

ANASTASIIA KALINKINA

IN THE FOOTSTEPS OF SCHINKEL



Berlin: Stories frozen in stone, nestled between museums
Potsdam: A dialogue between bohemian architecture and nature
Rügen: The pristine white of Pomeranian architecture

ANASTASIIA KALINKINA

IN THE FOOTSTEPS OF SCHINKEL

WEEKEND & GRAND TOUR



Politecnico di Torino & Fachhochschule Potsdam



**Politecnico
di Torino**

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WEEKEND & GRAND TOUR

Department of Architecture and Design | DAD
School of Architecture

Master's Thesis in
Architecture For Heritage

Academic Year
2025 | 2026

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D.1. Augustus Leopold Egg, The Travelling Companions | 1862

INTRODUCTION

The story of this book begins in the 18th century, when the young sons of the European bourgeoisie embarked on journeys that took them through the villas of Tuscany and the ancient ruins of Italy, the Gothic cathedrals of France, and the historic cities of Central Europe. For the aristocracy, the Grand Tour represented the pinnacle of a young man's education. Through these travels, young men encountered the culture, architecture, and art of Antiquity, the Middle Ages, and the Renaissance. The journey symbolized an educational practice that allowed for the acquisition of knowledge not merely from books, but firsthand—through direct experience and observation.

In this thesis, I embark on a grand journey of my own. Hailing from Russia and pursuing my studies in Italy, I travel to Germany—much like a Russian traveler of the eighteenth century. Germany served as a crucial transit point between Russia and Italy. Furthermore, it was regarded as a major center of Enlightenment and education at the time. The country held great appeal thanks to its Romanesque architecture and courtly culture. Moreover, the Russian and German elites were closely linked through dynastic marriages.

My journey is based on the study of structures designed by the great German architect Karl Friedrich Schinkel. He himself undertook a Grand Tour in the early 19th century. Through the Grand Tour, Schinkel combined classical ideals with the German context; his works came to embody the ideals of Classicism, and his buildings became symbols of Germany's heritage.

My Grand Tour itinerary takes me through Berlin, Potsdam, and the island of Rügen. Berlin and Potsdam hold the greatest architectural interest for me, as they are home to the majority of Karl Friedrich Schinkel's buildings. Although the cities are located close to one another, the significance of Schinkel's structures in each of them is entirely different. This offers a valuable opportunity to actively study the evolution of the architect's style. While Berlin is distinguished by its monumental character and Potsdam by its picturesque quality, my Grand Tour takes me to northern Germany and the island of Rügen. A visit to Rügen marks the highlight of my journey, where I am captivated by the chalk cliffs and dramatic scenery; here, the primary focus is not architecture, but the landscape itself.

The culmination of my thesis project is a tribute to a great architect. Following in the footsteps of Karl Friedrich Schinkel, I position myself at the edge of Germany, between the whiteness of the chalk cliffs and the shimmering blue of the Baltic Sea. Here, I immortalize the master's legacy through an art installation that reflects a reinterpretation of Schinkel's compositional and spatial architectural techniques.

This book is a guidebook that offers a new way of experiencing Germany. By viewing German architecture through the lens of Karl Schinkel's legacy, the traveler not only gains a unique architectural and educational experience but also immerses themselves deeply in the contemporary context of a place where every city is distinctive—and where architecture, culture, and even cuisine reflect its unique identity.

This thesis project offered me the opportunity to combine architecture, photography, and gastronomy into a single study, where various narrative layers intertwine to form a unified, cohesive concept of a journey.



THE INVENTION OF TRAVEL



D.2. Hackert, Blick auf die Villa Albani in Rom | 1779

WHERE THE JOURNEY BEGAN

THE CULTURAL ROOTS OF THE GRAND TOUR

The origins of this tradition lie in the very heart of the Renaissance, when Europe began to revive after centuries of spiritual isolation [1]. The fascination with ancient philosophy, architecture, art - all this suggested to the thinking people of that time that knowledge should not only be bookish, but also living, sensual, experiential. How can a man judge the perfection of the Corinthian order without having seen the Parthenon or the Roman temples? How can one contemplate beauty without standing face to face with Michelangelo's David?

Thus, the idea began to take shape that it was possible to complete an education only by traveling. The second half of the 17th century became the time when this idea was put into practice: a young man from a noble family, having received the rudiments of a classical education at Oxford or Cambridge, set off on a long journey around Europe.

The purpose of the trip was not idle entertainment but cultural education: acquaintance with ancient monuments, visits to the workshops of artists and architects, study of foreign languages and etiquette, and entry

into the aristocratic circles of other countries. A traveler who returned home with such baggage was considered not just educated - he was ready for diplomatic service, a political career, and life at court.

The Grand Tour was not only an external journey, but also an internal one. It was a school of taste, thinking, and maturity [2]. It taught one to observe, compare, and understand. Returning home, the young man carried with him not only souvenirs, paintings, and antique books, but also a new outlook on himself, on his country, and on the world as a whole.

The Grand Tour became an integral part of the European cultural fabric. It formed collectors, patrons, and art historians. It influenced architecture, museums, and private collections [2]. And most importantly, it became a symbol that true education cannot be limited to the walls of a university. It requires a road. It requires a face-to-face encounter with living history.





D.4. James Grant of Grant, John Mytton, der ehrenwerte Thomas Robinson und Thomas Wynne | 1760

NOBEL PILGRIMS

THE YOUNG ARISTOCRATS OF THE GRAND TOUR

Participants in the Grand Tour were usually young men from aristocratic and noble families, mainly of British origin.

The participants ranged in age from sixteen to twenty-five. They almost always traveled accompanied by a tutor or mentor, who was responsible not only for discipline and safety but also for the intellectual development of the ward during the trip. The role of the mentor was significant: he planned the route, organized meetings with scientists, artists, and architects, and also ensured that the traveler did not deviate from the goal of the educational journey [3].

The Grand Tour was most popular among the British nobility, but in the 18th century it began to attract members of the German, French, Scandinavian, and, to some extent, Russian elite. In many countries, participation in such a journey became an unspoken requirement for those who aspired to a career in diplomacy, government, or high society. The Grand Tour provided the opportunity to build the cultural capital necessary to function effectively in the aristocratic environment of Europe.

Although the main participants were men, there are rare cases of women being included in such trips, usually accompanied by relatives and in a more limited geographical area. However, until the 19th century, women's participation remained an exception and was not systematic [4].

COUNTRIES OF THE GRAND TOUR

KEY DESTINATIONS AND CULTURAL CENTRES

The Grand Tour routes usually passed through France, Italy, and the cultural, political, and intellectual centers of Europe. The Grand Tour, with its profound aim of forming cultural identity and preparing young people for diplomatic, political, or social careers, included several obligatory and optional stops, each of which had a specific educational value. The most popular countries through which the Grand Tour routes passed were France, Italy, Switzerland, Germany, Austria, the Netherlands, and occasionally Spain and the Holy Places [3].

The first point of the route was Paris, which was an important cultural center. Here, travelers became familiar with the French language and secular etiquette, which allowed them to integrate into the aristocratic circles of France. Paris not only provided an opportunity for study, but was also an important point for acquaintance with art and architecture, especially in the context of French classicism and baroque.

After Paris, the travelers headed across the Alps to Italy, which was the main and most important stop of the Grand Tour. Italy occupied a central place in European cultural and intellectual life, being the place where the ideals of antiquity and the achievements of the Renaissance. Venice, Florence, Rome,

and Naples were all must-see stops, each with its own unique significance [5].

Venice, with its architectural splendor and history, provided a unique opportunity to study Renaissance and Baroque architecture, as well as to understand the importance of commerce and trade in the development of modern Europe.

Florence, as the cradle of the Renaissance, was a center of fine art, where travelers could admire the works of masters such as Botticelli, Leonardo da Vinci, and Michelangelo. Rome, being the center of ancient culture and Christian civilization, was a mandatory stop where travelers not only studied the ruins but also got acquainted with the papal collection, which contributed to the development of taste and understanding of the role of culture in history.

Naples, with its unique natural environment and proximity to ancient monuments, was not only a geographical but also a cultural landmark. The city attracted travelers with its dramatic context, which enhanced the effect of experiencing the encounter with history.



D.5. Jean-Baptiste Nicolas Raguenet | Pont Neuf und dem La Samaritaine



D.6. Canaletto|Campo Sant'Angelo



D.7. Historical map showing a possible route from England through France, across the Alps and on to Italy

Geneva was often included on the Grand Tour itinerary because it was an important center of philosophy, culture, and science, and served as a link between Italy and France. The mountains of Switzerland were also popular with travelers seeking inspiration from nature.

In Germany, cities such as Munich, which was famous for its architecture and art, and Vienna, which was the cultural capital of Europe in the 18th century, were often visited. Vienna was an important center for those interested in music, art, and philosophy, especially due to the influence of the Habsburg Empire.

Although Spain was not as popular among Grand Tour travelers as Italy, it was still on the itinerary of some travelers, especially those interested in Spanish art and architecture, including the works of Velázquez, El Greco, and other masters.

Holland was an important part of the Grand Tour itinerary for those interested in art and painting. Amsterdam was a center of trade and culture, and 17th-century Dutch artists such as Rembrandt had a significant influence on world culture [6].

THE KEY ROLE OF ITALY

CULTURAL AND HISTORICAL LANDMARKS

Italy played a key role in the history of the Grand Tour, being a center of cultural and intellectual education for the European aristocracy. It was a place where the classical heritage and achievements of the Renaissance harmoniously combined with the new ideas and practices of the 18th century, becoming a vital element of the educational journey for travelers. For European youths eager to become full members of aristocratic society, Italy was not just part of the itinerary, but its culmination, the epicenter of cultural and educational experiences. All roads of the Grand Tour led to Italy.

Italy in the 18th century was not only the heart of antiquity but also the cradle of the Renaissance and later the Baroque. Venice, Florence, Rome, and Naples were four cities that became a must-see. Each of these cities represented a unique piece of history and culture that had a huge impact on the education of young travelers [7].

As the capital of the ancient world and the heart of the Catholic Church, Rome was a central stop on the Grand Tour. For travelers of the time, Rome was a sacred city where ancient and Christian ideas intersected.

Here, among the ruins of the Colosseum, the Pantheon, the Forums, and the works of art collected in the Vatican Museums, they gained deep knowledge of the greatness of ancient civilization and the role of the Roman Empire in the history of Europe. Rome became a symbol of the ability to combine ancient traditions with new cultural and spiritual trends.

Florence, the cradle of the Renaissance, also had a special place on the Grand Tour itinerary. Here, travelers could touch the legacy of such geniuses as Leonardo da Vinci, Michelangelo, and Botticelli. In the art galleries of Florence, such as the Uffizi, they could see masterpieces of painting, sculpture, and architecture, which allowed them to broaden their aesthetic horizons and understanding of the fine arts. Florence, as a city of Renaissance ideas and philosophy, also offered travelers a rich heritage of humanistic thought, making it a vital stop on the path to intellectual development.

Situated at the foot of Vesuvius, Naples was not only a cultural landmark for travellers, but also a geographical one. The city, with its rich history and passionate atmosphere,



D.8. Bellotto Capriccio con il Colosseo [1740-1750)



D.9. The Dock | Naples |1700 - 1718.

attracted attention with its natural beauty and exoticism. Naples was also important for those interested in archaeological excavations, especially at Pompeii and Herculaneum, which were almost entirely swallowed up by the lava of Vesuvius. Here, travelers could see how the ancient world was flooded and then restored and revived by modern scientists. Venice, with its unique architecture and culture, was an important stop on the Grand Tour for those

interested not only in art but also in the history of Italy's political and commercial power. The city built on water, with its Gothic palaces, majestic churches, and canals, became a symbol of wealth and artistic genius. Venice, thanks to its artists and architects such as Titian and Vittorio Veneto, became not only a center of art but also an important element in the historical education of travelers [5].



D.10. Canaletto | Regatta on the Grand Canal in front of the Palais Ca Foscari

GERMANY IN GRAND TOUR

CULTURAL AND HISTORICAL LANDMARKS

Germany, although not the center of cultural life during the Grand Tour era, nevertheless occupied an important place in the educational chain, providing unique opportunities for the study of philosophy, literature, architecture, and science. Travelling in Germany allowed travellers to deepen their knowledge of European history, become acquainted with the legacy of the Enlightenment, and become familiar with dynamically developing cultural centres [8].

In the 18th century, Germany was the center of philosophical thought. The country was the birthplace of such great thinkers as Immanuel Kant, Georg Wilhelm Friedrich Hegel, and Friedrich Schiller, whose works influenced the development of European philosophy and culture. For the Grand Tour travellers, visiting German universities and becoming familiar with German philosophy was an integral part of their education, as many of the ideas of the time had a significant influence on social and cultural changes in Europe.

One of the centers of intellectual life was Leipzig, home to the famous Leipzig School and the most important university. Here, students from all over Europe could meet

the leading philosophers and writers of the time. An important aspect of German cultural life was also the theatre and musical traditions, especially in cities such as Vienna (although technically a city in Austria, it exerted a great influence on German-speaking lands) and Berlin, where music flourished in the 18th century, thanks to composers such as Johann Sebastian Bach and Wolfgang Amadeus Mozart.

Berlin, which became a cultural center, especially during the reign of Frederick II the Great, was an important stop on the Grand Tour, attracting visitors with its architecture, scientific institutions, and theaters. The University of Berlin became an important institution of learning, attracting students and scholars from all over Europe. For travelers interested in history and philosophy, Berlin was a must-see stop, with its grand palaces and cultural institutions [9].

Munich was a center of art and architecture, especially during the reign of the Bavarian Electors. The Munich Academy of Arts and numerous theaters became important cultural centers for travelers. The city was famous for its art galleries, including the Old and New Pinakotheks, where works by such



D.11. Carl Spitzweg | Engländer in der Campagna | 1808–1885



D.12. Giovanni Antonio Canaletto | The Nymphenburg Palace

GERMANY IN GRAND TOUR

CULTURAL AND HISTORICAL LANDMARKS

masters as Rembrandt, Rubens, and Dürer could be seen. Munich also attracted travelers with its splendor and atmosphere, especially its Marienplatz and the majestic Bavarian palaces.

Dresden was the cultural capital of Saxony and one of the most beautiful cities in Germany, attracting travelers with its art collections and architecture. The Zwinger, the Dresden Gallery, and the Church of St. Thomas were true masterpieces of art. Dresden was also an important centre for the study of music and opera, producing outstanding composers such as Carl Philipp Emanuel Bach, son of the great Johann Sebastian.

Heidelberg was a key city for those interested in philosophy and science. The University of Heidelberg was one of the most respected in Europe, attracting students and teachers from across the continent. The university has become a source of new ideas and innovation, and the city itself has become an important part of the Grand Tour itinerary for travellers seeking intellectual enrichment.

Frankfurt was an important economic center of Germany, especially for those interested in trade, finance, and culture. The Frankfurt Book Fair, one of the oldest in the

world, was an important cultural event, attracting travelers and scholars seeking new knowledge, books, and manuscripts. The city was also an important centre for writers and philosophers such as Johann Wolfgang von Goethe, whose works had a profound influence on German and world literature.

Weimar was the birthplace of famous German literature and philosophy in the 18th century. Goethe and Schiller made the city the epicentre of literary and cultural movements, and the Weimar School became an important element of educational travel. For travelers interested in literature, Weimar was a must-see destination, where one could not only study the works of great writers but also experience the atmosphere of the German Enlightenment [10].

THE ROLE IN SHAPING EUROPEAN ARCHITECTURE

IMPACT ON ARCHITECTURAL THOUGHT AND PRACTICE

The Grand Tour had a profound impact on architecture both in Italy and abroad. For many of the Grand Tour participants, the architecture of Italy became a living textbook. They observed buildings not through prints or books, but in their real environments – with their scale, materials, lighting, and context. The ruins of Ancient Rome, Renaissance palaces, baroque churches, and squares made a particularly strong impression. This awakened a desire to imitate and adapt what they saw in their own countries.

As a result, the architecture of the 18th and 19th centuries in Europe and North America experienced a flowering of neo-classicism, largely inspired by Italian prototypes. Architects such as Robert Adam in England, Jacques-Germain Soufflot in France, and Thomas Jefferson in the United States brought elements seen in Italy into their designs: colonnades, domes, symmetrical facades, and loggias. The Grand Tour became a kind of cultural transmission channel, giving architecture an international language based on ancient and Renaissance ideals.

In addition, the Grand Tour increased interest in the preservation of historical monuments. Participants, moved by the beauty of ancient ruins, often became defenders of architectural heritage in their countries as well as initiators of the creation of museums, collections, and academies. The influence of the Grand Tour on architecture was not only aesthetic but also institutional, laying the foundations of architectural theory, education, and conservation that are still relevant today [7].



D13. Canaletto | Saint Mark's Square, Venice | 1756



D.14. Bernardo Bellotto | View of the Old Market in Dresden

LEGACY IN ART

THE GRAND TOUR AND THE FORMATION OF EUROPEAN ARTISTIC IDENTITY

Many artists took the Grand Tour as part of their professional development. Jacques-Louis David, a French painter considered the founder of neoclassicism. His stay in Rome in 1775–80 had a decisive influence on his style: he abandoned Rococo in favor of strict forms and heroic subjects inspired by ancient Roman history. A similar path was followed by Anton Raphael Mengs, a German artist and theorist who promoted the ideals of antiquity, and Benjamin West, an American painter who became a key figure in the British academic school [7].

Italian cities also became centres of attraction for British artists. Joseph Wright of Derby, known for his dramatic light effects, was inspired by views of Naples and the eruption of Vesuvius, which was reflected in his romantic landscapes. Richard Wilson and John Robert Cozens laid the foundations of the British school of landscape painting, developing the tradition of idealized Italian landscape begun by the Frenchman Claude Lorrain.

A special place in the artistic context of the Grand Tour was occupied by veduta, a genre of topographical painting popularized by Canaletto and Bernardo Bellotto. Their works were extremely popular with tourists wishing to take home a visual memory of Venice, Rome, or Florence [5]. The Grand Tour also played an important role in shap-

ing the cultural identity of artists. Ingres, one of the greatest masters of French academicism, spent many years in Rome, where his work acquired a classical severity and monumentality. His contemporary Friedrich Overbeck, a representative of the German Nazarenes, settled in Rome to revive the spirit of early Christian and Renaissance art. Such artists saw Italy as a source not only of aesthetic inspiration but also of spiritual renewal.

Traveling to Italy became an almost obligatory stage in the career of an artist, especially for those who aspired to high academic titles. Rome, with its workshops, copies of antique sculptures, and art academies, was a real school of vision and form. The creation of the French Academy in Rome, where the winners of the Prix de Rome went, institutionalized the very idea of learning through travel.

The artists of the Grand Tour played an important role in the development of collecting and museum work. Many of them worked as copyists, antique dealers, or consultants in the purchase of works of art. Thanks to them, paintings by Caravaggio, sculptures of ancient gods, sketches by Michelangelo, etc., appeared in palaces all over Europe. The artist became an intermediary between the culture of the past and the customer of the present [12].

RUSSIAN ARISTOCRATS

THE YOUNG ARISTOCRATS OF THE GRAND TOUR

In the 18th–19th centuries, the participation of the Russian aristocracy in the Grand Tour became an important part of the cultural and educational tradition adopted from the Western European elite [7].

Despite the geographical remoteness and historical isolation of the Muscovite state, during the era of Peter I and especially Catherine II, Russia actively joined the pan-European cultural context. Educated nobles began to perceive foreign travel not as a luxury but as a necessary stage in the formation of a person, citizen, and statesman. The Grand Tour became a way for the Russian nobility to become familiar with the ideals of the Enlightenment and European civilization.

