

**Press kit**

**Otto Bartning (1883-1959)  
Architect of Social Modernism**

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*As of 30 March 2017*

## Information

Title	Otto Bartning (1883-1959). Architect of Social Modernism
Running time	31 March – 18 June 2017
Venue	Akademie der Künste, Hanseatenweg 10, 10557 Berlin/Germany Tel. +49 (0)30 200 57-2000, info@adk.de
Opening hours	Tue 11 am – 8 pm, Wed – Sun 11 am – 7 pm
Admission	€ 6/4, Free admission for under 18s and Tuesdays from 3 pm Admission for Kirchentag participants (24-28 May) € 4
Website	<a href="http://www.adk.de/bartning">www.adk.de/bartning</a>
Press preview	Thursday, 30 March 2017, 11 am with Sandra Wagner-Conzelmann, Architectural and art historian, curator of the exhibition; Werner Durth, Technische Universität Darmstadt, Otto Bartning Archive, Member of the Akademie der Künste; Philip Kurz, CEO, Wüstenrot Stiftung; Johannes Odenthal, Director of Programming, Akademie der Künste
Opening	Thursday, 30 March 2017, 7 pm, free admission with Michael Bräuer, Director Architecture Section, Akademie der Künste; Sandra Wagner-Conzelmann, Architectural and art historian, curator of the exhibition; Philip Kurz, CEO, Wüstenrot Stiftung; Hans Jürgen Prömel, President, TU Darmstadt
Publication	Werner Durth, Wolfgang Pehnt, Sandra Wagner-Conzelmann: Otto Bartning. Architekt einer sozialen Moderne Akademie der Künste and Wüstenrot Stiftung (ed.) Justus von Liebig Verlag, Darmstadt 2017, 128 pages, 280 pictures, ISBN 9783883312200, € 19.90 In German language
Cooperation / Support	An exhibition by the Akademie der Künste, Berlin, and the Wüstenrot Stiftung in cooperation with the Städtische Galerie Karlsruhe, the Institut Mathildenhöhe Darmstadt and the Technische Universität Darmstadt. Funded by the LOTTO-Stiftung Berlin.
Media partners	Bauwelt, der architekt, rbb Kulturradio
Exhibition also showing at	Städtische Galerie Karlsruhe (22 July – 22 Oct 2017) Institut Mathildenhöhe Darmstadt (19 Nov 2017 – 18 Mar 2018)

Curator	Sandra Wagner-Conzelmann
Curatorial assistance	Anna Carolin Augustin
Project management	Carolin Schönemann
Assistence	Karin Lelonek
Project assistance, image enquiries	Denise Baumeister
Exhibition design	Simone Schmaus
Exhibition realisation	Isabell Schlenther, Jörg Scheil, Antje Mollenhauer, Mount Berlin
Registrars	Catherine Amé, Stefan Kaltenbach
KUNSTWELTEN	Marion Neumann, Martina Krafczyk
Press and Public Relations	Brigitte Heilmann and Mareike Wenzlau (Press/Social Media), Marianne König (Advertising), Rosa Gosch (Website), Pegah Byroum- Wand (Trainee)
Architectural press	Gisela Graf Communications

The Akademie der Künste is funded by the Federal Government Commissioner for Culture and the Media.

## Otto Bartning (1883 – 1959). Architect of Social Modernism

*Otto Bartning (1883 – 1959). Architect of Social Modernism* is the first exhibition of its kind to pay tribute to the many diverse aspects of Otto Bartning's oeuvre. As an architect and theorist of modernism, inspirational figure and critic, writer and advisor, Bartning had a lasting influence on twentieth-century architecture. In the process, he set new benchmarks for closely integrating artistic vision and social responsibility. His designs for cultural, social and residential buildings across Germany and in other European countries are all informed by the human dimension, as well as functionality and acceptance. Through his constant efforts to create spaces suitable for the spiritual dimension in social life, Bartning soon became one of the leading advocates of a modern Protestant church architecture.

In the original drawings and sketches, photos, and architectural models on show, this comprehensive retrospective illustrates four eras of German history. With this exhibition allowed to draw for the first time on Bartning's entire private estate indexed in the Otto Bartning Archive at the TU Darmstadt, many of the exhibits never been seen publicly before.

