiergarten (today House of World Cultures) in Berlin-West (by Hugh Stubbins, 1955-57) – one of the “Presents of the Americans” and a US contribution to the International Building Exhibition 1957 (Interbau '57). Landesdenkmalamt Berlin / Wolfgang Bittner

customs handling and emigration pavilion of the “Palace of Tears” next to Friedrichstrasse station basically represented two characteristic aspects of the significance of modern GDR architecture: on the one hand their aesthetic identity which illustrates the alignment of the GDR and Socialist Modernism with international planning and production standards, and on the other hand as impressive built monuments to persecution and suppression in the reality of Socialism – and they are listed as protected as monuments for both reasons.¹⁸ The Wall does not represent a built legacy of SocRealism but of SocModernism and RealSocialism in the GDR.

II. The profile of the Berlin World Heritage initiative

The proposal “Two European architectures – double Berlin: Karl-Marx-Allee and the International Building Exhibition in the Hansa district (Double Helix)”, which encompasses the monument complexes of Karl-Marx-Allee and the International Building Exhibition in the Hansa district, should fulfil the criteria II, III, IV and VI of the ten UNESCO World Heritage Convention.¹⁹ The draft of the

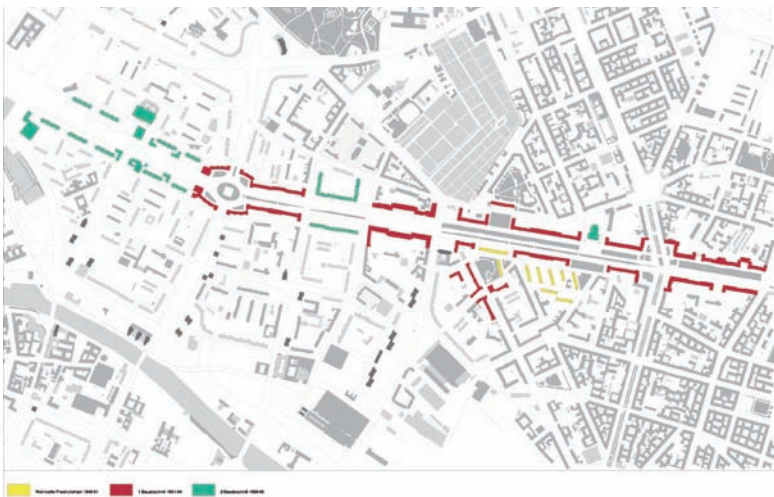
18. Anke Kuhmann: Ein Denkmal und seine Teile – die Gesamtanlage “Berliner Mauer”, in: Landesdenkmalamt Berlin (ed.): Berlin im Wandel. Jahre Denkmalpflege nach dem Mauerfall (Beiträge zur Denkmalpflege in Berlin, Bd. 35), Petersberg 2010, pp. 121–129; Norbert Heuler: Die Grenzübergangsstelle Bahnhof Friedrichstraße – der Tränenpalast, in: *ibid.*, pp. 130-132.

19. Ten selection criteria for the inscription of World Heritage Sites are:

- I. to represent a masterpiece of human creative genius;
- II. to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
- III. to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- IV. to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- V. to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- VI. to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);
- VII. to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- VIII. to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- IX. to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

8. Le Corbusier's contribution to the International Building Exhibition 1957 (Interbau '57): L'Unité d'Habitation – Type Berlin. Landesdenkmalamt Berlin / Wolfgang Reuss





9. Site diagram Karl Marx Avenue (former Stalin Avenue) showing the three main expansion stages 1949-51 (yellow), 1951-1955 (red) and 1959-1965 (green). Landesdenkmalamt Berlin / Antje Graumann and Gunnar Nath



10. Cinema International (by Josef Kaiser and Günter Kunert, 1961-63) at the crossroad Schillingstraße and Karl Marx Avenue (former Stalin Avenue) second construction stage. Landesdenkmalamt Berlin / Wolfgang Bittner

World Heritage dossier for Berlin's post-war legacy contains a selection of particularly significant and internationally famous architectural and garden monuments and conservation areas which arose on both sides after 1945 in a direct interaction and competition between the two parts of the city. They were products of the Cold War and the East-West confrontation and are preserved as testimonies to the division of Berlin and Europe after 1945.

