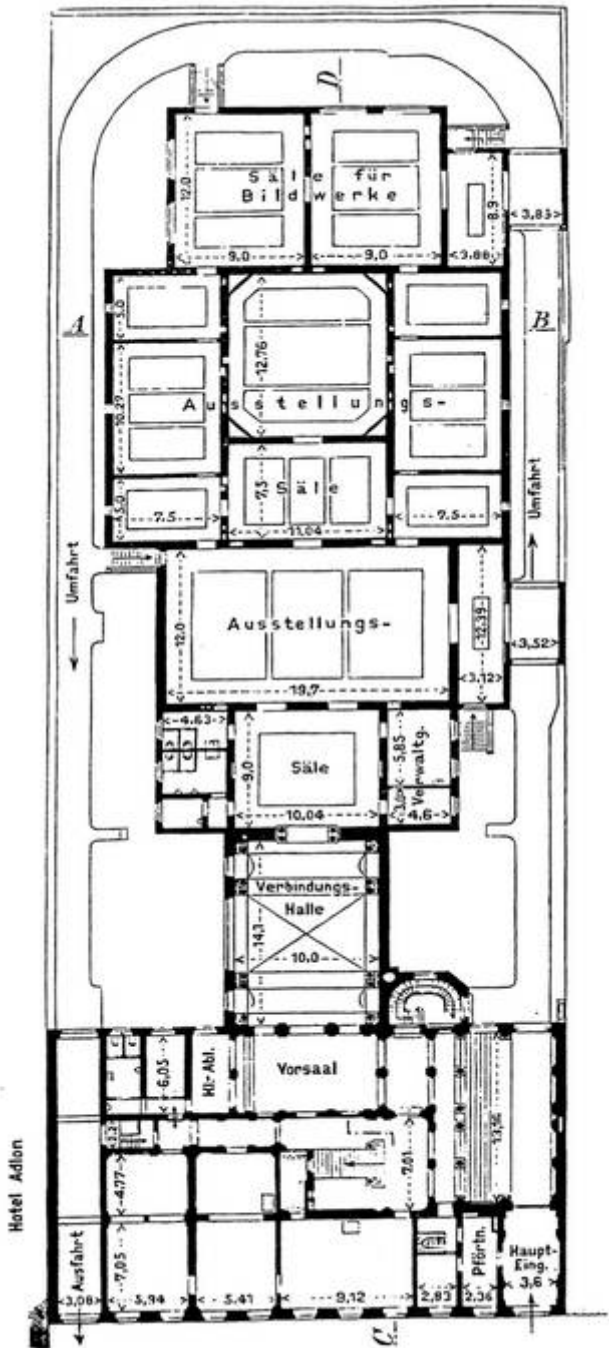
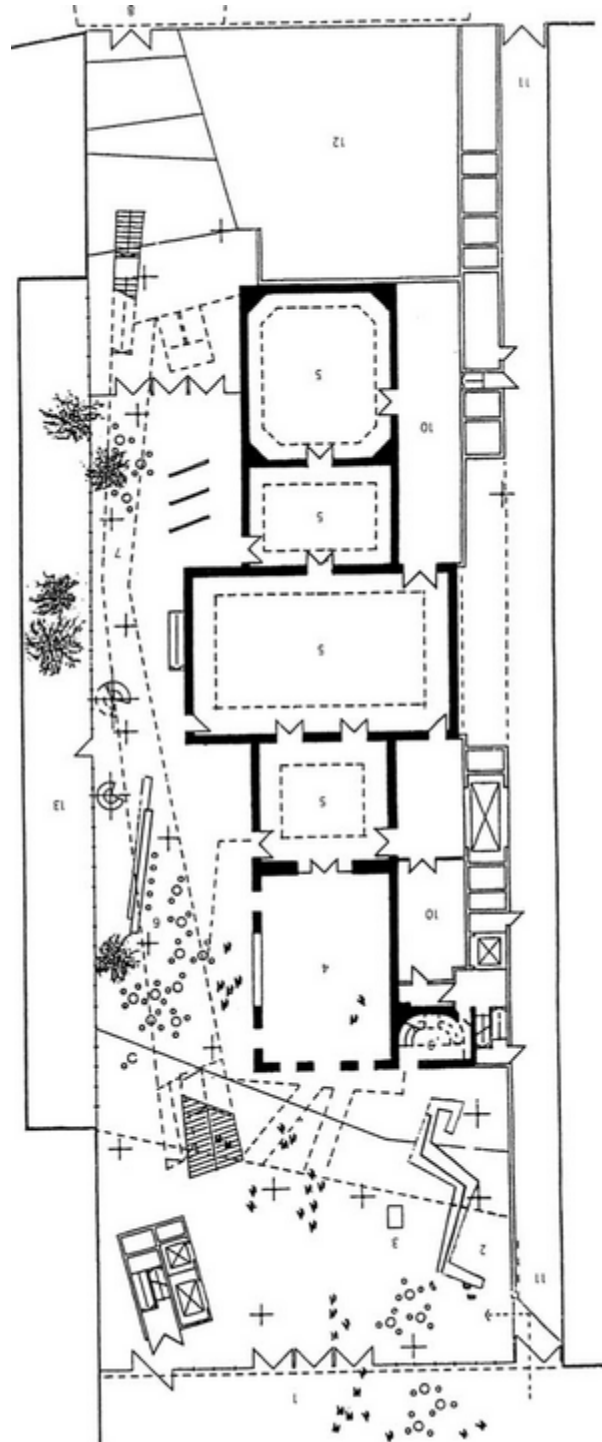