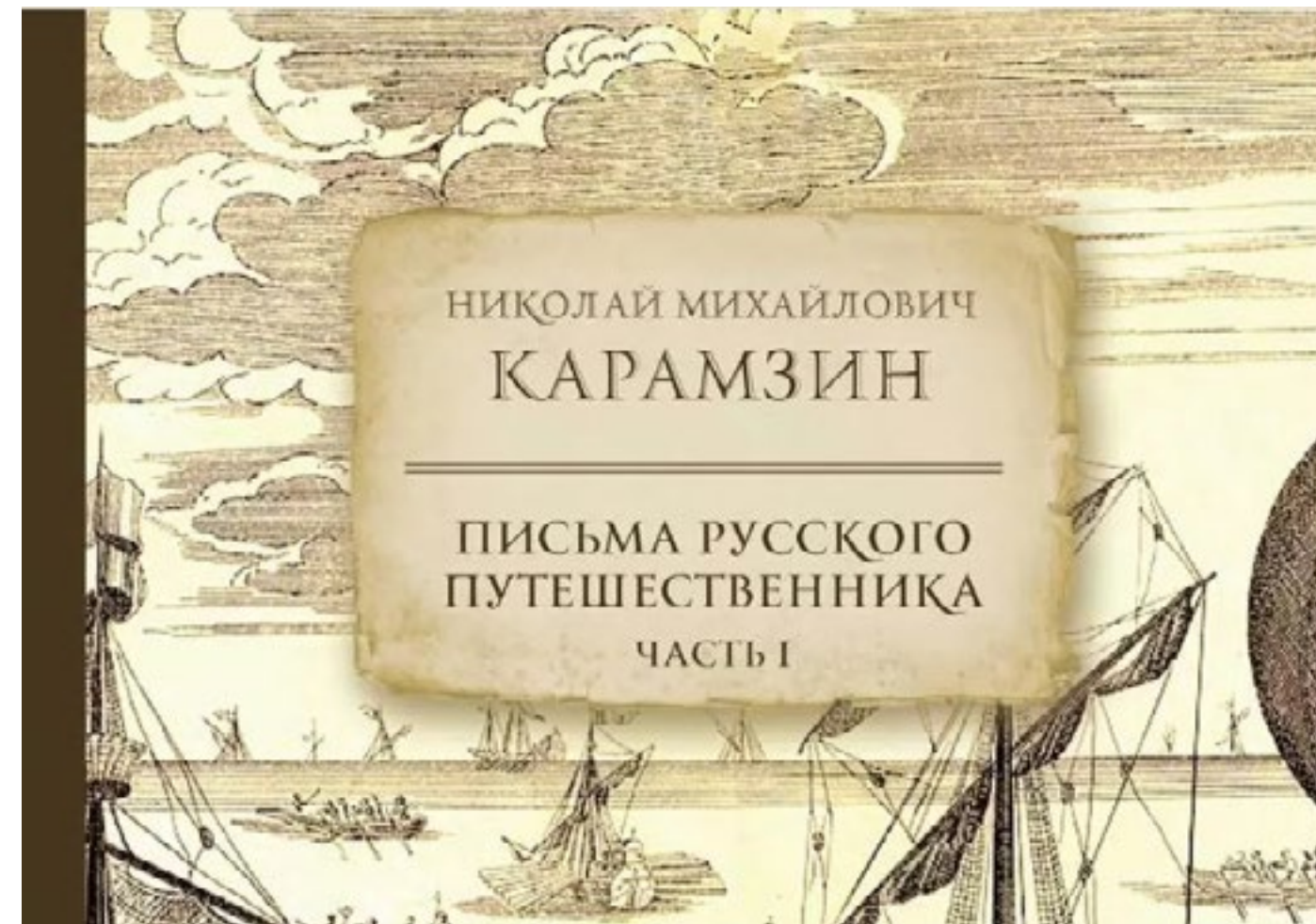
Among the representatives of the Russian aristocracy who went through the experience of the Grand Tour, the most notable were Pyotr Andreyevich Vyazemsky, a poet and intellectual who traveled extensively in France and Italy, and Alexander Turgenev, a historian and publicist whose letters from abroad became an important source of information about European life. The Grand Duke Pavel Petrovich (the future Emperor Paul I) also made a grand journey across Europe with his wife Maria Feodorovna, visiting many key cultural and political centres.

For some travelers, the Grand Tour became

not only an educational experience but also a diplomatic or intelligence experience; thus, nobles often visited salons, academies, meetings, and maintained correspondence with European intellectuals. The Grand Tour in the Russian tradition was often supplemented by the mission of representing Russia abroad. Russian aristocrats acted as bearers of not only European culture but also of a new Russian identity, striving to show that Russia was not a backward outpost but a part of enlightened Europe.

In Russian literature of the 18th–19th centuries, the motif of the Grand Tour occupies a special place, reflecting not only the Western European tradition of educational travel, but also the complex attitude of the Russian intelligentsia to Europe, cultural identity, and the ideals of the Enlightenment. Here, the Grand Tour ceases to be just a formal tribute to fashion – it becomes an artistic and philosophical image, a symbol of spiritual search, self-knowledge, and the clash of the “Russian” and “European” worlds [12].

One of the first literary manifestations of interest in European travel was travel notes and letters from Russian nobles and writers who had visited abroad. Alexander Turgenev left a legacy of detailed accounts of life in Paris, Rome, Dresden, and other Eu-



D.15. The cover of Nikolai Mikhailovich Karamzin's book Letters of a Russian Traveler, Part 1

ropean cities, demonstrating how educational travel shapes a view of Europe as a cultural ‘Teacher’ but also provokes reflection on national identity.

In prose and especially in memoir literature, the motif of travel is used as a means of cultural self-definition. Pyotr Vyazemsky, a friend of Pushkin, in his notes and letters, describes with great attention his trips to Italy, France, and Germany, constantly comparing Western customs with Russian ones, discussing freedom, religion, and aesthetics.

The theme is particularly developed in the works of Nikolai Karamzin, whose “Letters of a Russian Traveler” (1791–1801) became an important text not only in Russian sentimental literature but also a kind of literary version of the Grand Tour. Karamzin, following the routes of the classic Grand Tour - through Germany, Switzerland, France, and England - not only describes cities, museums, and theaters, but also reflects on morality, politics, and human nature [13].

Later in the 19th century, the Grand Tour transformed into a more critical experience. Ivan Turgenev and Fyodor Dostoevsky no longer idealize Europe. In Turgenev, the European space often serves as a backdrop for reflections on the fate of Russia, the role of the nobility, and the loss of connection with native culture. In Turgenev's novel *Smoke*, the action takes place in Baden-Baden, and the European setting is presented through the prism of irony and disappointment. In Dostoevsky, especially in *The Idiot* and *The Gambler*, Europe is a place of spiritual temptation, loss, and illusion, not development [14].



D.16. Louis-Léopold Boilly: The Public in the Salon of the Louvre, Viewing the Painting of the "Sacre"

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ICONOGRAPHY

CHAPTER 1

Unless otherwise indicated, all images are created by the author.

D.1. Augustus Leopold Egg, The Travelling Companions | 1862

URL: https://de.wikipedia.org/wiki/Datei:Augustus_Leopold_Egg_-_The_Travelling_Companions_-_Google_Art_Project.jpg

D.2. Hackert, Blick auf die Villa Albani in Rom |1779

URL: <https://www.kunstkopie.de/a/hackert-jacob-philipp/johann-wolfgang-von-goeth-4.html>

D.3. John Feary | Rome seen on a Grand Tour |

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D.4. James Grant of Grant, John Mytton, der ehrenwerte Thomas Robinson und Thomas Wynne | 1760

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D.5. Jean-Baptiste Nicolas Raguenet | Pont Neuf und dem La Samaritaine

URL: <https://www.meisterdrucke.com/kunstdrucke/Nicolas-Jean-Baptiste-Raguenet/1187464/Le-Pont-Neuf-und-die-Pumpe-der-Samaritaine,-gesehen-vom-Quai-de-la-M%C3%A9gisserie,-1777.html>

D.6. Canaletto|Campo Sant'Angelo

URL: [https://de.wikipedia.org/wiki/Datei:Canaletto_\(Giovanni_Antonio_Canal\)_-_Campo_Sant%27Angelo,_Venice_-_2019.141.5_-_Metropolitan_Museum_of_Art.jpg](https://de.wikipedia.org/wiki/Datei:Canaletto_(Giovanni_Antonio_Canal)_-_Campo_Sant%27Angelo,_Venice_-_2019.141.5_-_Metropolitan_Museum_of_Art.jpg)

D.7. Historical map showing a possible route from England through France, across the Alps and on to Italy

URL: <https://www.zvab.com/karten/Romani-Imperii-occidentis-scilicet-orientis-Tabula/30666297918/bd>

D.8. Bellotto Capriccio con il Colosseo |1740-1750)

URL: <https://www.art-galerie-shop.de/bernardo-bellotto-221868.html>

D.9. The Dock | Naples |1700 - 1718.

URL: <https://www.meisterdrucke.com/kunstdrucke/Gaspar-van-Wittel/833677/Die-Darsena,-Neapel.html>

D.10. Giovanni Antonio Canaletto | Regatta on the Grand Canal in front of the Palais Ca Foscari

URL: <https://www.nationalgallery.org.uk/paintings/canaletto-venice-a-regatta-on-the-grand-canal>

D.11. Carl Spitzweg | Engländer in der Campagna | 1808–1885

URL: https://de.wikipedia.org/wiki/Datei:Carl_Spitzweg_047.jpg

D.12. Giovanni Antonio Canaletto | The Nymphenburg Palace

URL: [https://de.wikipedia.org/wiki/Datei:Canaletto_\(I\)_020.jpg](https://de.wikipedia.org/wiki/Datei:Canaletto_(I)_020.jpg)

D.13. Canaletto | Saint Mark's Square, Venice | 1756

URL: https://de.wikipedia.org/wiki/Datei:Canaletto_-_The_Piazza_San_Marco,_Venice_-_Google_Art_Project.jpg

D.14. Bernardo Bellotto | View of the Old Market in Dresden

URL: https://de.wikipedia.org/wiki/Datei:Bellotto,_Bernardo_-_Altmarkt-Dresden_1750-1.jpg

D.15. The cover of Nikolai Mikhailovich Karamzin's book Letters of a Russian Traveler, Part 1

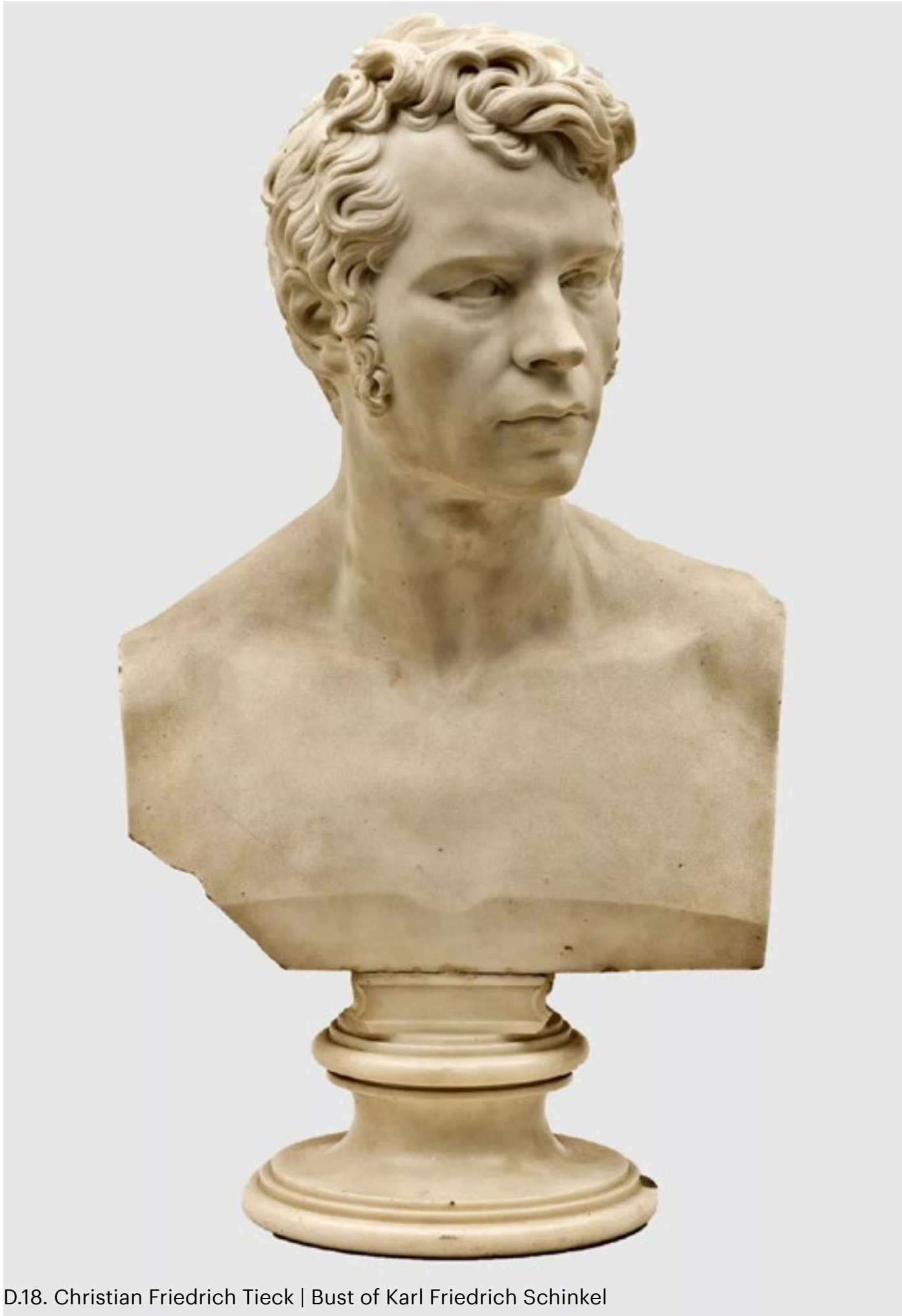
URL: <https://kf.lib.bmstu.ru/Catalog/Details/IPRBooks/127355>

D.16. Louis-Léopold Boilly: The Public in the Salon of the Louvre, Viewing the Painting of the "Sacre"

URL: <https://www.meisterdrucke.com/kunstdrucke/Louis-Leopold-Boilly/1222683/Das-Publikum-im-Salon-des-Louvre,-das-das-Gem%C3%A4lde-des-%22Sacre%22-betrachtet.html>



THE GRAND TOUR FROM A PRUSSIAN PERSPECTIVE



D.18. Christian Friedrich Tieck | Bust of Karl Friedrich Schinkel

FACING THE CHOICE

FOLLOWING THE GRAND TOUR'S LEGACY

Based on the educational traditions of the 17th and 18th centuries, I decided to complete this final and important stage of my education and go on my own Grand Tour. Since I already had experience studying in Italy and I am originally from Russia, I was interested in choosing another country that was significant in a cultural and educational context for my trip. Based on the experience of Russian aristocrats participating in the Grand Tour, I chose Germany, which, despite not being the centre of cultural life during the Grand Tour era, occupied an important place in the educational sphere.

My goal as an architect and citizen of the world is to study architectural and spatial solutions. That is why my entire journey will be closely linked to the architect Karl Friedrich Schinkel, one of the leading architects and reformers of the 19th century in Germany. Karl Schinkel was one of the participants in the Grand Tour in the 19th century. Travelling through Italy and France, he observed, drew, and studied architectural composition. His drawings became the basis for neoclassical and romantic projects in Germany.



KARL FRIEDRICH SCHINKEL

IN THE FOOTSTEPS OF THE GREAT MASTER

Karl Friedrich Schinkel is a key figure in German architecture. He became an innovator in his field, bringing German architecture out of the stagnation it had experienced in the early 19th century. Schinkel modernized the late Empire style, refining its classical elements. With the help of a restorer, Schinkel transformed the appearance of Berlin and initiated the establishment of a service for the preservation of architectural monuments [1].

Karl Friedrich Schinkel was born on March 13, 1781, in Brandenburg to a religious family. Karl's father was an archdeacon in the Lutheran Church.

In 1787, a fire broke out in Neuruppin, destroying the pastor's house. His father took part in the rescue efforts, during which he contracted pneumonia. Schinkel lost his father at the age of six. Later, Schinkel and his mother moved to Berlin. There, in 1799, Schinkel began studying architecture in the workshop led by David Gilly the Elder, and at the same time, he studied at the Berlin Academy of Architecture [2].

At that time, he worked as a painter at the Berlin Royal Porcelain Factory. From 1803 to 1805, Schinkel traveled through Italy and France, and in 1826, Karl Schinkel visited England [3].



D.20. Karl Friedrich Schinkel | Schloß am Strom

KARL SCHINKEL'S GRAND TOUR

IN THE FOOTSTEPS OF THE GREAT MASTER

At the age of twenty-two, on May 1, 1803, Schinkel set off for Italy. He stayed there for almost two years. Thanks to the architect's surviving letters and drawings, it is now possible to reconstruct his route and impressions from that period in considerable detail.

The journey south passed through Saxony and the lands of old Austria and took more than three months. Schinkel spent some time in Dresden, Prague, Vienna, and Trieste, where he continued his studies and

became familiar with the architectural environment. In Bohemia, he was particularly interested in massive cubic buildings with concave roofs - a motif that would later remain long-standing in his artistic thinking.

From Trieste, he and other travelers headed to Istria, where he visited the Idrija mine, the cave castle of Predjama, and ancient coastal towns. On August 8, 1803, he arrived in Venice, then continued via Ferrara and Bologna to the main destination of the Grand Tour: Rome [4].



D.21. Karl Friedrich Schinkel | Italian landscape



D.22 . Karl Friedrich Schinkel | Blick vom Berge auf eine Italienische Stadt



Karl Friedrich Schinkel | View of Rome from Schinkel's Apartment on the Monte Pincio

D.23. The Dock | Naples |1700 - 1718.

In Bologna and Ferrara, Schinkel studied palaces and churches with exposed brickwork and the use of fired, molded brick. Nearby, in Faenza- the center of faience production-he saw an example of the harmonious combination of durability and aesthetics. In letters to David Gilly, the architect emphasized the importance of these observations for improving German

construction practices. He noted that, compared to the expensive and short-lived plastered facades in Germany, Italian methods were more feasible both structurally and artistically. These ideas were later reflected in his buildings: three decades later, he implemented them in the building of the Building Academy in Berlin [4].



D.24. Karl Friedrich Schinkel | Tempel der Vesta

KARL SCHINKEL'S GRAND TOUR

IN THE FOOTSTEPS OF THE GREAT MASTER

The journey along the traditional route of Venice, Padua, Ferrara, Bologna, Florence, Siena, and Rome took about two months, and in early October 1803, Schinkel arrived in Rome.

The city struck him with its picturesque landscape and rich historical forms. St. Peter's Basilica made a particularly strong impression. He settled near the Spanish Steps, next to the Trinità dei Monti church; the panorama of Rome that opened up from there became one of the most inspiring themes for his drawings.

In November 1803, Schinkel traveled to Abruzzo, where he spent about a month. He climbed to the summit of Monte Terminello and visited the waterfall in Terni. He celebrated New Year's Day 1804 in Albano, admiring the view from Monte Cavo. In November 1803, Schinkel traveled to Abruzzo, where he spent about a month. He climbed to the summit of Monte Terminello and visited the waterfall in Terni. He celebrates New Year's Day 1804 in Albano, admiring the view from Monte Cavo [5].

In the spring of 1804, Schinkel traveled to Naples with friends. They explored the Gulf of Naples and climbed Mount Vesuvius. From May to early July, he traveled through

Sicily: via Messina, Taormina, Etna, Catania, Syracuse, Girgenti, Trapani, Segesta, and Palermo. Schinkel called Sicily the highlight of the entire trip- its most valuable and unforgettable stage. He admired not only the island's nature and architecture, but also the character of the local people.

From Palermo or Naples, he attempted to present the results of his research to the Berlin publisher Johann Friedrich Unger. Schinkel proposed an unusual project. Instead of the traditional study of ancient monuments and Renaissance architecture, he focused on the buildings of the early Middle Ages, including those of the Saracen period in Sicily. He planned to publish the texts as individual fragments with engravings. However, the publisher apparently did not support this initiative.

