

BERLIN:
Its Growth and Present State

I.

(a) Introduction

The modern bulk of Berlin, its real upshooting into puberty that has changed it from an important city of the size of Manchester or Liverpool into one of the five great European capitals, dates from so recently as 1870. About that time was clearly formed the method of town building which has obtained ever since, and which gives Berlin a character more pronounced in a certain direction than any other European great city. This town-character consists in the dual feature of continuously wide ample streets and, as a natural consequence, a prevalence of lofty tenement houses. So universal has the practice of living in flats become in Berlin that its percentage of inhabitants per house is higher than that of any other city, being 77·54; Vienna comes next with 52·00, whereas Paris has 38·00, New York (Manhattan) 20·4, and London (Administrative County) only 7·93. Flat life and even overcrowding may be perfectly healthy for wealthy people who can compensate for lack of oxygen by excessive feeding and drinking, and who, furthermore, frequently retire to spells of luxurious peasant life for recouping purposes. But there can be no doubt that the crowding of land and consequent super-usage of air is much intenser in Berlin than in London for those classes to whom this is of vital importance. This high percentage, at any rate, as compared with London, requires some closer scrutiny, which will be given to it later on, but one may say with safety that as a result Berlin is the most compact city in Europe: as she grows she does not straggle out with small roads and peddling suburban houses, but slowly pushes her wide town streets and colossal tenement blocks over the open country, turning it at one stroke into full-blown city; the appearance of this growth is the more remarkable to English eyes, as the surrounding country, instead of being farm land which gradually gets dotted with single houses, allotment gardens, football fields, before it is actually absorbed, in Berlin is for the most part a sandy waste with all the apparent remoteness of a desert, or a pine forest which inevitably calls up in our mind an image of dark seclusion. At both ends the contrast is intensified—with us an artificial country side is gradually changed into a mildly suburban town outpost; with them a desert or a forest gives place at a bound to a very urban extension of the city. One of the

best spots for seeing this sudden transformation is from the old Exercier Platz near the Reichkanzleiplatz; here the pines of the Grunewald and a sandy waste can be seen in immediate juxtaposition to the beetling blocks of the advancing city. Nearly all the wealthy suburbs of detached houses with gardens are cut off from the main body of the city and are in the nature of villa-colonies planted among pine woods or round one or other of the numerous lakes in the neighbourhood. It is not without interest to speculate what will be the town development that will eventually connect these detached colonies; at present the practice is for the fully-developed city to creep out (as in one case at least it has done, along the Kaiser Allee through Friedenau to Steglitz), but if this method were changed for the single family house, the ground would be covered much more swiftly, and by dint of linking up these developed spots with a loose array of open building, Greater Berlin would soon quadruple its built-up area and lose its present character of close compactness.

The situation of Berlin itself is uninteresting; it is, practically speaking, a dead level, the greatest elevation, the Kreuzberg, being only 203 feet, and so swamped by the lofty buildings round it that neither it nor its cast-iron Gothic memorial (erected by Schinkel in a moment of mental depression) is in any sense a relief to the plain. The Spree is the only natural feature which could give character to the city, and it is a second-rate river, the tributary of a tributary of the Elbe. Nor has a great deal been made of it; the tendency of all these Brandenburg streams to spread themselves out into chains of shallow lakes has been discountenanced, and its course sternly canalised, the only incident of interest during its passage through the city which has fortunately been allowed to remain, is the double channel at the centre, forming the island, originally the town of Kölln, on which is situated the Royal Palace. The fortifications which encircled this island, enclosing also a piece of the mainland on either side of it (see plate 51), have been allowed to lapse without leaving any notable feature.

But if the town-site itself is dull, its immediate surroundings are by no means so. Up to the very doors of the blocks of flats march sombre pine forests; the Spree above Berlin, and the Havel, which it joins 8 miles below, both spread out into endless lakes encircled with woods; the sandy soil gives them margins and bottoms like the sea, and there are many hills from which prospects may be had. Indeed for beautiful country in its immediate vicinity Berlin must rank (though with a long interval) next to Vienna among the capitals of Europe. The fairest spot, and consequently early seized upon for a royal summer residence, is Potsdam, but the surroundings of Spandau and Tegel are scarcely less so. The Grunewald, which connects up to the Potsdam Forest

country, alone is an invaluable possession for a city ; situated at its very door and with an extent nearly as large as that of Berlin proper, it forms an ideal reservoir of repose with its cool green walks under pine trees and its high banks overlooking the wide lake-like Havel ; sandy beaches as at Wannsee form open-air bathing places. But the Grönwald is only one of many such forests : on the north-west the Jungfernheide leading uninterruptedly, except for lakes, into the Tegeler Forest and Spandauer Forest, and on the south-east the Grönau Forest, which also links up forest and lakeland stretching away for miles. All these form magnificent whole-day recreation grounds which are fully taken advantage of, and it is to be hoped that whatever extensions take place to Greater Berlin, its forest and lake surroundings will be respected.

But to the student of towns the chief interest of Berlin is the suddenness of its growth—without parallel in Europe. If historic cities that have gradually adapted themselves to modern conditions are worth careful analysis, how much more so is a city which, quietly evolving itself as the capital of a kingdom, finds suddenly thrust upon it the leadership of an Empire and in less than 50 years takes rank as the third city in Europe. At the same time Berlin is sometimes cursorily condemned as a city without historic interest ; of mediæval remains it certainly possesses nothing considerable, but during the latter half of the seventeenth and the eighteenth centuries her rulers produced at least one great feature of monumental planning that can stand comparison with those of Rome, Paris, and Vienna.

