BAUHAUS DESSAU AND THE MOVEMENT OF MODERNISM IN SAXONY-ANHALT
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Discover Saxony-Anhalt – the federal state which is home to more authentic Bauhaus buildings than any other, and in which the Bauhaus – as the icon of modernity – was at its most industrious. Experience places such as the Bauhaus Dessau with its Masters’ Houses, the works of Lyonel Feininger in Halle (Saale) and the colourful city of Magdeburg.

#moderndenken

Saxony-Anhalt is a province boasting top-class culture. Two key anniversaries of global importance are testament to this: in 2017, Saxony-Anhalt was at the heart of the 500th anniversary celebrations of the Reformation, and 2019 will mark the 100th anniversary of the Bauhaus, which was founded in Weimar and experienced its golden period in Dessau. Like the Luther sites, the Bauhaus Dessau is a UNESCO World Heritage Site.

In its anniversary year, we wish to showcase Saxony-Anhalt as a province of the modern era. In 2016, the exhibition “Große Pläne! Die Angewandte Moderne in Sachsen-Anhalt 1919–1933” (“Great plans! Applied modernism in Saxony-Anhalt 1919–1933”), which was held throughout the province, clearly demonstrated that our entire province experienced a marvellous spirit of optimism during that period. Entrepreneurs, engineers, artists and politicians wanted to turn the region into a modern place to live and work. The modernist architecture is not only found in Dessau but also in several residential areas in Magdeburg.

We are well prepared for the anniversary year. Alongside Thuringia and Berlin which also enjoy close links with the history of the Bauhaus, Saxony-Anhalt will hold prime responsibility for the celebrations. Besides the federal government, several provinces are also members of the Bauhaus Association 2019, which was founded on the initiative of Saxony-Anhalt. This powerful association is best placed to succeed in creating international awareness for the Bauhaus and modernism in view of the anniversary year.

Friends of the Bauhaus, hailing from both Germany and abroad, can look forward to a high-quality programme of events in Saxony-Anhalt. The Bauhaus Dessau Foundation will naturally be at the heart of a programme networked across the province. The new Bauhaus Museum will provide a modern infrastructure for the presentation of the Bauhaus heritage. I can promise you an architectural gem that is bound to become a symbol of Dessau-Roßlau.

This brochure includes comprehensive background information on the Bauhaus anniversary. It is a treasure trove for Bauhaus fans and anyone with an interest in it. Whet your appetite for a visit to us. You will be most welcome in Saxony-Anhalt!

Yours,

Dr Reiner Haseloff
Minister President
A couple of questions about the Bauhaus anniversary:

Which event are you most looking forward to during the anniversary year, Mr Robra?

One of my favourite pieces is the photograph “Hochhaus Friedrichstrasse”. I have known about Mies van der Rohe’s photograph since my student days; it made a deep impression on me back then with its visionary power. Mies van der Rohe makes Wilhelminian Berlin seem even gloomier than it already was, and with his vision of a new kind of architecture made entirely out of glass, he aspires to reach for the sky from the darkness with brilliance, vigour and simplicity. In doing so, he not only proclaims a new architectural language but also his social attitude towards the modern movement. This photograph will certainly make its mark in the collection at the new Bauhaus Museum in Dessau, which is due to open in 2019 for the 100th anniversary of the Bauhaus.”

The Bauhaus experienced its golden period in Dessau. The collection of the Bauhaus Dessau Foundation, with its 44,000 catalogued pieces, is the second largest collection in the world relating to the Bauhaus. It goes without saying that I am particularly looking forward to the opening of the Bauhaus Museum. It will make the Bauhaus city of Dessau-Roßlau even more attractive, and finally provide the opportunity to properly present many previously hidden treasures of the Bauhaus.”

Rainer Robra
Head of the State Chancellery and Minister of Culture of the State of Saxony-Anhalt

Dr Perren, what is your favourite piece in the collection of the Bauhaus Dessau Foundation which will also be on display in the new Bauhaus Museum?

Bauhaus students on the canteen terrace of the Bauhaus building in Dessau, 1931/1932 | © Bauhaus Dessau Foundation (I 19044 F), Photo: unknown

The Bauhaus celebrates its 100th anniversary together with partners all over the world

2019 – Germany will celebrate the 100th anniversary of the foundation of the Bauhaus together with partners all over the world. Founded in Weimar in 1919, relocated to Dessau in 1925 and closed in Berlin in 1933, the school of design only existed for a total of 14 years. Despite this, the Bauhaus continues to have an impact to this day.

With the motto “Die Welt neu denken” (“Rethinking the world”), the three leading Bauhaus institutions in Berlin, Dessau and Weimar have teamed up with eleven provinces as well as the federal government to form the “Bauhaus Association 2019” in order to celebrate the anniversary together.

Dessau is the city most closely associated with the Bauhaus. This is where the school of design was active for the longest period of time and where it experienced its golden period between 1925 and 1932. All three directors of the Bauhaus, Walter Gropius, Hannes Meyer and Mies van der Rohe, lived and worked here. This period was also the heyday for Bauhaus architecture, which is why most Bauhaus buildings are located in Dessau-Roßlau. The Bauhaus building, the Masters’ Houses and the Laubenganghäuser (Houses with Balcony Access) are UNESCO World Heritage Sites.

Dr Claudia Perren
Chair and Director
Bauhaus Dessau Foundation

100 YEARS OF BAUHAUS
There will be a very special event in Dessau-Roßlau to mark the 100th anniversary: the opening of the Bauhaus Museum on 8 September 2019, which, for the first time, will provide a suitable space for an extensive public presentation of the valuable collection of the Bauhaus Dessau Foundation.

www.bauhaus-dessau.de
MODERNIST BUILDINGS IN SAXONY-ANHALT

HOLDENSELEN
- AMOS Klinikum (district hospital / former state sanatorium with housing estate)

MAGDEBURG
- Municipal hall with Albinmüller tower and Pferdetor (horse gate)
- Hermann Beins housing estate
- Otto Richter street
- Garden city colony in Reform
- AOK Sachsen-Anhalt (health insurance agency)
- Hermann Gieseler hall
- War monument of Ernst Barlach in the cathedral to Magdeburg
- Second Memorial to freethinkers at Westfriedhof
- OLi-Kino (cinema)

STENDAL
- Secondary school

DESSAU-ROSSLAU
- Bauhaus building
- Masters’ houses
- Laubenganghäuser (houses with balcony access)
- Konsum Building of Dessau-Törten
- Kornhaus (state house of Dessau-Törten)
- Tönturm (historical employment office)
- Sports and community building “Kurt Elster” (SPUK)

HUSSERLSCHLEHE
- Zwickau-Weddersleben (cinema complex)

BERSBURG (SAALE)
- Industrial building (former building of the ORWO film factory in Wolfen)

HALLE (SAALE)
- Große Garage Süd (south car park)
- Giebichenstein bridge
- Pfarrkirche (parish church)
- Wasserturm Süd (water tower)
- Ratshof (city council building)
- Transformationsstation Universitätsring (substation)
- Allgemeine Rentenbank (AOK building / health insurance agency)

BERNBURG (SAALE)
- Zickzackhausen (zigzag houses) – Anton-Saefkow-settlement

WERNIGERODE
- Railway station and Westerntor vehicle workshop

ELBSINGERODE
- Deaconesses’ Motherhouse
- Deaconesses’ Motherhouse "Neuvansburg"

SANGERHAUSEN
- Sangerhausen Volksbank

BAD DÜRENNBERG
- Laubenganghäuser (houses with balcony access) and marketplace

SAXONY-ANHALT. THE BAUHAUS. OUR SPIRIT.

#moderndenken

www.bauhaus-entdecken.de

Following the footsteps of the movement of modernism
Nowhere else in Germany can you experience as much of the Bauhaus and modernism as you can in Saxony-Anhalt. The famous Bauhaus sites in Dessau-Roßlau and other formative places of the modern era, such as in Magdeburg, Halle (Saale), Aschersleben and Sangerhausen, invite you to learn about its history. Buildings from the age of classical modernism (1919–1933) reflect creative minds in architecture, technology and art who sought to make the dream of a better life a reality.