On July 21, 1804, Schinkel returned to Rome. In mid-September, he left the city for Paris. His farewell to Rome was difficult: crossing the Ponte Molle was accompanied by a feeling of inner emptiness, and only the disappearing dome of St. Peter's Basilica in the distance concluded this stage of his journey [6].

KARL SCHINKEL'S GRAND TOUR

IN THE FOOTSTEPS OF THE GREAT MASTER

The road to France passed through Florence, Pisa, Livorno, Genoa, and Milan. In Milan, he was struck by the use of marble in the construction of the cathedral: he reflected on the honesty of the material and contrasted it with the widespread practice of decorative illusions. In his opinion, the authenticity of execution and the scale of works of that time could serve as a model for the present day, not in terms of style, but in terms of principles.

He arrived in Paris via Turin and the Mont Cenis Pass on November 30, 1804. Despite the grandeur of the French capital, Schinkel admitted that it could not overshadow his impressions of Italy. He found particular pleasure in visiting the halls of the Napoleon Museum, which housed works of art from across Europe, primarily Italy. His experience with this collection became an important stage in the formation of his artistic worldview [6].



D.25. Karl Friedrich Schinkel | Gotische Kirche auf einem Felsen am Meer | 1815



D.26. Karl Friedrich Schinkel | Schloß am Strom



D.27. Karl Friedrich Schinkel | Gotische Kirche auf einem Felsen am Meer | 1815



D.28. Karl Friedrich Schinkel | Der Morgen | 1813

In early March 1805, Schinkel returned to Berlin via Strasbourg, Frankfurt, and Weimar, leaving Paris on January 11. His journey significantly broadened his cultural and professional horizons. The architect's subsequent life demonstrated how fruitful this experience proved.

Although Schinkel's route can be reconstructed fairly accurately thanks to his letters and diaries, gaps remain, particularly in the period between 1805 and 1810. This period of his biography still requires more detailed research.

After his Grand Tour, Schinkel returned to Berlin, where he earned a living as a painter. He painted landscapes, historical scenes, as well as landscape dioramas and panoramas. In 1810, at an art exhibition in Berlin, Schinkel saw a painting by the master he looked up to—Caspar David Friedrich. He thought he would never reach that level of mastery and shifted his focus to graphic art and architecture. In 1816, Schinkel worked on creating sets for Mozart's "The Magic Flute" and other productions.

In 1810, Karl Schinkel became an assessor of the Prussian Building Commission. He became a member of the commission on construction affairs. A year later, he also joined the Berlin Academy of Architecture, and in 1838 became the chief architect to the crown. In this position, he designed key buildings in Berlin. His responsibilities included transforming Berlin into the representative capital of Prussia. His contribution to architecture led to the establishment of the Schinkel School [7].

In 1841, Karl Friedrich Schinkel died. He was buried in Berlin. After its restoration, a museum dedicated to him was opened in the Friedrichswerdersche Kirche, which he had designed [8].



D.29. Karl Friedrich Schinkel | Gotischer Dom am Wasser | 1813

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CHAPTER 2

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D.18. Christian Friedrich Tieck | Bust of Karl Friedrich Schinkel

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D.30. Schloßbrücke | Facade

D.19. Portrait of Karl Friedrich Schinkel | 1781–1841

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D.20. Karl Friedrich Schinkel | Schloß am Strom

URL: https://en.wikipedia.org/wiki/File:Karl_Friedrich_Schinkel_-_Schlo%C3%9F_am_Strom_-_Google_Art_Project.jpg

D.21. Karl Friedrich Schinkel | Italian landscape

URL: [https://commons.wikimedia.org/wiki/File:Karl_Friedrich_Schinkel_\(in_der_Art\)_-_Italienische_Landschaft_\(ca.1820\).jpg](https://commons.wikimedia.org/wiki/File:Karl_Friedrich_Schinkel_(in_der_Art)_-_Italienische_Landschaft_(ca.1820).jpg)

D.22. Karl Friedrich Schinkel | Blick vom Berge auf eine Italienische Stadt

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D.23. The Dock | Naples | 1700 - 1718

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D.24. Karl Friedrich Schinkel | Tempel der Vesta

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D.25. Karl Friedrich Schinkel | Gotische Kirche auf einem Felsen am Meer | 1815

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D.28. Karl Friedrich Schinkel | Der Morgen | 1813

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D.29. Karl Friedrich Schinkel | Gotischer Dom am Wasser | 1813

URL: https://de.wikipedia.org/wiki/Gotischer_Dom_am_Wasser

A photograph of a long, empty interior hallway. On the left is a wall made of light-colored bricks with several classical busts mounted on it. On the right is a series of tall, dark, fluted columns. The floor is made of large, light-colored stone tiles. The ceiling is high and features a grid of rectangular skylights. The perspective is looking down the length of the hallway towards a bright opening at the far end.

DAY 1
WEEKEND GRAND TOUR

CARVED IN STONE
TRACING THE JOURNEY OF THE GREAT ARCHITECT



BETWEEN POINTS

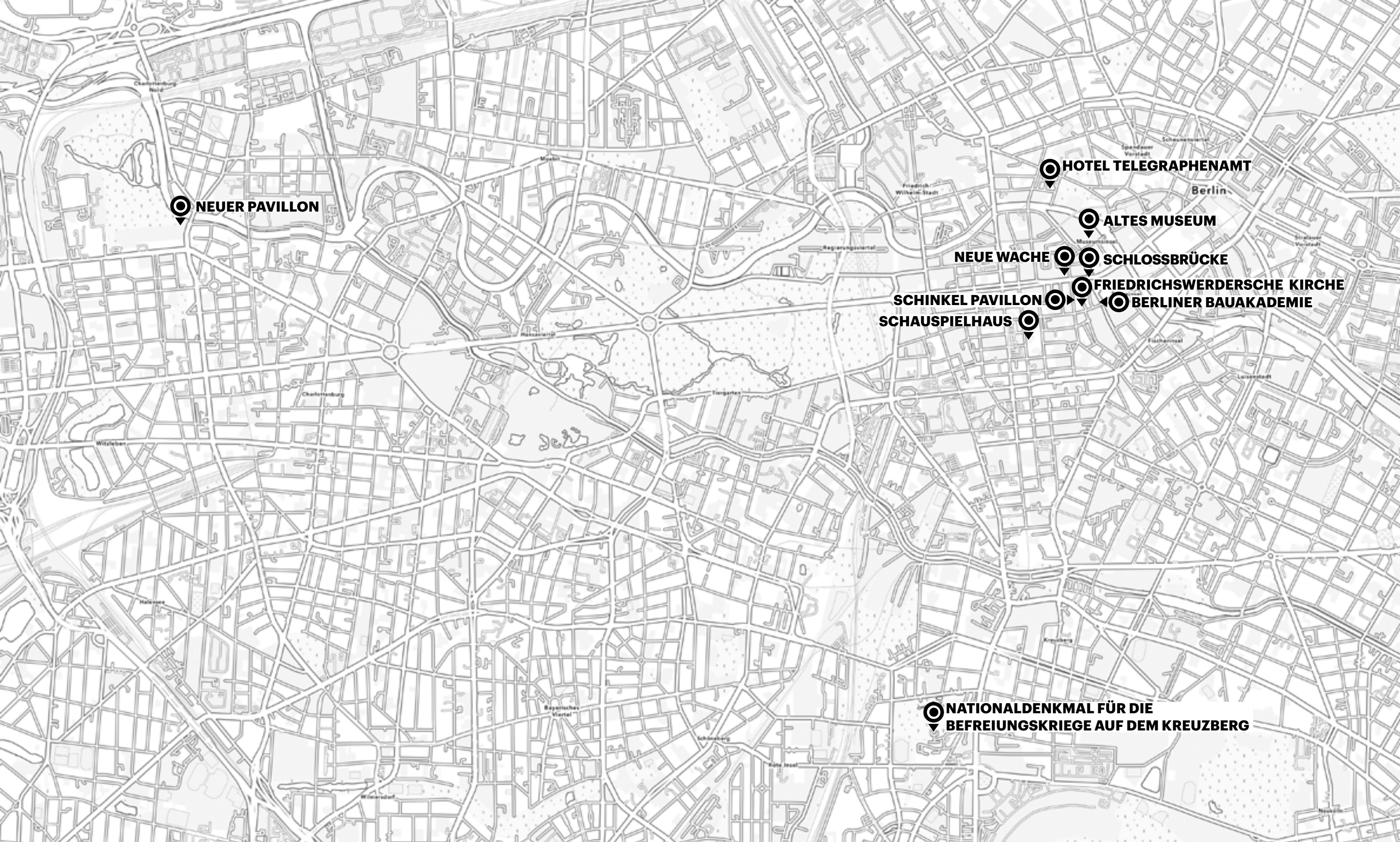
TRAVEL AS A METHOD OF ARCHITECTURAL RESEARCH

As I set out on my little 'Grand Tour', I board a train from Turin to Berlin to immerse myself in the atmosphere of a time when aeroplanes did not yet exist and it was impossible to travel quickly from one country to another. Travelling by train allows me to enjoy the scenery from Piedmont to Brandenburg. I immerse myself in the rhythm of the journey, just as the bourgeoisie did during their long carriage rides, observing the countryside in small villages and remote corners, which gives me a holistic view of the country and the life around me.

To further immerse myself in the context of nordic architecture, Berlin becomes a significant place for me, where I complete an internship over the next few months. This experience gives me the opportunity to meet new people from my profession, learn about German practices in architecture, and observe the practice in real time.

Thus, the distant and unknown city of Berlin becomes my home for several months and the starting point from which I begin my travels.

Exploring the legacy of Karl Schinkel, the largest number of buildings are located in Berlin and Potsdam. Therefore, my trip will focus more on these places. However, in order to experience the atmosphere and visual techniques that inspired Schinkel in his buildings, I will take a trip to the island of Rügen, which is famous for its shallow beaches, white cliffs, and forests. With its romantic landscapes, the island is an important place for experiencing a romantic resort. Since the Grand Tour was not only about architecture but also about contemplating landscapes, the island of Rügen attracted great artists who studied how natural drama affects the perception of space. Although Karl Schinkel did not build on the island, his other structures were inspired by the landscapes of northern Germany, which include the island of Rügen.



NEUER PAVILLON

HOTEL TELEGRAPHENAMT

ALTES MUSEUM

NEUE WACHE

SCHLOSSBRÜCKE

FRIEDRICHSWERDERSCHE KIRCHE

BERLINER BAUAKADEMIE

SCHINKEL PAVILLON

SCHAUSPIELHAUS

NATIONALDENKMAL FÜR DIE
BEFREIUNGSKRIEGE AUF DEM KREUZBERG

DAY 1
WEEKEND GRAND TOUR

BERLIN

CARVED IN STONE | TRACING THE JOURNEY OF THE GREAT ARCHITECT



BERLIN

THE CITY SPEAKS THROUGH ITS PAST

After planning my trip for so long, my starting point was Berlin, which was the rapidly growing capital of Prussia during the Grand Tour. At that time, Berlin symbolised power and progress, offering lessons in state administration and devoted absolutism. Young aristocrats of the 17th and 18th centuries came to Berlin to learn about Prussian bureaucracy and attended the Academy of Arts and universities. Even while preparing for my tour, I experienced all the charms of German bureaucracy to the fullest.

Nowadays, young people from all over the world travel to Berlin to find themselves, get inspired, and absorb that creative energy from the cultural chaos that Berlin embodies. Berlin is synonymous with freedom; people either fall in love with it at first sight or never understand it. It is a mix of different people, cultures, ideas, and architecture. When you travel from one end of the city to the other, you feel that they are different countries. Life and creativity are everywhere here. Where else but Berlin, with more than 300 art galleries, would I make the first stop on my little Grand Tour?







MUSEUMSINSEL

SCHINKEL'S VISION AT THE HEART OF BERLIN

As I mentioned earlier, my trip is dedicated to Karl Schinkel. Our first stop, therefore, will be Museum Island in the heart of the Mitte district, home to Schinkel's largest building. Museum Island is home to five of Berlin's most significant museums. The island makes a very strong impression on me, as it comprises a complex of museum buildings that differ greatly from one another, yet at the same time create a unified image of a city of the arts.

Although there is only one building on the island designed by Schinkel, it essentially defines the entire concept of Museum Island [1].







SCHLOSSBRÜCKE

A SYMBOLIC TRANSITION BETWEEN THE CITY AND
THE AUTHORITIES

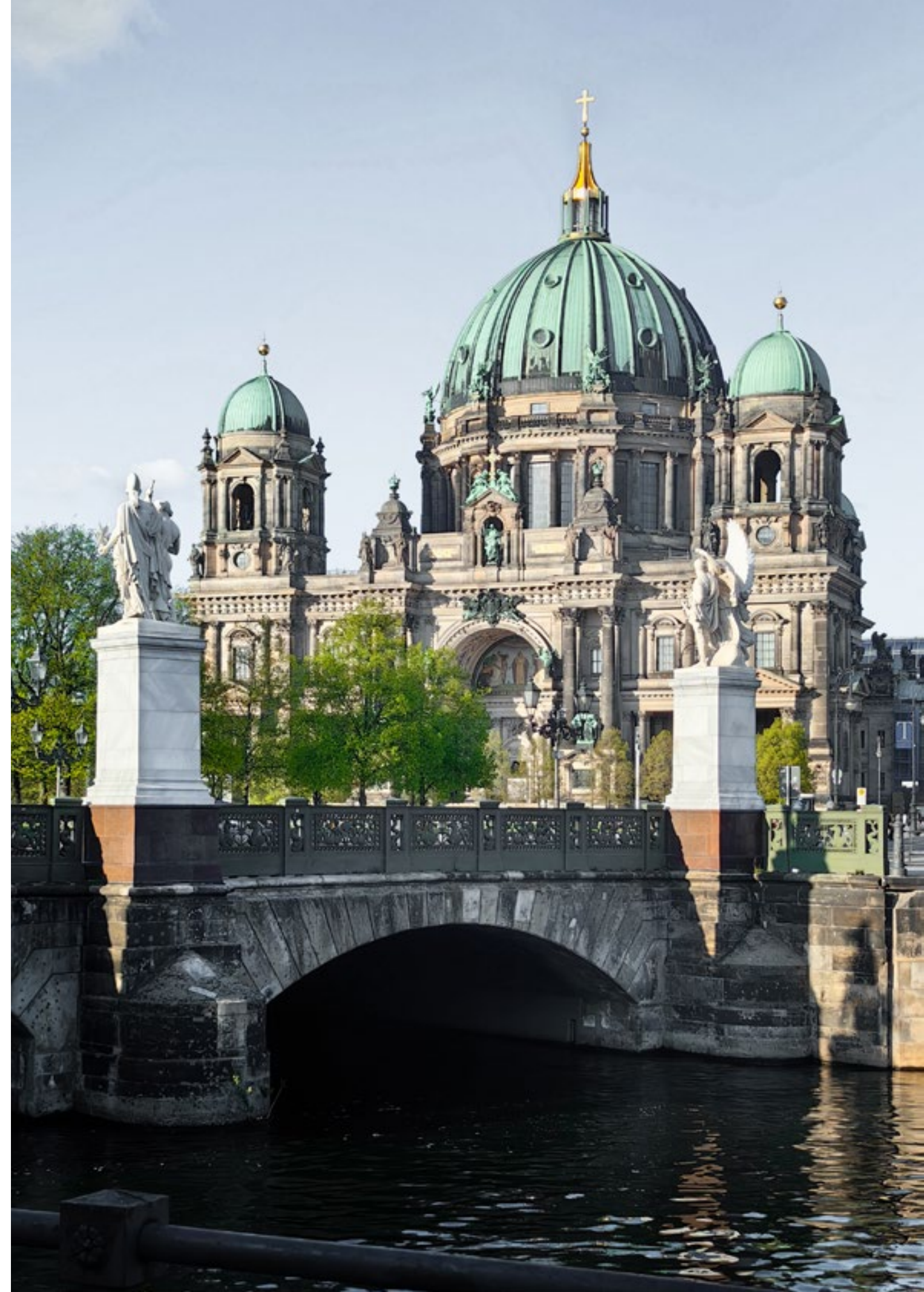
You can walk to Museum Island via the Schlossbrücke. It connects the historic Unter den Linden boulevard with Museum Island.

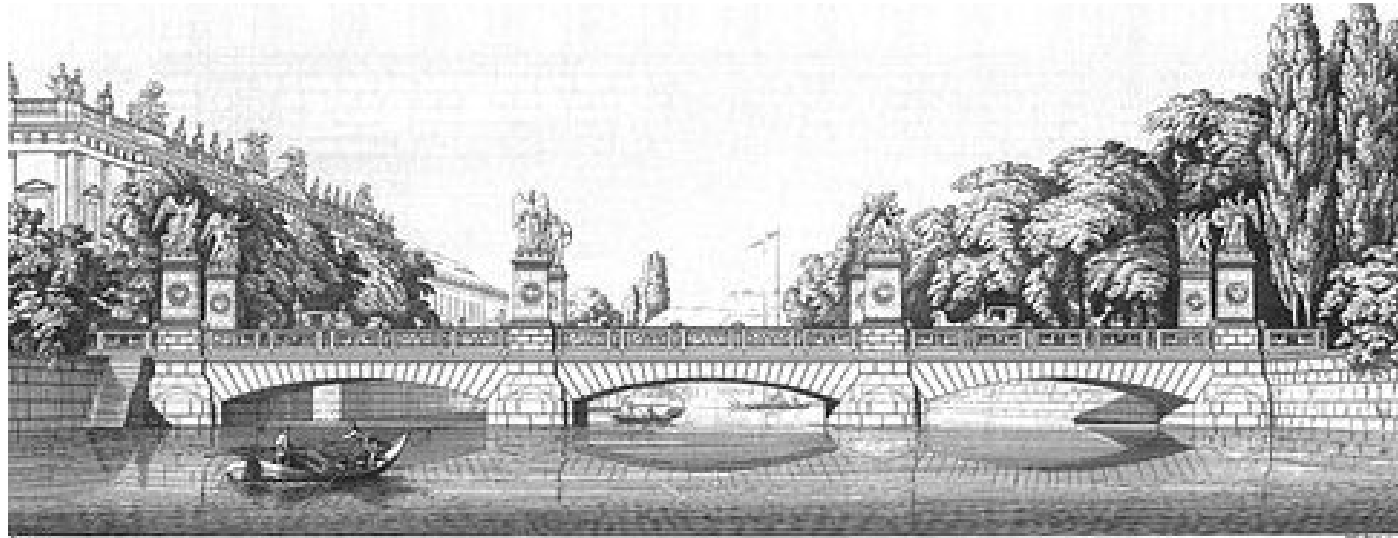
It is situated on the main axis leading to the former royal palace. The project was completed between 1821 and 1824 in the style of pure Neoclassicism.

