



BÜRGERVEREIN HANSAVIERTEL e.V.
lebendiges Erbe – lebendiges Denkmal

The Hansaviertel in Berlin

(Update Januar 2011)

Inhabitants: 5828 of which approximately 30% are foreigners (2008)

"Hansaviertel", a comfortable middle-class residential areas of Berlin, was founded in 1874 between the Spree River and the quarter of the Tiergarten. About 90 percent of the houses were destroyed in World War II air raids. The name "Hansa-quarter" was chosen because this particular area was developed by a company, the majority of which was owned by entrepreneurs from Hamburg. The area was near Hamburger Bahnhof railway station and still is connected with Hamburg through the Spree and Elbe Rivers. In the 14th and 15th centuries, Berlin was a member of the Hansa-Bund, an economic alliance of trading cities whose guilds dominated trade along the coast of Northern Europe in the later Middle Ages.

„Hansaviertel“ was constructed for the 1957 International Building Exhibition between the Tiergarten and the route of the railway. The area, planned in 1953 and implemented between 1955 and 1960 and is considered a model of modern city planning and of the classical modern or post-modernism of that time. After 1957, the name "Hansaviertel" became a synonym for the southern part of the area.

Structure

The district extends across the range of the city railway (S-Bahn) which divides the quarter into two approximately equal areas. Many of the rail arches are used for commercial purposes - traditionally as storerooms and workshops but they also have modern uses as restaurants and shops. The center of the quarter is the Hansaplatz (Hansa-square).

Features

The Hansaviertel has many characteristic features:

- The district is a residential area and the share of commercial space is low.
- The houses are mainly new buildings, including the settlements in the southern part constructed by Interbau 1957.
- The district is located near the Technical University, the City West, the Cultural Forum and the Parliament and government district.
- It directly borders two recreational areas, the Tiergarten and the bank of

the river Spree, which both have walking and cycling paths.

- It is integrated and well served: public transport through two light rail train stations (Tiergarten and Bellevue), an underground station (Hansaplatz), close proximity to the station Zoologischer Garten station and the main train station, as well as to the main traffic arteries Strasse des 17. Juni, which forms one of its borders and the big traffic roundabout of the Großer Stern, which is located just only 100 meters away.
- It is divided in half by the light rail.
- Various points in the Hansaviertel exceed the threshold for chronic noise stress, according to surveys conducted by the Berlin Senate. This applies to the area along the railway tracks and main roads where the sound in 24-hour average is higher than 65 decibels.
- The district has some attractions for tourists and visitors from other parts of the city include the Grips Theater, the South Hansa quarter and the Academy of Arts located in Hanseatenweg.

Formation of the district

Founded in 1874, the residential quarter belonged to the Tiergarten district until 1920, which in turn belonged to the British sector from 1945 to 1990. In early 2001, the districts Tiergarten, Wedding and Mitte were combined to form a new district of „Mitte“. The settlement patterns of the southern part of the Hansaviertel have since been a site location within the Hansaviertel in the district of Mitte.

The old Hansaviertel

Formation

- The old Hansaviertel was built on a grassy area, ringed by inns and villas. In 1762 the area had been sold to a group of farmers from Schöneberg and thus was called "Schöneberger Wiesen" (pastures). Several development plans for the territory were submitted and a Royal Order of 21 March 1874 confirmed the plan of the Berlin-Hamburg real estate company. The plan stipulated that no more than two floors should be constructed, there should be front gardens and the streets in the southern part of the district should form a star-shaped square. It also laid down the street names, all of which, including the poet names, should remind us of the Hanse, for example "Lessingstrasse" should remind us of Lessing's Hamburg Dramaturgy, etc. The construction began in 1874/1875 and in 1879 the new district officially named "Hansaplatz Bezirk No. 211" was proclaimed. This name eventually evolved and by the end of the century was usually known as "Hansaviertel". Around 1900, the construction of new residential development was completed. By royal decree, no factory or commercial buildings were allowed until 1910. Although the height of the buildings was indeed limited, many builders did not stick to those conditions and in most cases, there were three floors –

a main floors with a basement and an attic - creating a typical Berlin block construction with side and crosswise buildings and backyards.