The Bauhaus was not a solitary movement, but rather part of a particular structural change in the region that was typical of the time. The diverse connections are particularly well demonstrated in today’s region of Saxony-Anhalt. Following the First World War, there was a great spirit of optimism accompanied by a rapidly growing industry, despite all the political and economic instability. A dynamic which catapulted the region into the political, cultural and artistic modern era emerged and thus set the scene for the Bauhaus’ decision to relocate from Weimar to Dessau in the Anhalt region. This path is clearly reflected in innovative town and development planning. Nowadays, Saxony-Anhalt not only represents the Bauhaus movement but also – quite simply – the movement of modernism.

“Saxony-Anhalt. The Bauhaus. Our spirit. #moderndenken”, is the slogan used by Saxony-Anhalt to mark the 100th anniversary of the Bauhaus. The province is thus taking up the network philosophy of the historic Bauhaus, focusing on programmes in Dessau-Roßlau, Halle (Saale) and Magdeburg, as well as supplementing these with other projects in different parts of the province. This network also includes sites such as the garden city in Wittenberg-Piesteritz and the Deaconesses’ Motherhouse in Elbingeroede, as well as many other masterpieces of the modern era presented in this brochure. Guests can enjoy an attractive, wide-ranging programme of visits, bringing about a journey of discovery in the various regions of Saxony-Anhalt.
The 100th anniversary of the Bauhaus is one of the largest cultural events of 2019. Unique exhibitions, collection displays and celebratory events promise an unforgettable anniversary in Saxony-Anhalt. Experience it for yourself and discover your personal highlight!

For more events, please visit: www.bauhaus-entdecken.de

18.11.2018 – 24.02.2019
WE ARE MOVING TO HALLE – MARQUERTE FRIEDLAENDER AND GERHARD MARCKS
Exhibition at “Talstrasse” art gallery, Halle (Saale)
www.kunstverein-talstrasse.de

10.02. – 12.05.2019
STILLNESS IN THE NOISE OF TIME. MARC, MACKE, NOLDE
Exhibition at Kunstmuseum Moritzburg; Halle (Saale)
www.stiftung-moritzburg.de

01.04. – 30.11.2019
INVISIBLE PLACES
Exhibition in the city’s public spaces with daily accompanying programme; Dessau-Roßlau
www.visitdessau.com

13.04. – 12.05.2019
TASTING TOMORROW
Porcelain, Bauhaus and haute cuisine; Halle (Saale)
www.kunststiftung-sachsen-anhalt.de

From 18.04.2019
BAUHAUS DESSAU BUILDINGS. ICONS OF MODERNISM RE-CURATED.
Bauhaus buildings, Masters’ Houses, the Dessau-Törten housing estate; Dessau-Roßlau
www.bauhaus-dessau.de

19.05. – 01.06.2019
FESTIVAL ARCHITECTURE RADICAL
Dessau-Roßlau
www.bauhaus-dessau.de

01.06. – 31.10.2019
PASSAGES BAUHAUS CITY
Interventions in the urban space Dessau-Roßlau
www.visitdessau.com

07.06. – 06.07.2019
MAGDEBURG IN THE TWENTIES
Exhibition at the Kulturhistorischen Museum, Magdeburg
www.khm-magdeburg.de

02.07. – 03.08.2019
THE MANNED SPACE FLIGHT IN MAGDEBURG. PILOTS, VISIONARIES AND INVENTORS
Exhibition at the Technikmuseum Magdeburg
www.technikmuseum-magdeburg.de

08.07. – 16.07.2019
THE REFORM CITY OF THE MODERN ERA. MAGDEBURG IN THE TWENTIES
Exhibition at the Kulturhistorischen Museum, Magdeburg
www.khm-magdeburg.de

08.07. – 28.08.2019
THE CITY CENTRE
Bernauf www.bernauf.de

March – June 2019
THE MANNED SPACE FLIGHT IN MAGDEBURG. PILOTS, VISIONARIES AND INVENTORS
Exhibition at the Technikmuseum, Magdeburg
www.technikmuseum-magdeburg.de

March – October 2019
EXHIBITION IN THE CITY CENTRE
Bernauf www.bernauf.de

March – November 2019
MODERNISM IN MAGDEBURG IN THE 1920s
Joint lecture series by the Kulturhistorisches Museum, the municipal archive and the municipal library; Magdeburg

01.08. – 17.09.2019
MODERNISM 1836–1936
Exhibition at the Kulturhistorischen Museum, Magdeburg
www.khm-magdeburg.de

01.08. – 16.09.2019
THE REFORM CITY OF THE MODERN ERA. MAGDEBURG IN THE TWENTIES
Exhibition at the Kulturhistorische Museum, Magdeburg
www.khm-magdeburg.de

20.09. – 10.12.2019
BAUHAUS MASTERS MODERNISM
Exhibition at Kunstmuseum Moritzburg; Halle (Saale)
www.stiftung-moritzburg.de

From 03.10.2019
HIGHLY MODERN! MAGDEBURG SCHOOL OF APPLIED ARTS AND CRAFTS 1793–1963
Exhibition at Forum Gestaltung Magdeburg; Magdeburg
www.forum-gestaltung.de

04.10. – 06.10.2019
THE TRIENNAL OF MODERNISM
Dessau-Roßlau
www.triennale-der-moderne.de

20.10.2019 – 10.02.2020
MODERN ICONOGRAPHY. PHOTOGRAPHY IN THE URBAN ENVIRONMENT. THE BAUHAUS AND ITS CONSEQUENCES.
Exhibition at the Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg
www.kunstmuseum-magdeburg.de

28.11.2019 – 05.01.2020
TYPO-UTOPIA
Multimedia installation at Landeskunststiftung; Halle (Saale)
www.kunstmuseum-sachsen-anhalt.de

December 2019
BAUHAUS’ BIRTHDAY
Dessau-Roßlau
www.bauhaus-dessau.de

01.09. – 22.12.2019
LIGHT, AIR, SUN – ARCHITECTURE OF MODERNISM IN STENDAL 1919–1933
Stendal
www.museum.stendal.de

From 08.09.2019
VERUSCHSTÄTTE BAUHAUS’ BIRTHDAY
Dessau-Roßlau
www.bauhaus-dessau.de

11.09. – 15.09.2019
FESTIVAL STAGE TOTAL
Dessau-Roßlau
www.visitdessau.com

22.09.2019 – 09.02.2020
MODERN YOUTH?
Exhibition at the Francke Foundations in Halle, Halle (Saale)
www.francke-halle.de

MIND YOUR FIGURE
Artistic and aesthetic developments in the puppet theatre of the twenties; Exhibition in the puppet theatre; Magdeburg
www.puppentheater-magdeburg.de
The Bauhaus Building by Walter Gropius (1925–26), South-west view, 2017
Bauhaus Dessau Foundation/
Photo: Th. Meyer, OSTKREUZ

DESSAU-ROSSLAU

THE BAUHAUS CITY
At Attractions

BAUHAUS BUILDING
Walter Gropius, who founded the Bauhaus in 1919 and was its Director until 1928, had the Bauhaus Building constructed in 1925/26 as the “School of Design”. Today, the Bauhaus Building is an icon of 20th century architecture, along with other Bauhaus buildings in Dessau-Roßlau.

www.bauhaus-dessau.de

MASTERS’ HOUSES
Coinciding with the Bauhaus Building, the City of Dessau commissioned Walter Gropius with the construction of three semi-detached houses for the Bauhaus masters and a detached house for the Director. Together with the Bauhaus Building, the Masters’ Houses were added to the list of UNESCO World Heritage Sites in 1996.

www.bauhaus-dessau.de

KORNHAUS
The Kornhaus restaurant was built in 1929/30 right on the bank of the River Elbe. It was designed by Carl Fieger.

www.kornhaus-dessau.de

DESSAU-TÖRTEN HOUSING ESTATE
The Törten trial housing estate with the Konsum building built by Walter Gropius in 1928, the Laubenganghäuser (Houses with Balcony Access) designed by Hannes Meyer and the Steel House completed in 1929 are outstanding examples of the “Neues Bauen” movement of the 1920s.

