

BG

Press Kit
Berlin, 27.8.26

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Josef Kaiser

Building for the GDR

28.8.26–1.2.27

BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART



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Josef Kaiser

Building for the GDR

28.8.26 – 1.2.27

Press tour
Thu 27.8.26, 11 am

Opening
Thu 27.8.26, 7 pm

Josef Kaiser (1910–1991) played a defining role in East German architecture and yet he is widely unknown. “Building for the GDR” at the Berlinische Galerie is the first exhibition to provide a broad overview of his work. Between 1950 and 1984 Kaiser took part in many government and municipal projects, including the cinema Kino International, Café Moskau and Mokka-Milch-Eisbar on Karl-Marx-Allee in Berlin. His buildings, acclaimed both at home and abroad, and were seen as an expression of the cultural profile which the GDR sought to demonstrate and are protected today as outstanding specimens of post-war modernism. Traces of Kaiser’s legacy can be found not only in Berlin, but also in other East German towns. Examples are the Maxhütte clubhouse in Unterwellenborn and Housing Complex II in Eisenhüttenstadt.

The exhibition grants insights into the copious archive material that has recently been made accessible now in public institutions and hopes to provide a springboard for further scholarly investigation. Drawings, collages, photographs, models and films from the holdings of the Berlinische Galerie and other national collections, some of which have never yet been displayed, reconstruct the architect’s life and work and shed light on political and aesthetic frictions. Contemporary artists Veronika Kellndorfer, Karsten Konrad and Tracey Snelling enrich the experience by contributing new perspectives on the GDR’s architectural heritage.

Josef Kaiser’s output ranged from prestigious arts venues and residential buildings to urban ensembles and landmark projects. In a period when practitioners had to negotiate between political agendas, urban experimentation, local tradition and international modernism, he evolved his own architectural style combining functional clarity with emblematic gesture. His designs for the second phase of Karl-Marx-Allee in Berlin symbolise the formal transition in East German architecture from monumental representation to an everyday idiom driven by innovative technology.

A career across three political systems

Kaiser’s professional development as an architect stretched across three political systems. Trained in Prague, while Germany was still the Weimar Republic, he began his career in Weimar and Berlin under the Nazi regime. After singing in operetta for five years and clearing a denazification procedure, he returned to architecture in 1950 in the fledgling GDR. Here he was rapidly integrated into newly

emerging institutions, received an Order of Merit and a National Prize, and became one of the country's most influential architects.

Unlike the Nazi years, when architects were feted as creative personalities, in the GDR the profession was far more integrated into institutional structures with collective planning and construction processes. From 1956 until 1968 Kaiser worked closely within a set collective, although his individualistic approach did not always accord with the expected procedures. Later, he failed in his sporadic attempts to establish himself as a freelance. Project submissions are listed under Kaiser's name for its reference value without asserting sole authorship.

Reappraisal since 1990 and current discourse

After 1990, a rejection of the GDR's serial architectures and a shift in aesthetic ideas led to the modification or demolition of significant buildings by Kaiser, including the Hotel Berolina, Ministry of Foreign Affairs and Centrum department store. Today, in the light of ecologic requirements, the question of how to deal with existing built fabric has become more urgent than ever. Amid debates about whether to remove, convert or protect Kaiser's buildings, this exhibition has a topical relevance and is not simply a testimony to history. It plays its part in a sequence of projects at the Berlinische Galerie which, for more than two decades, have examined and reassessed the GDR's built heritage as an important component of Germany's architectural history.

Further depth will be provided by the accompanying symposium **"Sichtbarwerden. Josef Kaiser und die Architekturen der DDR"** to be held on 22 January 2027 in partnership with the Berlin Heritage Authority and the Leibniz Institute for Research on Society and Space (IRS). It will frame Kaiser's work within architectural history and cultural policy, consider the relationship between collective planning structures and artistic aspirations, and examine how East German architecture has been perceived and memorialised since 1989.