The architect's main idea was to create a representative crossing that reflected the status of the royal residence. Karl Schinkel

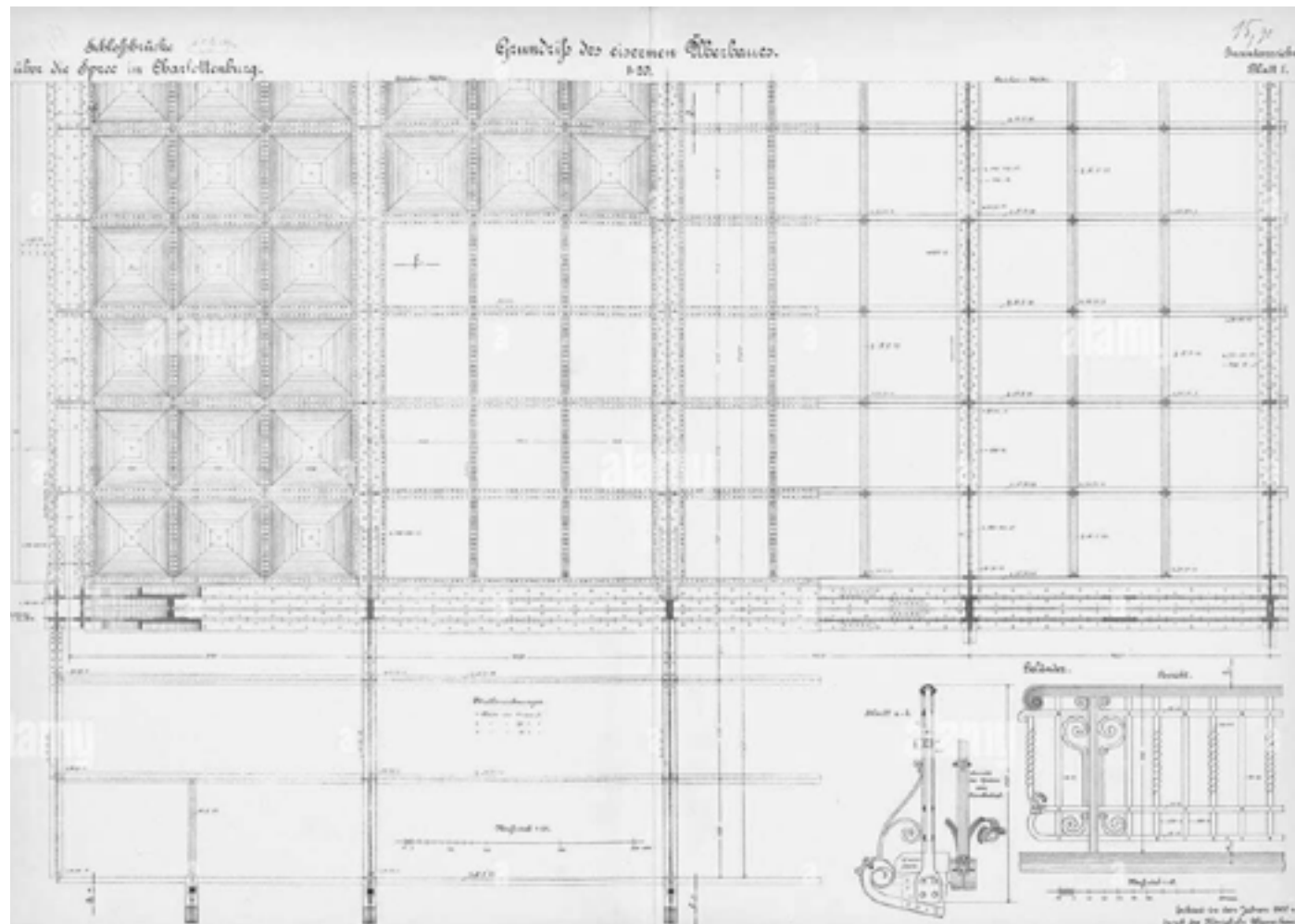
replaced the former wooden bridge with a stone one to emphasize the monumentality and grandeur of the city's main axis.

For most bridges of that time, the primary function was transit from one place to another. Karl Schinkel, however, decided to create the bridge as an ideological stage where not only a physical but also a symbolic transition takes place—from the city to power and culture. The architecture is not overloaded with decoration; there is a radical purity of form here [2].





D.30. Schloßbrücke | Facade



D.31. Schloßbrücke | Plan



D.32. Berlin, Palace with the Palace Bridge by Schinkel | 1920

The bridge acts as a visual filter, framing the view of Berlin Cathedral. Here, the contrast between the austere architecture and the dynamic figures is clearly visible.

Eight marble sculptural groups are situated on the bridge, which were added in the 1840s. The sculptural compositions embody struggle, death, ascension, and triumph, which is typical of Prussian Classicism. They are arranged on the bridge with a precise rhythm that conveys sequential movement and creates a narrative of time.

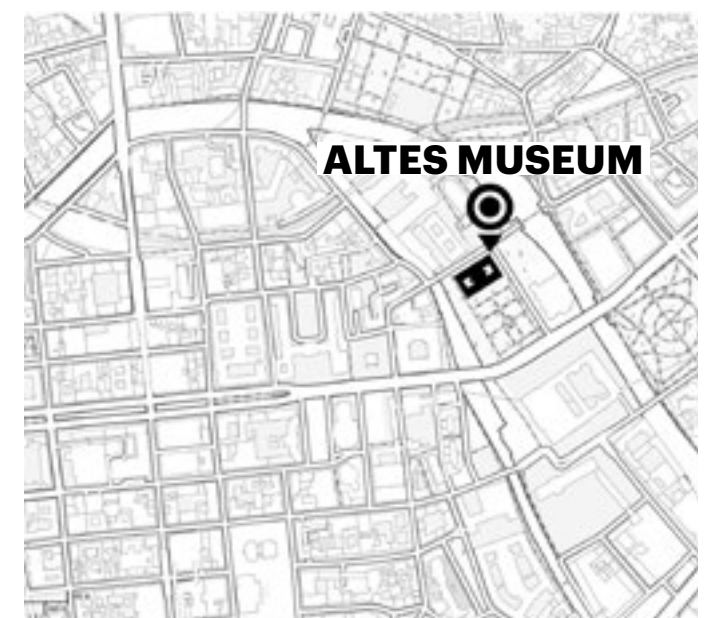


ALTES MUSEUM

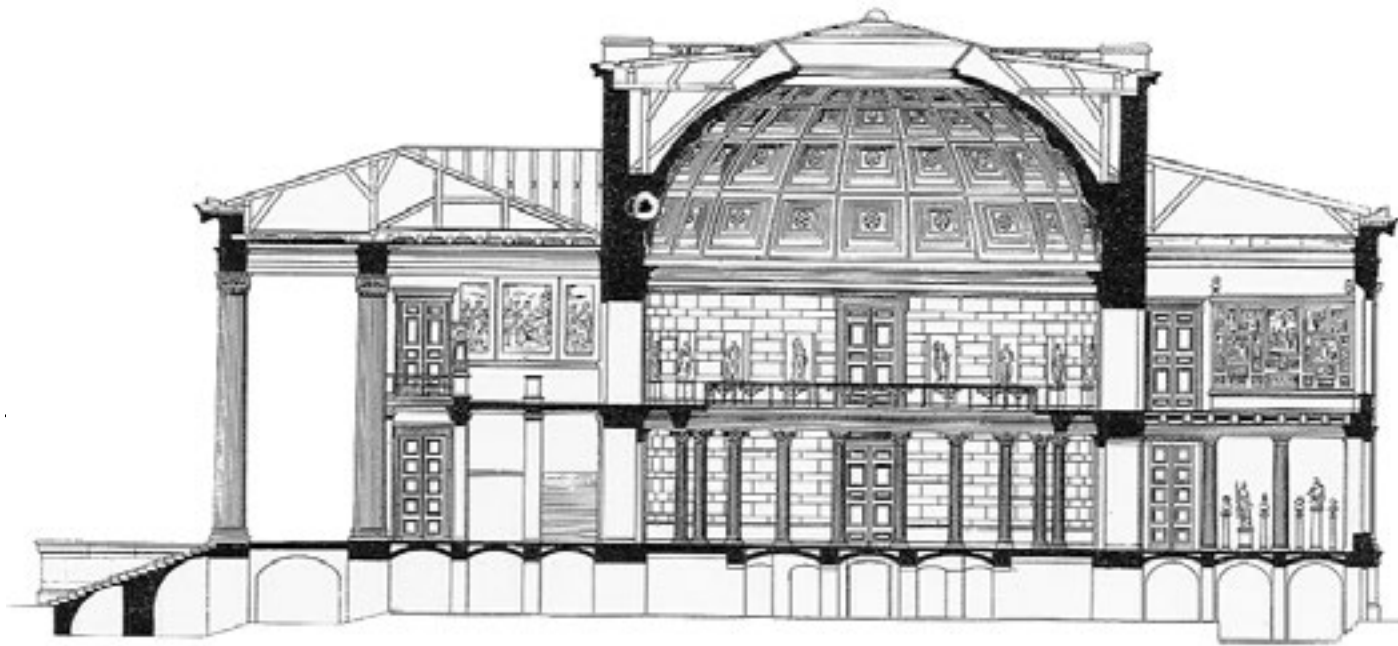
RATIONALITY SCULPTED INTO BEAUTY

The heart of Museum Island is the Altes Museum, Berlin's first public museum, built between 1823 and 1830 by Karl Friedrich Schinkel. The museum was designed specifically for exhibiting antique collections. The building was constructed in a strict neoclassical style, its architecture inspired by ancient Greek temples. It was this building that laid the foundation for the concept of an entire neighborhood dedicated solely to art.

Contemplating the architecture of the Altes Museum, I felt a rare combination of discipline and position. Every detail is subject to harmony, the "tectonic logic" that Schinkel wrote about. The Altes Museum is clear symmetry, an absolute balance of the facade. Standing in front of the majestic colonnade, you feel how, on the one hand, this cumbersome, majestic machine presses down on you with its centuries-old authority in stone, and on the other hand, you are impressed by its calmness, which arises from the perfectly measured proportions of the portico and its details. Here, for the first time, you feel how strict rationality can be poetic, and this completely changes the perception of the core as something cruel.



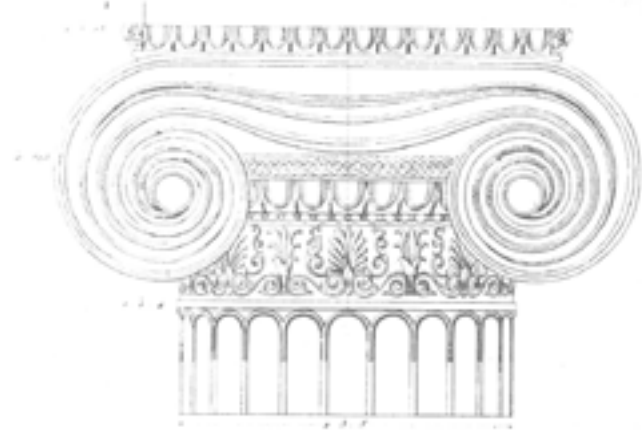




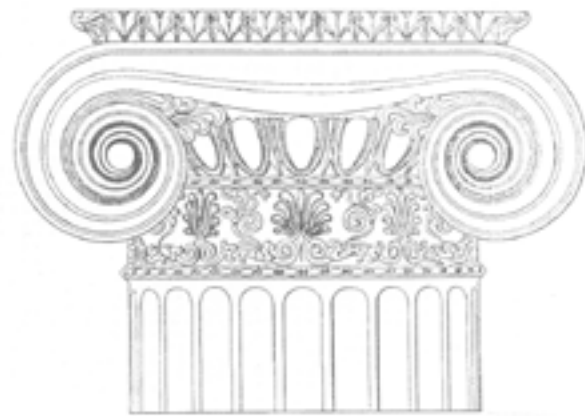
D.33. Altes Museum | Section

The Altes Museum is Schinkel's largest building in Berlin in terms of dimensions, 90 meters wide. The architect himself chose the building's location, contrary to the king's original order. Despite technical difficulties during the project (a canal was filled in to construct the building's foundation, consisting of thousands of piles).

A distinctive feature of the building is the colonnade of 18 Ionic columns. Although from a practical standpoint this reduces the museum's interior space, Schinkel consciously sacrificed this to achieve a visual effect of solemnity and grandeur in the architecture. Thanks to this, Schinkel succeeded in creating a building that serves as a symbol [3].



D.34. Athens, Erechtheion | Capital



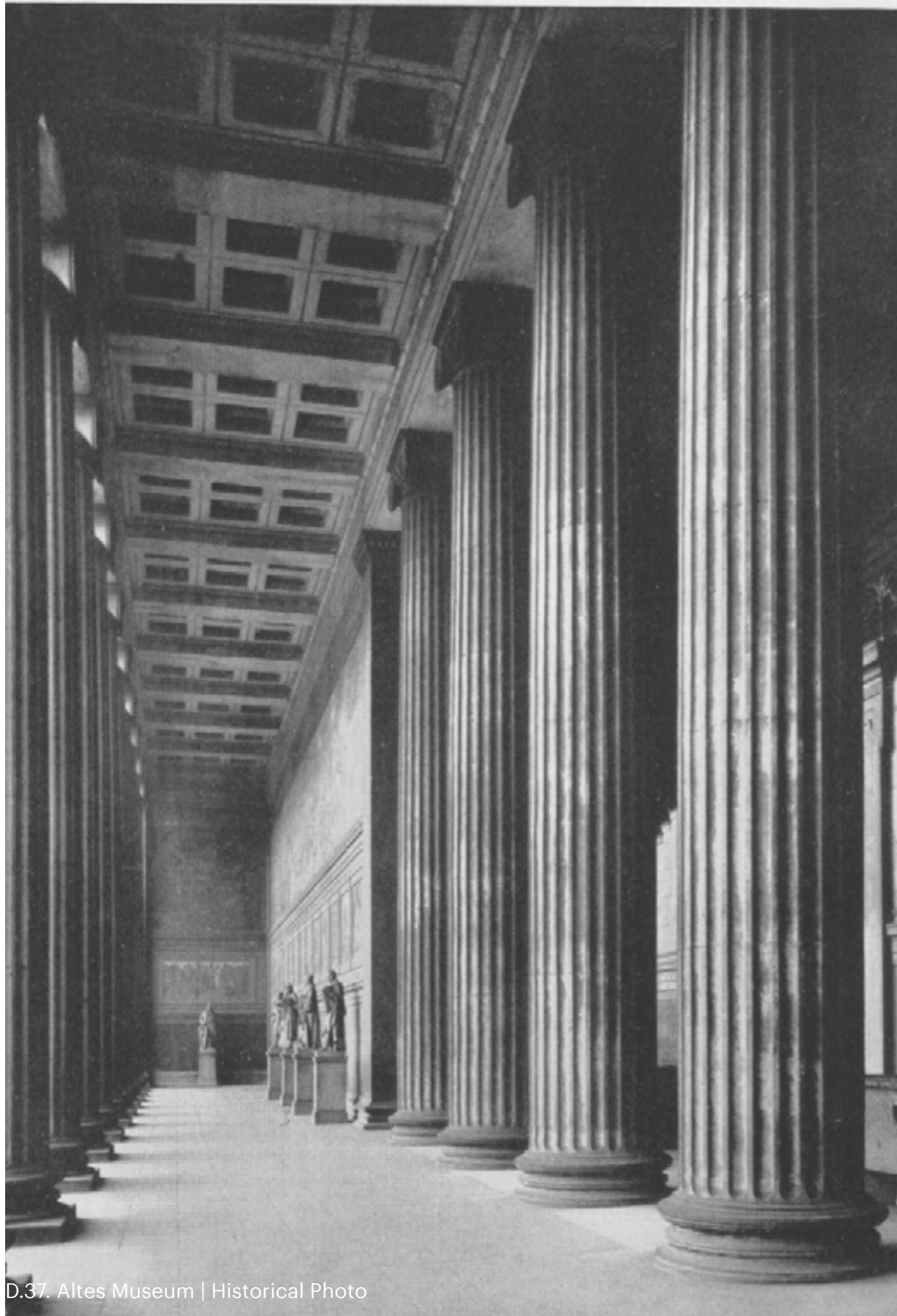
D.35. Berlin, Altes Museum | Capital by Schinkel



D.36. Altes Museum interior | 1830







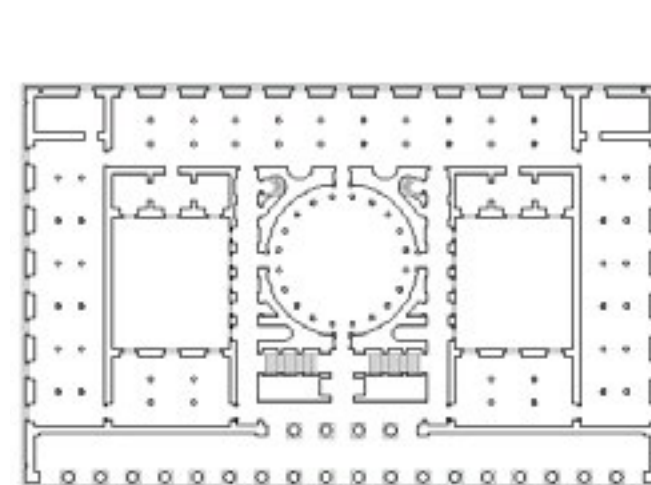
D.37. Altes Museum | Historical Photo



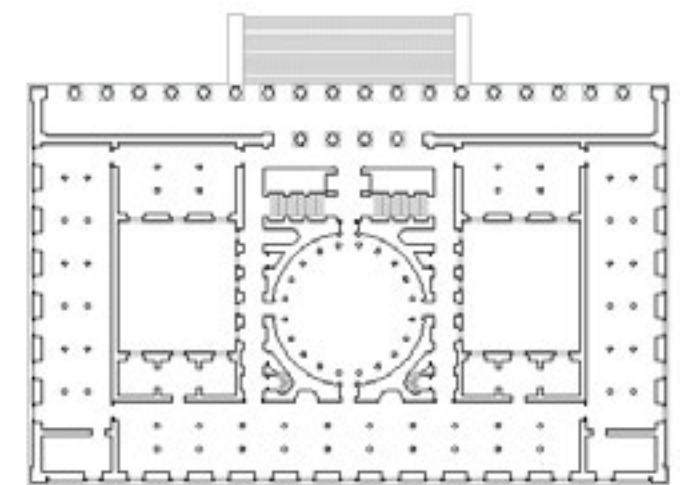
D.38. Altes Museum | Facade

The building's composition: on the main façade, the staircase occupies one-third of its total length, while the building's height accounts for one-quarter of it. These proportions create a sense of balance and harmony in the building [3].

In plan, the structure is rectangular in shape with an inner courtyard and a central feature, which is the rotunda. This is a circular hall in the spirit of the Roman Pantheon. Karl Schinkel reinterpreted the Greek order with capitals modeled after the Erechtheion and created his own, more austere "northern" style. The design incorporated the idea of dividing spaces by function. Thus, sculpture is displayed in the rotunda, while paintings are displayed in the halls [4].



D.39 Altes Museum | Ground floor



D.40. Altes Museum | First floor





NEUE WACHE

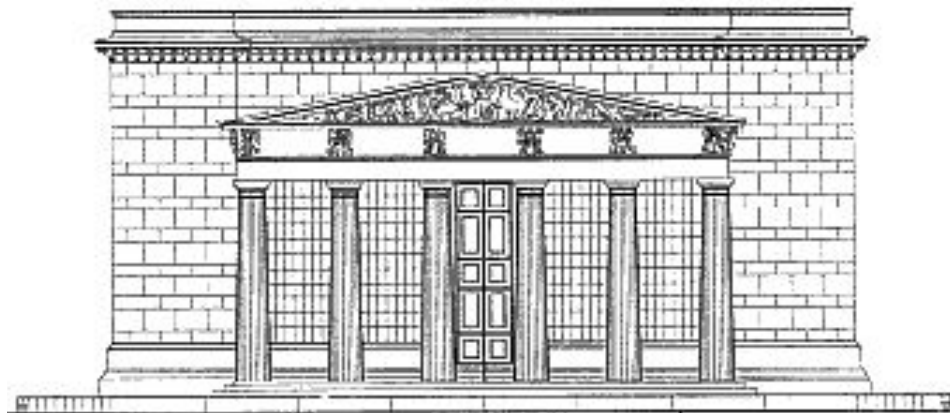
REMNANTS OF PRUSSIAN GREATNESS

Crossing the Spree River, we head to our next stop, Neue Wache. This is also one of Karl Friedrich Schinkel's key buildings in Berlin. Originally built as a guardhouse for the Prussian royal guard, its main function today is as a memorial to the victims of war and tyranny. Inspired by striking examples of Doric classicism, Schinkel used strict lines, columns, and symmetry [5]. Standing in front of the building, one is struck by its monumentality and simplicity. Upon closer inspection, the influence of the Pan-

theon in Rome is easily discernible in the Neue Wache building. A Doric portico obscures a large rotunda with an opening in the middle, through which rays of light penetrate, emphasizing the connection between heaven and earth. Using ancient techniques, Schinkel emphasized the grandeur and power of Prussia.