The district, its (Jewish) residents and the war

Around 1900, the Hansaviertel had almost 18,000 inhabitants. Although the population continued to grow, but more precise figures are not available. It was a comfortable, middle-class, posh residential area of medium density, in stark contrast to the surrounding working-class neighborhood, Moabit, north of the Spree. The two largest groups of residents were entrepreneurs and pensioners, representing 20% of the population. About 10% were small traders. Their offices mostly were located in their basements, often hidden behind front yard hedges. This included, for example, the Buchwald bakery was founded 1842, which still exists at the (Bear) bridge in Moabit. There was also a large number of staff: servants, cooks, nannies, etc. and a high number of visual artists and writers. In Siegmund Hof 11 was a studio for painters and sculptors, which was also used by Kathe Kollwitz. Other professional groups were diplomats, artists, merchants, lawyers, officers, doctors and bankers. Between 1930 and 1943, there was a social redistribution in the Hansaviertel because of the discrimination and subsequent murder of the Jewish residents, who had comprised about 10% of the population.

The destruction of the area began in 1933 with the accession of the Nazis. The synagogue in the Levetzowstrasse was burned down during the pogrom in November 1938 and demolished in 1939. Jews who had to evacuate their homes were in so-called "Jewish houses" and forcibly admitted to a limited living space crammed together. One such Jewish house, at Cuxhavener Strasse 14, is preserved. In 1941 the deportations to the concentration camps began.

The other professional groups (teachers, bank employees, engineers, clerks, workers) moved into the vacated flats, and it can be assumed that these were primarily loyal Nazi party members.

Around 1941 the area was declared a "Jew-free zone" by the General Inspector. Currently 1030 Jews are known to have been transported from the Hansaviertel to be murdered in the concentration camps.

During the bombings of 22 and 23 November 1943, more than 75% of the district was destroyed. At the end of the war, of the 161 houses, only 21 (13%) were habitable.

Almost all the major architects of the Empire Period have left traces in the Hansaviertel, including Ernst von Ihne, Hans Grisebach, Alfred Messel and Johann Emil Schaudt. The architecture was mostly classical, with a preference for the Renaissance style, with interiors characteristically having stucco ceiling, woodwork, painting and gilding.

The development after 1945

In 1945, Berlin was ruled by the four allies: the United States, France, Great Britain and the Soviet Union. In 1949, the Soviets initiated a blockade of the American, French and British sectors of West Berlin, which ended peacefully 11 months later due to a airlift coordinated by Cassius D. Clay. Also in 1949, the states of West Germany (BRD) and East Germany (DDR) were founded.

From today's perspective it may sound strange. At that time it was not clear which of the two ruling political systems - capitalism or socialism - would prevail.

From 1951 to 1953, with considerable effort in the eastern part of the city, the buildings of the Stalin Allee were constructed. The building policy response of the West was an international building exhibition at the Hansaviertel. There was a compulsory purchase of "only" at 7 of the many small plots in the Hansaviertel.

In July 1957 the first tenants moved in. In contrast to the "dictatorial oriented buildings" the Hansaviertel buildings showed a "free naturalness" and "informality" for the "City of Tomorrow". Nearly 1 million people attended the Interbau exhibition between 6 July and 29 September 1957, far more than attended the Olympic Games in 1936.

Today's Hansaviertel "rests" on the ruins of the old. The buildings were constructed almost entirely with materials from remains of the old brick wall, often mixed with concrete. The materials were mixed on site and installed. On almost every green space in the Hansaviertel one can find brick and ruin remains with the first dig of a spade.

The undeveloped open spaces in the Hansaviertel of the Interbau are four times as greater than those in the district before the war. This was made possible primarily by constructing "one above the other" stacked skyscraper apartments.

After the Nazi dictatorship, the young democracy promoted individuality and freedom of thought, which shows through in the architectural implementation of the Hansaviertel's quiet, in the green-embedded residential area. The garden architects made efforts to create a smooth transition from the quarter of the Tiergarten to the Hansaviertel.

In post-war Berlin, there was a dire need for housing. The modern buildings of the Hansa quarter with bathrooms, hot water, garbage disposals and central heating were sought-after residential properties. The rent was well above the average for the city. Nevertheless, there were long queues of housing applicants.

In times of crisis, "Moscow" increased the pressure on the city. When Khrushchev knocked with his shoe on the table at the United Nations and the Soviet's supersonic jets were flying low over the city and between the skyscrapers of the Hansaviertel, a portion of the population took off to the "free West". This meant that it was possible for those who remained to finally rent one of the highly desired apartments.