An exhibition tour

The exhibition will divide approximately 200 m² of space into four themed sections and a prologue, featuring about 100 works and items from the archives. With the exception of the art exhibits, most of the material derives from Kaiser's private estate, which covers the years 1931 to 1984 and has recently been entrusted for safekeeping to the Berlinische Galerie and the Leibniz Institute for Research on Society and

Space (IRS). Original drawings, collages and photographs will be displayed on the walls while a thematic arrangement of tables invites visitors to deepen their insights with the aid of models, films and other materials.

Reflections in recent art

Three recent works by artists offer a fresh take on key aspects of the current debate.

Veronika Kellndorfer's **"Reflection MOCKBA"** (2026) reinterprets Café Moskau. Her ceramic silkscreen print on glass considers the interplay between architecture, imagery and perception.

Karsten Konrad's **"D(DRaußen)"** (2005) transforms the Ministry of Foreign Affairs into a sculptural object reflecting the fragility of collective memory and constant renegotiations of history in urban space.

Tracey Snelling's **"Großhügelhaus"** (2026) explores an unfulfilled vision of socialist community envisaged in the GDR, combining video, sound and fictional residents to create a vibrant portrait of Kaiser's blueprint.

In addition, selected photographs by Sibylle Bergemann, Sven Hagolani, Marko Kitzler, Ute Mahler, Arno Fischer, and Schnepf Renou move between the realms of documentation, interpretation, and staging.

Neo-classicist design

The first section addresses Kaiser's early work in the GDR, centring on the clubhouse for Maxhütte in Unterwellenborn (Thuringia), which Kaiser began designing in 1951 in a Master Workshop led by Hanns Hopp. Original drawings, models and photographs mark a revealing shift. Kaiser's initial plans, influenced by Mart Stam and Hans Poelzig, were rejected by the East German leadership. The building eventually implemented clearly indicates the impact of state-endorsed principles on artistic decisions.

In 1952, after this success story, Kaiser was appointed chief architect of Fürstenberg (from 1953 Stalinstadt, today Eisenhüttenstadt), the GDR's "first socialist town". Here he was responsible for Housing Complex II and other buildings. The material in this cluster is complemented by designs from Kaiser's student days and his early professional practice, including work from Prague (1935), Weimar (c. 1937) and Berlin (1939), which illustrate the stylistic foundations underlying his later career.

The turn to modernism

The second chapter traces Kaiser's stylistic transition and his most prominent Berlin projects in the years from 1956 to 1968. It begins with the Kosmos cinema (1956), a palpable illustration of the state-driven shift from neo-classical to modern-day forms. Drawings, photographs and a reconstructed model show how Kaiser reacted to the GDR's architectural realignment and lent it a distinctive creative form.

Soon after this, together with Werner Dutschke and Edmund Colleijn, Kaiser won the competition to design Phase II of Stalinallee. Their blueprint merged standardised solutions with an independent contemporary idiom, was awarded a National Prize 2nd Class and met with international acclaim. Kaiser produced standardised floor plans for tower blocks built from prefabricated components, thereby contributing to a form of serial housing construction in the GDR which combined functional standardisation with architectural quality.

The highlight of this section features Kaiser's best-known buildings in Berlin: Kino International, Hotel Berolina and today's Café Moskau. A clip of film from the cinema's inauguration in 1963 and a piece of its original sequin curtain convey the prestigious mise-en-scène of this architecture.

Hitherto unknown material testifies to Kaiser's freelance activities in West Germany, where he entered a competition for the Beethovenhalle in Bonn (1954) and designed housing for Essen and Mannheim, and in West Berlin, where his housing designs were likewise implemented.

A rarely exhibited design for the expansion of the Ministry of Foreign Affairs (1977) is displayed together with a photograph taken by Sibylle Bergemann during its demolition in 1995/96.

Vision and reality

The third section addresses Kaiser's visionary designs for the socialist town of the future. It centres on his studies for megastructures, where he responds to the international discourse about strategies for urban density with a distinctive "socialist" blueprint.

In the 1970s, Kaiser worked as a consultant on flagship projects of national importance, including the new Friedrichstadt-Palast and Palast der Republik. A hitherto neglected chapter in his career is brought to light here for the first time.

The exhibition is held under the patronage of Elisabeth Kaiser, Member of the Bundestag, Minister of State and Federal Government Commissioner for Eastern Germany.