Akademie der Künste /  
 Academy of Arts  
 Pariser Platz 4, 10117 Berlin-Mitte



1907 Ernst von Ihne



2005 Günter Behnisch

## Architectural history of the property Pariser Platz 4

In **1734**, the Quarrée (from 1814 Pariser Platz) at the western end of Unter den Linden was surveyed, parcelled out and provided with a gate. Trading and traffic was controlled by the gate guards. Following the specifications of storey heights and roof shapes, a series of baroque mansions rose up on the edge of the square. In **1735**, a Schutzjude (Jew under special protection) by the name of Meyer-Rieß built a mansion on the south-eastern corner of the square, although the house assumed a more modest form than the other mansions in the square since he did not belong to the aristocracy. In **1789**, the Brandenburg Gate, based on a design by Carl Gotthard Langhans, was erected as a monumental symbol at the western entrance to the city. In 1793, the Gate received its decoration in the form of a Quadriga designed by Johann Gottfried Schadow. Following several changes of ownership in the 18th century, the mansion came into the possession of Count Arnim-Boitzenburg in the 1840s. In **1857**, the architect Heinrich Eduard Knoblauch planned a renovation of the building at Pariser Platz 4 on the count's behalf, including the precise adoption of the height of the eaves from the adjacent building designed by Schinkel on the eastern side (Redern Mansion). This however, was soon towered over by its neighbours on the western side.

In **1903**, the building was acquired by the Prussian State who commissioned the architect Ernst von Ihne to renovate it for the Akademie der Künste, because the Marstall (Royal Stables) in Unter den Linden – home for over 200 years to the Academy founded in 1696 – had to yield to the new construction of the Royal Library. In **1907**, the Academy moved into the renovated mansion, which the architect has extended by large exhibition halls with skylights. Following its renaming in **1918** to the Prussian Akademie der Künste and further reforming, the Academy experienced a heyday under its then President Max Liebermann. In **1926** the Poetry Section was formed. In **1933**, the Academy was subjugated to the prevailing ideology under the Nazi policy of »Gleichschaltung« (forcible coordination). Many of its key members were excluded, left the Academy, went into exile. In **1938**, at the insistence of Albert Speer, who since 1937 had been Hitler's Generalbauinspektor (First Architect) for the Reich Capital Berlin, the Academy moved into the Kronprinzenpalais (Crown Prince's Palace) in Unter den Linden, Speer then taking over the building on Pariser Platz as his office, with the exhibition halls serving as presentation areas for large-scale architectural models. In **1942**, the sculpture halls were built over with more office areas. At the end of the war in **1945**, the front building, first damaged in air raids in 1941, was completely burnt out. The exhibition halls, on the other hand, remained largely intact.

From **1950**, planning started on the reconstruction of the square in its historical form. In **1952**, members and master students of the German Akademie der Künste moved into the building. Fritz Cremer set up his sculpture studio in the large Transverse Hall. In 1954 there followed further development among the ruins as a result of voluntary work undertaken by the Academy. In **1957/58**, mural paintings were created in the cellar under the theme »Gastmahl des Wilddiebes« (The Poacher's Banquet). Those participating on the occasion of carnival celebrations included the master students Manfred Böttcher, Harald Metzkes, Ernst Schroeder and Horst Zickelbein. As a result of the division of Germany and the development of the border security by the East German regime from **1961**, the damaged side buildings were abandoned and the bordering walls of the square replaced by rows of trees. The only part of the building in the direct vicinity of the Brandenburg Gate to be preserved was the series of exhibition halls. Offices for border guards as well as a »Grenzverletzerzelle« (cell for border violators) were incorporated in the Throne Room, accessible via a low opening to the stairway in the old building. In **1971**, the death of the prisoner Dieter Beilig, shot while attempting to escape. In **1989** opening of the Brandenburg Gate between East and West Berlin and the pulling down of the Berlin Wall.

In **1993**, following the amalgamation of the East and West Berlin Art Academies, initiation of an evaluation procedure amongst the members of the Architecture Section for the planning of a new building at Pariser Platz with the participation of the Berlin Senate Administration. In **1994**, the second stage of the procedure took place with a differentiated space planning programme and complementary usage requirements for the Academy locations at Pariser Platz and Hanseatenweg. On 27th May 1994, the jury unanimously recommended to base further planning on the work of Günter Behnisch and Manfred Sabatke with Werner Durth. The jury's recommendation was unanimously approved by the members of the Architecture Section (the next day) and finally by all Academy Section members gathered in the Plenum. In **1999** the sale of the part of the property on the south side, extension concept for the Hotel Adlon by Behnisch & Partner with Werner Durth. Contracts with a leasing company and a general contractor for the realisation of the plan to construct a new building for the Academy.

In **2000** the festive laying of the foundation stone and on 21st May **2005** the opening ceremony and moving into the building.