A choice of famous inhabitants of the Hansaviertel:

- Leo Arons, Physiker und sozialdemokratischer Kommunalpolitiker – Brückenallee 3
- Hans Baluschek, Maler, Graphiker und Schriftsteller – Klopstockstraße 24 (erstes Jahrzehnt des 20. Jahrhunderts)
- Alice Berend, Schriftstellerin – Schleswiger Ufer 15
- Werner Beumelburg, Schriftsteller – Brückenallee 5 (1940er-Jahre)
- August Bier, Chirurg – Lessingstr.1 Ecke Händelallee (1907–1931)
- Dietrich Bonhoeffer, Theologe - Brückenallee 5 (1912–1917)
- Eugen Bracht, Maler – Siegmunds Hof 11 (Atelier)
- Lovis Corinth, Maler und Grafiker – Klopstockstr. 48 (früher Nr. 52, in den Jahren 1901–1925), Atelier zeitweise auch Händelstr. 4
- Maly Delschaft, Schauspielerin – Lessingstr.15
- Robert Dohme, Kunsthistoriker – Händelstr. 1 (Villa Dohme, ab ca. 1890)
- Hermann Ende, Architekt – Siegmunds Hof 22 (Villa Ende, erste Hälfte des 19. Jahrhunderts)
- Botho zu Eulenburg, preußischer Ministerpräsident und Innenminister – Brückenallee 2
- Philipp Franck, Maler und Grafiker – Klopstockstr. 24
- Agnes Freund, Schauspielerin – Altonaer Str. 6 (um 1900)
- Ilse Fürstenberg, Schauspielerin – Klopstockstr. 51 (1940er-Jahre)
- Heinrich George, Schauspieler, Intendant, Regisseur – Klopstockstr. 52 (früher 48, zu Anfang seiner 1921 beginnenden Berliner Jahre)
- Albrecht von Graefe, Professor für Augenheilkunde – Villa Finkenherd, westlich der heutigen Kaiser-Wilhelm-Gedächtniskirche (1828 hier geboren)
- Alexander Granach, Schauspieler – Cuxhavener Str. 2 (1920er-Jahre)
- Walter de Gruyter, Buchhändler und Verleger – Brückenallee 9 (um 1900)
- Paul Haase, Maler, Zeichner und Karikaturist – Cuxhavener Str. 6 (um 1900)
- Carl Hamel, Arzt, Präsident des Reichsgesundheitsamtes – Klopstockstr. 18 (Dienstwohnung im hier befindlichen Gesundheitsamt 1926–1933)
- Felix Hartlaub, Schriftsteller – Holsteiner Ufer (1930er-Jahre)
- Emma Herwegh, Tochter von Gottfried Siegmund, verheiratet mit dem Schriftsteller Georg Herwegh – Siegmunds Hof (1817 bis ca. 1843)