www.bauhaus-dessau.de

HISTORICAL EMPLOYMENT OFFICE
Walter Gropius’ design for the Employment Office in 1928 was characterised by its striving for rationalisation, as was customary in industry at the time. The unusual floor plan makes the yellow-brick, steel structure a trend-setting example of functionalist architecture.

www.bauhaus-dessau.de

SPORTS AND COMMUNITY BUILDING “KURT ELSTER” (SPUK)
The Sport and Community building, in short “SPUK”, which was previously the building of the Dessau Ortskrankenkasse (health insurance agency), is a modernist building designed by architect Erich Kurt Elster and inaugurated on 21st December 1930. The construction work was carried out by Junkers Stahlbau.

www.hugo-junkers.info

HUGO JUNKERS TECHNICAL MUSEUM
The “Hugo Junkers” Technical Museum, situated on the grounds of the former Junkers airplane and motor factory, provides an insight into Junkers’ life’s work and outstanding technical excellence in the early 20th century.

www.technikmuseum-dessau.de
More than 1000 guests attended the festivities, including around 100 journalists from all over Germany and abroad. There had already been a press tour for them the day before to which the response had been enormous. A writer for the newspaper “Hamburger Anzeiger” was impressed by Gropius’ “down-to-earth, creative drive”, which aimed to achieve the “greatest diversity possible with maximum typification”.

The then innovative division of the building into three wing-shaped sections organised according to function was astonishing. The vocational training school was housed in the first section. The studio building accommodated students and junior masters in studio rooms. The third building complex hosted the studios. An intermediate building – where there is a so-called festive area comprising an auditorium and canteen – connected the studio wing and the studio building, and a bridge connected the studio wing and the school. The bridge was intended for the administrative offices and the office of Bauhaus Director Gropius.

However, his contemporaries considered his most impressive achievement to be the studio building, called the Preller Building (“Prellerhaus”). The name was adopted from the Weimar studio building, which had been named after the court painter Friedrich Preller. The studios were single rooms, which, although quite small at around 24 square meters, were highly modern and comfortable. They had electrical connections, radiators, fitted wardrobes, washing facilities, worktops, sleeping alcoves, and tubular steel furniture mainly designed by Marcel Breuer. Some rooms had small changing rooms.

“Much loved by students: the balconies of the studio building | People of the Dessau Bauhaus (from the Bauhaus photo album by Fritz Schreiber), Bauhaus Dessau Foundation (18980 F), © unknown

“Architects behind glass – a window façade in the Bauhaus Building | © Bauhaus Dessau, Photo: S. Kaps, © VG Bild-Kunst, Bonn 2018

“The structure of a building evolves from the course of events that take place in it.”

WALTER GROPIUS

The synthesis of life, craft and art was the credo of the art school, the State Bauhaus in Weimar, which architect Walter Gropius had founded in 1919 in Weimar. His goal was to construct a “building of the future” that would be a synthesis of the arts. He rejected traditional architecture, since he believed that buildings should primarily be functional. Gropius succeeded in standing up to the external pressure on the Bauhaus and using opportunities offered by the media to publicise his goals and set the Bauhaus in a positive light like no other. Even after his emigration to the USA, “Mr Bauhaus” did not stop promoting the Bauhaus and he was very successful in his efforts, thanks to his strong reputation and teaching position at Harvard University.
balconies where Bauhaus students met to talk or to eat together.

There were kitchenettes on every floor, which, although quite narrow, served their purpose with their small hot plates, sinks and narrow wall racks. The kitchenettes were connected to the canteen kitchen via a service lift, which boasted technical fittings that were state-of-the-art at that time. The service lift stopped at all floors and provided the residents with food. In the building itself there were communal facilities such as terraces, baths and showers, and even a gym in the basement. People lived well in the Preller Building. In fact, single rooms were a great luxury for students in the 1920s. On this basis, and the fact that the rent of 20 Reichsmark – including cleaning and gas – was relatively low, the studios were highly sought-after.

Looking back, Swiss Bauhaus resident, painter, photographer and stage designer Xanti Schawinsky said, “The new studio building took up an important position in the history of modern architecture.”

www.bauhaus-dessau.de

Sleep like a Bauhaus resident

Anyone interested in what life was like for Bauhaus residents in the studio building can try it out for themselves and book a room for one or more nights – a special kind of Bauhaus experience:

In the recreated studio rooms you can experience the atmosphere of the Bauhaus to this day. From the floor plan and the material to the replicas of the original furniture, everything has been restored to its original state in great detail. Some rooms are reminiscent of their former inhabitants thanks to the furniture designs, and selected rooms are currently dedicated to Bauhaus residents Alfred and Gertrud Arndt, the Albers and Franz Ehrlich.

Many other well-known people from the Bauhaus era also lived and worked in the studio rooms, including Josef Albers, Erich Consemüller, Herbert Bayer, Walter Peterhans, Hannes Meyer, Joost Schmidt and Marcel Breuer. Gertrud Arndt, Marianne Brandt, Gunta Stölzl and Anni Albers lived on what was known as the “ladies’ floor.” You simply could not find a more authentic setting for a stay in Dessau-Roßlau. If this isn’t authentic enough, you can enjoy breakfast in Café-Bistro in the basement of the studio building.

www.bauhaus-dessau.de

Heads poking out, necks craning and eyes staring
I saw all the colours in my mind, right in front of my eyes.”

WASSILY KANDINSKY

He could see music. When Wassily Kandinsky attended a performance of Wagner’s opera “Lohengrin” in Moscow in 1895, he found it to be an enlightening experience. Because not only did he hear the sounds, he saw them too. “I saw all the colours in my mind, right in front of my eyes,” he later recalled.

Parallel to the Bauhaus building, Walter Gropius implemented the construction of three semi-detached houses for the Bauhaus masters and a detached house for the Director. The City of Dessau had commissioned him with this. The result was a building that became the epitome of modern living – and that was exactly what Gropius had wanted to achieve.

While designing the houses and their interiors, Gropius received good advice, suggestions and active support from his wife Ise, as well as from the wives of the other masters, who pestered him with their own ideas. Gropius’ biographer, Reginald R. Isaacs, wrote, “Lily Klee wanted to have a kitchen stove, El Muche fancied an electric stove in her kitchen, Nina Kandinsky requested a fireplace in her living room and Tut Schlemmer wanted gas heating.” Gropius naively reassured them that he would remember everything, yet, according to Isaacs, he stuck to his own designs.

To promote the concept of the “Neues Bauen” movement, Gropius had designed the house not only as a home for himself and his wife Ise but also as an exhibition object. Through guided tours and film series called “How do we live healthily and economically?” for the purposes of self-promotion, the couple reached the conclusion that even years after the completion of the Masters’ Houses, public interest in the project was not waning. Besides the many onlookers, prominent figures also came to take a closer look at the building and its interior and to get to know its inhabitants.

With the Masters’ Houses the objective was not only to convey the concept of the “Neues Bauen” movement but also that of the modern interior design. It featured a wealth of remarkable details, from the walk-in wardrobe, the built-in cupboards to the collapsible double sofa. The water heaters and radiators, with which the Junkers factories had equipped the Masters’ Houses, were met with amazement at the time. The housekeeping technology was downright revolutionary.

New kitchens for the new woman

The First World War created a new type of woman for whom keeping house had declined in importance. A new kitchen was an absolute must, where the work to be done could be accomplished faster. The fitted kitchen was born.

Walter Gropius was also convinced that the emancipated woman needed a household equipped with functional technology. The “Haus Am Horn,” designed by Georg Muche in 1923 in Weimar, was equipped with a fitted kitchen and state-of-the-art technology. During the planning of the Masters’ Houses in Dessau, they went even further and set new standards in modern housekeeping technology. In the fitted kitchen in Gropius’ house, there was a water sprayer for the dishes, with which soap was mixed automatically, a washing machine and a spin dryer.

Visitors to the Masters’ Houses, particularly the members of the Dessau Housewives’ Association, were astonished at the sight of the kitchen.
The Törten housing estate was built in a prefabricated construction. The Konsum Building (left) took up centre position. 
© Bauhaus Dessau Foundation, Photos: Y. Tenschert

Light, airy, bright – the terraced housing of the Dessau-Törten Housing Estate

Like many other cities in Germany, Dessau also had a problem with housing development in the 1920s. Here, too, rapid industrial development had led to a population boom, which in turn led to an extreme housing shortage. A quick solution was needed: affordable housing that met the requirement for more light, air and sun. Lord Mayor of Dessau, Fritz Hesse, was convinced that Walter Gropius was the right man for the job, and commissioned him to build a housing estate in the district of Törten.