The post-war heritage of Berlin in its extraordinarily antithetic constellation, as it has been handed down since the reunification of the city, is concentrated in two main areas, i.e. the heritage area in Karl-Marx-Allee and the heritage of the International Building Exhibition in the Hansa district. The two areas are each made up of several listed sections and properties, both along the former Stalin-Allee in the east and in projects connected with the planning of the Hansa district and the International Building Exhibition in the west:

1. Karl-Marx-Allee I residential area between Strausberger Platz and Proskauer Strasse,²⁰ including:

- Friedrichshain residential cell (1949-1951, architects Hans Scharoun and Ludmilla Herzstein with Helmut Riedel,

X. to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

20. cf. Landesdenkmalamt Berlin (ed.): Denkmale in Berlin, Bezirk Friedrichshain. (Denkmaltopographie Bundesrepublik Deutschland). Berlin 1996, pp. 148-179.

11. Cafe Moskau (by Josef Kaiser, 1961-64) at Karl Marx Avenue (former Stalin Avenue) second construction stage. Landesdenkmalamt Berlin, Wolfgang Bittner



Richard Paulick et al.);

- Weberwiese ensemble (1950-1954, architect Hermann Henselmann);

• Karl-Marx-Allee between Strausberger Platz and Proskauer Strasse (1951-1958, architects Egon Hartmann, Richard Paulick, Hanns Hopp, Karl Souradny and Kurt Leucht).

2. Interbau 1957 and the Hansa district (planned from 1953 by Hans Scharoun, Gerhard Jobst, Willy Kreuer, Wilhelm Schliesser und Walter Rossow; implementation 1955 - 1960, over 40 architects and garden architects from about ten countries such as Alvar Aalto, Luciano Baldessari, Walter Gropius, Arne Jacobsen, Oscar Niemeyer, Lopez/Beaudouin, Pierre Vago, Van den Broek/Jacob Bakema, Paul G. Baumgarten, Egon Eiermann, Herta Hammerbacher, Gustav Hassenpflug, Hermann Mattern, Sep Ruf, Paul Schneider-Esleben, Hans Schwippert, Max Taut etc.),²¹ including:

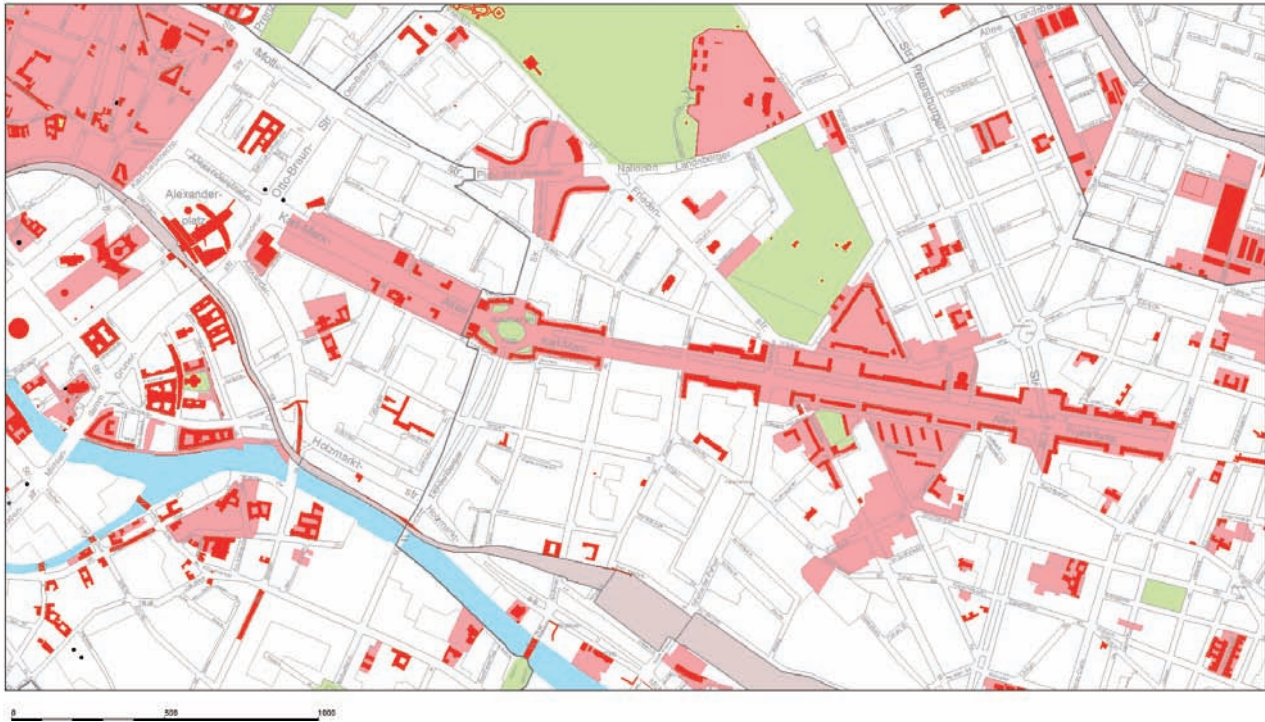
- Congress Hall in Tiergarten (1956-1958, architect Hugh Stubbins);
- Academy of the Arts (1958-1960, architect Werner Düttmann);