In his early career in Imperial Germany, Otto Bartning's designs exemplified his radical rejection of the historicist revivalist styles dominant at that time. After the First World War, together with Walter Gropius and Bruno Taut, he was a formative influence on the Weimar Republic's *Neues Bauen* architectural movement. In his *Sternkirche* design (1922) and his innovative *Stahlkirche* (1928) assembled from steel elements, he created touchstones of architecture for modern Protestant churches. His work for the emergency church programme from 1946 was also quite unique, helping to design architectural typologies of prefabricated churches produced in series and constructed in 43 German cities. Co-founder of the reconstituted Deutscher Werkbund after 1945 and founding member of the Architecture Section of the West Berlin Akademie der Künste in 1955, Otto Bartning also shaped the direction and principles of architectural development in the new Germany of the post-war years.

Berlin's International Building Exhibition *Interbau 1957* represented a further highpoint in his oeuvre. As head of the project, Bartning played a major role in the plans for developing Berlin's Hansa Quarter, which celebrates its 60th anniversary this year. In his honour, the road crossing the quarter is named Bartningallee. Other buildings by Bartning in Berlin include residential blocks on the Siemensstadt and "Reichsforschungssiedlung" Haselhorst housing estates, as well as churches such as his 'fan-shaped' *Gustav-Adolf-Kirche*, built in 1934 in Charlottenburg, the Church of the Resurrection (*Offenbarungskirche*) in Friedrichshain, an emergency church consecrated in 1949, and the *Himmelfahrtskirche* (1956) in Gesundbrunnen.

The exhibition's accompanying events include the 31st Berlin Heritage Day on 31 March and a symposium on 9–10 June, as well as regular tours and school workshops.

The exhibition **publication** includes articles by Werner Durth, Wolfgang Pehnt and Sandra Wagner-Conzelmann (€19.90, ISBN 978-3-88331-220-0).

The exhibition's **further venues** include Bartning's home town of Karlsruhe (Städtische Galerie Karlsruhe, 22 July – 22 Oct 2017) and Darmstadt, where he spent his last years (Institut Mathildenhöhe Darmstadt, 19 Nov 2017 – 18 Mar 2018).

An exhibition by the Akademie der Künste, Berlin, and the Wüstenrot Stiftung in cooperation with the Städtische Galerie Karlsruhe, the Institut Mathildenhöhe Darmstadt and the Technische Universität Darmstadt. Funded by the LOTTO-Stiftung Berlin.

## Biography Otto Bartning

1883	Born on 12 April in Karlsruhe to overseas merchant Carl Christian Georg Otto Bartning and his wife Jenny Doll. Otto Bartning was the fifth of their six children
1902–1907	Studies architecture in Berlin and Karlsruhe. Bartning leaves university without completing an academic degree
1904	World tour, March to December
from 1905	First commissions for churches and country houses. Founds his own architectural office in Berlin
1908	Appointed to the Deutscher Werkbund Bartning is interested in a number of reform movements, cultivating contacts to leading figures such as Paul Schultze-Naumburg and Otto March in Berlin as well as Hermann Billing, Max Laeuger and Karl Moser in Karlsruhe
1909	Marries Klara Fuchs. Their children Marianne, Peter and Sibylle are born in 1910, 1913 and 1917
1914–1918	Bartning is exempted from military service in the First World War. Writes <i>Vom neuen Kirchbau</i> (published 1919), a seminal work for advancing the development of Protestant church architecture
from 1918	Member of the Arbeitsrat für Kunst (Workers Council for Art), participates in several November Group exhibitions
1922	Design and model of the Expressionist <i>Sternkirche</i> (not built)
1924	Co-founds the Zehnerring (Ring of Ten) avant-garde architects' association (known as Der Ring after 1926), joining Ludwig Mies van der Rohe, Bruno and Max Taut, Erich Mendelsohn and others in advocating an architecture suited to the modern age
1926	Designs the German Pavilion at the Milan Fair
from 1926	Plans and realises a number of hospitals, residential blocks on housing estates and social housing projects, primarily in Berlin
1926–1930	Director of the Staatliche Hochschule für Handwerk und Baukunst (College of Architecture) in Weimar
1928	Presents his <i>Stahlkirche</i> , an innovative church assembled from steel elements on the grounds of the International Press Exhibition (Pressa), Cologne
1929/30–1934	Designs and builds the <i>Auferstehungskirche</i> (Church of the Resurrection) in Essen and the <i>Gustav-Adolf-Kirche</i> in Berlin
1933–1945	Churches for the Evangelical Church and the Department for External Church Relations designed and built in Lisbon, Heerlen, Belgrade, Barcelona and other cities in Europe and abroad
1941	Founder and head of the site office at the <i>Helligeistkirche</i> (Church of the Holy Spirit) in Heidelberg (until 1949)
1942	Bartning's architectural office in Berlin is destroyed in a bombing raid
1943	Moves to Neckarsteinach near Heidelberg
from 1946	Head of the building department of the Evangelical relief organisation, drafts the emergency church programme, builds emergency churches, chapels for diaspora congregations as well as community centres
from 1950	President of the Association of German Architects (BDA)
1951	Organises and heads the 2nd Darmstädter Gespräch (Darmstadt Discussions) on "Mensch und Raum" (People and Space) Moves to Darmstadt
from 1952	Vice-President of the Deutscher Werkbund
from 1953	German representative in the International Union of Architects (UIA)
1954–1957	Head of the International Building Exhibition Berlin (Interbau)
from 1955	Adviser on urban planning to the city of West Berlin Co-founder of the Architecture Section, Akademie der Künste, Berlin
1959	Otto Bartning dies in Darmstadt on 20 February 1959.