It is supported by the Berlin Senate Department for Culture and Social Cohesion.

The exhibition catalogue is a joint project by the Berlinische Galerie and Wüstenrot Stiftung.

Sauerbruch Hutton assisted in the restoration of original objects.

In partnership with the Leibniz Institute for Research on Society and Space (IRS), Erkner, and the Berlin Heritage Authority.

Exhibition catalogue

Spector Books will be publishing a bilingual catalogue with a photographic essay by Schnepf Renou (German/English).

252 pages, 247 images

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Accompanying events

berlinischegalerie.de/kalender

Press images

berlinischegalerie.de/pressrelease/josef-kaiser

Tickets

bg.berlin/tickets

Social Media

#JosefKaiserBG

#BerlinischeGalerie



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Admission 12 €, concessions 7 €
from 9.10.: 14 €, concessions 7 €
Every 1st Wed of the month:
7 € for everyone

Wed–Mon 10 am–6 pm
Tue closed

Biography

Josef Kaiser

1.5.1910 – 5.11.1991

1910

Josef Wilhelm Anton Kaiser was born on 1 May in Cilli (until 1918 Styria, Austria-Hungary, now Celje, Slovenia) as the eldest of five children. His parents, the architect Alois Kaiser and Gabriela Kaiser, née Jellenz, owned a brickworks in Falkenau (now Sokolov, Czechia).

1916

The family moved to Kriegern (now Kryry, Czechia), then in 1921 to Karlsbad (now Karlovy Vary, Czechia), where Kaiser attended grammar school until 1929. In addition to his humanist education he took lessons in music and drawing.

1929–1935

Studied architecture at the German Technical University in Prague.

1935–1937

In 1936 Kaiser was admitted to the Reich Chamber of Fine Arts. He began his professional career in Weimar in the practice of the architect Ernst Flemming, a conservative modernist. His first task was to help design a competition entry for the new district headquarters of Hitler's party, the NSDAP, in Weimar.

1937

Joined the Sudeten German Party. When Germany annexed the Sudetenland in 1938, Kaiser automatically became a German citizen.

1937–1938

Worked for the housing developer Thüringische Gemeinnützige Heimstätte AG in Weimar, headed by Hermann Giesler. Here he drew up development plans for housing projects and weapons facilities as well as standard designs for the fast, cost-efficient provision of housing.

1938

Employed for three months from 1 April at the Berlin office of Otto Kohtz, an architect who worked for the film industry and was a pioneer of high-rise construction. From 1 September he worked on a fee basis for the Central Architecture Office of the German Labour Front (DAF) in Berlin, a central planning agency during the Nazi period specialising in typologies and standardisation under its director Julius Schulte-Frohlinde.

1939

On 11 January 1939 Kaiser applied to join the NSDAP. His membership was backdated to 1 November 1938. When the Second World War began, Schulte-Frohlinde's office was reassigned to military tasks. From April 1940 Kaiser built up and led a branch of the DAF's Central Architecture Office in Peenemünde. One of his responsibilities there was the new "Haus der Kameradschaft".

1941

Upon returning to Berlin Kaiser transferred to the German Housing Academy, where he was employed until 1945 by the Reich Commissar for Social Housing Construction and led the team responsible for "floor plans and type standardisation".

1943

In May Kaiser met the interior decorator Marianne Welzel (1921–1979). They married on 17 July. Upon conscription Kaiser was detailed to take over the design and construction office at the Upper Silesian Hydrogenation Works in Blechhammer (now Blachownia Śląska, Poland). From December 1944 he served as a soldier in the naval artillery but spent the final months of the war as a patient in the navy field hospital in Hassee (Kiel).

1946

After the war Kaiser sought a new career. He trained as a singer, specialising in opera and operetta, at the State Academy for Music and Theatre in Dresden, having taken singing lessons for several years while practising as an architect. Dresden was his principal residence until 1949.

1948

Engagement as first tenor at the Theater am Nollendorfsplatz in Schöneberg, Berlin. His début, under the stage name Josef Sonngartner, came in the operetta "Konfetti". The US Military Government in Berlin then barred him from performing until he had completed a denazification procedure. He was rehabilitated after three months and contracted as a tenor by the municipal theatre in Frankfurt (Oder), prompting his family to relocate.