• Corbusier House Unité d'habitation, type Berlin (1953-1957, architect Le Corbusier) as a satellite in the borough of Charlottenburg; (Fig. 13.1)

21. cf. Landesdenkmalamt Berlin (ed.): Denkmale in Berlin, Bezirk Mitte. Ortsteile Moabit, Hansaviertel und Tiergarten (Denkmaltopographie Bundesrepublik Deutschland). Petersberg 2005, pp. 179-203.

12. The Congress Hall Alexanderplatz (today Berlin Congress Center – BCC) and the "House of the Teacher" in Berlin-East (by Hermann Henselmann, 1961-64): marking the end of the second construction stage of the Karl Marx Avenue. Landesdenkmalamt Berlin / Wolfgang Bittner





13.1. Section of the Berlin Map of Listed Monuments: Conservation Areas Karl Marx Avenue (former Stalin Avenue) between Alexanderplatz and Proskauer Straße. Senatsverwaltung für Stadtentwicklung und Umwelt Berlin / SBD/OD/KOM

3. Karl-Marx-Allee II residential area between Strausberger Platz and Alexanderplatz (1959 – 1964, architects Werner Dutschke, Josef Kaiser and Edmund Collein),²² including:

- Kino International and Cafe Moskau (1961-63, architects Josef Kaiser and Heinz Aust) and Kino Kosmos (1961-62, architect Josef Kaiser);
- Haus des Lehrers and Congress Hall on Alexanderplatz (1962-1964, architect Hermann Henselmann). (Fig. 13.2)

Competing and complementary European World Heritage potential

The Berlin World Heritage initiative has drawn mixed reactions. Some received it with approval, or in some cases enthusiasm, but there have also been sceptical voices and criticism from famous people. The public acceptance of post-war heritage, especially of the 1960s and 1970s, as being worthy of monument protection is small in some sectors of Berlin's society. The World Heritage proposal for the Socialist part of the legacy in the east of Berlin is completely rejected by some – especially by victims of the Socialist party state – because this legacy is politically associated with the crushing of the people's revolt on 17 June 1953, the construction of the Berlin Wall on 13 August 1961, the State Security or Secret Service organisation and the order to shoot people trying to escape across the border: in other words, it is connected with suppression, persecution and a lack of freedom. Some critics demand that at least the protected remnants of the Berlin Wall, i.e. monuments commemorating the wall and its barbed wire fences and the sites of the Ministry of State Security (Stasi = Staatssicherheit) which are now operated as memorials (the Stasi headquarters in Normannenstrasse in Lichtenberg and the Stasi prison in Hohenschönhausen) should be included in the World Heritage package as testimonies to persecution and resistance.²³ A conceivable alternative would be for the Berlin monuments and memorials of the rule of the Socialist

Unity Party to be included in the series of Iron Curtain sites which were already awarded the European Heritage Label in 2011,²⁴ or to be linked with the "Green Belt – Iron Curtain Trail" which marks the position of the Iron Curtain as a nature conservation line and helps to commemorate the Cold War.²⁵

Others, especially experts in architecture and art history, point out that there are comparable international sites and World Heritage ambitions in other countries. And in fact, for some years there has been a project aiming for an international serial nomination of the works of Le Corbusier, comprising almost 20 monuments and sites from six UNESCO states. The participants include the Federal Republic of Germany, but they did not cite LeCorbusier's residential building in Berlin (Unité d'habitation, Type Berlin), instead they nominated villas designed by Le Corbusier in the Weissenhof Estate in Stuttgart which were built in 1927 in the course of the building exhibition "The New Apartment" (Die neue Wohnung). As an example of a collective residential building in the style of Le Corbusier, the experts gave preference to the Unité d'habitation in Marseille (1946-52), which is the oldest and probably the most authentically preserved version of this legendary type of building. The initiative for the work of Le Corbusier has not yet managed to convince the World Heritage committees – could the current Berlin initiative perhaps be an attempt to get secondary works by him onto the UNESCO list by the back door?