314 private terraced houses were built in just two years (between 1926 and 1928), and, depending on the type of house, they featured a living space of 57 to 75 square metres. Gropius’ main concern was a fast and economic build: prefabricated components, cost-effective materials and dispensing with decoration made this possible. The low density of the development met the demand for more light, air and sun. All buildings also had kitchen gardens so that residents could grow their own food and keep small animals. The interior of the buildings was equipped with facilities from the Bauhaus studios and were offered at a reasonable price.

During renovation of the buildings in 1998, a model apartment was restored to its original condition, which can now be visited on a guided tour of the Bauhaus Dessau Foundation. The housing estate has been a UNESCO World Heritage Site since July 2017.

www.bauhaus-dessau.de

“The needs of the people instead of the need for luxury”

The five narrow brick buildings with a total of 90 so-called “people’s apartments”, where workers and ordinary employees were to live, were part of the planned mixed development that the Swiss architect had envisaged for the extension of the Dessau-Törten housing estate, designed by his predecessor Walter Gropius.

Like no other project, the construction exemplifies a core concept of Bauhaus teachings – collaboration. Under the guidance of Meyer and other teachers, students planned and implemented the housing estate as part of collaborative efforts. The apartments were tight for space: a family of four usually had three rooms covering 48 square metres, including a kitchen and a bathroom. While Gropius purposefully intended to allow for home ownership of his terraced houses, the Houses with Balcony Access were rented for a relatively small monthly fee of 37.50 Reichmark. As for the terraced houses, there were functional model fittings for these flats that had been designed by the Bauhaus studios and were offered at a reasonable price.

The Lauben-ganghäuser (Houses with Balcony Access).

To work my way out of ruins, I had to fly

Paul Klee

On the 50th birthday of Paul Klee a Junkers F 13 flew over the Master’s House in Dessau and dropped a gift package in the garden. Students had chartered the plane at the Junkers factory nearby and Hugo Junkers had provided it to them for free.

Klee had been drafted into the German Air Force in 1916 and later came to terms with his war experiences in his pictures. Here, terror and fascination were very closely associated. “To work my way out of ruins, I had to fly”, Klee wrote. Junkers’ invitation to join him on a flight over Dessau was the perfect opportunity for Klee’s dreams to come true.

A replica of the Junkers F 13 can be admired at the “Hugo Junkers Technical Museum” in Dessau.

www.technikmuseum-dessau.de

To work my way out of ruins, I had to fly

Y. Tenschert
“This is the way I am, light-dark, warm-cold, up-down.”

KARLA GROSCH

There are many photos of gymnastics teacher Karla Grosch, doing floor exercises on the roof of the Dessau Bauhaus Building or strength training on the terrace in front of the canteen. Sport was an integral part of the Bauhaus programme, and was indeed part of the spirit of the 1920s. The performances of the Palucca student on the Bauhaus stage were downright legendary. As a dancer, Karla Grosch participated in stage productions such as the “Metal Dance” by Oskar Schlemmer, which premiered in 1929 at the Berlin Volksbühne theatre and attracted a great deal of attention. To assert herself as a woman at the Bauhaus, a gutsy level of rebellion was required – and Karla Grosch certainly had plenty of that. In a letter to a friend with whom she had an ill-fated love affair, she defiantly wrote, “This is the way I am, light-dark, warm-cold, up-down.”

A “pleasant” café with a “unique view of the landscape surrounding the River Elbe”

For the Bauhaus residents, a visit to the “Kornhaus” was something they did in their free time. “On Sunday afternoons, we usually take a walk to the Kornhaus on the River Elbe – a very nice, modern coffee shop – or somewhere else in the area, which is actually nicer than I envisaged,” wrote a Bauhaus student in 1931 in a letter to his mother:

n 1929, the City of Dessau, together with a brewery, commissioned the construction of the “Kornhaus” restaurant which was to be built on the bank of the River Elbe. The contract was taken on by architect Carl Fieger, who worked in the studio of Walter Gropius as a designer, but also had his own office. Fieger designed a flat roof construction with its long side along the River Elbe. To compensate for the height difference between the street and the river bank, the building is two-stories high from the street side but only one-storey high from the water side. The glass structure protruding above the predecessor, a granary, is a very popular restaurant, especially among visitors to the area. It is a monumental renovation with a spacious terrace in one of the most beautiful places in Dessau.

The restaurant was opened on 6th June 1930. Dessau Mayor Fritz Hesse said in his speech that he was delighted that the construction project had been carried out “in such an ideal way”. It was also reported in the “Anhaltische Rundschau” that the extensive use of glass in the café allowed for a “unique view of the landscape surrounding the river Elbe from all angles”.

To this day, the “Kornhaus”, of which the name is reminiscent of its predecessor, a granary, is a very popular restaurant, especially among visitors to the area. It is a monumental renovation with a spacious terrace in one of the most beautiful places in Dessau.

www.kornhaus-dessau.de
MAGDEBURG

CITY OF NEW ARCHITECTURE
Attractons at a glance

HERMANN BEIMS HOUSING ESTATE
The housing estate, built between 1926 and 1929, is the most well-known example of social housing from the 1920s in Magdeburg. Today a landmark, the residential complex serves as an example of the urban planning and architecture of its time. [www.architekturtourismus.de](http://www.architekturtourismus.de)

GARDEN CITY COLONY IN REFORM
Construction began in 1911 and Bruno Taut took over the planning from 1913. The terraced houses were built in a cost-effective design and with ever-changing colour variants, each with its own garden – light, air and sun were the guiding factors in their design. [www.architekturtourismus.de](http://www.architekturtourismus.de)

OTTO RICHTER STREET
The cooperative housing estate was built between 1904 and 1916. In the early 1920s, under the instruction of Bruno Taut, parts of the façade were given bold colours and even “screamingly bright” coatings. Carl Krayl was entrusted with its realisation. Especially spectacular: the “lightening façade” of house no. 2. [www.architekturtourismus.de](http://www.architekturtourismus.de)

MUNICIPAL HALL WITH ALBINMÜLLER TOWER AND PFERDETOR (HORSE GATE)
The city hall was built in 1927 on the occasion of the German Theatre Exhibition according to the plans of the architects Johannes Göderitz and Wilhelm Deffke. At that time, it was the most advanced city hall in Germany. The building is complemented by the 60 metre-high Albinmüller tower and the Horse Gate (Pferdetor). [www.mvgm.de](http://www.mvgm.de)

ROTHENSEE BOAT LIFT
The Rothensee boat lift is the second-oldest boat lift in Germany and one of only four which are still in operation. The outstanding engineering structure and important testimony to waterway construction was built in 1934–38 as the conclusion of the Mittelland canal stretching from Hanover. [www.visitmagdeburg.de](http://www.visitmagdeburg.de)

Other places of modernity:
AOK Sachsen-Anhalt (health insurance agency) | Cracau housing estate | Hermann Gieseler hall | War monument of Ernst Barlach in the cathedral to Magdeburg | Second Memorial to freethinkers at Westfriedhof | OLi-Kino (cinema) | Technology Museum
You have to love it, the Magdeburg Municipal Hall

One year beforehand, the Municipal Hall was considered the centre-piece of the German Theatre Exhibition, which took place in the same year. The city of Magdeburg had commissioned the head of the municipal planning and building control office and architect Johannes Göderitz to build a “dig-nified monumental building” for this major event, and Göderitz, one of the leading advocates of Magdeburg’s “New Architecture”, now had to reconcile this requirement with his ideas of simplicity and functionality. He was assisted by the architect Albin Müller.

Johannes Göderitz decisively shaped the reputation of Magdeburg as the “City of New Architecture”. In 1921, the Magdeburg city councillor Bruno Taut recruited him onto his team and following the departure of Taut from Magdeburg in 1927, the architect took over as his successor.