1950–1955

Return to architecture and a job with Hanns Hopp, who championed the renewal of avant-garde modernism, at the Institute of Urban Design and Building affiliated to the Ministry

of Reconstruction in Berlin. Transferred to Hopp's Master Workshop II at the newly founded German Academy of Building. Began planning the clubhouse for Maxhütte in Unterwellenborn.

1952–1954

Appointed chief architect to the project engineer for a new residential development at Fürstenberg, proclaimed as the "First Socialist Town". The designs he supervised were later partially implemented, especially in Housing Complex II. In March 1953 Kaiser was dismissed after Walter Ulbricht complained that construction was proceeding too slowly. From 1952 to 1954 he took on an additional guest lectureship at the College of Architecture in Weimar, where Otto Englberger held the chair of Housing and Public Facilities. The Kaiser family moved to Blankenfelde, a suburb of Berlin.

1954

Competition to build the Beethovenhalle in Bonn: Kaiser's entry was shortlisted among 109 submissions.

From 1958 contracts to design housing in Essen, Mannheim and West Berlin. During the 1950s Kaiser's endeavours to establish himself as a freelance architect reached beyond the East German borders.

1955

On 1 October Kaiser took up a post with the Office of the Chief Architect of Greater Berlin, Hermann Henselmann. Here he devised the first standard variants for multi-storey housing. Working with Erhardt Gisske, Kaiser used these to develop new floor plans arrangements. The Q3 series of multi-dwelling units constructed

from prefabricated blocks was born. The Kaiser Collective took shape and continued its work until the mid-1960s.

1956

Awarded the distinction "Five-Year-Plan Activist".

1958

On 1 June the collective moved to the high-rise planning agency Entwurfsbüro Hochbau I Berlin, later VEB Berlin-Projekt. Kaiser was its chief architect for ten years. Construction began on implementing Phase II of Karl-Marx-Allee (formerly Stalinallee), for which Kaiser later garnered international acclaim.

1962

Awarded the National Prize 2nd Class for Art and Literature of the GDR.

1963

Trip to Havana for a congress of the Union Internationale des Architectes. The accompanying exhibition featured several contributions from the GDR, including Kaiser's designs for the Kosmos cinema and Phase II of Karl-Marx-Allee.

1966

Stronger focus on issues in architectural theory and visions for the city of the future. Work began to design the "Grosshügelhaus" megastructure, one of several ideas reflecting a new collective approach to housing and community life.

1968

End of Kaiser's tenure as chief architect at VEB Berlin-Projekt. The family moved to Dresden.

1969

Professorship at the Further Training Institute for Urban Planning and Architecture in Naumburg, an outpost of the college in Weimar. Kaiser resigned from this post on health grounds in September 1971..

1973–1984

Consultant to Erhardt Gisske, director of the authority in charge of special building projects for Berlin. Involvement in flagship ventures such as the Palace of the Republic, the Surgical Centre for the Charité teaching hospital, the International Trade Centre and a new Friedrichstadt-Palast theatre. Travelled to Japan, Iraq and elsewhere. Trip to Paris with a delegation from East Berlin in May 1980 in connection with the newbuild for the Friedrichstadt-Palast.

1980

Married Hildegard Vogler (1918–2015).

1981

Began working on his unfinished memoirs, "Antagon", a family chronicle intended for relatives and descendants.

1991

Josef Kaiser died on 5 November 1991 in a road accident near Altenberg (Erzgebirge).

Exhibition texts

About this exhibition

Josef Kaiser (1910–1991) was a defining figure in East German architecture and yet his name is hardly known. Between 1950 and 1984 he played a role in many state-led and municipal construction projects. Exposed to the conflicting pulls of political paradigm, urban experiment, tradition and modernism, and working within various collectives, he developed his own distinctive style, blending functional clarity with representational gesture.

His most significant buildings in Berlin include a trio on Stalinallee (today's Karl-Marx-Allee) consisting of the Kino International, the Mokka-Milch-Eisbar and what later became Café Moskau. They are fine examples of a shift in East German architecture from monumental representation towards an open design influenced by the International Style. They continue to impress with generous interiors steeped in light, diversely elegant façades and unfussy serviceability.