(b) Early Growth, the Dual City

The beginnings of Berlin do not possess a great deal of interest, but two points are worth noting : firstly, that there were originally twin towns, Kölln and Berlin, the former on an island and the latter on the north bank of the Spree. Of these Kölln is first mentioned in history in 1232, and was probably the more important place. The second point is that these twin towns, which began with fierce rivalry but eventually joined interest in 1307, were of no political significance, the head of the Mark being the ancient city of Brandenburg ; but the joint town, Berlin-Kölln, soon became a place of some commercial importance and in its dealings with the Hanseatic League it came near to becoming a free town, the moral leader of a group of smaller communities. After a century of commercial progress the Mark passed into the hands of the Hohenzollerns, and by the middle of the fifteenth century this incipient freedom was put an end to by a fortified castle. Complete stagnation ensued and decay would have followed if the Elector of Brandenburg, recognising the natural advantages of the place, had not selected it as his

residence town in preference to Brandenburg; henceforth the atrophied commercial town becomes the political city, but its original bent has resulted in making it the most manufacturing of European capitals. One feels this rivalry for political and commercial supremacy continually in Berlin—the Hohenzollerns have striven to make it the realisation of a monumental conception, into which its innate characteristic is constantly thrusting the signs of commerce. The startling example of this is the Königsplatz, with its monument to Bismarck, Parliament Buildings, and Berlin's most personal royal feature, the Siegesallee; here at any rate one would say is a monumental group capable of being carried yet further, as has been attempted in innumerable projects. But on the opposite side of the Spree sadly militating against these sublime conceptions are the docks, sidings, and works of the Moabit quarter—they have already dominated two royal residences, the Schloss Bellevue and the Charlottenburg Gardens. Those grandiose schemers who have attempted to project the monumental quality across the Spree, to incorporate the Lehrter Bahnhof in the Königsplatz ensemble, have not realised that they are up against the old Hanseatic Berlin-Kölln that has at length re-asserted itself and that returns Socialist members to the Reichstag. So sharply marked a juxtaposition is not to be found in Paris or Vienna.

The earliest authentic plan of Berlin-Kölln is one in the Märkisches Museum dated 1648, eight years after the accession of Frederick William, the Great Elector, who, in founding the greatness of modern Prussia, at the same time started Berlin on its progress towards the position of third capital of Europe. In this plan the twin towns are shown enclosed by the regular mediæval fortification of wall towns, and of the two it will be seen that Berlin on the mainland has increased more than her island sister Kölln; but the growth of 350 years which is shown by the hatching is inconsiderable—the heavy hand of the Hohenzollerns which was to be the making of Berlin had hitherto kept its progress in check.

The Electors had built their castle in Kölln, at A on the plan, probably for reasons of greater security, and so was early established the monumental character of the island as against the commercial of Berlin proper. The northern end of the island was entirely given up to pleasure gardens, of which the Lustgarten B is in its present position, and they were not enclosed with a wall which stops short at the palace yard. On the opposite side of the smaller branch of the Spree known as the Kupfergraben a six-row avenue of trees at C is shown already in existence. This was planted by the Great Elector as a connection between the Schloss and the Electoral Hunting Ground or Thiergarten and the bridge connecting it with the island was named the Hounds Bridge for this sporting reason. The Unter den Linden has therefore a very similar

origin to the Champs Elysées at Paris—both of them private park features of royalty ; but unlike the Parisian avenue, this one was not axial to the front of the palace ; by an unintentional chance it centres on the Rathaus plot D of old Berlin, whose tower now forms the democratic and commercial terminal feature to this royal vista.

A comparison of the plan of Berlin proper as shown in this map with the centre of the city to-day illustrates the extraordinary persistency of street plotting, even in so modern-seeming a town as Berlin. The plan has little of intrinsic interest—a main straight street cutting it nearly into halves, the Königstrasse ; on one corner of the central block is the Rathaus, D, now occupying the whole plot. With the exception of the straightening up of the alignment of the Königstrasse and the cutting through of the Kaiser Wilhelmstrasse (here suggested by four quasi-disjointed sections), nearly every original feature remains—the Neuer Markt, the enclosing buildings round the Marien Kirche (one half indeed now laid out as gardens) ; the queer group of plots round the Nikolai-kirche, G ; the widening out of the Klosterstrasse ; the curve of the Stralauerstrasse, and the two narrow alleys leading down to the Spree ; the plot marked E which has given its characteristic truncated-wedge shape to the new Stadthaus, and the mill bridge. The Neue Friedrichstrasse is practically on the site of the mediæval fortification wall.