- Paul Hofmann (auch Hoffmann), Lagerkommandant des KZ Majdánék – Lessingstr. 33, im Haus von Nelly Sachs (1930er-Jahre bis 1943)
- Hermann Hosaeus, Bildhauer und Medailleur – Siegmunds Hof 11 (Atelier)
- Mathilde Jacob, Sekretärin von Rosa Luxemburg – Altonaer Str. 11, Gartenhaus
- Gerhard Janensch, Bildhauer – Siegmunds Hof 11 (Atelier)
- Gustav Kadelburg, Schauspieler, Regisseur – Brückenalle 36 (seit etwa 1900)
- Arthur Kampf, Maler und Grafiker – Siegmunds Hof 11 (Atelier)
- Alfred Kantorowicz, Schriftsteller, Literaturhistoriker – Holsteiner Ufer 24 (Kinderjahre ab 1899)
- Alfred Kerr, Theaterkritiker – Holsteiner Ufer 17 (um die Wende zum 20. Jahrhundert)
- Käthe Kollwitz, Grafikerin und Bildhauerin – Siegmunds Hof 11 (Atelier)
- Else Lasker-Schüler, Schriftstellerin und Grafikerin – Brückenallee 16 (1890er-Jahre), Atelier: Brückenallee 22
- Hugo Lederer, Bildhauer, Maler – Siegmunds Hof 11 (Atelier und Wohnung)
- Else Lehmann, Schauspielerin – Bachstr. 10
- Walter Leistikow, Maler – Klopstockstr. 48 (früher Nr. 52, 1890er-Jahre bis 1901)
- Lenin, Politiker – Flensburger Str. 22 (früher Nr. 12, 1895), Klopstockstr. 22 (1912, illegaler Aufenthalt)
- Rosa Luxemburg, Politikerin – Cuxhavener Str. 2 Ecke Klopstockstr. (1898–1990)
- Ludwig Marcuse, Literaturkritiker, Philosoph und Journalist – Bachstr. 10 (1900–1925)
- Helmuth James Graf von Moltke, Rittergutsbesitzer, Jurist – Brückenallee 35 (1938)
- Georg Müller-Breslau, Maler – Brückenallee 38 (während seiner Berliner Jahre 1885–1891)
- Albert Neuhaus, Reichsminister a. D. – Lessingstr. 1, später Brückenallee 1
- C. Neurath, möglicherweise Konstantin Freiherr von Neurath (1873–1956), NS-Politiker – Klopstockstr. 22 (früher 24, etwa Anfang der 1930er-Jahre)
- Georg von Ompteda, Schriftsteller – Siegmunds Hof 15 (seit ca. 1900)
- Reinhold Persius, Architekt, Denkmalpfleger – Brückenallee 5
- Franz Porten, Sänger, Filmregisseur – Lessingstr. 33 (um 1900)
- Max Reinhardt, Schauspieler, Regisseur, Indendant – Claudiusstr. 6 (1896–1900)
- Hans Reiter, Bakteriologe, Hygieniker, Präsident des Reichsgesundheitsamts – Klopstockstr. 18, Dienstwohnung im hier befindlichen Gesundheitsamt (1933-1942)

- Werner von Rheinbaben, Politiker, Diplomat und Publizist – Brückenalle 35 (1930er-Jahre)
- Nelly Sachs, Schriftstellerin und Lyrikerin – Siegmunds Hof 16 (1911-1930), Lessingstr. 33 (früher Nr. 37, 1930-1940)
- Hans Hermann Schaufuß, Schauspieler – Brückenallee 7
- Wilhelm Scherer, Germanist – Lessingstr. 51 (früher 56)
- Walther Schmarje, Bildhauer – Siegmunds Hof 11 (Atelier)
- Werner Scholem, Politiker – Klopstockstr. 7, Gartenhaus
- Hans von Seeckt, Generaloberst a. D. – Brückenallee 35 (1930er-Jahre)
- Johann Gottfried Siegmund, Kaufmann und Bankier – Siegmunds Hof (ca. 1830–1865)
- Carl Sternheim, Dramatiker und Autor von Erzählungen – Brückenalle 30 und Altonaer Str. 28 (Kinder- und Jugendjahre, Altonaer Str. ab 1894)
- Hermann Struck, Maler und Grafiker – Brückenallee 33
- Gabriele Tergit, Schriftstellerin und Journalistin – Siegmunds Hof 22 (1928-1933)
- Paul Thumann, Illustrator und Porträtmaler – Siegmunds Hof 11 (Atelier)
- Ernst Toller, Schriftsteller und Politiker – Altonaer Str. 4
- Kurt Tucholsky, Schriftsteller – Holsteiner Ufer 46 (frühe Kinderjahre 1892/1893)
- Johannes Vollmer, Architekt – Händelstr. 20
- Adolph Wagner, Ökonom und Finanzwissenschaftler – Lessingstr. 51 (1886–1917)
- Pamela Wedekind, Schauspielerin, Sängerin, Übersetzerin – Lessingstr. 50 (seit den 1930er-Jahren)
- Ernst Wenck, Bildhauer – Siegmunds Hof 11 (Atelier)

Hansaviertel's southern part of the 1957 Interbau

The reprogramming

After the war, bombed and burned houses were demolished, including the surviving facades and some of the partially demolished houses, leaving only about 40 houses of the old neighborhood. Of those, 30 remain today. The Hansaviertel became the symbol of Berlin's desire for renewal.