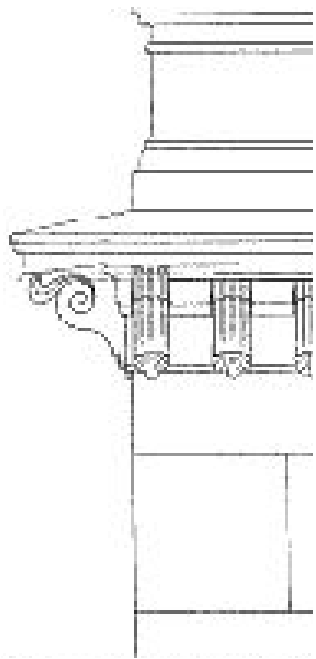




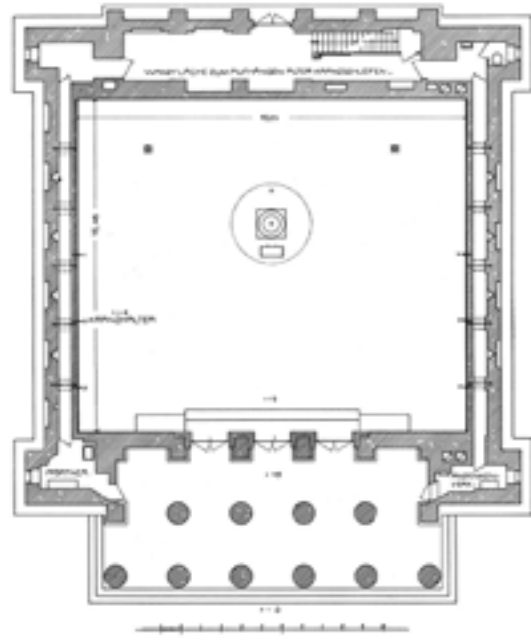
D.41. Neue Wache | Facade

The Royal Guardhouse in Berlin (1815–1818) was Schinkel's first major project. It marked the beginning of the development of his architectural language. The building was constructed on Unter den Linden. Schinkel's main task was to create a modern structure in an environment saturated with Baroque-style buildings. The composition of the Gatehouse is a square volume consisting of 1.5 stories with a flat roof and a Doric

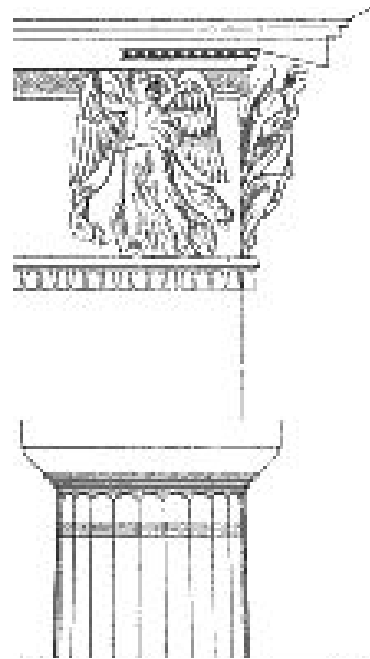
attic. The Doric order here is non-classical; it is structurally reinterpreted. The portico is not part of the building itself; it is integrated into the gatehouse's system of proportions. All elements are carefully calibrated, giving the building the appearance of an austere and unified volume. The gatehouse embodies a striving for simplicity and monumentality, clearly reflecting a rejection of excessive ornamentation [3].



D.42. Neue Wache | Portico Detail



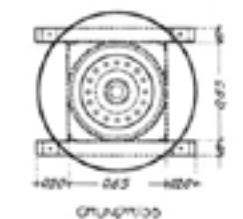
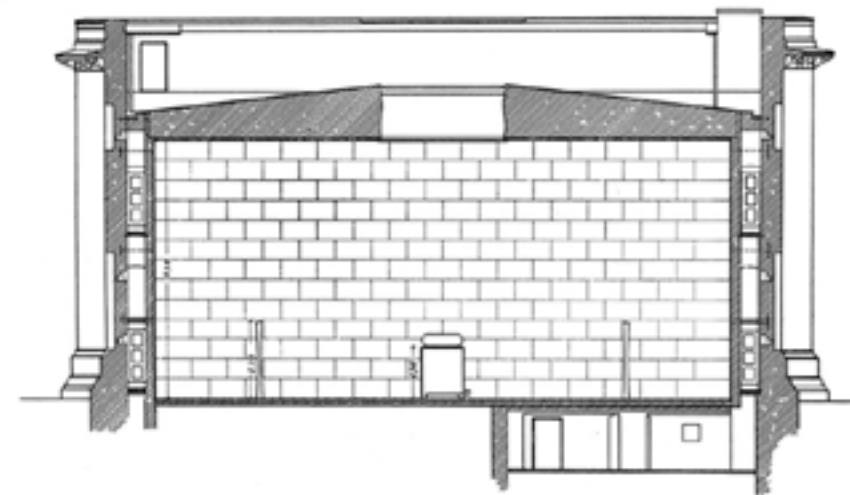
D.43. Neue Wache | Plan



D.44. Neue Wache | Portico Detail



D.45. Berlin, Königswache. Oblique view showing the Scharnhorst Monument | Rauch.



D.46. Neue Wache | Section





SCHINKEL PAVILLON

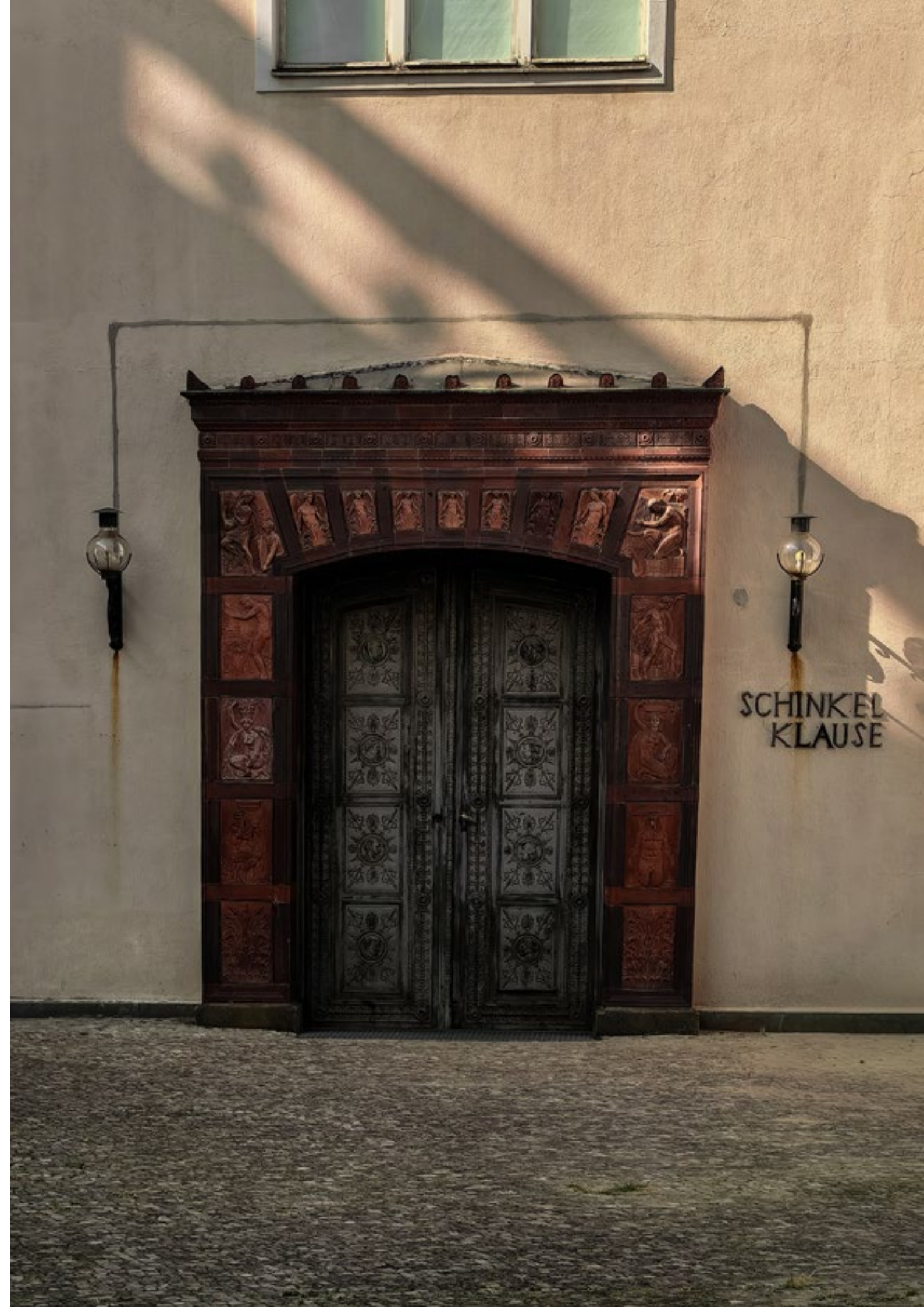
TRIBUTE TO THE MASTER

The next stop on our little Grand Tour of Berlin is the Schinkel Pavilion, located near the Neue Wache. Passing through the archway of the Crown Princes' Palace and walking down the narrow Oberwallstraße, we find ourselves at the corner of the pavilion.

Unfortunately, we are unable to enter the building due to temporary renovations inside, but we still manage to take a close look at the building from the outside. The pavilion is not the work of the maestro himself, but was built in his honor. Inside the pavilion is an exhibition space with works by architects, models, and projects by his students. Although the building was not construct-

ed by Karl Schinkel, it was designed with respect for his classical style. The building is a kind of focal point for studying Schinkel's legacy [6]. The clear symmetry of the facade immediately catches the eye. Like the Altes Museum and Neues Wache, the building has a clear axial composition, focusing attention on the central space. The absence of excessive decoration - stone or brick - creates a strict rhythm of the facade, where form reflects function rather than decorating it.





FRIEDRICHSWERDERSCHE KIRCHE

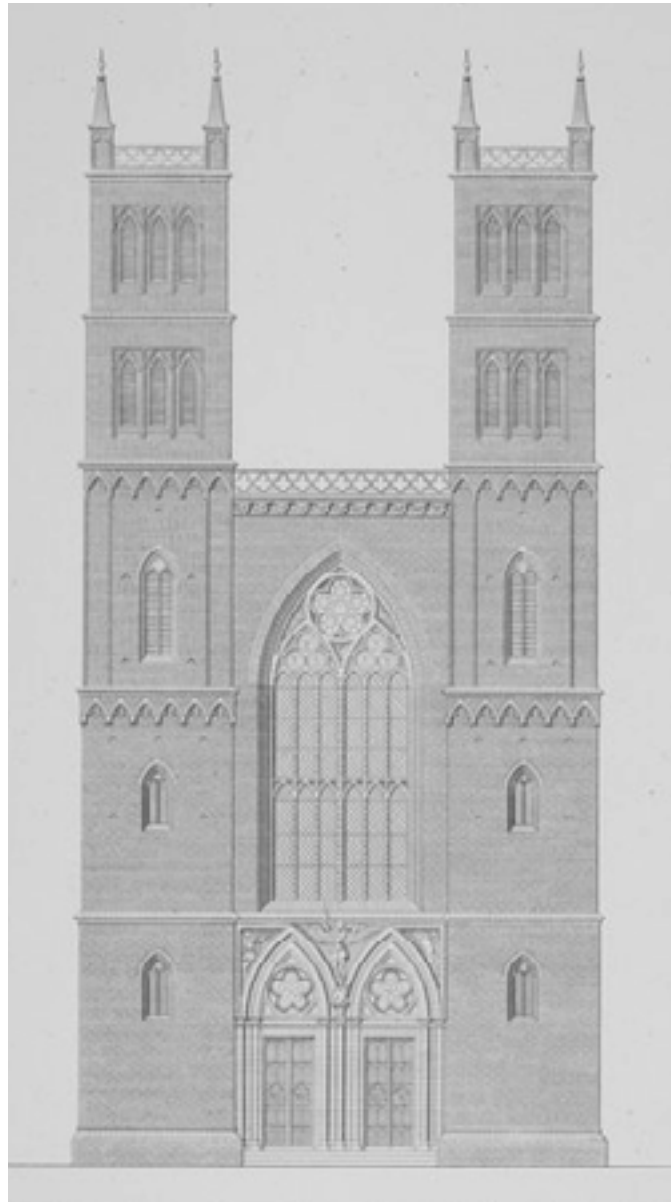
CONTRAST OF EXTERNAL AND INTERNAL

Directly opposite the Schinkel Pavilion is his next object.

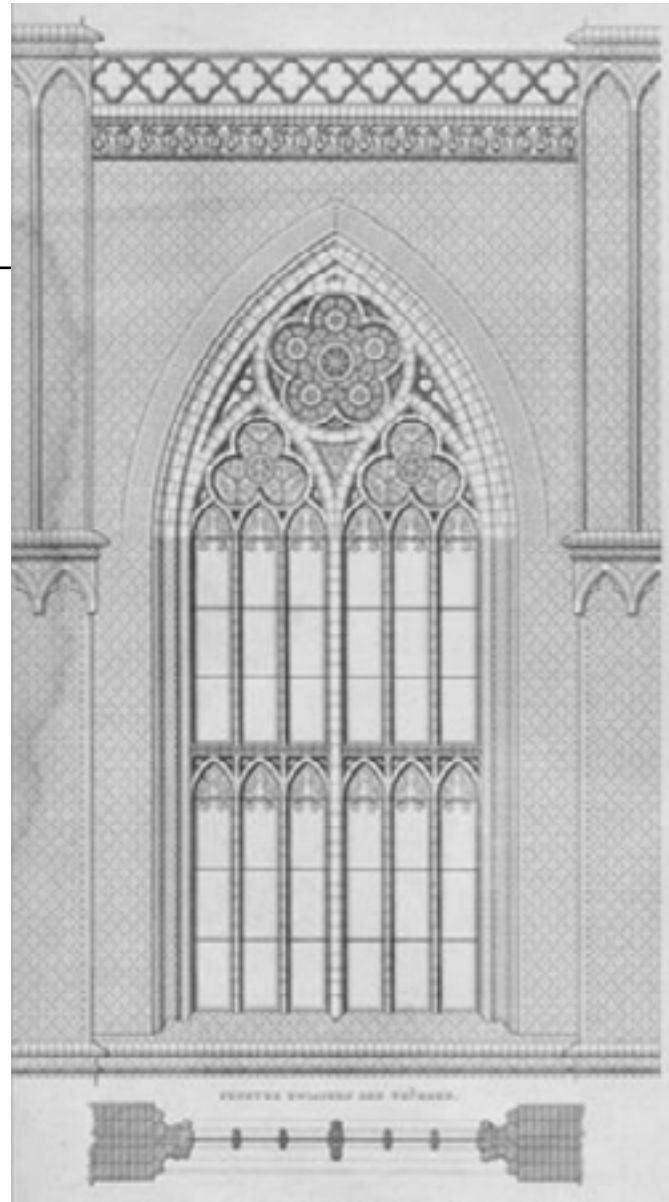
This is one of Karl Schinkel's most interesting projects in Berlin - Friedrichswerdersche Kirche. Built between 1824 and 1831, the building combines neogothic elements such as pointed arches and ribbed vaults with clean lines and rationality: there are no unnecessary lines or details, stucco moldings, or chaotic decorations on the facade.







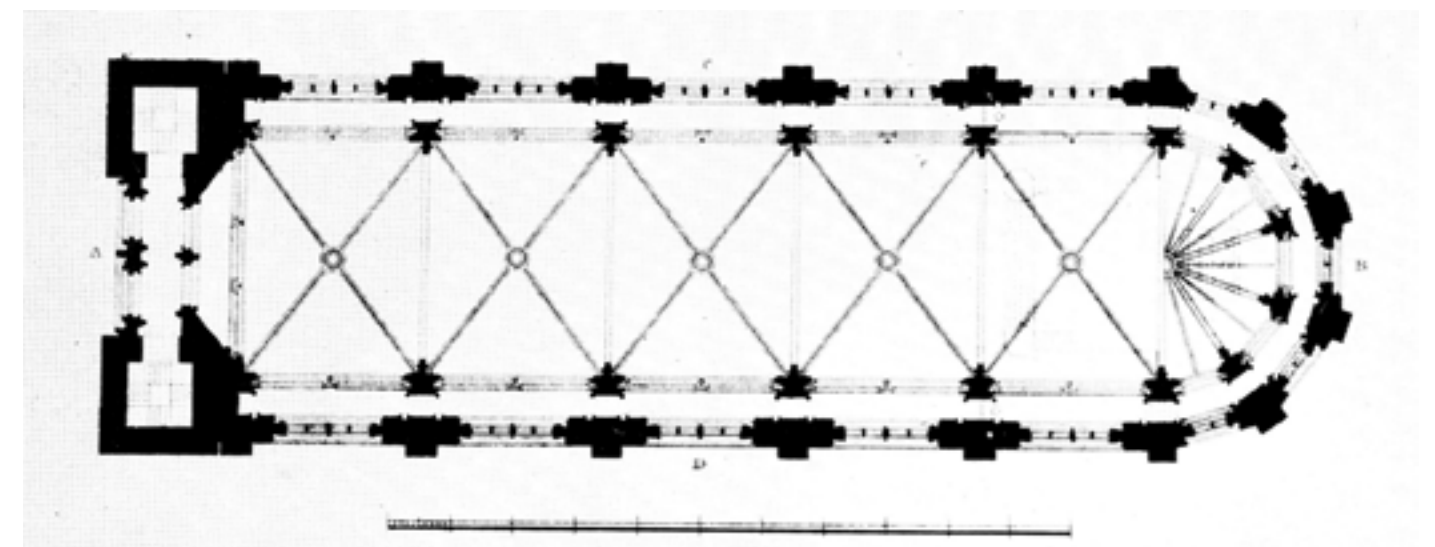
D.47. Friedrichwedersche Kirche | Facade



D.48. Friedrichwedersche Kirche | Window detail



D.49. A. H. Payne | Berlin, Friedrichswerder Church. Contemporary steel engraving



D.50. Friedrichwedersche Kirche | Plan



FRIEDRICHSWERDERSCHE KIRCHE

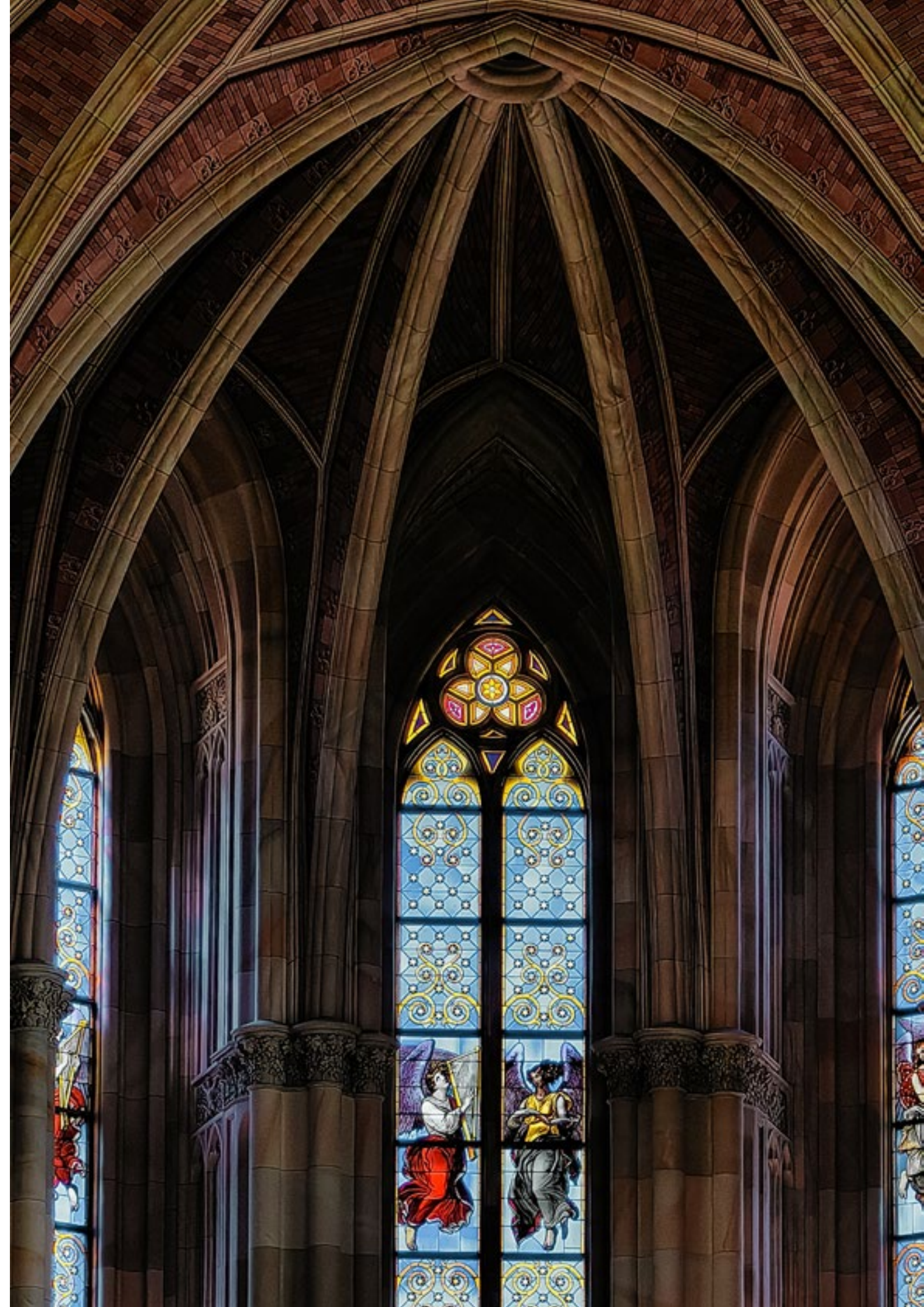
WOOD AS THE LANGUAGE OF THE ARCHITECT

At the same time, the interior of the church, with its abundance of decorative elements, contrasts with the facade. The exquisite ornamentation inside makes the space more lively and rich. Openwork vaults and grilles reinforce the verticality of the building and its upward orientation. For Schinkel, this

technique is a means of controlling architecture and the perception of space.