(c) *The First Steps of the Modern City*

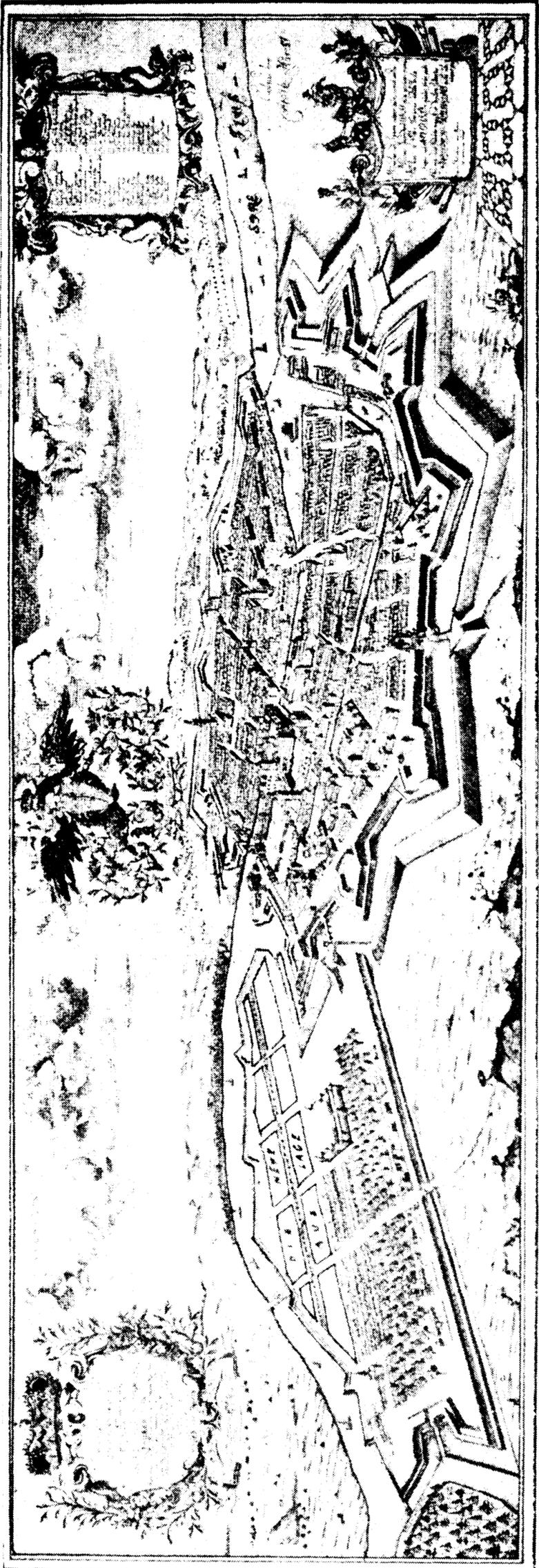
During the long reign of the Great Elector much happened to his capital ; modern Berlin was founded on the ashes of the Thirty Years War. Though it had escaped actual siege and destruction it had suffered sufficiently and the necessity had been shown for an up-to-date circlet of fortifications. These were carried out between the years 1658-83 and included at the same time an important city extension. The new lines, on the triangulated Bastion system, were nowhere placed on the actual site of the mediæval walls ; on the Berlin proper side they were, however, merely set just outside, giving no city extension ; but on the Kölln side two pieces of ground were taken in—a narrow strip to the south of the branch of the Spree, which was called New Kölln, and a wider piece to the west, called Friedrichs-Werder. The whole of the Kölln island was not enclosed, the Lustgarten being within, and the projecting tongue, where are shown on the older plan a kitchen garden and radiating star (and now stands the Kaiser Friedrich Museum) left out and apparently lapsed from cultivation.* The inclusion of these two areas marks the commencement of the growth of Berlin, and the fact that they were both on the

* See plate 51. Though fifty years later, the walls, as here shown, are the Great Elector's.

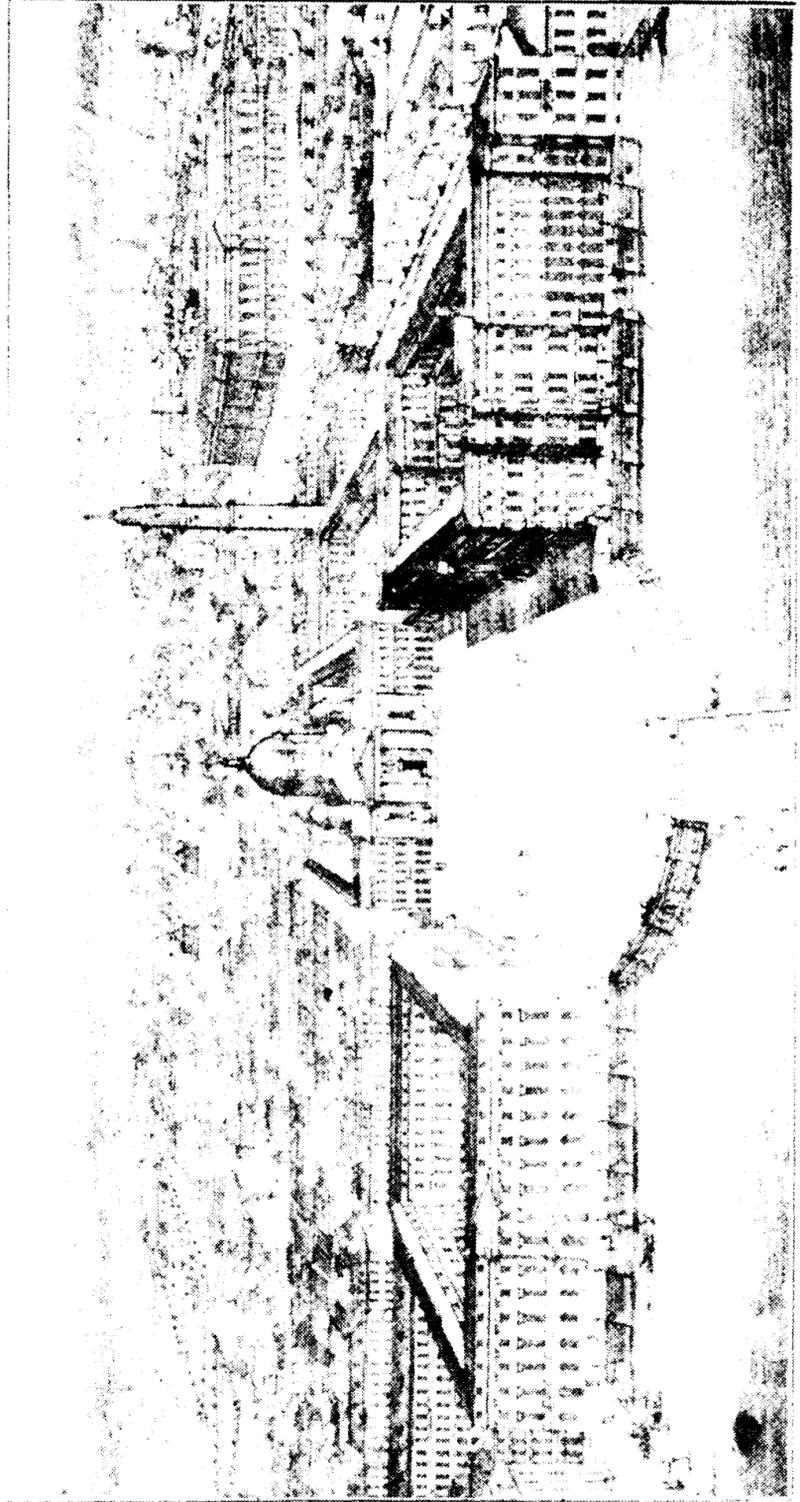
Kölln side, which had become, as it were, the royal borough, shows that it was the result of political importance rather than commercial prosperity. It is to be supposed that the influx of a large garrison to the fortress city, as well as French Protestants after the revocation of the Edict of Nantes (1685), would quickly fill up the new space and the price of land and rents go up, and consequently we see another and more considerable extension taking place almost at once.