The history of the new Hansaviertel is closely associated with the urban master plan for Berlin after the end of World War II. The disaster for the city - 500,000 homes lost and all industries and workplaces of any importance destroyed or dismantled - offered a unique opportunity for city planners. The architect Hans Scharoun was commissioned in 1946 by the Allied Control Council to develop a concept for the redesign of Berlin. Under his leadership, the so-called „collective plan“ provided a complete

redistribution and decentralization of the city. It called for housing units for 4000 to 5000 people, surrounded by green and providing all necessary utilities. The plan developed important ideas, but was impractical in its pure form - for legal, financial and political reasons. Thus, the land use plan of 1950 incorporated two main objectives: inner city areas should be more loose-packed than before, and the city should, as far as possible, be interspersed with green spaces. From 1951 to 1953, with considerable effort in the eastern part of the city, the buildings of the Stalin Allee - later called Karl-Marx-Allee and now called Frankfurter Allee - were constructed. The West's response was the international building exhibition (Interbau) at the Hansaviertel.

The Hansaviertel remained in West Berlin, the only large urban (debris) area, where structures were modern and new distribution network were developed as part of the urban planning. The 1953 development plan presented by Gerhard Jobst, Willy Kreuer and Wilhelm Schließer restricted the reconstruction to the southern part of the Hansaviertel, meaning south and east of the rail line, which included about half the area of the old Hansaviertel. The plan was revised several times and the drafts for the individual buildings were advertised again. Private capital was scarce, and almost all buildings were erected with public subsidies. Urban design plans could be achieved easier, but the restructuring of the 159 old plots was extremely difficult and took nearly three years. Everything was done on a private basis. Although all sites were temporarily in one hand, the newly formed land and the new buildings became again private property. There was a compulsory purchase of "only" seven of the many small plots of the Hansaviertel. The programmatic orientation for the major project in 1933 by renowned architects under the leadership of Le Corbusier developed the "Charter of Athens", which demanded a strict separation of living, working, leisure and transport. The organizational framework represented the "Interbau", the International Building Exhibition in Berlin in 1957.

The political background was symptomatic of the Cold War competition: Stalin Allee and Hansaviertel were built almost simultaneously, both as demonstration objects for the capability of the respective society system. As part of the Interbau the development area was called the "Exhibition Center at the Hansaviertel".

A site plan still stands on the premises, showing the final state of development in 1960 and points to the area known as the "Southern Hansaviertel".

The new district became increasingly identified with the Hansaviertel par excellence and the old part of the Hansaviertel, north between train tracks and the Spree River, was somewhat forgotten.

The development

The vision for the southern Hansaviertel called for loose structure building instead of the pre-war closed block construction, and a lot of green between the buildings. For example the green of the Tiergarten was meant to flow from its borders through the district. Financing of social housing, the demand to make the best for the future residents with tightly controlled public budgets, restricted the architects, but also presented an interesting challenge. At the end the competition of various architects led to useful suggestions for layout, construction and design of publicly subsidized housing. In the end, the competition in 1952, 53 architects from 13 countries were invited, all proponents of modern Western notions of the "New Construction", including Alvar Aalto, Egon Eiermann, Walter Gropius, Arne Jacobsen, Oscar Niemeyer and Max Taut. According to their plans, 35 objects were finally attained. The residential buildings, with 1160 residential units are grouped in a loose mixture of high and low buildings around the center at the main square (Hansaplatz), with a shopping arcade, the Roman Catholic St. Ansgar Church, cinema (the Grips Theatre since 1979), library and kindergarten, and the two entrances to the „Hansaplatz“ subway station which opened in 1961. The new Protestant Kaiser-Friedrich-Wilhelm Memorial Church was founded just to the south of the Hansaplatz.

The principle of relaxed and "greened" city called for close cooperation with landscape architects. The Berlin landscape architect Walter Rossow worked from the start on the overall planning. The whole area became a horticultural design divided in five areas, with a total of ten prestigious German and international landscape architects, including Ernst F. Cramer of Zurich, designing the green areas.

There are three large groups of residential buildings in the southern part of the Hansaviertel.

- The first group comprises the one-and two-storey detached house such as the four buildings of the Dane Arne Jacobsen. They have open courtyards, are open to the south and connected to the north on a residential street.
- The second group is the so-called "row houses". These are elongated rectangles that consist of four to ten storeys. Rows of houses with only four floors were particularly inexpensive, as they did not need special construction technology or elevators. However, the land use (the ratio of floor space to land area) was not optimal. Rows of houses with seven to ten floors could be built around larger open spaces allowing for parking and green design, but had higher construction costs and required more internal facilities, such as elevators. Hansaviertel is best known for these types of buildings, such as the eight-storey residential house of the Finnish architect Alvar Aalto, the seven-storey building of the Brazilian Oscar

Niemeyer on V-shaped columns with a free-standing elevator tower, and finally a slightly curved, nine-story row construction by Walter Gropius, which features apartment blocks rotated by 90° on the narrow sides.