Kaiser did not design his buildings in isolation but as an integral part of everyday urban life. Along Stalinallee he and fellow architects Werner Dutschke and Edmund Collein combined housing with supply infrastructure and cultural amenity, applying key principles of modernism to East German urban design policy. Acclaim for these buildings has outlasted generations and spread beyond national borders.

After 1989 Kaiser's architectural legacy was often questioned, ignored or destroyed. Today it is seen in a new light as part of the complex jigsaw that is Germany's architectural history. The exhibition, drawing on the Kaiser archives now held by the Berlinische Galerie, begins with recent perspectives on his work by contemporary artists.

Back to modernism

The popular uprising on 17 June 1953 and a chronic housing shortage plunged East German building policy into crisis. The neoclassicist paradigm of the period was rooted in monumental forms and a "National Tradition". Given scarce resources and an urgent need for housing, that vision was no longer viable.

In 1954 Nikita Khrushchev gave a speech about industrialised construction, triggering a change of direction. The GDR followed suit, resolving to build better, cheaper and faster. Now the focus was on industrialisation, standardisation and type-based components. Meanwhile, the modernism of the inter-war years was staging a comeback. Emblematic historicism gave way to sober forms, minimalist façades and a stronger alignment towards function and use. Josef Kaiser played a direct role in this shift. His design for the Kosmos cinema was an early marker of the new strategy. Unlike the surrounding architecture, this building dispensed with references to the past and turned a spotlight on artistic enjoyment as a contemporary urban event. As a large-capacity cinema on Stalinallee (now Karl-Marx-Allee), the Kosmos was a visual embodiment of modernity, public involvement and a "cultural lifestyle".

Fast-track modernity: Stalinallee Phase II

More than almost any other street in Berlin, today's Karl-Marx-Allee symbolises the policy shifts which defined urban design and architecture in the GDR. Impressively, the monumental boulevard with its residential blocks and community facilities has survived intact, paying testimony to the contest between two social orders in East and West.

Phase 2 of Stalinallee provided 4,600 homes. In terms of scale and pace it outstripped not only Phase 1 but also the Hansaviertel in West Berlin, which was under construction at almost the same time. As a large-scale project it set the bar for industrial housing construction. It also marked the transition from the stately Socialist Neoclassicism of the early 1950s to a more functional modern idiom.

Based on a master plan produced by Werner Dutschke and Edmund Collein, Josef Kaiser and his collective created the architecture for this section of the avenue to international acclaim. Whereas traditional brick had been used to build Phase 1 in the style of Socialist Neoclassicism, the newbuild was composed of standardised, industrially prefabricated panels.

Kaiser's creative freedom was constrained by cost pressures, design typologies and technical requirements. As a consequence, he attached even greater importance to relations between buildings in the urban space. The built object was never a solitary but part of an ensemble. He countered the risk of monotony by adding colour, art-in-architecture and sculpted features to enliven the façades.

Neoclassicist designs for the fledgling state

When the GDR was founded on 7 October 1949, the new state was keen for a distinctively socialist architecture to represent its agenda. Modernism was rejected as “formalistic” and gave way to a “National Tradition” influenced by the Soviet Union. Grand neoclassicist buildings were intended to express socialist reconstruction. Apart from Phase I of Berlin’s Stalinallee (now Karl-Marx-Allee), the showcase projects for this architecture were above all at new industrial locations. The iron and steel sector played a key role in this development. After the Second World War the GDR had been left with just one steel mill at Unterwellenborn in Thuringia. Major production sites had been lost to Poland and steel imports from the Federal Republic of Germany in the west were largely ruled out by the Cold War.