## Lenders

Sandra Wagner-Conzelmann, Aachen

Peter Gutmann, Aumühle

Akademie der Künste, Berlin, Architectural Archive, Art Collection, Literary Archive

Architekturmuseum of Technische Universität Berlin

Constantin Bartning, Berlin

Bauhaus Archive, Berlin

Berlinische Galerie, Museum of Modern Art, Photography and Architecture, Berlin

Deutsches Historisches Museum, Berlin

GEWOBAG, Wohnungsbau-Aktiengesellschaft, Berlin, and Michael Bienert

Humboldt-Universität zu Berlin, Jacob- und-Wilhelm-Grimm-Zentrum

Landesarchiv Berlin

Staatliche Museen zu Berlin, Kunstbibliothek

Staatsbibliothek zu Berlin, Preußischer Kulturbesitz

Mitte Museum – Regionalgeschichtliches Museum für Mitte Tiergarten Wedding in Berlin, Bezirksamt Mitte von Berlin

Manfred Voll, Brühl

Technische Universität Darmstadt, Otto Bartning Archive, Universitäts- und Landesbibliothek

Werner Durth, Darmstadt

Birgit Franz, Darmstadt

Stadtarchiv, Darmstadt

Family Hartmann, Karlsruhe

SAAI Südwestdeutsches Archiv für Architektur und Ingenieurbau, Karlsruhe

Paul Gerhard Trost, Kiel

Evangelische Luthergemeinde Mainz

Architekturmuseum of Technische Universität München

Peter Dübbers, Stuttgart

*(sorted by locations)*

## Texts in the exhibition halls

### Early Influences

Otto Bartning was the fifth of six children born into a prosperous, cultured and cosmopolitan family in Karlsruhe. In his youth, he was intensely interested in music, literature and philosophy and for some time was unsure which career to pursue – writer, teacher or architect. Ultimately, he settled on architecture. Nonetheless, throughout his life he combined his architectural work with his two other great passions. He began his studies at the *Königlich Technische Hochschule* in Berlin's Charlottenburg district in 1902. Two years later, he took time out for a world tour, an experience that made a lasting impression. On his return, he studied one more semester in Berlin and in Karlsruhe, but left university without completing his degree. Bartning had already started work on his first building commission in 1905, and many more quickly followed. On 16 June 1906, he wrote in his diary, "I am so full of unused energy, and it drives me to work and to produce, so I'd like to get started. At the same time, I feel very distinctly that to achieve anything I ought to be more definite and should have more defined knowledge, and that prompts me to learn, to keep gathering and to wait." Keen to learn, open and interested, Bartning sought alternatives for the historicist revivalist styles then dominating architecture. In his quest for a "new look" in art and architecture, he became interested in various reform movements of his day, cultivating contacts to their leading figures such as Paul Schultze-Naumburg and Otto March in Berlin as well as Hermann Billing, Max Laeuger and Karl Moser in Karlsruhe.