- The third group consists of the six so-called „point blocks“ which have a roughly square floor plan of over ten floors. With these, as many apartments as possible are concentrated around a center which contains a stairway or an elevator shaft. An example of this category is the building of the Dutch Van den Broek and Jacob Bakema, with particular shifted, rather than of continuous floors. The point house, designed by Hans Schwippert, shows unconventional breakthroughs in the facade design. A loose series of five point blocks with 16 to 17 floors provides the highly visible focal point of the Hansaviertel.

Three buildings outside the southern edge of the Hansaviertel were intergrated into the Interbau. Le Corbusier built a 135-meter residential unit (Unité d'Habitation) near the Olympic Stadium. As a U.S. contribution, the Congress Hall – now the House of World Cultures - designed by Hugh Stubb was built near the Reichstag which is only a few hundreded meters from the southern part of the Hansaviertel. It features the unique European roof construction of that time. Marlene Dietrich financed this construction for "her Berlin". The Hansa primary school, designed by Bruno Grimmek, was built on the northern side of the railway line. City planners at that time wanted to show a safe way to the "City of Tomorrow" through their concepts. This belief is now regarded as outdated. Nevertheless, the Hansaviertel remains a remarkable example of the modern architecture and town planning of the 1950s. In 1995, all buildings and gardens were declared a National Monument.

List of buildings, year of construction and architects:

- Altonaer Straße 1, Eternit-Haus, Wohnanlage, 1957 von Paul G. R. Baumgarten
- Altonaer Straße 3–9, Wohnhochhaus, 1956/1957 von Fritz Jaenecke und Sten Samuelson
- Altonaer Straße 4–14, Wohnhochhaus, 1956/1957 von Oscar Niemeyer
- Altonaer Straße 15, Hansabücherei, 1957 von Werner Düttmann und Siegfried Böhmer
- Altonaer Straße 18–22 / Bartningallee 1/3, Einkaufszentrum Hansaviertel, Ladenzeilen, Gaststätte, Kino (D) (heute Grips-Theater) und nördlicher Eingang des U-Bahnhofs Hansaplatz, 1957–1960 von Ernst Zinsser und Hansrudolf Plarre; Erweiterungsbauten, 1975/1976 von Hansrudolf Plarre und Manfred Frankenberger
- Bartningallee 2–4, Wohnhaus, 1961/1962 von Egon Eiermann
- Bartningallee 5, Wohnhaus, 1956–1959 von Luciano Baldessari
Bartningallee 7, Wohnhaus, 1959–1960 von H. van den Broek und Jacob Bakema