This was the Dorotheenstadt, which included the existing avenue of the Linden, one lot of houses to the south of it, and the space between it and the Spree to the north. The large perspective view by Johann Bernhard Schultz (reduced on plate 50) taken in the year 1688 (the last of the Great Elector) shows the lay-out of this property which the Elector had presented to his wife Dorothea; only the immediate proximity of the Linden is indicated as built up; the rest is planned in a regular grid following the line of the avenue and not working in well with the curve of the Spree. The whole is enclosed by a light fortification, which is not triangulated to the south. Indeed, it cannot be said that the Berlin fortifications have cramped its growth or raised the price of land, as development outside began almost at once and continued without there being a necessity for a complete wider "enceinte" as at Paris and Antwerp. The northern suburbs are already faintly visible on this perspective view and henceforth the growth was to proceed at about equal rates of speed but by totally different means of progression.

Westwards the "Quartier des Nobles" has advanced uninterruptedly along both sides of the Unter den Linden as far as the Thiergarten and beyond this again across Charlottenburg, in the form of straight streets with right-angled intersections—gridiron planning most of it, artificial and uninteresting but impressive by reason of its size and continuity; the growth of Berlin proper on the other hand is an extraordinarily well-marked example of radial plan with irregular infilling and the addition of fairly well-marked rings. So from Kölln has extended the aristocratic, artificial west end, and from Berlin has spread the commercial, naturally developed east end. These two sharply contrasted types have of course merged into one another on north and south, and the area between Kölln and the Thiergarten is no longer residential, but its commerce is quite different to that of old Berlin—Unter den Linden, the Friedrichstrasse, the Leipzigerstrasse, &c., are the banking, shopping, and amusement streets of the capital of the Empire, not of the manufacturing town, whose headquarters are the Rathaus, Stadthaus, and Börse. The plan reproduced on plate 51 clearly shows these diverging growths, in structure so typical of their creative energies—the inflexible gridiron with its main cross roads (the



Perspective: 1688, by Johan Bernhard Schultz, showing the Great Elector's Fortifications: The Dorotheenstadt's (Die neue Auslage) and the Linden Avenue also enclosed



*Schlüter's Scheme for the Schloss Platz, taken from the Kurfürsten-bridge (by Schlüter)
Schloss on right: Dome in centre: Stables on left: Zeughaus above on right*

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Linden and Friedrichstrasse), the Roman plan for the royal city, and the irregular radiation of Rothenburg for the commercial town. The same juxtaposition of natural irregular, and artificial formal planning is found at Edinburgh; but the interest of Berlin, while neither section possesses the intrinsic beauty of Edinburgh, is that they were evolved contemporaneously.

During the reign of the next Elector (1688–1713), who became King Frederick I., the west-end suburb was again enlarged to the southwards by the addition of the Friederichstadt; this was not the whole quarter, which now goes by the name, but that portion which is bounded on the west by the curving Mauerstrasse and on the south by the Zimmerstrasse; its extent can be easily seen on plate 51, consisting of the regularly filled in square blocks. It was an addition void of town planning interest and no attempt was made to articulate it with the exits from the fortifications of the inner town or with the curving western boundary. The open space to the south of the Unter den Linden was occasioned by the removal of the piece of straight wall shown on the older view; this is the explanation of the existing extra-deep blocks of buildings between it and the Behrenstrasse. In the view of Schlüter's project for the Schloss (plate 50) fortifications are tentatively shown enclosing it. The area of the irregular growth to the north and east was probably greater than the other, though it is difficult to judge of its exact extent.

(d) *Monumental Beginnings*

Though Town Planning did not soar during this reign, it was a period of great achievement in civic architecture. The seriousness with which the first King of Prussia regarded the future of his capital is shown in the style of architecture adopted: these sober Prussian buildings have none of the dash and aplomb of the contemporary Viennese work or the crazed gaiety of the Zwinger at Dresden; and it is a significant fact that there is hardly a trace of pronounced Baroque or Roccoco to be found in Berlin, if we except the charming little building in the Dorotheenstrasse. The Royal Library which overlooks the Opera platz, harmonising so ill with its surroundings, is not really a Berlin building at all—it was the result of a misguided attempt on the part of Frederick the Great to carry out a design made by Fischer von Erlach for the Hofburg at Vienna.

The first of these great serious buildings was the Zeughaus or Arsenal, typical of the military spirit of modern Prussia, begun by Nehring in 1694; it is more ornate with trophies and symbolic sculpture than many that followed it, but without a trace of Baroque looseness about its single Doric order. Though placed within the fortifications of the Friedrichswerder quarter on the bank of the lesser Spree, it was planned

so as to line with the Unter den Linden set slightly forward in front of the building line; it would appear, therefore, that at the time it was built there was a clear idea that eventually the fortifications would be levelled, the moat filled in, and the Unter den Linden carried up to the narrower channel of the Spree.