### The Early Works: Churches and Country Houses

From 1905, Bartning received his first commissions from Evangelical Protestant congregations in Austria and Bohemia which were part of the "Away from Rome" movement. Founded as a politically motivated protest against policies in Austria, the movement called for Roman Catholics to convert to the Evangelical Lutheran church. The new church buildings were not just intended to set a visible and distinct contrast in a strongly Catholic region, but their designs also incorporated the latest architectural agenda for places of assembly for Protestant congregations formulated in the 1891 *Wiesbadener Programm* (Wiesbaden Programme). Bartning's first church, the *Friedenskirche* in Peggau, Austria, was praised as "so practical, so Protestant and, at the same time, so inexpensive".

Bartning also built churches within the German Reich, although in Germany he was known primarily for his private country houses and mansions designed and realised from 1909 on. After being appointed as a member of the *Deutscher Werkbund* in 1908, he came in contact with leading architects such as Hermann Muthesius, Peter Behrens and Richard Riemerschmid, reform movement artists and artisans, as well as figures from politics and industry, laying the foundations for his extensive professional network.

As early as 1903, Bartning began publishing regularly. In his writings, he constantly returned to a search for progressively contemporary architecture and art. In individual articles, he also addressed the reform of Protestant church architecture.

### Awakening of the Arts • Design of the *Sternkirche*

After the bloodbath of the First World War, Germany became embroiled in a civil conflict leading to the revolution that began in November 1918. This period was marked by political upheavals, hardships and poverty in everyday life. Architects, artists and writers formed revolutionary artists' groups, motivated in part by a desire to forge new communities transcending any national associations. From within the *Arbeitsrat für Kunst* (Workers Council for Art) and the *Novembergruppe* (November Group), Hans Scharoun, Bruno Taut and Wassili Luckhardt designed places of worship and social, cultural and education centres (*Volkshäuser*) as visions promising happiness to an imaginary society. From December 1918, Otto Bartning was on the *Arbeitsrat für Kunst's* education committee, dedicating his energies to drafting a programme of radical reform for the training of architects and artists. In 1919, he published his manifesto *Vom neuen Kirchbau*, explicating



the principles of his experimental designs for sacral buildings. His *Sternkirche* design from 1922 stands as a spectacular high point of Expressionist architecture, a landmark in the reform of Protestant church architecture and a key point of reference in Bartning's later church designs.

### **Expressionist Buildings**

With the economic hardships and inflation in the first years after the war, Bartning depended on smaller commissions for secular structures. In 1920, he designed the interior of the apartment of Berlin art dealer Eduard Plietzsch, providing another opportunity to experiment in highly modern interior design. Here too, just as for the Expressionist conversion of the Wenesti cigarette shop in Berlin-Charlottenburg, Bartning worked with the sculptor Oswald Herzog who gave the spaces a highly three-dimensional quality. Also a member of the *Novembergruppe* and the *Arbeitsrat für Kunst*, Herzog produced sculptures and woodcuts. Moreover, through his training to become a stuccoer, Herzog had also mastered the skill of making detailed plaster models. As a result, he not only made models, for instance, for the *Sternkirche*, but also used his virtuoso and expressive stuccowork to structure and aesthetically design entire façades and interior spaces. The cooperation between these two artists put into practice the avant-garde claim that the visual arts, artisan craft work and architecture ought to be unified “under the great wing of architecture”. Bartning's first major commission was for the *Schuster residence* (Huis Wylerberg), an Expressionist house on the Duivelsberg (Wylerberg) hill on the Dutch-German border near Cleves. This was a major work of international importance that underscored Otto Bartning's position in the European avant-garde.

### **Staatliche Bauhochschule Weimar (College of Architecture)**

In 1926, the *Staatliche Hochschule für Handwerk und Baukunst* (State College of Trades and Architecture, or College of Architecture, for short) was founded in Weimar with Otto Bartning as director. The college was supposed to be the “successor” to the State *Bauhaus* which had relocated to Dessau. In 1925, *Bauhaus* director and founder Walter Gropius saw himself forced to leave Weimar in the face of increasing political hostility from Thuringia's conservative government and financial problems. The College of Architecture quickly established its own teaching methods. In the four years under his leadership, Bartning put into practice his ideas for reforming architectural training which had continually evolved since 1918 from his work on the *Arbeitsrat für Kunst's* education committee. Just as at *Bauhaus*, the heart of his teaching programme was a productive work collective focused on design and construction. In contrast to the *Bauhaus*, however, from the outset the College of Architecture concentrated on “actual building” and students were involved in real building commissions during their studies. In 1925, on Bartning's new appointment as the director of the College of Architecture, Oskar Schlemmer noted: “In Weimar the ‘true’ father of the Bauhaus, a Berlin architect, will be appointed, and apparently he plans to start from the opposite end, commencing with actual building, out of which all the rest is supposed to develop naturally, provided, that is, the Thuringian government gives him the chance (which it did not give Gropius).” (Oskar Schlemmer to Otto Meyer, 17 February 1925)