This period marked an extremely intensive phase of structural development, which Göderitz encouraged in many ways. His masterpiece is undoubtedly the city hall. He wrote about his building program in one of his publications: “In these buildings, it was a matter of urgency that the construction method became the most rational and that the designs corresponded to the aesthetic views of our age.”

On the Rotehorn Island, directly on the Elbe, in the middle of a large park and within sight of the cathedral, a magnificent ensemble of stone, glass and iron was built within a very short time, clad on the outside with brown-violet iron smelt bricks. The interior of the city hall, with its huge orchestra and stage podium and the hall entirely lined with wood, was equally impressive. Accompanied by an observation tower, the Albinmüller Tower, and the so-called Horse Gate, it was the most advanced Municipal Hall in Germany at the time, with the best acoustics and one of the most modern organs in Europe.

The German Theatre Exhibition ultimately became a successful international cultural event. The London Daily Telegraph said it was a “great privilege to gain a complete overview of the history of German theatres in the wonderful city of Magdeburg”. Even after the end of the exhibition, the city hall remained popular. Europe’s top orchestras performed there, led by internationally well-reputed conductors.

During World War II, the city hall was heavily damaged in an air raid but it was later rebuilt and finally handed over to the public in 1966.

What began with the theatrical exhibition is today continued with classical concerts, theatre shows, musicals, revues and ballet. The city hall is also a recognised venue for rock and pop concerts.

www.mvgm.de

“The horse gate next to the city hall is an attraction in itself.”
Photo: Magdeburg Marketing

“You had to see the Magdeburg Municipal Hall on an evening, when a visitor can see a full hall in a wonderful setting. Such an image is unforgettable. You have to love it, the Magdeburg Municipal Hall” enthused the Lord Mayor of Magdeburg Hermann Beims in a publication in 1928.
“The well-being of the tenants is paramount”

It is one of the largest architectural landmarks in Europe and one of the most important products of social housing in Germany – the Herman-Beims housing estate in Magdeburg.

It owes its existence to the Social Democratic Mayor of Magdeburg at the time, Hermann Beims, who, together with his city councillors, the visionary architects Bruno Taut and Johannes Göderitz, had devised a general housing plan for Magdeburg.

The turbulence of economic development in Magdeburg, as in other major cities, also led to a veritable population explosion, which in turn led to an extreme housing shortage. The city magistrate, led by Beims, energetically tackled these challenges. “Amid all the urgent need for cost-effectiveness, the well-being of the tenants is paramount. The new apartments must satisfy the demands for health, wellbeing, sunlight, healthy air, good playgrounds and green spaces” said Beims.

Within a few years, Magdeburg had successfully made the step into the modern era and made a name for itself as a “city of New Architecture”. A housing estate was built which is held in high regard for its scope and variety to this day, along with comparable estates in Berlin, Hamburg and Frankfurt/Main. The Beims housing estate, built between 1926 and 1929, set new standards with its uniformity and unity, as well as its rich design and colours.

The listed building, which is largely renovated, is an urban and architectural example of its time of origin and is still regarded today as an extremely high-quality example of society and architecture in the 1920s. The positive assessment of the Herman Beims housing estate by the current inhabitants is proof of this and of the sustainability of the project.

www.wobau-magdeburg.de

“I’m making something out of Magdeburg”

Bruno Taut wanted to create “big architecture for little people” – but it had to be colourful. Magdeburg’s Lord Mayor Hermann Beims had appointed the architect, who was known as the advocate of the garden city movement, as a city councillor in 1921. In Magdeburg, housing had become scarce, and the garden city idea seemed to be the perfect solution to the problem.

Taut’s colour scheme was not just about aesthetics, but also about “bringing a modest bit of zest for life to the inhabitants of the most disastrous tenement barracks, the humblest backyards.” Early criticism was silenced when the title “Colourful City of Magdeburg” became an advertising factor. “I’m making something out of Magdeburg”, Taut also said in a lecture in the townhall in 1922.
BRUNO TAUT

A CALL FOR COLOURFUL BUILDINGS!

“Recent decades, with their purely technical and scientific focus, have killed visual sensuality. Grey in grey boxes took the place of colourfully painted houses. The tradition of colour, cultivated over centuries, was lost in the name of ‘elegance’. We do not want to build more colourless houses and with this commitment, we want to give the builder, the settler, the impetus to embrace colours in the interior and on the exterior of the house. Colour is not as expensive as decoration, but colour is the joy of life, and because it can be provided at low cost, in today’s need, we need to bring it into all buildings to be constructed.”

Bruno Taut, The Rainbow, Call for Coloured Buildings! (abridged); in Bauwelt, 1919

The garden city colony in Reform and the dream of living in harmony with nature

“Town and Country must be married, and out of this joyous union will spring a new hope, a new life, a new civilisation” was the demand of the founder of the garden city movement, the Englishman Ebenezer Howard, at the start of the 20th century.

This idea was eagerly taken up and implemented in Germany. It was a reaction to the increasing housing shortage of the time, particularly in the big cities, because more and more people were forced into cities due to rapidly increasing industrialisation.

Magdeburg also had to manage the consequences of this development. Inspired by the ideas of the garden city movement and the vision of making the dream of nature-friendly, healthy living into a reality, a small circle of workers of the Krupp-Gruson factory founded the “garden city colony in Reform” in 1909. Construction began in 1911, and from 1913, the then well-known architect and later Magdeburg Town Planning Officer Bruno Taut took over the planning.

The apartments in the garden city had a small, yet efficient, layout, with a stable that also served as a small farm. The apartments were provided with kitchen gardens for the self-sustenance of the workers. The construction of some shops, the office of the estate company and a laundry for the estate, including a bath, was important for life on the estate.

The coloured design of the façades, designed by Bruno Taut, is particularly impressive. He was assisted in this by the architect Carl Krayl. The colour – often a warm yellow or ochre, red and blue – emphasises the spatial staggering of the buildings, distinguishes the front and side walls of the mostly two-floor houses from each other and creates contrasts between the opposite sides of the street. Due to the lack of building material, hardly any structural alterations were made to the houses before 1990, meaning that the architectural side of the historical housing estate can still be experienced in its original form today.

www.gwg-reform.de
The “lightning facade” of No. 2 Otto Richter street.
© KHM, Photo: Ch. Christoph

Otto Richter street – the most colourful street in Germany

Here you can experience Krayl’s blue wonder – in the most literal sense of the term. Both sides of Otto Richter street in Magdeburg are lined with extremely colourfu façades of houses, including numerous blue ones.

Taut is really modern age. Magdeburg a city of the significant part in making estate. He played a sigm building or the Cracau ings such as the AOK his designs for build scheme, but also with extreme color coatings “Taut is really 1921, his wife in satisfied: in a letter to of colour. And Taut was pioneered when Bruno Taut made when he hired Carl Krayl in 1921 and entrusted him with the implementation of the concept of the “Colourful City”, in the course of which 80 house façades were painted. Krayl submitted just 35 drafts for all paintings. Otto Richter street in Magdeburg is an example of this extraordinary display of colour. And Taut was satisfied: in a letter to his wife in 1921, Krayl wrote “Taut is really impressed by me, because I make the most wonderful coatings”.

However, Krayl not only made a name for himself with the colour scheme, but also with his designs for buildings such as the AOK building or the Cracau estate. He played a significant part in making Magdeburg a city of the modern age.

At the end of the last century, the redevelopment of the street restored the long-faded colour scheme of the façades, which are now in their full colour again, perhaps even more intensively than was possible in the 1920s with the façade paints of the time. Germany’s most colourful street conveys an impressive picture of what Bruno Taut, Carl Krayl and the people around them wanted: the transformation of the city.

The first section of the central, west-east waterway, the Mittelland Canal, was created, and the other sections followed in subsequent years. Until a problem emerged north of Magdeburg. There, they had to overcome a gradient of up to 18 metres between the Elbe and the Mittelland Canal, but how?

The Leipzig engineer, Rudolf Mussaeus, had the solution. According to his plans, the Magdeburg company Krupp Gruson built a lift whose mobile, water-filled trough rests on two floats. With the help of the trough, boats could be moved up and down, four spindles and eight synchronous motors moved the load. The Rothensee boat lift was commissioned in 1938.