The King next turned his attention to the Royal Palace, which had been left by the Electors as a typical picturesque pile of early German Renaissance. The main building possessed only one courtyard (approximately the size of the present smaller one); and the Old Dominican church (now become the Dom or Cathedral), preceded by a picturesque tower and colonnade known as the Portal, which had been built in 1659, faced the long bridge (now Kurfürstenbrücke) connecting Kölln with Berlin. Andreas Schlüter proposed the grandiose scheme of rebuilding shown on plate 50. The river front of the palace is left (and so exists to-day, a charming fragment of early phantasy), but the side to the Schlossplatz is designed on simple massive lines. Taking the Kurfürstenbrücke as a central axis, the Royal Stables were set back equidistant to the Palace, and the Dom, rebuilt, closes the Royal Square. To the right is seen a lower palace quadrangle, with the lofty Münzturm (Tower of the Mint) adding greatly to the interest of the composition. Of this project only the palace was carried out, and of this the façade to the Schlossplatz was more than doubled in length (see plate 52), with the addition of another attached portico of four Corinthian columns similar to that which formed Schlüter's central feature, in a vain attempt to break the too long front. To judge the value of Schlüter's work one must not look at this whole front, but study his central feature, which will be found to possess a noble dignity. How he would have carried out a modified scheme it is impossible to say, but unfortunately he was overtaken by a disastrous accident—the one unpardonable sin in an architect—his Münzturm collapsed. His successor was Eosander von Goethe, a feeble Swede, who added the larger court, bringing the west front of the palace nearly to the lesser Spree; the old Dom was pulled down about 1740, and new royal stables were rebuilt hard up against the bridge in 1897; the Schlossplatz is thus a long narrow lop-sided place instead of the short symmetrical square designed by Schlüter. But in spite of one's admiration for his great scheme and regrets that he was not allowed to carry it out or modify it, there can be no doubt that from the point of view of the whole city it was wrong. The main courtyard should not have faced over the Kurfürsten Brücke into commercial Berlin, but across the old Hounds Bridge to the royal Unter den Linden and the quarter imperially laid out on Roman lines. While he was about rebuilding the Schloss it would not have been so much greater a matter

to change its axis; the Dom itself was soon after moved to this very site where the present building stands, but, with its "west" front facing the chemist's shop of the Schloss and its main entrance awkwardly placed on the side—a position most unresolved and without significant relation. The stables, again, could easily have been transferred to a site in the Lustgarten. If the plan had been reversed in this way, Schlüter would have anticipated the present arrangement of the Louvre and Champs Elysées by 170 years. When the Palace was first built there was good reason for making its axis normal to the main street, the Königstrasse, of Berlin; the twin towns were an isolated phenomenon, framed apart from the world by their fortifications. But by the time of Schlüter's project, men had already looked beyond the fortifications and the royal gaze turned westwards. In the view here reproduced the axis of the palace group is shown as though it were parallel to the Zeughaus or Arsenal, seen above to the right; this is, of course, a direct piece of faking on the part of the engraver—the direction of the Unter den Linden with the Zeughaus facing on it should be shown at a sharp angle to the right, almost on the line of the vague avenue which appears above the top of the Zeughaus.

(e) *The Architectural Character of Royal Berlin*

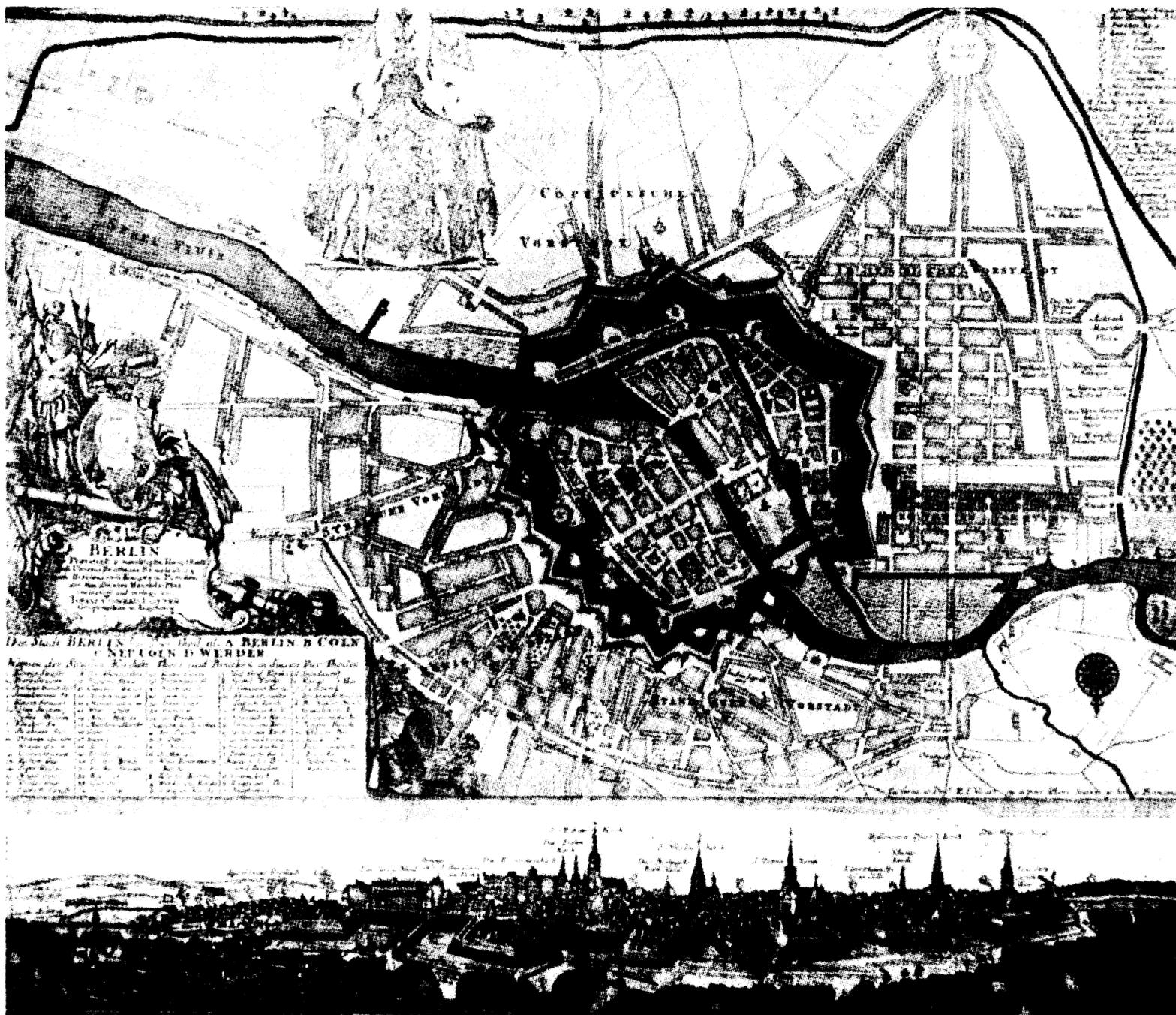
But though one may find fault with the general conception and though only a mere fragment was carried out, the palace and the Zeughaus gave a standard for scale, dignity, and sobriety to modern Berlin. They were followed by the Opera house, the University, the twin domes of the Gendarmenmarkt, Hedwigs church, the Crown Prince's palace: the character of the architecture, gradually becoming severer and more restrained, merged imperceptibly through the work of the elder Langhans into the style of Schinkel, the greatest architect who has practised in Berlin. His little Guard House between the Zeughaus and University, the Royal Theatre between the domes of the Gendarmenmarkt and the Old Museum colonnade facing the Palace, are all in complete harmony with their surroundings. They represent a natural development of style, neither an unnatural stagnation nor a capricious revival. His influence lasted past the middle of the nineteenth century, when a deplorable change came over her architecture, synchronising unfortunately with the actual flowering of Berlin as an Imperial capital. The sober severity which had kept at arm's length the richness of Baroque and the flimsiness of Rococo was exchanged for a coarse, florid exuberance. It would appear as though the Imperial capital had felt impelled to throw over its local character, symbolic of the energy which had raised it to its position, and to invest itself with a vulgar cosmopolitanism.