### **“Neues Bauen” for the Weimar Republic: Social Housing Estates and Public Buildings**

In its early years, the Weimar Republic faced a catastrophic housing shortage. In Berlin alone, there was a shortfall of 200,000 apartments. With the housing question such an explosive issue in social policy, from the mid-1920s many modern large-scale housing estates were constructed in response. Leading figures from architecture, politics and industry were all searching for appropriate solutions. As a member of the avant-garde architects' association *Der Ring*, Otto Bartning, together with prominent architects of the *Neues Bauen* (New Building) movement – such as Walter Gropius, Bruno Taut and Hans Scharoun – developed and experimented with construction techniques, materials and designs for individual residences and housing estates. By developing typologies, and standardising and rationalising production processes, a new building culture was created for a new economic and social era. Bartning also planned and constructed several hospitals, playing a



part in the extensive modernisation of this building type. He took his inspiration for this work from the latest insights into hygiene, healthcare and people-friendly design. In this process, both optimisation and the use of simple, amenable materials were central to Bartning's work.

### **Stahlkirche • Circular Church • Fan-Shaped Church • Milan Pavilion**

With his architectural programme formulated in *Vom neuen Kirchbau* (1919), the *Sternkirche* plan and model in 1922, and his talks at conferences on church architecture, Otto Bartning had made a significant contribution to the debates after the First World War on architectural theory and reforming Protestant church architecture. From 1928, he put his reform ideas into practice in three spectacular projects – the *Stahlkirche* (“Steel Church”) in Cologne, the circular *Auferstehungskirche* (Church of the Resurrection) in Essen and the fan-shaped *Gustav-Adolf-Kirche* in Berlin. Through these various ground plans, he not only created a church interior reinforcing the community of worshippers, but was also experimenting with unusual techniques and materials which, in church architecture, had previously been considered too secular. In these three churches, Bartning created touchstones of modern church design still very relevant today. “Church architecture ought to return to its age-old task, to put the spirituality latent in every material and technology, just as it is in modern material technologies, in the service of religion, freeing material to form.” (Otto Bartning, address for the consecration of the *Stahlkirche*, 31 May 1928)

Bartning made his mark internationally in 1926 with his design for the German Pavilion at the Milan Fair, using the two-dimensional structure of the Zollinger lamella roof system to lend the dome's architecture its unique character.

### **Architecture in the Nazi Period**

After the National Socialist seizure of power in January 1933, the political landscape changed dramatically. The growing anti-Modernist stance of cultural institutions coordinated with Nazi policies and the persecution of colleagues from a Jewish background or critical of the regime created an atmosphere of fear and unease shared by Bartning and other Modernist cultural practitioners. Regarded as “moderate Modernist”, Bartning's buildings after 1933 met with a wide range of responses. In the twelve years of the National Socialist dictatorship, Bartning neither publicly resisted the regime, nor sympathised with its ideology. He never joined the Nazi party, although to continue working as an architect he became a member of the Reich Chamber of Culture (RKK) in December 1933. Bartning also withdrew from various organisations and institutions such as, for example, the Association of German Architects (BDA) and the Deutscher Werkbund. However, he continued to support the *Kunstdienst der evangelischen Kirche* (Arts Service of the Protestant Church). In 1933, he also became a member of its honorary council, which included Emil Nolde and Ernst Barlach. Bartning constructed churches in Germany until 1939 for the Evangelical Church. Afterwards in the years until 1944, he designed churches abroad for the *Kirchliches Außenamt* (Department for External Church Relations). Before the war broke out, Bartning had refused an offer to leave Germany for Argentina, a decision he explained after the war by saying that he wanted “to endure things here in Germany through silent resistance”. In 1942, Bartning's son Peter died of his war wounds. In the same year, Bartning's architectural office in Berlin was destroyed in a bombing raid. Otto and Klara Bartning moved to Neckarsteinach near Heidelberg. There, from 1941 to 1949, Bartning directed work on refurbishing and redesigning the interior of the *Heiliggeistkirche* (Church of the Holy Spirit). In the circle around Marianne Weber, he made contact to liberal intellectuals and critics of the Nazi regime.