Expanding the nationalised steelworks at Maxhütte in Unterwellenborn created a rising population of workers. The clubhouse built to plans by Josef Kaiser was a response to the growing demand for arts and leisure facilities. Eisenhüttenkombinat Ost (EKO) was a new steel complex built at Fürstenberg on the River Oder from 1950. This was the cradle for the “First Socialist Town”, a large-scale project which saw the birth in 1953 of Stalinstadt, renamed Eisenhüttenstadt in 1961. Designed for 25,000 residents with a central avenue and emblematic housing, it came to symbolise the GDR’s independent effort at socialist construction. In early 1952 the Deutsche Bauakademie appointed Josef Kaiser to lead Design Group VI in Fürstenberg. In the autumn of that year, as chief architect, he was placed in charge of designing and implementing Housing Complex II.

Unbuilt visions

From the late 1960s Josef Kaiser worked on large-scale models for urban development, architecture and community living. He was exploring ways to construct a pleasant urban environment for a growing population without excessive cost. In his study “The Socialist Town as a Model Case” in 1967 he contributed a socialist perspective to the current international debate about megastructures. His Grosshügelhaus was a terraced pyramid incorporating housing, workplaces and community facilities. The residential units were arranged along the outer edges with the employment zones on the inside. The complex had its own transport network where pedestrians, road vehicles and rail services circulated separately.

His design for the town centre in Schwerin also tested new approaches to building. The housing was to be constructed locally from concrete rather than from prefabricated panels. The method did not catch on, however, as using large panels was a more efficient form of mass production.

There were also plans to extend the Ministry of Foreign Affairs as a contribution towards developing an emblematic government district. None of these three projects were implemented but they illustrate the utopian potential to Kaiser’s thinking. These ideas came into play more broadly in teaching and professional discourse.



Exhibition catalogue

Published on the occasion of the exhibition
"Josef Kaiser. Building for the GDR"
28.8.26 – 1.2.27

Josef Kaiser (1910–1991) had a decisive influence on the architecture of the GDR. Between 1950 and 1984, he primarily designed prestigious government buildings, including the Kulturhaus Maxhütte in Unterwellenborn (Thuringia) and modern structures on Berlin's Karl-Marx-Allee, such as the Kino International. His architectural works were seen as an expression of social renewal and garnered international attention. Many are now designated as historic landmarks.

This illustrated book offers, for the first time, a multifaceted portrait of this lesser-known architect. Five essays present current research, supplemented by a list of works, selected project descriptions, and a biography. Historical plans, photographs, and documents provide direct insight into his work. Contemporary artistic perspectives open up new ways of looking at Kaiser's legacy and the history of architecture in both East and West Germany.

Editors

Thomas Köhler, Philip Kurz, Ursula Müller

Publisher

Spector Books

Authors

Katharina Deppisch, Jörn Düwel, Lenka Kerdová,
Christoph Rauhut, Oliver Sukrow, Dominik Vukoja

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Programme in English

Accompanying event

Symposium (in German) “Sichtbarwerden. Josef Kaiser und die Architekturen der DDR“

Fri 22.1.27, 9:30 am–5 pm

The symposium will frame Kaiser’s work within architectural history and cultural policy, consider the relationship between collective planning structures and artistic aspirations, and examine how East German architecture has been perceived and memorialised since 1989. In partnership with the Berlin Heritage Authority and the Leibniz Institute for Research on Society and Space (IRS), it contributes to a nuanced examination of issues relating to conservation, repurposing and museum education.

Registration at:

berlinischegalerie.de/anmeldung-symposium-josef-kaiser

Public tour

Public guided tour in English

Mon 5.10., 3 pm

Included in the museum admission. Registration on-site

Interactive tour

Josef Kaiser’s Großhügelhaus

Mon 12.10., 4:30 pm

with Tracey Snelling, artist

Included in the museum admission. Registration on-site

Group offer

Discover the highlights of the exhibition on a private guided tour.

Group size: maximum of 20 people

Guided tours are also available in German and French.