Such an interior with an abundance of decorations is an example of the balance between strict logic on the outside and emotional richness on the inside of the building.





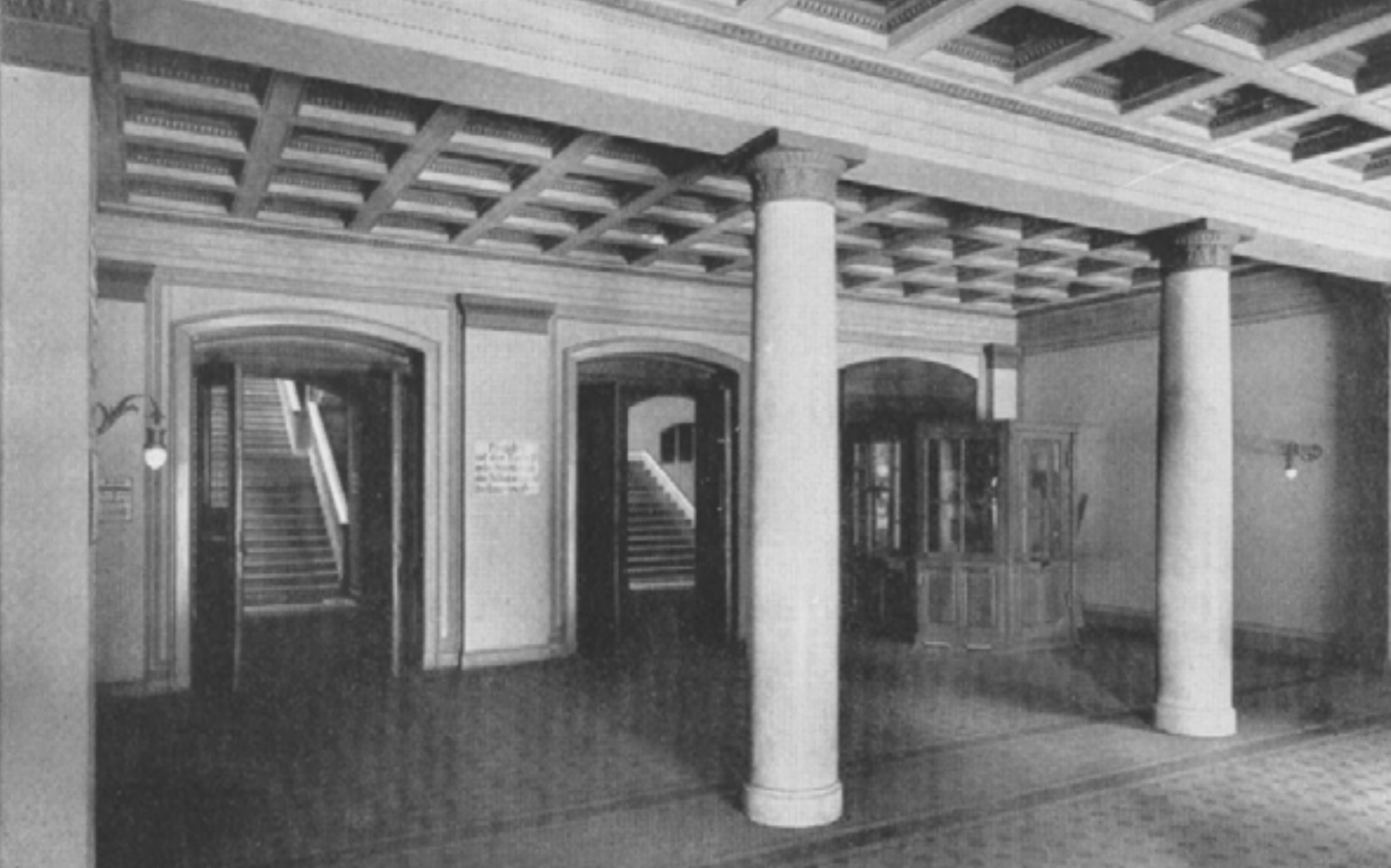
BERLINER BAUAKADEMIE

RATIONALITY BECOMES AN ARCHITECTURAL FORM

Completing the circle of buildings, we head to the site of the former Berlin Building Academy, a higher education institution for engineers and architects. The building was located on the corner of Schinkelplatz, offering a view of the Spree River. It was founded in 1799 by Karl Schinkel on the orders of Frederick William III, King of Prussia.

Unfortunately, the building was destroyed during the war, and only ruins remain on the site today. The building was constructed of red brick, which served as both its foundation and decoration. Unlike the Friedrich-wedersche Kirche, the academy building was constructed in a neoclassical style with a modular brick facade, strict geometry, and minimal decor, emphasizing the structure and proportions of the building. Here, Schinkel focused entirely on function [7].





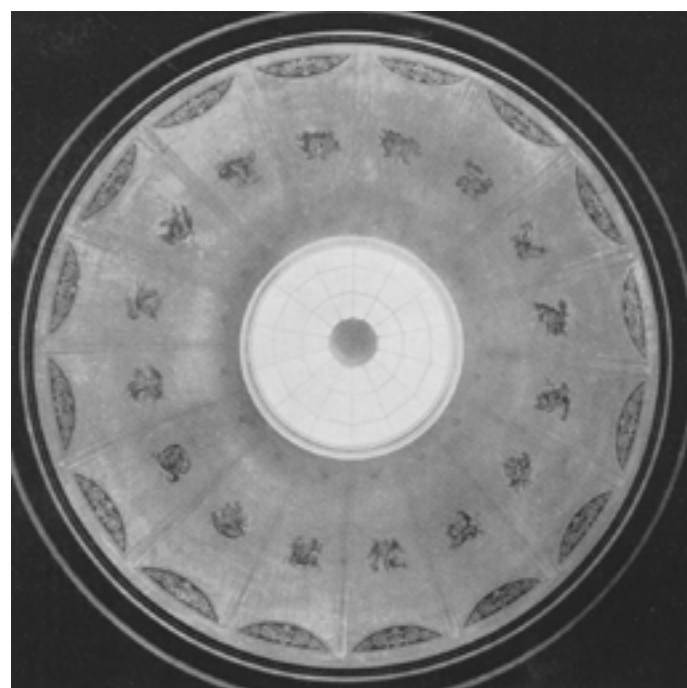
D.51. Berliner Bauakademie | Interior | 1911

The Building Academy in Berlin became the culminating innovative work of Karl Schinkel's architecture. He completely abandoned the practice of concealing the building's structural elements. An innovative technique was the use of unplastered brickwork. Here, the brick does not serve as a structural or aesthetic element of the building.



D.54. Berliner Bauakademie | Facade

It is not disguised as brick, as was the case in earlier structures. Thus, in northern Germany, where natural stone is scarce, brick becomes Schinkel's artistic technique. There is still no room for ornamentation on the facade. Only minimal structural aesthetics are present, with grouted brick joints, glazed inserts made of the same brick, and terracotta reliefs around the perimeter of the window and door openings. Here, the brick decor seems to grow out of the very structure of the building.



D.52. Berliner Bauakademie | Dome | 1911



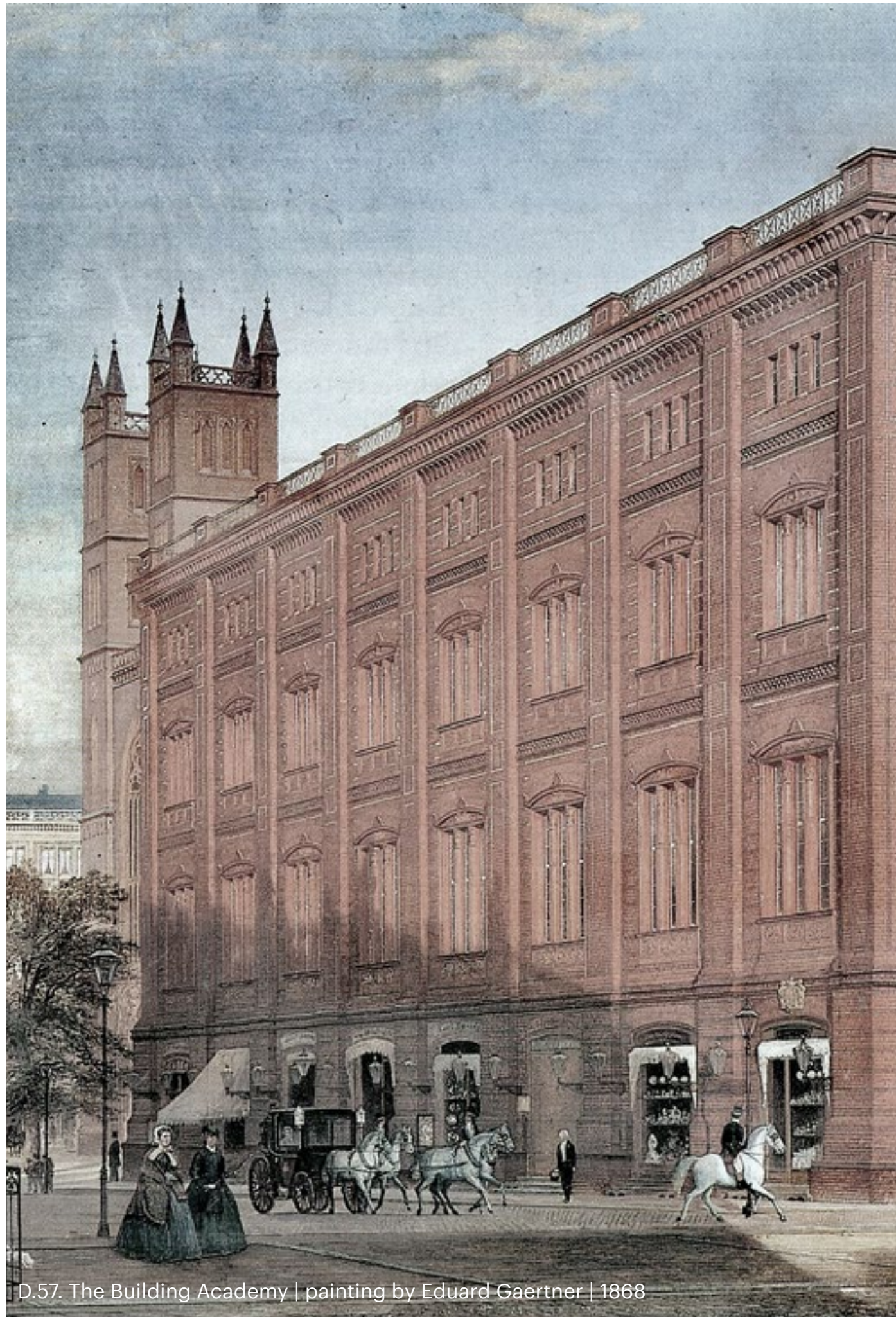
D.53. Berliner Bauakademie | Portal | 1911



D.55. Berliner Bauakademie | Staircase dome



D.56. Berliner Bauakademie | Staircase | 1911

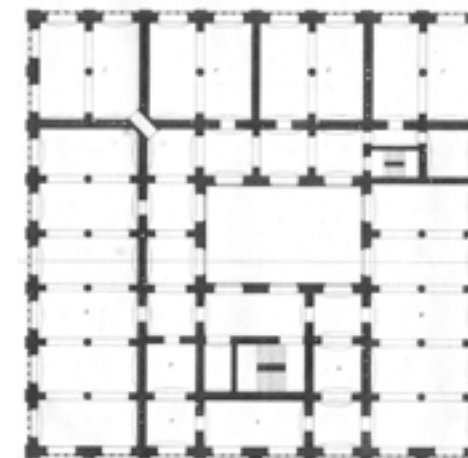


D.57. The Building Academy | painting by Eduard Gaertner | 1868



D.58. Berlin, Bauakademie | Historical photo

In plan, the building is rectangular in shape with an inner courtyard. The building's facade conceals its roof. Thus, the building is perceived as a unified, single volume. A projecting pilaster divides the facade, lending it rhythm and verticality. The building is restrained and functional. It lacks historical stylization. Yet it exhibits its own unique structural principle [3].



D.59. Bauakademie | Ground floor



D.60. Bauakademie | Typical floor



D.61. Bauakademie | Detail

SCHAUSPIELHAUS

ARCHITECTURE AS AN ORGANIZED SYSTEM OF FUNCTIONS

After a short stroll around the Mitte district, we come to the next building – Schauspielhaus.

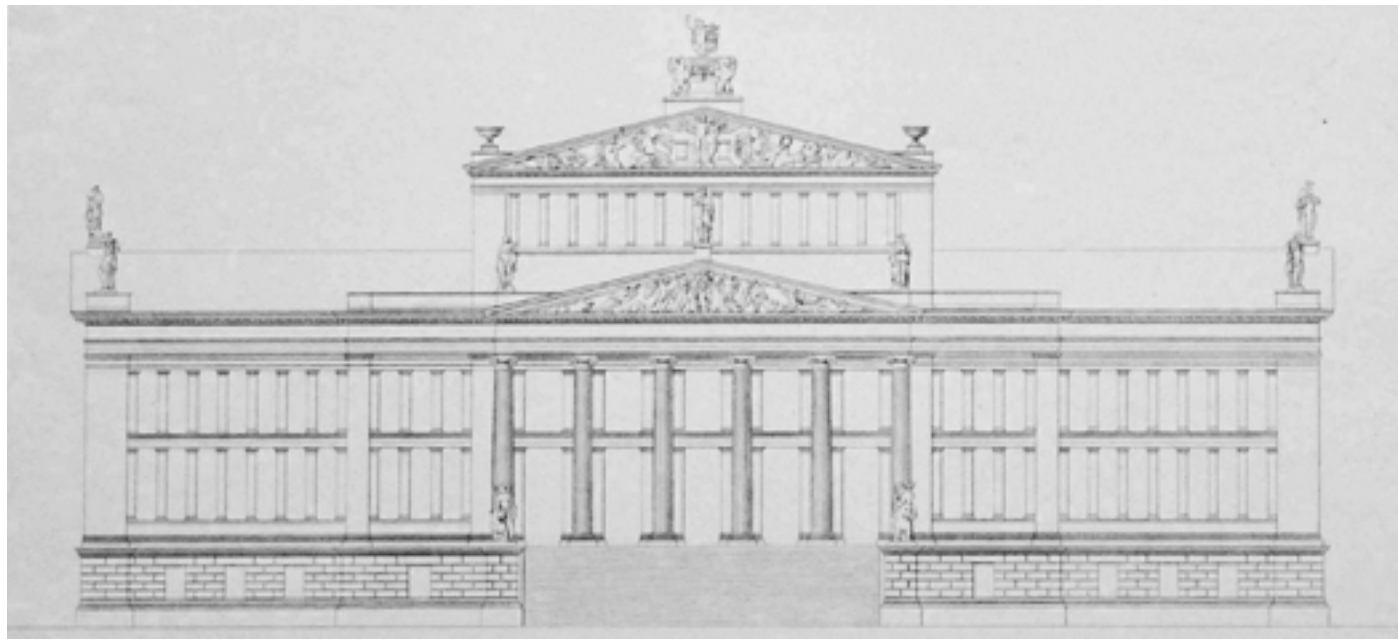
In 1817, a fire broke out during the construction of the New Guardhouse, resulting in the destruction of the theater. Schinkel was ordered by the king to rebuild the theater. The new design was based on the historic theater building. Karl Schinkel's main task was to accommodate not only the theater itself but also a concert hall, as well as administrative offices, rehearsal rooms, art studios, and storage space for sets. Schin-

kel's solution was to create an architectural complex [8].

The building's composition is distinguished by its clarity. Transverse wings were added to the main volume, which houses the stage and auditoriums. They formed a building with three facades. Narrow passageways connect the main volume with the side wings. The main facade features a grand staircase with a portico and columns. His intention was to create a stepped pyramidal composition with a dominant volume at the center [3].