24. see http://www.kmk.org/fileadmin/pdf/Kultur/EKS_Eiserner_englisch.pdf; cf. http://www.fondazione-delbianco.org/seminari/progetti_prof/progview.asp?id=1484

25. cf. Hans Peter Jeschke: Das Grüne Band als Natur- und Kulturerbe, in: *Natur und Land*, No. 2/2009, pp. 7-10; Jörg Haspel: Where is the Berlin Wall? From a hated heritage to missed Monument, in: Andrzej Tomaszewski, Simone Giometti (eds.): *The Image of Heritage. Proceedings of the International Conference of the ICOMOS International Scientific Committee for the Theory and the Philosophy of Conservation and Restoration*, 6-8 March 2009, Florence, Italy. Firenze 2011, pp. 127-138; Jörg Haspel: Die Berliner Mauer als Denkmal – der Eiserner Vorhang als europäisches Grenzlandschaft. Bilanz und Plädoyer 20 Jahre nach der Maueröffnung, in: *Die Berliner Mauer – Vom Sperrwall zum Denkmal / Mauer und Grenze – Denkmal und Gedenken*. (Schriftenreihe des Deutschen Nationalkomitees für Denkmalschutz Bd. 76, Tl. 1 und 2), Tl. 2 Tagung: Mauer und Grenze – Denkmal und Gedenken (Schriftenreihe des Deutschen Nationalkomitees für Denkmalschutz, vol. 76/2), Bonn 2009, pp. 121-132.

22. cf. Landesdenkmalamt Berlin (ed.): *Denkmale in Berlin, Bezirk Mitte. Ortsteil Mitte (Denkmaltopographie Bundesrepublik Deutschland)*. Petersberg 2003, pp. 164-172, pp. 421-435.

23. Dunger, Matthias: *Denkmalpflege an historischen Gedenkstätten*, in: Landesdenkmalamt Berlin (ed.): *Berlin im Wandel...* see note 18, pp. 145-148.



13.2. Section of the Berlin Map of Listed Monuments: Conservation Area Hansaviertel including the listed horticultural monument of the Tiergarten. Senatsverwaltung für Stadtentwicklung und Umwelt Berlin / SBD-OD-KOM

Perhaps more serious is the question of the international value of the Socialist architectural legacy in general and especially in Berlin; would these buildings be worthy heritage monuments of outstanding universal value, as the UNESCO guidelines require? Does the built heritage of Socialism make a contribution to fill the gaps of 20th century legacy in the UNESCO list? The architectural and urban design policy of Socialist Realism as implemented in Karl-Marx-Allee in East Berlin is looked upon as kind of paraphrase or a copy, a second generation implementation of the architecture. The great exemplary buildings which became internationally famous in the Soviet-dominated post-war territories were actually built and are still preserved in the Russian Federation itself, especially in the capital city and world metropolis of Socialism. Just think of the legendary Metro in Moscow, with the monumental stations built from the 1930s to the 1950s, or of Lomonossov University and the ring of Stalinist skyscrapers surrounding the city centre in Moscow (Fig. 14).

And the Soviet model affected not only East Berlin or East Germany, its influence can also be seen all over Eastern Europe and in the satellite states of the Soviet Union. Prominent examples such as the planning of the capital city in Minsk (Belarus), the Warsaw Palace of Culture and Science, newly built programmatic districts such as the MDM quarter in the Polish capital, the founding of ideal Socialist cities with industrial premises and worker residences such as Nowa Huta and the cities temporarily named after Stalin such as Katowice (1953 to 1956) in Poland, Eisenhüttenstadt in Germany and *Sztálinváros* in Hungary (built under that name in 1951, renamed as Dunaújváros - New City on the Danube - in 1961) represent a shared post-war heritage of Central and Eastern Europe which could be a worthy subject for a multi-national World Heritage initiative. This could form a striking anti-modern supplement to World Heritage cities of post-war Modernism such as Brasília (Brazil) or Le Havre (France).

Among the 172 tentative lists from the 189 states which have signed the UNESCO World Heritage Convention up to 2012, there is not yet any indication of any World Heritage potential or any intended World

Heritage nominations which are equivalent to Berlin. And other divided cities (Belfast, Jerusalem, etc.) probably did not have a constellation which is comparable with Berlin after 1945 or similarly exposed. "In the event of an intention to nominate urban development monuments of Socialist Realism from Central and Eastern Europe", write the initiators of the Berlin application, the East-West confrontation in Berlin "could provide an indispensable opportunity for comparison and contrast" in a serial international application, "especially because it so dramatically shows the opposing ideals".