After a prolonged period when it wasn’t in use, the fully functional boat lift is now being used again for tourist purposes. It is an impressive monument of engineering excellence and is worth the trip.

The Rothensee boat lift – an engineering masterpiece

A canal connection between the Rhine, Weser and Elbe was under consideration as early as the 19th century; at the beginning of the 20th century, it became a reality.

The “lightning facade” of No. 2 Otto Richter street.
© KHM, Photo: Ch. Christoph

Historical Rothensee boat lift |
Photo: W. Klapper, Magdeburg Marketing

HERMANN BEIMS HOUSING ESTATE MODEL APARTMENT

On the 90th anniversary of the construction of the Hermann Beims housing estate, the museum apartment at 5 Beimsplatz was completed. Interested visitors will experience the rooms in bold colours, just as they were handed over to the first tenants in 1926. | www.wobau-magdeburg.de

“COLOURFUL MAGDEBURG” BIKE ARCHITECT-TOUR

The architectural history of Magdeburg can be enjoyed in its full variety in the cathedral square. The tour through the ages leads to the art museum and into the modern age with the city hall at the MDR state broadcasting building and the Hygiene Hall. The tour also passes the Rayonhäuser district houses, the university hospital in the garden city and Otto Richter street. | www.visitmagdeburg.de/mamo

ARCHITECTURE WALK: FROM MAGDEBURG PILOT-ROCKET (PILOT ROCKET) VIA THE UNIVERSITY HOSPITAL TO THE GARDEN CITY COLONY IN REFORM

Modernism in Magdeburg of the 1920s goes from the dress rehearsal for the very first manned rocket flight to the dawn of modernity as the “City of the New Architecture”. The unique walk provides an architectural insight into the Museum of Technology as well as a view of the rocket. Buildings 10 and 15 of the university hospital, built according to the plans of Godeitz, are a highlight of the “Neues Bauen” movement. This also applied to housing estates such as the garden city colony in Magdeburg.

GRENZ CITADEL

The “Green Citadel of Magdeburg” is one of the last architectural projects by the eccentric and imaginative artist Friedensreich Hundertwasser. The colourful sight is one of the highlights of the Elbe metropolis. You will find small shops, cafés and restaurants in the courtyards. | www.gruene-zitadelle.de

www.visitmagdeburg.de/mamo
Attractions at a glance

GIEBICHENSTEIN CASTLE UNIVERSITY OF ART AND DESIGN, HALLE
In 1915, the architect Paul Thiersch took over the former craftsmen’s school and reformed it according to the principles of the Deutscher Werkbund (German Association of Crafts- men). Under his leadership, the castle developed into the most important artistic training centre next to the Bauhaus. Today, the castle is host to a renowned university of art and design. | www.burg-halle.de

MORITZBURG ART MUSEUM IN HALLE (SAALE)
The Moritzburg, whose foundation stone was laid as early as the end of the 15th century, is a museum with a structure which is more than 100 years old. The main emphasis of the collection is on 20th and 21st century art. The current permanent exhibition focuses on the classic modern age and other periods. | www.kunstmuseum-moritzburg.de

GIEBICHENSTEIN BRIDGE
Giebichenstein Bridge is one of the most remarkable examples of historical bridge construction. The bridge, which stands out in terms of its constructive and artistic aspects, still has a central importance in Halle’s road network. | www.halle-tourismus.de

GROSSGARAGE SÜD (SOUTH CAR PARK)
In constructing the Großgarage Süd, the architect and builder Walter Tutenberg built a car park based on the American model, with 150 parking spaces, it made its mark on the metropolitan surroundings on the edge of the Lutheran settlement to the south of the city of Halle (Saale). The building, built in the style and function of the “Neues Bauern” movement, was leading the way in architecture at the time and is one of the oldest multi-storey car parks in Germany. | www.halle-tourismus.de

PFARRKIRCHE “ZUR HEILIGSTEN DREIEINIGKEIT” (HOLY TRINITY CATHOLIC PARISH CHURCH)
Kirche “Zur Heiligsten Dreieinigkeit” (holy trinity catholic parish church), a Catholic church, is located in the south of Halle (Saale) near Lutherplatz. It caused a great sensation at the time of its construction in 1929/30 because the floor plan of the church, built by architect Wilhelm Ulrich, was hexagonal in shape. In combining expressionist and functional interior design, the architect succeeded in creating an architecturally unique, original, sacred building. | www.moderne-halle.de

Other places of modernity:
Wasserturm Süd (water tower) | Ratshof (city council building) | Allgemeine Ortskrankenkasse (AOK building / health insurance agency) | Transformatorenstation Universitätsring (substation) | Technical Hallors and Saline Museum | Francke Foundations of Halle
Giebichenstein Bridge – a unique ensemble and beloved photo subject

The horse as a symbol for the city

Based on a design by the then municipal civil engineering office, the unique ensemble is the product of the artistic inspiration of two architects: Paul Thiersch, who took over the former Halle Handwerkerschule (School of Craftsmanship) of Giebichenstein Castle and turned it into one of the most important arts and crafts schools in Germany, and Gerhard Marcks, director of the sculpture class at Giebichenstein Castle and one-time Master of Form.

The concrete bridge, which replaced a steel construction and was completed in 1928, connects the countryside and the city: the cow symbolises the countryside, the horse the city. The two figures represent the connection between the former rural Krollwitz and the urban Giebichenstein district and, at the same time, serve as an ice-breaker for the protection of the main arc section. The sculptures represented something completely new in European sculpture, both in terms of their subject and bridge architecture as a whole. Considering this, and their size, they are still unique today. Shortly after their construction, however, the material of the figures proved susceptible to damage. Such damage was eliminated by protective measures and the repair of the sculptures was completed in 2013.

The “cow and horse” animal sculptures are one of the largest and most important works of Gerhard Marcks. However, the city of Halle offers yet another attraction for Marcks lovers; in the “Lion Building” of the Martin Luther University of Halle-Wittenberg, there is another twin sculpture – the busts of Martin Luther and Philipp Melanchthon.

“A romantic view – Giebichenstein Bridge with the castle in the background.”

Gerhard Marcks

He was one of the pioneers of Bauhaus. When he was appointed Master of Form of the Ceramic Workshop in Weimar in 1919, Gerhard Marcks had developed his own pottery workshop in Dornburg an der Saale. However, Gerhard Marcks was so dissatisfied with the Bauhaus directive to turn away from craftsmanship and turn to technology, which was initiated by Walter Gropius in 1923, that he used the Bauhaus relocation to Dessau in 1925 to move to Halle, where he assumed the directorship of the Bauhaus sculpture class of the Giebichenstein Castle University of Art and Design in Halle. He was made director in 1928, before the National Socialists dismissed him from higher education as a “degenerate” artist. Marcks left Halle but remained close to the city. “I almost want to say that my 7 years in Halle were the best years of my life”, he later wrote in a letter to his friend Felix Weise.

www.moderne-halle.de
The Großgarage Süd (multi-storey car park) – a “caravansary” with all-round service

A “modern, large-city caravansary” – this is how the Halleischer Nachrichten (Halle News) newspaper described the Großgarage Süd, a garage in the Pfännerhöhe district which opened in February 1929.

Car traffic in Halle had increased and the question arose as to where the rising number of vehicles should be accommodated. In a car park, as in the USA and France?

The Großgarage Süd is one of the first car parks that was built in Germany. Today, the restored car park is accessed via a spiral driveway and accommodates 85 vehicles. It is a landmark of motoring history which is still fascinating today.

In the exterior design of the car park, the car park pioneer followed the “Neues Bauen” style and he designed the interior according to American models: the vehicles reached the three upper levels with the 150 parking boxes via a lift and transfer platform. The large garage also included lounges and bedrooms as well as bathrooms for chauffeurs, a car repair shop, a car wash, shops selling car accessories, and a petrol station. An American hairdresser’s completed the all-round service. A glass facade and roof enabled daylight to shine through.