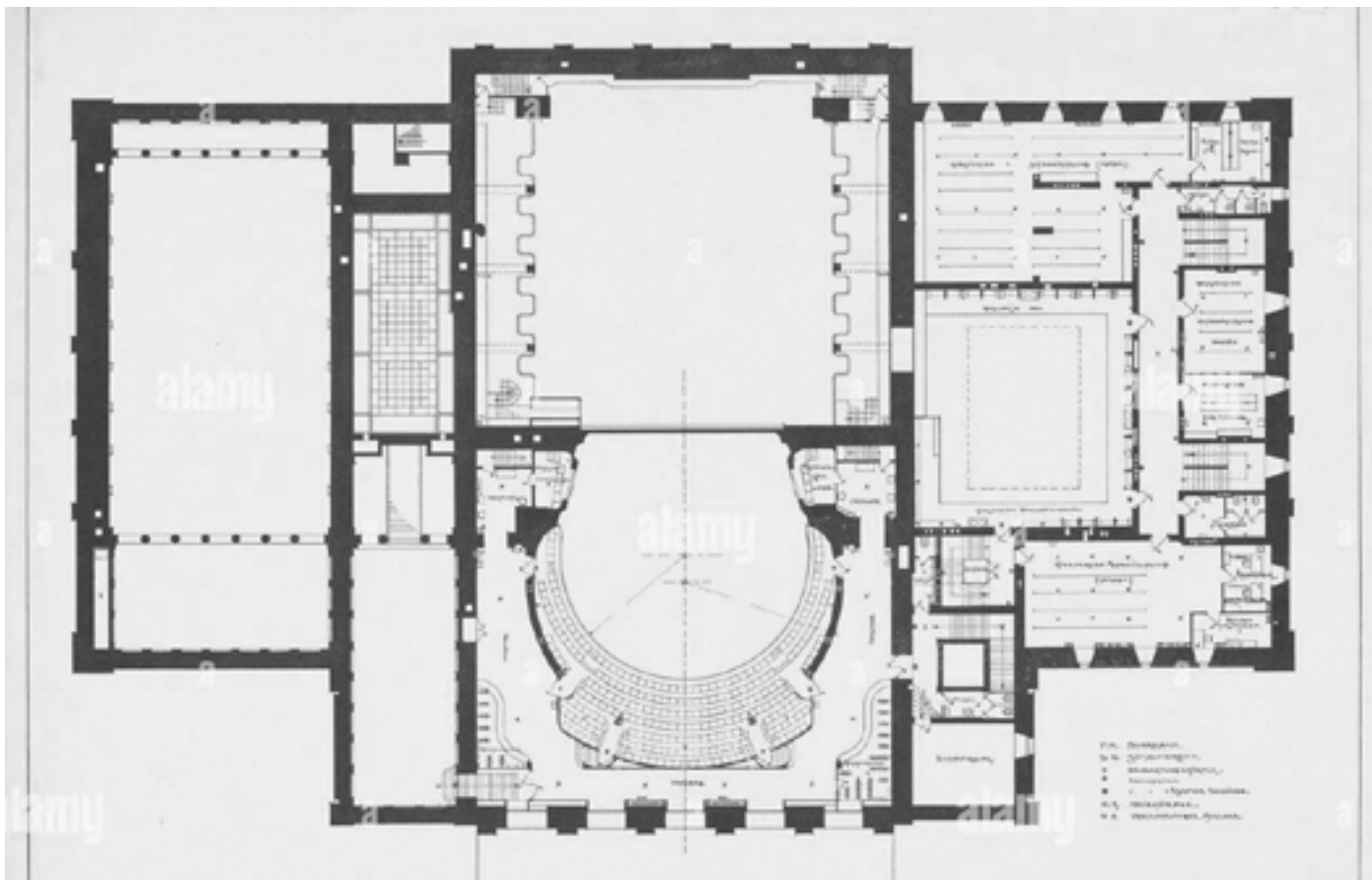






D.62. Schauspielhaus | Historical Facade

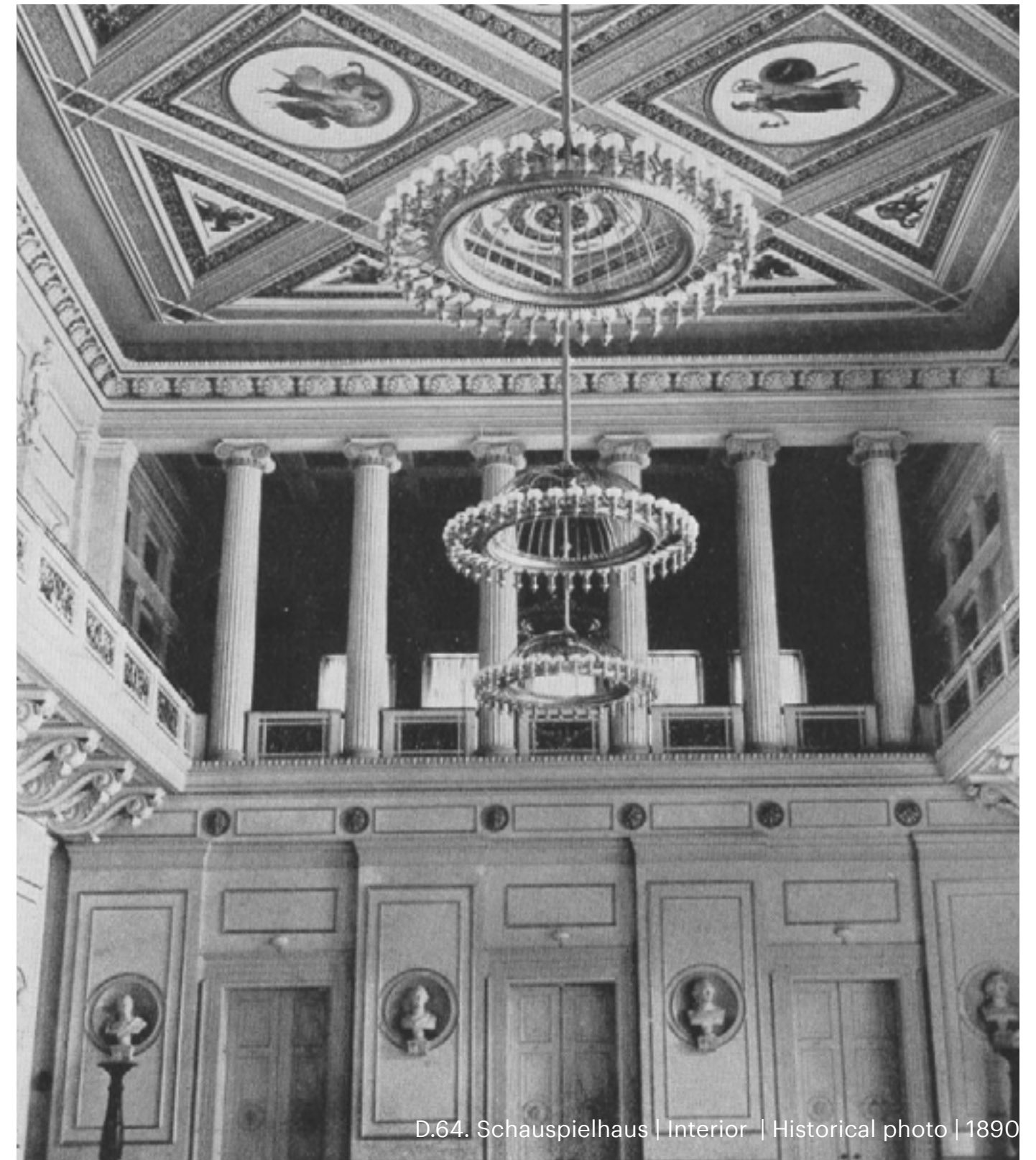
The building's interiors were richly decorated. The primary architectural feature was the flat, projecting wall pilaster. The entire articulation of the walls and planes is subordinated to it. The cornices separating the floors and the entablature form a grid of elongated rectangles, held in place and seemingly framed by wide corner pilasters and a finely profiled roof cornice [3].



D.63. Schauspielhaus | Historical plan

The interior was designed in white and gold. Today, the building's interior and facades differ from the architect's original vision. In the 1850s, the building housed a cavalry unit, which significantly deteriorated the condition of the interiors. The large concert hall is one of the most striking elements of the theater's interior. Clarity and logic dominate here. The wall pilaster plays the leading role, setting the rhythm for the entire concert hall. In the narrow sections of the gallery, the pilasters adjoining the walls transition into an

ionic colonnade. The colonnade simultaneously connects and separates different parts of the building. This technique is characteristic of ancient Greek structures, where the construction is not hidden but, on the contrary, becomes clearly visible. The same is true of Karl Schinkel's theater. The wall pilasters reveal the building's load-bearing framework and extend it. This concept is further reinforced by the coffered ceilings, which enhance the sense of a clear structural system [3].



D.64. Schauspielhaus | Interior | Historical photo | 1890



NATIONALDENKMAL FÜR DIE BEFREIUNGSKRIEGE

WHERE THE LAND ENDS AND INSPIRATION BEGINS

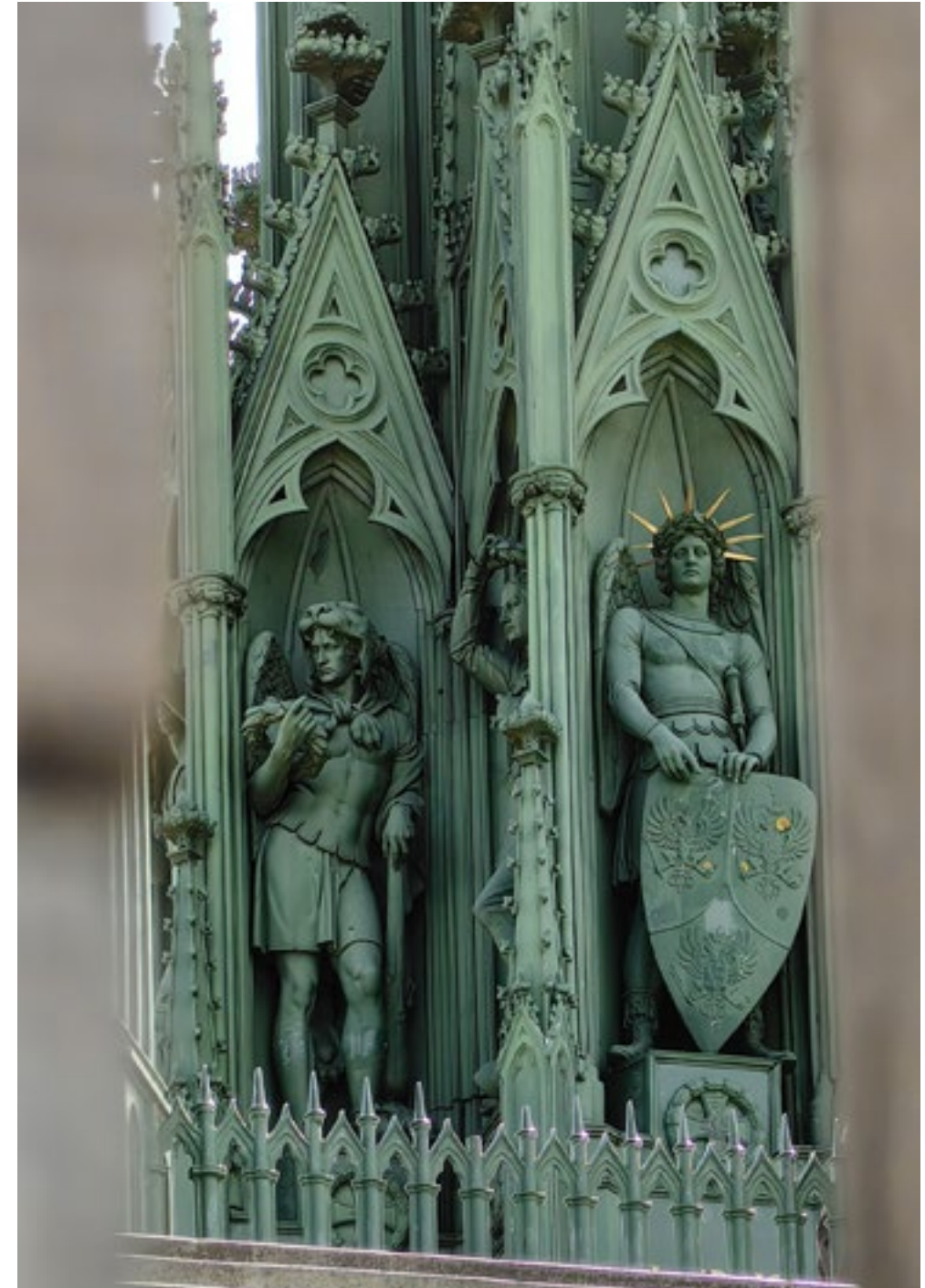
Since we still had plenty of time left, we decided to visit another of Schinkel's works — the Nationaldenkmal für die Befreiungskriege. It is one of his early structures. It was inaugurated in 1821 to commemorate Prussia's Wars of Liberation of 1813–1815.

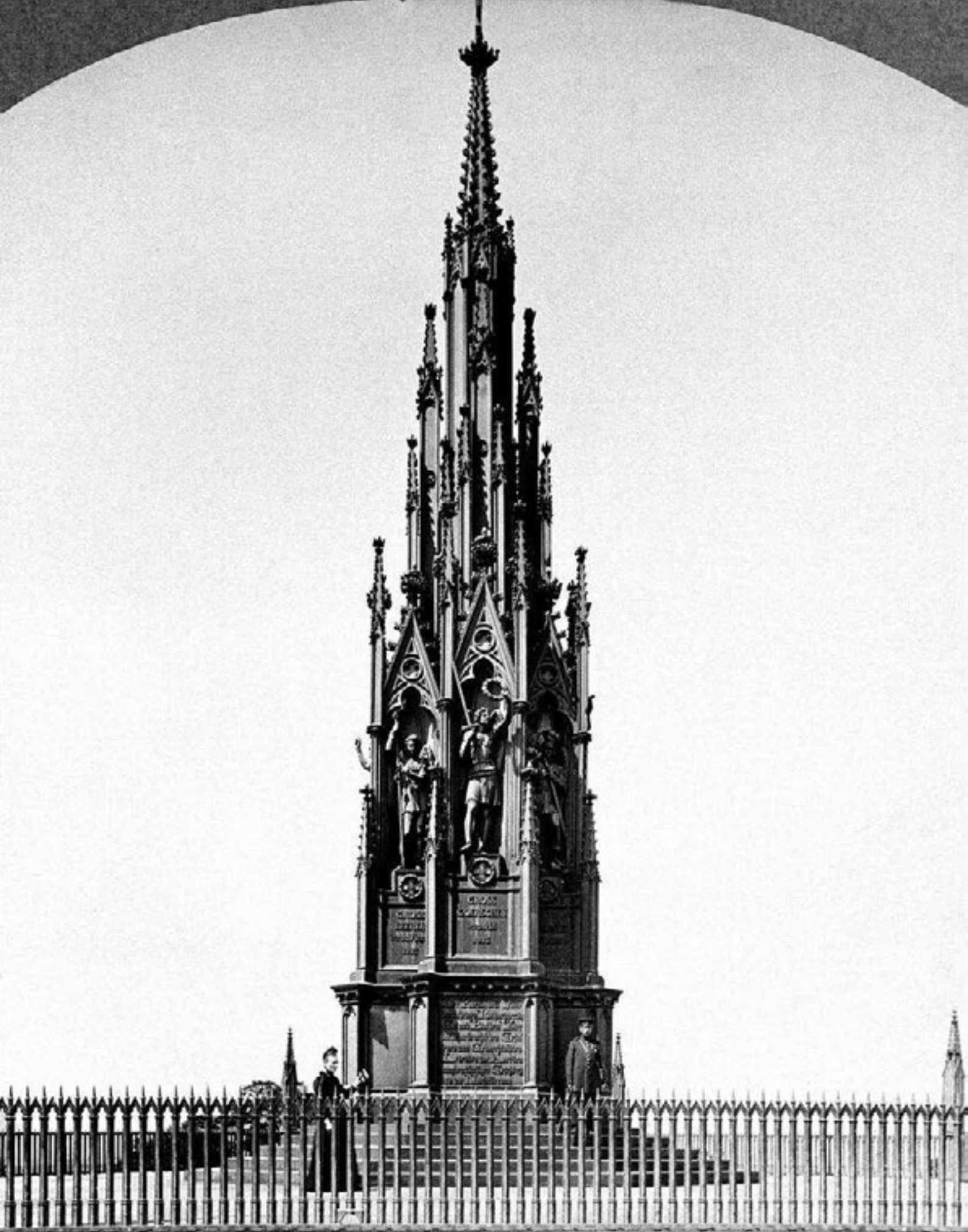
The monument is of particular interest for the insight it offers into the artist's development: prior to this project, Schinkel was a painter; afterward, he became an architect. This work marked the genesis of his architectural vocabulary. It was here that he first conceived a vertical, tower-like candelabrum crafted from cast iron. Standing

19 meters tall, its shaft is crowned by a multitude of pointed arches, decorative turrets, and crosses. It constitutes a complete architectural structure. Each of the monument's twelve faces depicts a distinct scene from the battles of the War of Liberation.

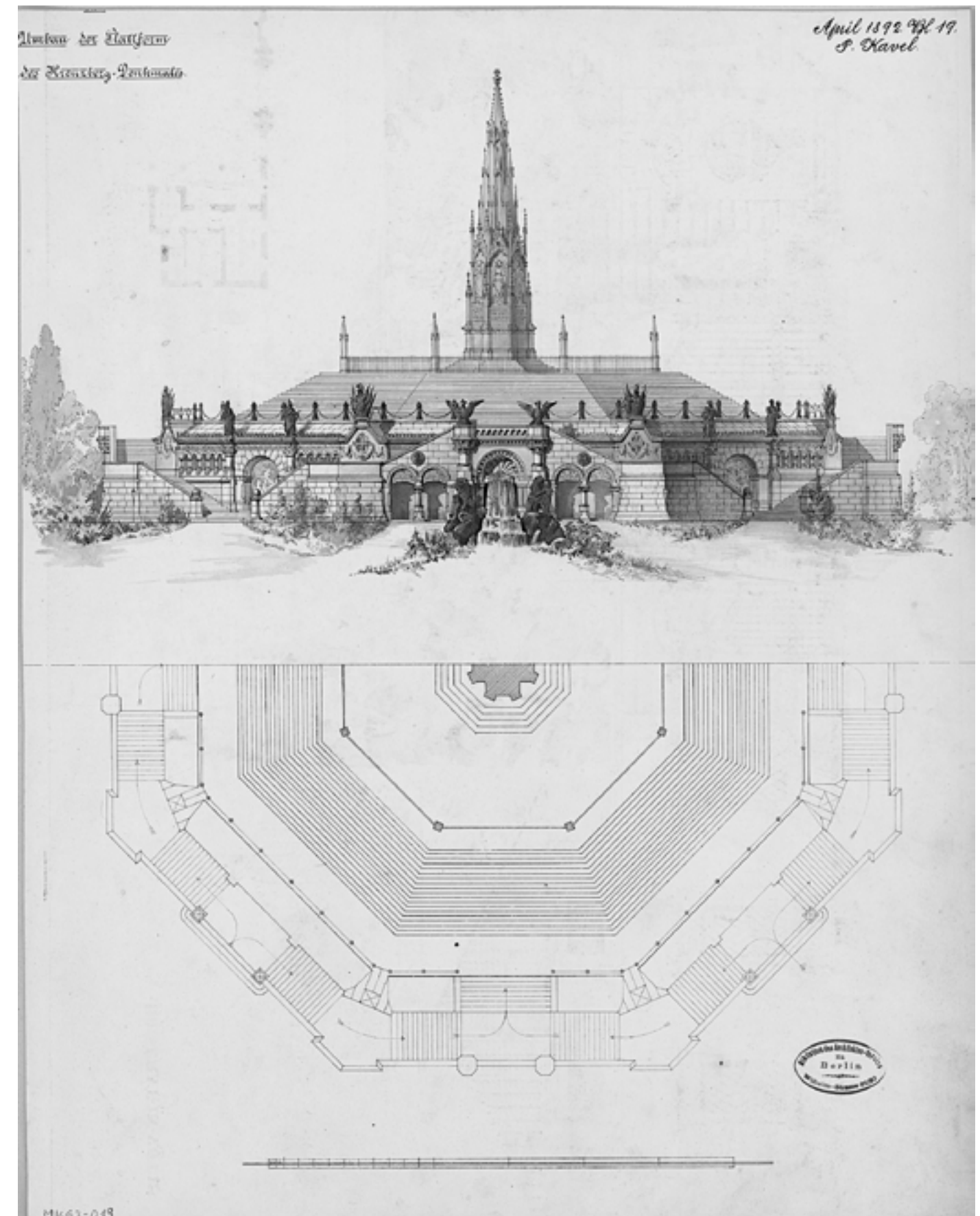
Notably, the top of the structure is surmounted by an Iron Cross — the symbol of Prussia. It was, in fact, Schinkel who designed this symbol in 1813. The monument represents a transitional work in Schinkel's oeuvre, marking his shift from Classicism to Romanticism [10].