### **The Evangelical Church Relief Programme, 1946–1953**

The ravages of war left millions homeless. Refugees poured into Germany's devastated regions and cities, forming diaspora communities with neither churches nor community centres. For the relief organisation of the Evangelical Church in Germany, founded in summer 1945, Otto Bartning and his team developed an

emergency church programme that built over a hundred churches, community centres and diaspora chapels in Germany by 1953. The structures were erected in all four Allied zones of occupation, and even on the territory of the Soviet zone after it became the German Democratic Republic. These church buildings had to be low-cost structures and flexible enough to respond to the particular site and situation. To meet these goals, Bartning designed four typologies of prefabricated structures from serially produced wooden elements that enabled congregations to utilise available rubble and debris in the construction. Not only did the congregations' contribution to the work cut costs, it also strengthened a feeling of solidarity and identification with their church. Much of the church interiors, from galleries to seating, windows and doors, were also prefabricated in series. The programme was realised with funding from the Lutheran World Federation, the Presbyterian Church (USA), the Evangelical and Reformed Church (USA) and the relief organisation of the Protestant churches in Switzerland. In Bartning's view, the emergency churches were not a makeshift solution, but a "tent in the desert" – worthy, permanent solutions, appropriate to the materials they employed, and an expression of the personal and collective hardships of the time. "Building is simplicity – in its sincerity, its poverty, but not its wretchedness – it is a profession of faith in the spiritual freedom that arises from poverty. It almost leads to a principle of form – almost to a style. Not an aesthetic style, but a style of being." (Otto Bartning, 1951)

#### **Interbau Berlin, 1957 • Expo Brussels, 1958**

In the 1950s, Otto Bartning advanced to become a key figure in the reconstruction of the young Federal Republic of Germany. As a representative of major national and international organisations, a jury member involved in over 60 competitions and a recognised expert, he influenced a number of socially relevant architectural decisions impacting post-war Germany. In 1955, he belonged to the founding members of the Architecture Section at the Akademie der Künste in West Berlin. That same year, he was appointed as the adviser on urban planning to the city of West Berlin. He also played a key role as the chair and organiser of the International Building Exhibition (*Interbau*) in West Berlin in 1957. As the largest building exhibition of its day in West Germany, *Interbau* was not just a prestige project, but against the background of the Cold War, it was also a sensitive political issue. Following the Soviet model, East Berlin favoured monumental neoclassical structures, deliberately creating a distance to international Modernism. In contrast, in West Berlin architects drew their inspiration from the simple and functional approach in the *Neues Bauen* movement. In Berlin's Hansa Quarter, internationally renowned architects such as Alvar Aalto, Egon Eiermann, Walter Gropius and Oskar Niemeyer designed pioneering residential and public buildings presenting innovative types of construction and housing. The *Interbau* was a huge success, attracting over one million visitors. Bartning was also a crucial figure in Germany's first post-war participation in a World Fair. After 1956, he worked together with Hans Schwippert, Egon Eiermann and Sep Ruf preparing the contribution to present the Federal Republic of Germany at the Brussels Expo in 1958. Eiermann and Ruf's design for the German Pavilion produced a masterpiece of post-war modernist architecture. It included a room with a fountain that Bartning and the Berlin sculptor Karl Hartung had created in collaboration.

#### **Second Darmstädter Gespräch • Buildings in Darmstadt**

Due in large part to his measured, principled statements on the profession's moral tasks and his ability to mediate across a broad spectrum of views, Otto Bartning became an outstanding figure for integration and an exemplary role model. From 1950, at the invitation of the city of Darmstadt, he participated in organising the *Darmstädter Gespräche* (Darmstadt Discussions), which became a forum for exchanging ideas on the intellectual foundations for reconstruction. In August 1951, Bartning chaired the discussions at the second *Darmstädter Gespräch* on "*Mensch und Raum*" (People and Space), still regarded as the first joint statement by architects on the common tasks and roles for the future of their profession in the post-war years. The architects invited to participate also prepared model plans for social housing projects. Bartning contributed to these designs, known as *Meisterbauten* ("master buildings"), with his plans for a gynaecological clinic, later

built in Darmstadt. In 1951, Bartning moved to the Mathildenhöhe district in Darmstadt, where, among his other projects, he returned to housing developments. The so-called "*Bartningblock*", whose construction began in 1955, provided an inner city development in a quiet, green area.