The two buildings which sum up this spirit are the Imperial Parliament House (Reichstags Gebäude) and the new Cathedral. No two buildings, perhaps, have ever done more harm to the architectural reputation of a city in the eyes of the outer world than these. Those who know Berlin slightly or by illustration only, have their imagination filled with the blatancy of these two, which unfortunately occur at either end of her monumental avenue. In reality they are overpowered by the combined effect of the works of Schlüter, Knobelsdorff, Langhans, Schinkel, and Stüler. It is satisfactory to see that in the latest work Berlin has thrown off this incubus and, purged of the disease of New Art, is carrying on her true tradition with such buildings as the new Stadthaus.

Briefly to resume, one would like to trace the Modern Berlin spirit in architecture through the following buildings: the Zeughaus (1694) and Palace (1698), the Opera House (1741) and University (1748), the Domes of the Gendarmenmarkt (1780) and Brandenburg Gate (1789), the Schauspielhaus (1821) and the Old Museum (1824), the Palace of Emperor William I. (1834), the Dome of the Palace (1845), the National Gallery (1865), and after a gap of 30 years Schulte's Art Shop in Unter den Linden (1904) and the Stadthaus (1908). Though the Kaiser Friedrich Museum, the Marstall and the new Library represent meritorious attempts to design with dignity rather than florid richness, they are too lifeless to form part of an ordered progression.

(f) The Completion of the Friedrichstadt and the Customs Wall

To return to the growth of Berlin's plan: during the reign of Frederick William I., the Soldier King, a most important addition was made to the Friedrichstadt and the Dorotheenstadt, which consisted of a monotonous collection of square blocks without rational beginning or end, and with the Unter den Linden as the sole outstanding feature. The enlargement, which was made in 1721, and is shown on Seutter's plan of 1733 (plate 51), is a remarkable piece of Town Planning which deserves to be more highly rated than it is. The King or his town planner attempted to give vitality to the lifeless gridiron which had been left by his predecessors, and also to suggest a period or limit to its extension. One of the north and south roads at right-angles to the Linden was selected as a main cross road and was prolonged in both directions. This was the Friedrichstrasse, which, with the markets at either end, formed a straight street slightly over 2 miles long—in itself some indication of the scale of this new Berlin. It was also thought advisable to emphasize another east and west street, parallel with the Unter den Linden, and the Leipzigerstrasse was so treated. Furthermore, it was decided to enclose the outer town with



Berlin under Frederick William I., 1733, showing the Fortifications of the Great Elector enclosing Berlin, Cölln, Neu-Cölln, and Friederichswerder: The Friederichstadt as laid out by Frederick I. and enlarged by Frederick William I. and the City Wall enclosing also northern and eastern suburbs.

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a light customs wall, taking the length of the Friedrichstrasse as the north and south width, and the western boundary at the termination of the Unter den Linden. These lines enclosed the north and eastern suburbs, which were fairly built up, but it also included a great stretch of open country some $2\frac{1}{4}$ miles long and two-thirds of a mile wide to the south-east known as the Köperniksche Vorstadt (now included in the two Luisenstadts); much of this latter area was still unbuilt upon as late as 1860; in fact, one may broadly say that Frederick William I.'s town sufficed for the needs of Berlin (not counting country suburbs) until its sudden and, in Europe, unparalleled growth from 1860 onwards. The boldness of this area of enclosure and the length of the Friedrichstrasse are sufficient to make the Town Planning of this epoch noteworthy, but there is a detail in the treatment that is quite remarkable, indeed one would be inclined to call it a real piece of Town Planning originality, which has given Berlin of to-day three of its most distinctive features.