The Großgarage Süd is a landmark of motoring history. | State Office for the Preservation of Monuments and Archaeology Saxony-Anhalt. Photo: A. Hörentrup

A church with six corners – the modern age and reform of liturgy

Here is no nave or church tower here. At the heart of the towerless, hexagonal floor plan of the Franciscan Holy Trinity church (“Die Kirche Zur Heiligsten Dreieinigkeit”) are six reinforced concrete pillars which bear the mighty dome-like, central sections, parts of the ceiling construction and the belfry. Each reinforced concrete column bears a load of 90 tons – which, with a thickness of only 38 centimetres, was some achievement at the end of the 1920s.

It was the architect Wilhelm Ulrich who accomplished this achievement in the years 1929/1930. The original plan was to construct a church in the neo-Baroque style, but in Halle, Modernism was gaining more and more influence – promoted by the modern-thinking, urban architect Wilhelm Jost and supported by the Franciscan Father Erasmus Baumeste. He wanted the parish to be more involved in the liturgy, and Ulrich’s design seemed to suit his needs well, as it made the altar stand out more prominently as the centre of the church space.

From the main entrance, attention is drawn to the opposite sanctuary, to which the main lines of the interior run. The sanctuary of the church resembles a spatial honeycomb and is elevated by six slender columns. The impressive colour scheme, reconstructed in 2010, plays its part. The Holy Trinity church (“Kirche Zur Heiligsten Dreieinigkeit”) is one of the first churches in central Germany that was not built according to classical church construction styles.

In the Sacred Heart of Jesus, it was a church.

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In the Sacred Heart of Jesus, it was a church.
The former town hall of the Piesteritz factory settlement with adjoining buildings.

Photo: S. Spitzner

LUTHERSTADT WITTENBERG

LIVING IN GREEN SPACES
The Piesteritz factory settlement once served as a home for more than a thousand employees of the former Reichsstickstoffwerke (Imperial Nitrogen Plant). It was built by the urban planner Georg Haberland and the architect Otto Rudolf Salvisberg in 1916. The architects planned this settlement as a garden city. Each apartment had its own garden. The workers lived in small terraced houses built around the town hall in the shape of a horseshoe. In the year of the Expo 2000 (i.e. “World’s Fair”), the factory settlement in Lutherstadt Wittenberg was faithfully restored to become the first car-free housing estate in Germany.

www.lutherstadt-wittenberg.de
The Piesteritz factory settlement – an ideal town and a symbol of modernity

The quality of life was good in the terraced houses of the factory settlement. | Photo: S. Spitzner

Insider tips

Wittenberg

"Architecture means combining individual elements into a harmonious whole"

OTTO RUDOLF SALVISBERG

As a disciple of the “Neues Bauen” movement, the Swiss architect Otto Rudolf Salvisberg, who was born in 1882, focused on the functionality of buildings, but he also worked on bringing the building elements into a harmonious whole. Building this type of settlement, of which the factory settlement in Wittenberg-Piesteritz is a good example, meant that he was entrusted with the building of numerous settlements and garden cities. This also includes housing estates in Berlin, such as the “White City”, which today is a UNESCO World Heritage Site. Salvisberg suffered a heart attack on a ski run in 1940.
Historical photograph of the exterior of the motherhouse | Photo: Archive of the Deaconesses' Motherhouse
Historical photograph of the exterior of the motherhouse | Photo: Archive of the Deaconesses’ Motherhouse

Attractions at a glance

THE DEACONESSES’ MOTHERHOUSE NEUVANDSBURG
After their home had become too small due to the rapid growth of the sisterhood, the deaconesses engaged the architect Godhard Schwethelm for the construction of a new, larger motherhouse in 1932. More than 4,000 guests attended its festive inauguration in Elbingerode in 1934, and today the building reveals the simplicity and functionality of the construction of the time through many details. | www.mutterhaus-elbingerode.de
The Deaconesses’ Motherhouse – a masterpiece of the “Neues Bauen” movement

The entrance to the church hall with the Motherhouse in the background. | Photo: Archive of the Deaconesses’ Motherhouse

Two years later, the new motherhouse was officially inaugurated. Schwethelm handed the key to the director, who thanked the architect for his great expertise and commitment and unlocked the door. The deaconesses were able to move in. The house, a highly modern, steel skeleton construction, with its curves and beautiful glass windows, is today regarded as a masterpiece of the “Neues Bauen” movement. It is ingenious and carefully designed in great detail, equipped with the latest state-of-the-art building technology, its own laundry, bakery and a modern swimming pool.

The modern age can also be found in the Harz, in the small town of Elbingerode, on the crossover of the high plateau of the Lower Harz to the mountainous Upper Harz: the main building of the Deaconesses’ Motherhouse. Mother Superior Sister Klara Sagert gave the impetus for its construction. At the beginning of the 1930s, the deaconess asked the architect Godehard Schwethelm if he could design a new motherhouse for the deaconesses in Elbingerode. The plans which the architect presented in early 1932 were impressive and he got the job. “The new architect grasped the described task with a good understanding and used all his expertise to turn it into a reality”, the sisters noted in their report.

To this day, the house in Elbingerode serves as one of six deaconesses’ motherhouses for residential and nursing purposes of the German Community Diaconia Association of the Deaconess Sisterhood. Visits by prior arrangement only (Telephone 039454 80 or email info@neuvandsburg.de).

Insider tips
Elbingerode

HARZDRENALIN
If you want to get to know the Harz but don’t feel like going for a leisurely hike, then Harzdrenalin is just the thing for you. Exciting activities are on offer, from the “Megazipline” and “Wallrunning” to the “Gigaswing”. Also, fantastic panoramas of the wonderful Harz landscape are on offer at dizzying heights.

SCHIERKER FEUERSTEIN ARENA
The multi-functional, heritage-protected event arena was reopened in December 2017 and offers all-weather leisure activities for young and old – from ice hockey, ice skating and curling in the winter to theatre, family events and music events in the summer.

BÜCHENBERG SHOW MINE
The exciting underground sightseeing tour takes you back to the time before 1970, when precious iron ores were laboriously mined from the tunnels. The mining history of the Harz town, which is approximately one thousand years old, is told in graphic detail.

“A superior builder is at work here”
GODEHARD SCHWETHELM

The Thuringian architect Godehard Schwethelm had gained a reputation for his clear design language and meticulously detailed planning, even before he assumed responsibility for the construction of the Motherhouse in Elbingerode. However, when construction work started, Schwethelm was surprised by the difficult ground, so he felt relieved when it came to the topping out ceremony. “A superior builder is at work here”, he said in his speech. The motherhouse, “his dearest child”, was a highlight of his work.
An exciting dialogue between a historic castle and modern architecture – the Moritzburg in Halle (Saale) | Photo: M. Bader

Buildings (1919–1933) HANSESTADT STENDAL

In 1927, the design of Magdeburg architect Paul Schaeffer-Heyrothsberge won the architectural competition for the construction of the new State Upper Lyceum in Stendal. From 1929 to 1931, the L-shaped, cubic system was built according to his design. In the no-frills, new school building in the style of New Objectivity, progressive educational ideas were implemented in exemplary architectural detail. The brick cladding builds on existing construction traditions.

www.stendal.de

WERNIGERODE RAILWAY STATION AND WESTERNTOR VEHICLE WORKSHOP

The reception building of the Wernigerode Westerntor railway station of Harzer Schmalspurbahnen GmbH (HSB) is located in the immediate vicinity of the town centre. It was designed by the architect Fritz Höger, a leading representative of north German brick expressionism, in the “Heimatstil” style (“native style”). It was built in 1936. The building is now used by HSB as a sales outlet and for administrative purposes.

www.hsb-wr.de

BITTERFELD-WOLFEN TOWN HALL, FORMER BUILDING 041 (MAIN BUILDING OF THE ORWO FILM FACTORY IN WOLFEN)

In 1909, Agfa AG founded the Wolfen film factory, which later had the monopoly on film production in the GDR with the ORWO brand (abbreviation for Original Wolfen). The building with the factory number 041 was built between 1936–1939 as the “Central Scientific Laboratory” of the photographic department of Agfa. The architect was the government builder Adolf Herberger. Along with the laboratory, it also housed the office staff. A semi-circular building with a central tower (with clock and Agfa sign) and two corner towers was erected for the office staff.