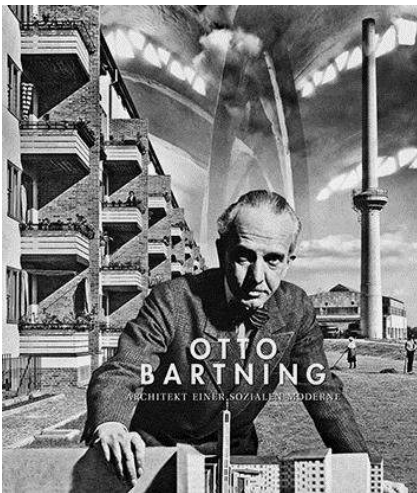
A recipient of the highest honours, Otto Bartning died on 20 February 1959.

## Publication

Werner Durth, Wolfgang Pehnt, Sandra Wagner-Conzelmann:  
**Otto Bartning. Architekt einer sozialen Moderne**

This richly illustrated book to accompany the exhibition presents for the first time the main sketches, designs, models and projects from the oeuvre of an architect who, above all, is globally recognised as a seminal figure in Protestant church architecture. It documents the phases and diversity of his development from his first buildings in Imperial Germany to visions and projects as expressionism gave way to Neue Sachlichkeit in the Weimar Republic and his commitment to a postwar modernism which, through an imaginative yet restrained approach, significantly influenced the architecture of postwar Germany.

With articles by Werner Durth, Wolfgang Pehnt and Sandra Wagner-Conzelmann (in German).



Werner Durth, Wolfgang Pehnt, Sandra Wagner-Conzelmann:

**Otto Bartning. Architekt einer sozialen Moderne**

Akademie der Künste and Wüstenrot Stiftung (ed.)

Justus von Liebig Verlag, Darmstadt 2017, 128 pages, 280 pictures

ISBN 9783883312200

€ 19.90

In German language

**Reviewer's copy:**

Please contact: [presse@adk.de](mailto:presse@adk.de)

## Events

### Exhibition opening

30 March 2017, 7 pm, free admission

Speakers:

Michael Bräuer, Director Architecture Section, Akademie der Künste

Philip Kurz, CEO, Wüstenrot Stiftung

Hans Jürgen Prömel, President TU Darmstadt

Sandra Wagner-Conzelmann, Architectural and art historian, curator of the exhibition

Music: Jan Gerdes, piano

### 31st Berlin Heritage Day

31 March 2017, 9.30 am – 7 pm, free admission

Das doppelte Berlin (Doubled Berlin) 1957–1987–2017.

An Event to mark the 60th anniversary of Interbau 1957 and the 30th anniversary of the IBA 1987.

Lectures, tours, discussions

### Symposium Otto Bartning

9–10 June 2017, Admission with exhibition ticket

Lectures and discussions with et al. Sandra Wagner-Conzelmann, Werner Durth, Wolfgang Pehnt

### Special tour Otto Bartning and the “Reichsforschungssiedlung” Haselhorst with Michael Bienert

8 April 2017, 2 – 4 pm Uhr, free admission

Registration required by 5 April 2017: [m.fischer@gewobag.de](mailto:m.fischer@gewobag.de)

Details: [www.text-der-stadt.de/Haselhorst.html](http://www.text-der-stadt.de/Haselhorst.html)

## **Education programme KUNSTWELTEN**

Further information on dates and reservations: [www.adk.de/kunstwelten](http://www.adk.de/kunstwelten)

### *Guided Tours*

#### **Regular public tours**

Tuesdays, 6 pm and Sundays, 12 am

no reservation required, € 2 plus exhibition ticket, in German language

#### **Curators' tours with Sandra Wagner-Conzelmann**

7 May 2017, 5 pm

9 June 2017, 3 pm

No reservation required, € 2 plus exhibition ticket, in German language

#### **Special tours in English, French, Hungarian, and Russian**

Dates on request, with prior reservation, Exhibition ticket plus 30 €

(Groups of students get free admission to the exhibition)

#### **Tours for school classes**

Dates on request, with prior reservation, € 30

#### **Tours for blind and visually impaired visitors**

With prior reservation, reduced exhibition ticket (4 €), accompanying person free admission

### *Workshops for school children*

Jakob Michael Birn, Julian Busch, Mareike Franz, Rolf Giegold, Felix Lüdicke, Moritz Nitsche, Theresa Schütz, Michael Wertmüller et al. invite 3rd to 12th grade pupils to participate in architecture, music, dance, and theatre workshops to explore Bartning's ideas of social space and evaluate their relevance for the present.