This was the happy idea of placing just inside the Thor or gate of the three principal entrances to the ceremonial town, large open spaces; these were originally known according to their shapes as the Round Market, Octagon Market, and Square Market. The extremely pleasant effect of entering from the open country through a narrow gateway, and finding oneself, instead of at the beginning of a street, in a large airy enclosed space, may still be judged in the Pariserplatz at the end of the Unter den Linden, the Square Market—smallest of the three. In the other two cases the original charm cannot be so completely realised, for instead of entering from the Thiergarten, which corresponds to the original open country, one comes upon them as merely open spaces embedded in the town—the Leipzigerplatz (Octagonal) and the Belle Alliance (Circular). But one original characteristic they have all three preserved—they are certainly *no* traffic places; the Pariser and Leipziger platzes have only the one street entering them and the gateway leading out, and it is to be hoped that this characteristic will always be respected. The Belle Alliance Rondel was entered, besides the Friedrichstrasse, by two diagonal streets, Lindenstrasse and Wilhelmstrasse, which were intended to enclose the gridiron of the Friedrichstadt. By dint of a sharp curve in the Wilhelmstrasse they were shown on the plan reproduced to enter symmetrically and close to the Friedrichstrasse so as to leave the greater part of the Rondel unbroken into; in actuality there is a slight irregularity of entry. A similar sort of open space is shown at the Oranienburger Thor, the northern entrance to the Friedrichstrasse, but this was soon abandoned, nor had the gateways to the commercial suburbs any features of interest. Their positions to-day form merely nominal landmarks on the radial roads.

While this enclosing wall was being built the demolishing of the old fortifications to Friedrichswerder and Neukölln was begun. On a plan dated 1748 they are shown levelled and the site already built upon with the exception of a narrowed remains of the moat which crossed the Unter den Linden on the east side of the Opera House as late as 1800 ; Schinkel's Guard House was built in 1816 on the space left after it had been filled in. No attempt was made to form the typical broad German Ringstrasse on the site of these fortifications, and three narrow streets—Oberwallstrasse, Niederwallstrasse, and Wallstrasse—and the awkward zig-zag boundary line between the districts cutting blindly through blocks of buildings, alone mark their position to-day. As would be anticipated the articulation between the rectangular Friedrichstadt and the irregular Friedrichswerder was by no means satisfactory. A main line of communication such as the Königstrasse of old Berlin leads across the Schlossplatz into the Französischestrasse, one of the non-through streets of the gridiron ; the Leipzigerstrasse works through somehow across the Spittelmarkt into Kölln, and the Lindenstrasse, just missing the Dönhofplatz (the old Linden Markt) is prevented by a single large block from entering the Spittelmarkt, one of whose sides is lineable with it (this connection is to be made). The problem was no doubt most complex, but one cannot help feeling that the town planners of Frederick the Great, during whose reign the work was carried out, did not rise to the occasion : a place of the shape of the Hausvogteiplatz, which happened to fit into one of the triangulated bastions, should never have been left in proximity to the Gendarmen Markt, and the widening and contraction of the Jägerstrasse appears a mere caprice.

(g) *Frederick the Great's Architectural Additions*

The reign of Frederick the Great, like that of Frederick I., was more remarkable for architecture than Town Planning. His father had planned with so wide a foresight that it was necessary to do little more than fill in on the lines laid down. The junction of the inner and outer town was, as already described, effected towards the Friedrichstadt, but round old Berlin the zig-zag moat with open space on either side remained in existence till after 1860, seriously interfering with direct communication with the northern and eastern suburbs.

Frederick William, like the military expert he was, enclosed enough space in his camping ground, and encouraged private building enterprise by every means, but he was not one to spend much money on masses of bricks and mortar—he preferred investing his capital in human bulk ; but his son, Frederick the Great, was a mighty builder. To him it was the clearest means of showing his power and confirming the success of his



*View looking across
The Kurfürstenbrücke and statue of The Great Elector by Schlüter
showing the front of the Schloss elongated by Eosander
and the dome added by Stüler : on the left, the corner of the Marstall or
Royal Stables by Ihne*