Booking and further information: museumsdienst.berlin/bg

BG

Press Images

**Josef Kaiser
Building for the GDR**

28.8.26 – 1.2.27



Unknown photographer, Kulturhaus Maxhütte, ca. 1955, © Photo Archive of VEB Maxhütte Unterwellenborn



Dieter Urbach, The Prefabricated Buildings on Alexanderstraße, collage, ca. 1965, © Berlinische Galerie, digitized by: A. E. Witte



Dieter Urbach, Hotel Berolina and Kino International, 1966, © Berlinische Galerie, digitized by: A. E. Witte



Unknown photographer, Restaurant Moskau with Strausberger Platz, ca. 1965, © Berlinische Galerie, digitized by: A. E. Witte



Dieter Urbach, Ministry of Foreign Affairs of the GDR, collaged Perspective, ca. 1967, © Berlinische Galerie, digitized by: A. E. Witte



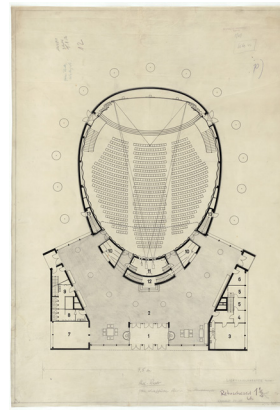
Lothar Willmann, Ministry of Foreign Affairs of the GDR, undated, © IRS Erkner, Lothar Willmann Collection



Gerd Danigel, Ministry of Foreign Affairs of the GDR, 1990, © Gerd Danigel



Rolf Vetter, Karl-Marx-Allee between Alexanderplatz and Strausberger Platz, 1970, © IRS Erkner, photo: Rolf Vetter



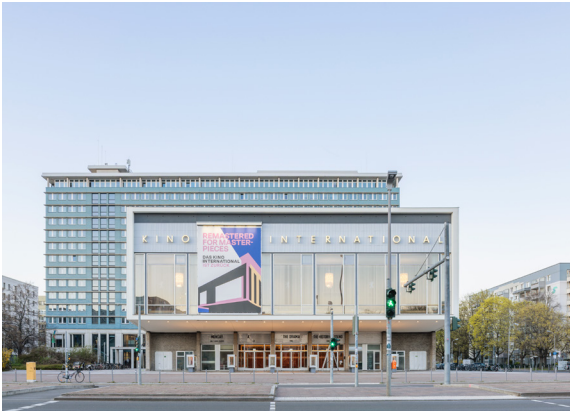
Josef Kaiser, Drawing of Kino Kosmos, undated, © Berlinische Galerie, digitized by: A. E. Witte



Postcard showing the Karl-Marx-Allee ensemble in 1964: Kino International, designed by Josef Kaiser with Heinz Aust, Hotel Berolina, designed by Josef Kaiser with Günter Kunert, and Restaurant Moskau, designed by Josef Kaiser with Horst Bauer. © Foto Schlegel, digitized by A. E. Witte



Dieter Urbach, Großhügelhaus, vision: Josef Kaiser, 1971, © Berlinische Galerie



Schnepf Renou, Kino International, Architecture: Josef Kaiser Collective, 2026, © Schnepf Renou



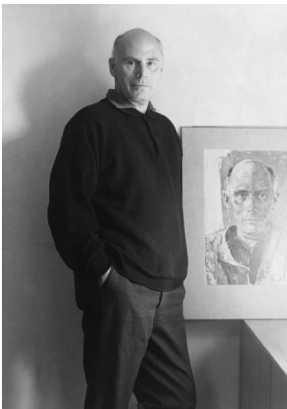
Schnepf Renou, Café Moskau and Retail Pavilion in the Karl-Marx-Allee Residential Area, Berlin, 2026, Architecture: Josef Kaiser Collective © Schnepf Renou



Schnepf Renou, Kulturhaus Maxhütte, 2026, Design: Hanns Hopp und Josef Kaiser, © Schnepf Renou



Schnepf Renou, Eisenhüttenstadt, Residential Complex II, 2026, Design: Josef Kaiser und Joachim Schrader, © Schnepf Renou



Unknown photographer, Josef Kaiser with portrait of Bert Heller, 1961, © DLK Foto Dresden / Lucia Maria Kaiser



Karsten Konrad, D(Draußen), 2005, © Karsten Konrad, photo: Bernd Borchadt



Tracey Snelling, Großhügelhaus, 2026, © Tracey Snelling, Galleria Giampaolo Abbondio, Milan, and Aeroplastics, Brussels, photo: Tracey Snelling



Veronika Kellndorfer, Reflection MOCKBA, 2026, © Veronika Kellndorfer



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