- Bartningallee 9, Wohnhaus, 1956–1958 von Gustav Hassenpflug
- Bartningallee 10–10d, Wohnanlage, 1958 von Kay Fisker
- Bartningallee 11–13, Wohnhaus, 1956/1957 von Raymond Lopez und Eugène Beaudouin
- Bartningallee 12, Wohnhaus, 1957 von Otto H. Senn
- Bartningallee 16, Wohnhaus, 1956–1958 von Hans Schwippert
- Händelallee 3–9, Wohnhaus, 1956/1957 von Walter Gropius
- Händelallee 20–22, Ev. Kaiser-Friedrich-Gedächtniskirche und Gemeindehaus, 1956/1957 von Ludwig Lemmer
- Händelallee 26–34, Wohnhausgruppe, 1957 von Eduard Ludwig
- Händelallee 29 und 41, Doppelwohnhaus, 1957 von Johannes Gerhard Weber
- Händelallee 33–39, Wohnhausgruppe, 1957/1958 von Arne Jacobsen
- Händelallee 43–47, Wohnhausgruppe, 1957 von Alois Giefer und Hermann Mäckler
- Händelallee 49–53, Wohnhausgruppe, 1957 von Johannes Krahn
- Händelallee 55–57, Wohnhausgruppe, 1957 von Sep Ruf
- Händelallee 59, Wohnhaus, 1957 von Sergius Riegenberg und Wolf von Möllendorf
- Händelallee 61–61a, Wohnhaus, 1960 von Bodamer und Berndt
- Händelallee 63, Wohnhaus, 1957 von Günter Hönow
- Händelallee 65, Wohnhaus, um 1960 von Klaus Kirsten
- Händelallee 67, Wohnhaus, um 1958/1959 von Klaus Kirsten und Heinz Nather
- Hansaplatz, U-Bahnhof Hansaplatz, 1955–1957 von Bruno Grimmek
- U-Bahnhof Hansaplatz, südliches Empfangsgebäude, 1958 von Werner Düttmann
- U-Bahnhof Hansaplatz, Mosaik-Wandbild am südlichen Empfangsgebäude, 1958 von Fritz Winter
- Hanseatenweg 1–3, Wohnhaus, 1958 von Max Taut
- Hanseatenweg 6, Wohnhaus, 1957 von Franz Schuster
- Klopstockstraße 2, Wohnhaus Giraffe, 1955–1957 von Klaus Müller-Rehm und Gerhard Siegmann
- Klopstockstraße 7–11, Wohnanlage, 1957 von Hans C. Müller
- Klopstockstraße 13–17, Wohnanlage, 1956/1957 von Günter Gottwald
- Klopstockstraße 14–18, Wohnhaus, 1956/1957 von Pierre Vago
- Klopstockstraße 19–23, Wohnanlage, 1957/1958 von Wassili Luckhardt und Hubert Walter Hoffmann
- Klopstockstraße 25–27, Wohnanlage, 1957/1958 von Paul Schneider-Essleben
- Klopstockstraße 29, Kindertagesstätte, um 1960, vom Hochbauamt Tiergarten
- Klopstockstraße 30–32, Wohnhochhaus, 1956/1957 von Alvar Aalto
- Klopstockstraße 31, katholische St. Ansgar-Kirche, mit Gemeindehaus, 1957 von Willy Kreuer

- Straße des 17. Juni 100, Berlin-Pavillon, 1957 von Hermann Fehling, Daniel Gogel und Peter Pfankuch.

The parks and open spaces of the Hansaviertel were created between 1956 and the early 1960s. The landscape architects were: Hermann Mattern, René Pechère, Ernst Cramer, Otto Valentien, Herta Hammerbacher, Edvard Jacobson, Gustav Lüttge, Pietro Porcinai, Wilhelm Hübotter und Christian Theodor Sörensen.

Art in public spaces

- Hermann Hosaeus, *Schifferbrunnen* (1914), Sandstein – am Spreeufer nördlich der Hansabrücke
- Bernhard Heiliger, *Vegetabile Plastik I* (1955), Bronze – im Innenhof der Hansabibliothek, Altonaer Straße 15
- Henry Moore, *Liegende* (1956, aufgestellt 1961), Bronze – Hanseatenweg 10
- Hans Uhlmann, Freiraumplastik ohne Titel (um 1957 aufgestellt), Chrom, Nickel und Stahl - Altonaer Straße, Ecke Bartningallee
- Fritz Winter, Mosaik ohne Titel (1958), Glasmosaik – an der Außenwand der südlichen Eingangshalle des U-Bahnhofs Hansaplatz
- Otto Douglas Douglas-Hill, *Lehrflug* (1958), gebrannte Keramik mit unterschiedlichen Glasuren - Lessingstraße 5, am Spreeufer vor der Hansa-Grundschule
- Alfredo Ceschiatti, *Liegende* (1958), Bronze – Nähe Altonaer Straße 4–14
- Berto Lardera, *Morgendämmerung Nr. 1* (1958), in unterschiedlichen Farben lackierter Stahl – Altonaer Str. 15
- Rainer Hachfeld, Fassade des Grips-Theaters (1970er-Jahre), Mosaik aus bemalten Fliesen – Altonaer Str. 22
- Ben Wagin, *Der Weltbaum – Grün ist das Leben* (1975), Wandbild – Siegmunds Hof 21 Ecke Bachstraße
- Joachim Schmettau, *Hand mit Uhr* (1975), Neusilber, Sockel mit Ziegelmosaik auf Sockel aus Sichtbeton – Altonaer Ecke Lessingstraße, vor Neubau der Menzel-Oberschule
- Günter Anlauf, *Vier Bären* (1981), Eisenguss – Moabiter (Bären-) Brücke (Ersatz für vier Bären von Begas, Boese, Götz und Piper von 1894, die im Zweiten Weltkrieg entfernt, vermutlich eingeschmolzen wurden)
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