Some projects are being shown in the *Offenbarungskirche* designed by Bartning in Berlin Friedrichshain.

Press photos

## Otto Bartning (1883 – 1959). Architect of Social Modernism

31 March – 18 June 2017

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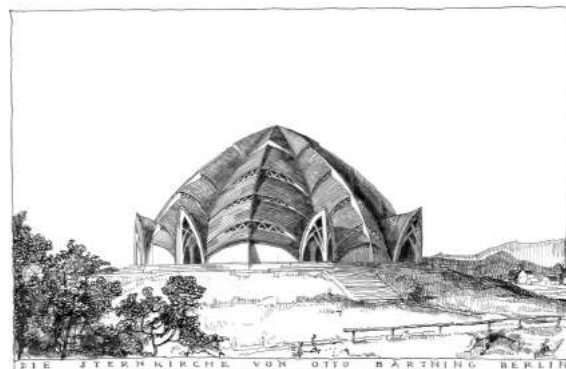
**Le Corbusier, Otto Bartning and Hans Scharoun (l. to r.)** during the opening of the exhibition "Le Corbusier - Architektur, Malerei, Plastik, Wandteppiche", 7 September 1957, Berlin  
© Marie-Agnes Gräfin zu Dohna



**Otto Bartning**, around 1930  
Unknown photographer  
© Otto Bartning Archive TU Darmstadt



Otto Bartning  
**Sternkirche**, model, interior view, 1922  
Unknown photographer  
© Otto Bartning Archive TU Darmstadt



Otto Bartning  
**View of Sternkirche**, ink drawing, 1922  
© Otto Bartning Archive TU Darmstadt



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Otto Bartning  
**Deutscher Reichspavillon building site**, Milan, 1926  
Unknown photographer  
© Atlantik Photos & Co



Otto Bartning  
**Stahlkirche on the grounds of the International Press Exhibition (Pressa)**, Cologne, 1928  
Photo: Hugo Schmölz  
© Otto Bartning Archive TU Darmstadt



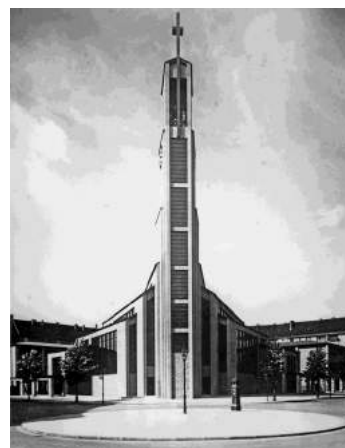
Otto Bartning  
**Stahlkirche on the grounds of the International Press Exhibition (Pressa)**, Cologne, 1928  
Photo: Hugo Schmölz  
© Otto Bartning Archive TU Darmstadt



Otto Bartning  
**Musikheim**, main hall, Frankfurt/Oder, 1929  
Unknown photographer  
© Atelier Leopold Haase & Co



Otto Bartning  
**Urban settlement Siemensstadt**, apartment row, northern front, Berlin, 1930  
Photo: Arthur Köster, © VG Bild-Kunst, Bonn 2017



Otto Bartning  
**Gustav-Adolf-Kirche**, Berlin, 1934  
Photo: Emil Leitner  
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Otto Bartning  
**Emergency church programme after 1946**  
**Johanneskirche**, Wuppertal-Elberfeld, 1948/49  
 Photo: Carl Schäfer  
 © Archiv des Ev. Kirchenkreises Wuppertal



Otto Bartning  
**Gynaecological clinic**, Darmstadt, 1952-1954  
 Photo: Günter Senfft  
 © Otto Bartning Archive TU Darmstadt



**Interbau (International Building Exhibition)**,  
 Berlin, 1957  
 Unknown photographer  
 © Otto Bartning Archive TU Darmstadt



**Interbau (International Building Exhibition)**,  
 Berlin, 1957  
 Photo: Gert Schütz  
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