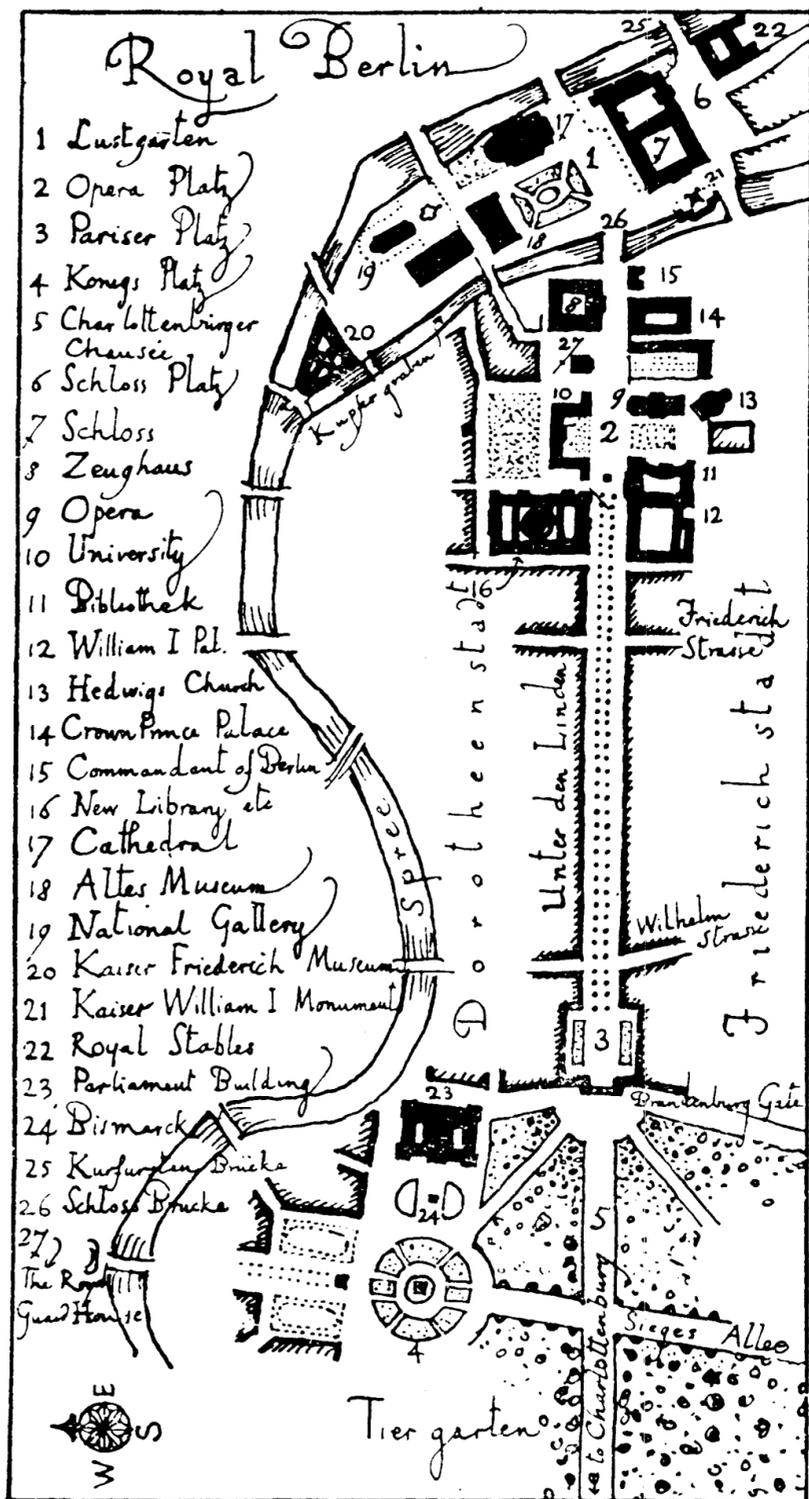


The Zeughaus or Arsenal by Nehring

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arms. His work at Potsdam, where he built three palaces, with their gardens in close proximity, for his own delectation, is on a scale to compare with that of Louis XIV., and it had the additional advantage of not leaving an impoverished exchequer for his descendants, largely owing to the parsimony of his father.

In Berlin, his work is less personal ; it represents the glorification of the capital of his kingdom. He first elaborated the idea of making the Unter den Linden a great avenue ending in a group of public buildings, with the Royal Schloss as a climax. To the Arsenal were added the Royal Opera House by Knobelsdorff, which is still used in spite of its now smallness of accommodation and inadequate staircase provision : the palace of Prince Henry, his brother, now the University, by Baumann: the Catholic Church of St. Hedwig: the Royal Library unfortunately attempting to acclimatise Vienna in Prussia. To these have subsequently been added the remodelled Crown Prince's Palace, the King's Guard House, and the Palace of the Emperor William I., and at the present moment is being completed the huge combined block of the Academy of Science, Royal and University Library — a noble collection of great buildings, assembled without any attempt at symmetry.



Across Schinkel's Schlossbrücke on the left is his admirable front to the Altes Museum, and the only serious blot—the vast vulgarity of the Cathedral which replaces the old one, the sole work that Frederick the Great carried out on the island ; the Royal Schloss is as it was left by Schlüter and Eosander, with the Dome added by Stüler ; facing the main entrance

and backing into the Spree is the National Monument to the Emperor William I., one of the florid works of the modern school.

Later on in his life, Frederick the Great created the finest purely architectural conception in Berlin, the Gendarmen Markt, with the twin domes which he prefixed to the humble little French and New Churches (seen in their original form in plate 50 above the Dom) and the Schauspielhaus or Royal Theatre (though the present building by Schinkel replaces the smaller original that was burnt down in 1817). He also had the place surrounded with palatial-fronted houses. For him again Gontard, the author of the Gendarmenmarkt Domes, designed the King's Colonnade (recently removed), marking the entrance to the old Berlin across the moat from the north-eastern suburbs, and the circular colonnade in the Leipzigerstrasse, which shows the position where the old moat crossed it. Throughout the town he encouraged the erection of imposing façades, even though prefixed to moderate dwellings. In this, one may perhaps trace the germ of one of the features that has proved a curse to Berlin—the covering up of everything behind an imposing front and the carrying out of a set scale of grandeur through every quarter of the city. But during the reigns of Frederick and his three successors these faults were not apparent; the inner town and older parts of the Friedrichstadt were built up close, but within the ample space of the stadt wall there was no overcrowding. The long streets laid out under Frederick William I. and the great encouragement he gave to building enterprise had spread the houses over a wide area. Great lengths of streets were fringed with a single row of buildings looking on to long back gardens. Those six delightful gardens which run from the back of the administration palaces in the Wilhelmstrasse to the Königgrätzigerstrasse were typical of large tracts of open building and garden-city development. There would so far appear to be no preliminary causes for the high-priced land and close-packed dwelling conditions which have prevailed in Berlin more than in any other great European city.

(h) *The Completion of the Monumental Avenue*

During the final reign of the century, Frederick William II. (1786–1797), one structure of first importance among a great amount of fine building, was added to Berlin—the Brandenburg Thor; this practically completed Berlin's great avenue, which from now must be considered the finest monumental conception of the approach to a city in Europe—eclipsing in logical completeness, though not in beauty, the Champs Elysées. For here the great park, the Tiergarten, symbolic of the open country (in which then indeed it ended) leads up through its central avenue to the city gate, flanked by its abrupt wall of buildings; inside the

noble gateway the town begins with a broad place laid out with formal gardens, as just contrast to the forest trees of the Charlottenburg Chaussée; then follow the great tree-lined avenue and promenade flanked by ministries, hotels, cafes, shops, crossing the narrow Friedrichstrasse, the busiest shopping and amusement street in the city, and advancing until the trees stop short at the equestrian statue of Frederick the Great, who faces down his Forum Fredericianum, with its irregular group of fine buildings to which the little Guard House gives the human scale, fortunately narrowing down by the setting forward of the Zeughaus, to the Schlossbrücke, across which is the Royal Palace and the wide open space of the Lustgarten, enclosed by the Dom and Altes Museum. The total length of this straight processional path from the Knie at the far end of the Tiergarten, where another road at a sharp angle led to the Royal Castle of Charlottenburg, was $3\frac{1}{2}$ miles. The prolongation of the Charlottenburg Chaussée has more than doubled this length, but at the end of the eighteenth century the $3\frac{1}{2}$ miles of straight avenue was the monumental feature which had been gradually built up by the great Elector and his descendants.

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