www.bitterfeld-wolfen.de

BAD DÜRRENBERG LAUBENGANGHÄUSER (HOUSES WITH BALCONY ACCESS) AND MARKETPLACE

The expansion of the Leuna plant in the 1920s involved a very special project – the garden city of Bad Dürrenberg. Some of the best architects and planners of the twenties were involved in its construction. Among others from the Bauhaus movement, the Bauhaus Director Walter Gropius and Alexander Klein. One of the most important settlements of this period was created – on the threshold between tradition and modernity. The Laubenganghäuser (Houses with Balcony Access), a typical building type of the 1920s, are worth a visit. On the ground floor of Thomas-Müntzer-Straße 6, a museum apartment is open to visitors today.

www.badduerrenberg.eu

HALDENSLEBEN AMEOS KLINIKUM (DISTRICT HOSPITAL / FORMER STATE SANATORIUM WITH HOUSING ESTATE)

The state sanatorium in Haldensleben accommodated almost 2,000 people in the early 1930s. The goal was to create a self-sufficient community for physicians, nursing staff, craftsmen and relatives together with patients. During the Second World War, large parts served as a military hospital. In GDR times, the facility was the District Hospital for Neurology and Psychiatry.

www.ameos.eu

ZICKZACKHAUSEN & MORE

MORE PLACES OF MODERNITY

A very special project – the garden city of Bad Dürrenberg. Some of the best architects and planners of the twenties were involved in its construction. Among others from the Bauhaus movement, the Bauhaus Director Walter Gropius and Alexander Klein. One of the most important settlements of this period was created – on the threshold between tradition and modernity. The Laubenganghäuser (Houses with Balcony Access), a typical building type of the 1920s, are worth a visit. On the ground floor of Thomas-Müntzer-Straße 6, a museum apartment is open to visitors today.

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www.ameos.eu
Exciting evidence of modernity can be discovered in all of Saxony-Anhalt – even in places we might not expect.

Buildings (1919–1933)

HANSESTADT STENDAL SECONDARY SCHOOL
In 1927, the design of Magdeburg architect Paul Schaeffer-Heyrathsberger won the architectural competition for the construction of the new State Upper Lyceum in Stendal. From 1929 to 1931, the L-shaped, cubic system was built according to his design. In the no-frills, new school building in the style of New Objectivity, progressive educational ideas were implemented in exemplary architectural detail. The brick cladding builds on existing construction traditions.

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www.bitterfeld-wolfen.de

Tour tip
Bauhaus Dessau and Modern Masterpieces in Saxony-Anhalt – 4 days on tour in the land of modernity

DAY 1: DESSAU
The journey begins with a guided tour of the Bauhaus Building of Walter Gropius. After a lunchtime snack in the refectory or in the café-librairie, you will continue to the ensemble of the Masters’ Houses where, among others, the Bauhaus masters Paul Klee and Oskar Schlemmer lived. Afterwards, you will visit the settlement of Törten, which is considered a prime example of social housing. Alternatively, you can visit the newly opened Bauhaus Museum (from 08.09.2019). In the evening, enjoy the Bauhaus ambience in the Kornhaus on the river Elbe.

DAY 2: LUTHERSTADT WITTENBERG
You will discover the sights of Lutherstadt Wittenberg on a leisurely town walk. Then you will visit the Nestlitz factory settlement of Georg Haberland and Otto Rudolf Salvisberg – one of the first car-free settlements in Germany.

DAY 3: HALLE (SAALE) AND MAGDEBURG
The morning starts with a city tour of Halle. After exploring the city, you will continue to the Kunstmuseum Moritzburg. Various works by famous Bauhaus artists, including Lyonel Feininger and Paul Klee, are on display here. In the afternoon, you will go on to Magdeburg. A guided city tour to the buildings of modern times, such as the colourful Otto Richter street, the settlement Cracau and the garden city colony of Reform show the city in a whole new face.

DAY 4: QUEDLINBURG AND ELBINGERODE
The day starts with a tour through the beautiful UNESCO World Heritage town of Quedlinburg. In the afternoon, we continue to Elbingeroode, where you can visit the Deaconesses’ Motherhouse designed by Godehard Schwethelm.

Look into the future – the Neuen Saxonia-Halde in Magdeburg.

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www.hsb-wr.de

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www.ameos.eu
BERNBURG ZICKZACKHAUSEN (ZIGZAG HOUSES) – ANTON-SAEFKOW-SETTLEMENT

The “Zickzackhausen” settlement was built on the northern outskirts of Bernburg in 1928–29 and designed by the architects Fischer and Migge in the tradition of the garden city. It owes its nickname to its structures, which are turned 90 degrees and set in a staggered arrangement. Here, a concerted attempt was made to implement visionary ideas of self-sufficiency and waste prevention.

www.bernburger-freizeit.de

ASCHERSLEBEN FILMPALAST (CINEMA COMPLEX)
The Filmpalast was built in 1929/30 by the architect Carl Fugmann of Erfurt and opened in 1930 as the cinema “A.M. Palast” after the initials of its operator Artur Mest, screening the UFA film “The Three from the Filling Station”. The facade was designed with reminiscences of the Bauhaus style. The interior foyer and staircase are cube-based architecture. Many original fittings and furnishings from the construction period are still present inside the building.

www.geschichtsverein-sangerhausen.de

Photo: Bernburger Freizeit GmbH

SANGERHAUSEN SANGERHAUSEN VOLKSBANK (formerly Stadtparkasse) The building was planned on behalf of the management of the former Stadtparkasse (savings bank) in 1930 and built in 1931 as the Stadtparkasse. It is an excellent example of the age of the “Neues Bauen” movement. The building, today used by Volksbank, contrasts sharply with the historicism of the neighbouring “Ochsenpalast” thanks to its well-structured cube-based architecture. Many original fittings and furnishings from the construction period are still present inside the building.

www.merseburg.de

Photo: A. Seidel

MERSEBURG FORMER RESIDENTIAL BUILDING AND HEALTH OFFICE

The former Merseburg welfare and labour office is a building constructed between 1926–1927 according to the design of the head of the Merseburg municipal planning and building control office, Friedrich Zollinger. Zollinger developed the Zollinger roof, which was named after him, and the cast concrete method of the same name. The peculiarity of the three-storey building lies in the plank truss roof, which is unusual for a building of this size.

Museums and galleries

QUELDINBURG LYONEL FEININGER GALLERY

The Lyonel Feininger Gallery is a museum and exhibition house for art of the 20th century and the present. It is dedicated to the work of Lyonel Feininger and hosts the collection of the Bauhaus and Quedlinburg resident Dr. Hermann Klumpp – one of the world’s most important collections of fine art prints, which has been granted on permanent loan to the Lyonel Feininger Gallery. Many of Feininger’s watercolours, drawings, photographs and objects enrich the collection.

www.feininger-galerie.de

Photo: A. Seidel

Photo: Bernburger Freizeit GmbH

Photo: Aschersleben Cultural Institute

BY ROAD, CAR, BUS, TRAIN OR PLANE

Saxony-Anhalt is located in the heart of Germany and borders Lower Saxony, Thuringia, Saxony and Brandenburg. The state capital Magdeburg is 100 km from Berlin, 280 km from Hamburg, 420 km from Frankfurt/Main and 125 km from Frankfurt/Oder, Halle (Saale) and Leipzig, less than 40 km away.

On the move at reasonable prices with the attractive fares offered by DB Regio AG – convenient and congestion-free.

Mobile in Saxony-Anhalt.

Information online at: www.bahn.de

Timetable online: Fahrplan online: www.bahn.de/sachsen-anhalt

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Woman in Club Chair B3 by Marcel Breuer, mask by Oskar Schlemmer, dress by Lis Beyer. | Photo: Erich Consenmüller, around 1927. Klassik Stiftung Weimar (Classic Foundation Weimar) / © Dr-Stephan Consenmüller
For 100 years of bauhaus, the three Bauhaus institutions that maintain collections – the Bauhaus-Archiv / Museum für Gestaltung in Berlin, the Bauhaus Dessau Foundation and the Klassik Stiftung Weimar – have joined with the German Federal Government, represented by the Federal Government Commissioner for Culture and the Media and the Federal Cultural Foundation, and eleven federal states to form a strong community – the Bauhaus Association 2019.
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