On occasion of the second Scientific Conference "Modernism in Europe – Modernism in Gdynia - First Half of the 20th Century Architecture and Its Preservation" in 2009 the lectures also discussed values of post-war architecture, such as the Gdynia Central Station, and agreed that post-socialist countries share a common heritage because of their common history after World War II. The conference served as starting point for experts from Poland and Germany (especially ICOMOS Poland and ICOMOS Germany together with the City of Government of Warsaw and Berlin) to cooperate and to initiate a serial of workshops, seminars and meetings to discuss and evaluate post-war heritage in both countries and to invite colleagues and experts from neighbouring countries in Central and Eastern Europe to join the group and to establish a multinational network.

A first conference took in place in Leipzig in 2010, organised by ICOMOS Poland and ICOMOS Germany in cooperation with DOCOMOMO Germany.²⁶ Thanks to the city administration of Warsaw a touring exhibition could be organised (in three languages: Polish, German and English) in 2011 comparing Marszałkowska Dzielnica Mieszkaniowa

26. Bogusław Szmygin and Jörg Haspel (eds.): *Zabytki Drugiej Połowy XX Wieku – Waloryzacja, Ochrona, Konserwacja / Das Erbe der Nachkriegszeit erhalten und erneuern – Denkmale der Moderne und Gegenmoderne / Architecture of the Second Half of the 20th Century – Studies and Protection*, ed. by ICOMOS Poland, ICOMOS Germany and Krajowy Ośrodek Badań i Dokumentacji Zabytków, Warszawa – Berlin 2010 (download see the homepage of ICOMOS Poland under: http://bc.pollub.pl/dlibra/docmetadata?id=634&from=&dirids=1&ver_id=3037&l_p=1&QI=17730BDFE5D9A50271F2FBF6E24DBEAB1-9



14. Towers of Socrealism in Warsaw and Berlin. Landesdenkmalamt Berlin / Antje Graumann

in Warsaw and Karl-Marx-Allee in Berlin.²⁷ A seminar on urban heritage of Socrealism in Cracow and Warsaw and

27. Maria Wojtysiak, Monika Kapa-Cichocka et al.: MDM-KMA-Warschau-Berlin. Das Architektonische Erbe des Realsozialismus in Warschau und in Berlin / MDM - KMA. Architektoniczna spuścizna socrealizmu w Warszawie i Berlinie, Dom Spotkań z Historią 2011.

a seminar on inventory, evaluation and listing of early post-war architecture were the next steps.²⁸ A follow up conference under the title *Between Rejection and Appropriation. The Architectural Heritage of Socialism in Central and Eastern Europe* took place in Leipzig in autumn 2012²⁹ and a closing conference is planned by ICOMOS in 2013 to identify world heritage potentials of the built and urban heritage of Socialism and to evaluate the chance of an international serial nomination.

The chances for the Berlin initiative to inscribe the contrastive and complementary post-war heritage of the city are probably not bad. At any rate, in keeping with the current World Heritage strategy of UNESCO this initiative could contribute to the inclusion of under-represented topics and categories of the world's heritage. But if this is true for the heritage of the divided city of Berlin, it would apply even more if partners from Central and Eastern Europe were to join the Berlin initiative with their heritage of Socialist Realism and Socialist Modernism. Berlin may have good prospects of success if it proceeds alone, but a multi-national European initiative would reflect the founding principles of UNESCO and the World Heritage Convention in their goal of bringing nations together in an even more special way.

28. Landesdenkmalamt Berlin und Büro Städtischen Konservators Zabytków Warszawa (ed.): Von Moskau lernen? Architektur und Städtebau des Sozialistischen Realismus. Denkmaldialog Warschau – Berlin 2011 – eine Dokumentation / Uczyc się od Moskwy? Architektura i Urbanistyka Socrealizmu. Dialog o zabytkach Warszawa – Berlin 2011 – Dokumentacja / Learning from Moscow? Architecture and Urban Design of Socialist Realism. Heritage Dialogue Warsaw – Berlin 2011 – a Documentation. (Beiträge zur Denkmalpflege in Berlin, Bd. 38), Berlin 2012.

29. [http://www.denkmal-leipzig.de/LeMMon/denkmal_fachprogramm.nsf/programm_web_datum_deu/071D2B26D8A18CA8C1257A0E002C831C/\\$FILE/ICOMOS_GWZO.pdf](http://www.denkmal-leipzig.de/LeMMon/denkmal_fachprogramm.nsf/programm_web_datum_deu/071D2B26D8A18CA8C1257A0E002C831C/$FILE/ICOMOS_GWZO.pdf)