D.65. Berlin, Nationaldenkmal für die Befreiungskriege in Kreuzberg | 1821



D.66. Nationaldenkmal für die Befreiungskriege | Facade and Plan

NEUER PAVILION

SIMPLICITY OF FORM IN A SPACE OF PRIVACY

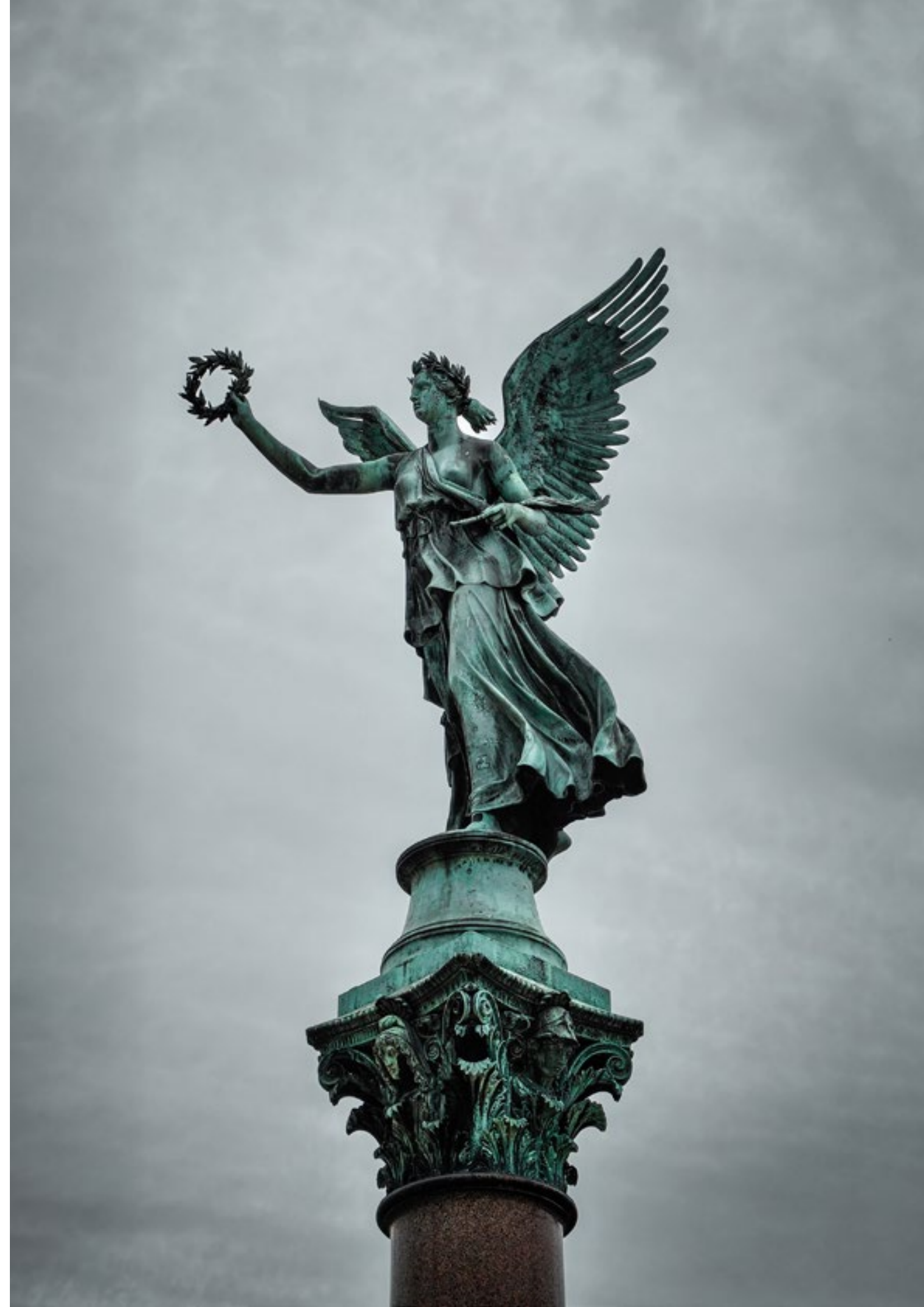
Moving slightly away from the centre, we head towards the Charlottenburg area, where the next stop on our route awaits us.

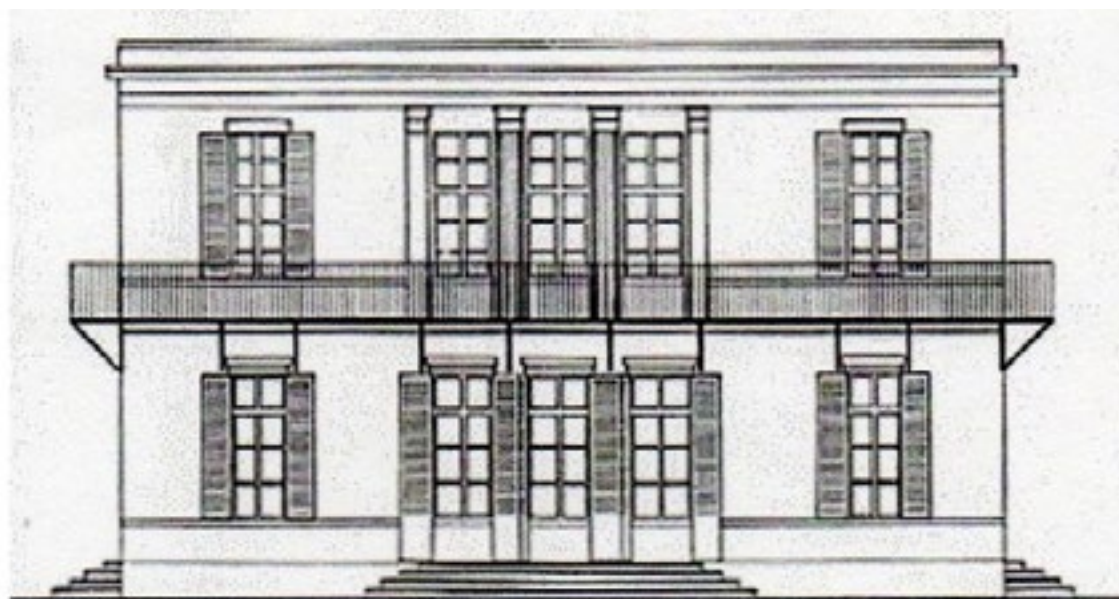
The Neuer Pavillon is one of Karl Schinkel's most understated designs. It was built in the Tiergarten in 1824–1825 as a summer residence for King Frederick William III [9]. The building's architecture differs radically from Schinkel's grander structures. Here, tranquility and personal comfort reign supreme.

Here, Karl Schinkel shifts from monumentality to privacy, from ideology to everyday life, and from axial symmetry to autonomous architecture.

The building's layout consists of a square volume with a central staircase and four loggias.



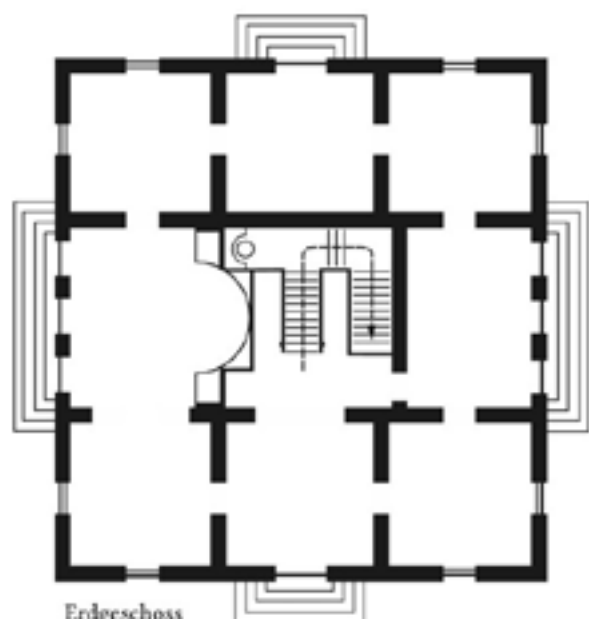




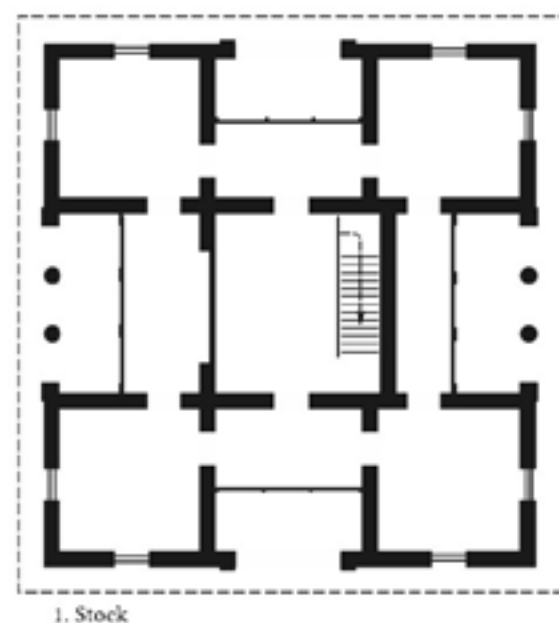
D.67. Neuer Pavilion | Facade

The building is topped by a concealed flat roof. The plan references the Villa Palladio, but is a more simplified version of it. Inside the building, strict geometry and color harmony prevail.

The primary colors of the interior are various shades of blue and red. The geometric structure and rhythm are clearly discernible. Despite their detailed craftsmanship, the building is very simple and understated [3].



D.68. Neuer Pavilion | Ground Floor



D.69. Neuer Pavilion | First Floor



D.70. Charlottenburg, the King's Neuer Pavilion in the Schloßpark

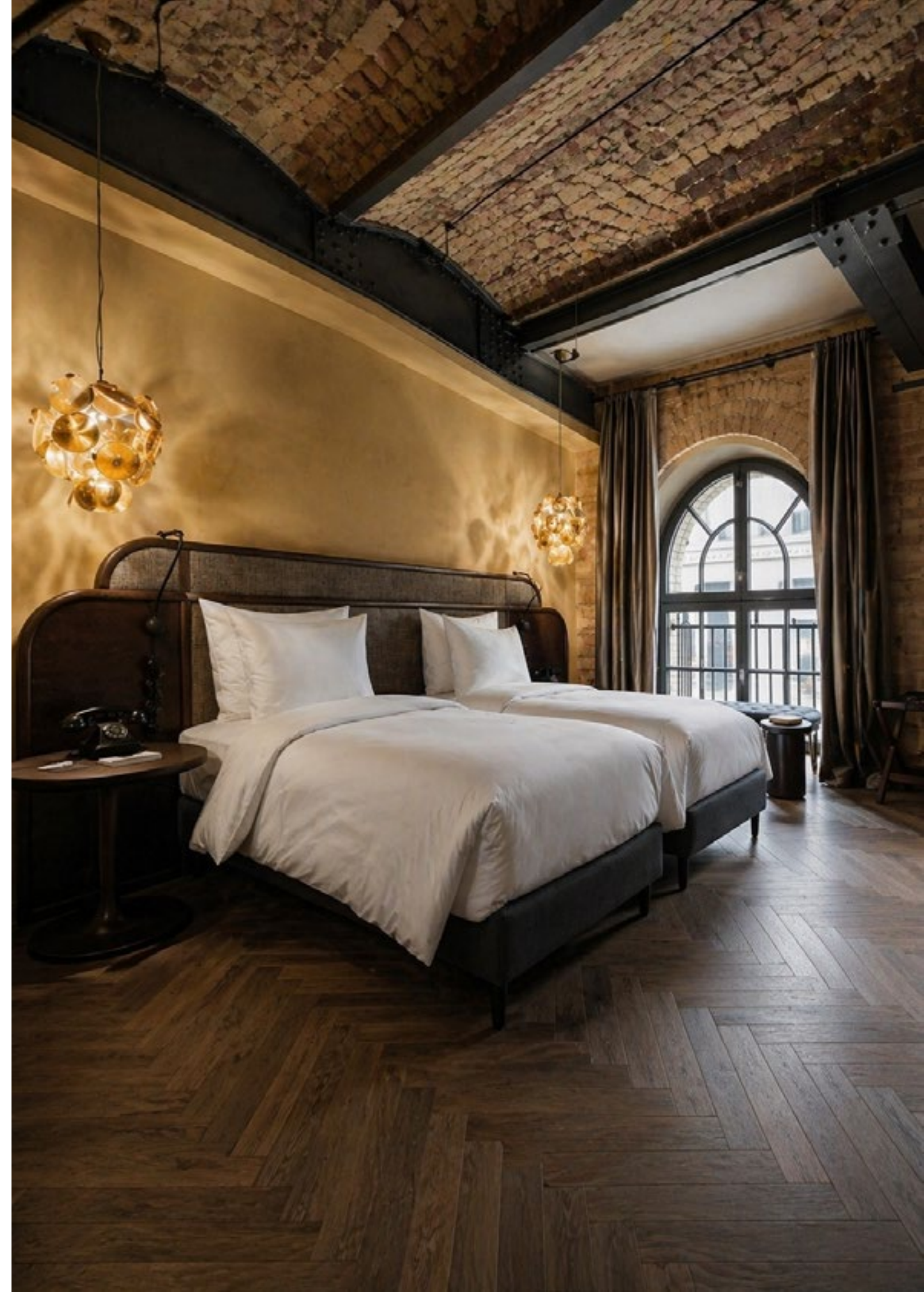
IN THE HEART OF THE CULTURAL DISTRICT

NEW LIFE IN A HISTORICAL SHELL

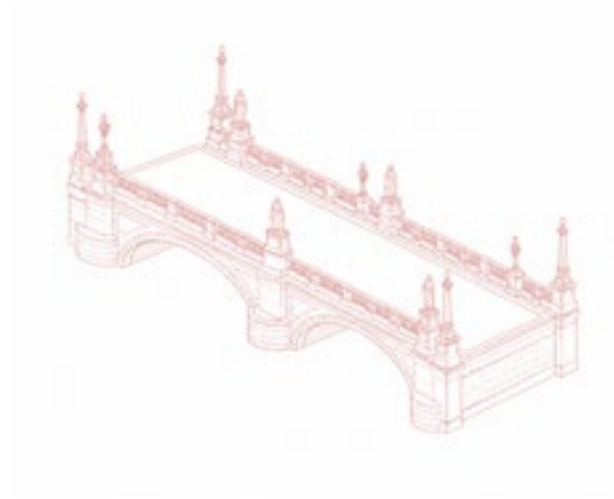
To fully appreciate Karl Schinkel's architecture and the atmosphere of historic Berlin, I decided to spend the night in the heart of the city—right on Museum Island at the Hotel Telegraphenamt. It's not just a hotel, but a place steeped in history. The hotel is an excellent example of adaptive reuse. The building was constructed in the 1910s as the main telegraph office. Many architectural details of the interior and exterior have been preserved here: the stonework on the facade, the restored high ceilings, the elegant staircases, and the original fixtures. The rooms also feature historical design references related to communications. The

former technical rooms now house restaurants, a bar, and a spa [11].

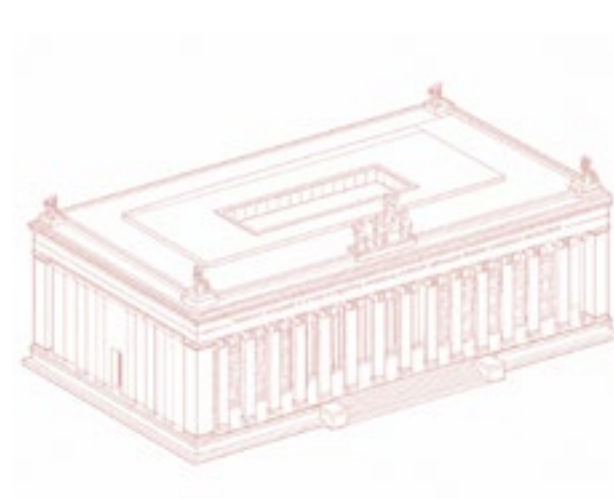
Overall, adaptive reuse was widely employed in Berlin during the 1990s for the restoration of historic buildings. Former industrial zones and prisons began to be frequently transformed into hotel complexes. Spending the night in one of these examples of adaptive reuse can be a formative experience for an architect [12].



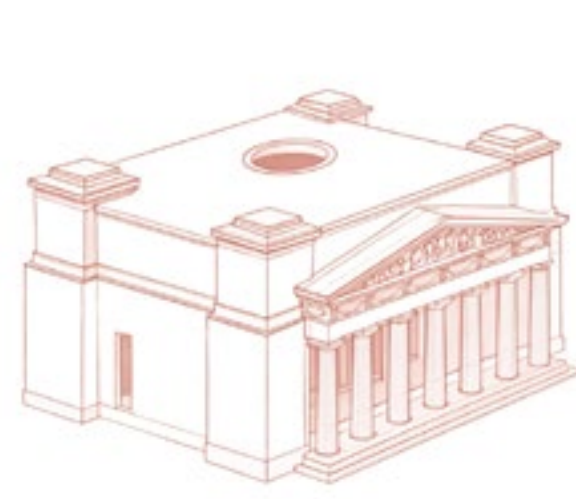




SCHLOSSBRÜCKE



ALTES MUSEUM



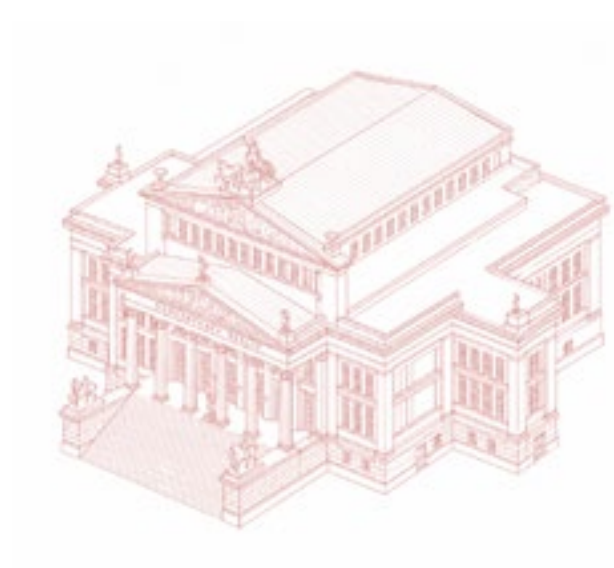
NEUE WACHE



**FRIEDRICHSWERDERSCHE
KIRCHE**



BERLINER BAUAKADEMIE



SCHAUSPIELHAUS



**NATIONALDENKMAL FÜR DIE
BEFREIUNGSKRIEGE AUF DEM
KREUZBERG**



NEUER PAVILLON



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CHAPTER 3

Unless otherwise indicated, all images are created by the author.

D.30. Schloßbrücke | Facade

URL: https://de.wikipedia.org/wiki/Datei:Berlin_Schlossbruecke_Schinkel_AE.jpg

D.31. Schloßbrücke | Plan

URL: <https://www.alamy.com/nn-schlossbrcke-berlin-charlottenburg-eiserner-superstructure-floor-plan-rail-ing-views-120-110-lithograph-on-cardboard-626-x-897-cm-including-scan-edges-image477635069.html>

D.32. Berlin, Palace with the Palace Bridge by Schinkel | 1920

URL: https://de.wikipedia.org/wiki/Datei:Berlin_Stadtschloss_1920er.jpg

D.33. Altes Museum | Section

URL: https://architektur.fandom.com/de/wiki/Altes_Museum

D.34. Athens, Erechtheion | Capital

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.35. Berlin, Altes Museum | Capital by Schinkel

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.36. Altes Museum interior | 1830

URL: <https://deeds.news/2025/07/die-sonderausstellung-zum-jubilaem-200-jahre-museumsinselgrund-stein-antike-berlins-erstes-museum-museumsinsel-berlin-altes-museum-09-07-2025-03-05-2026/>

D.37. Altes Museum | Historical Photo

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.38. Altes Museum | Facade

URL: <https://www.tumblr.com/abuildingaday/120136907933/altes-museum-karl-friedrich-schinkel-berlin>

D.39. Altes Museum | Ground floor

URL: <https://www.quondam.com/21/2120.htm>

D.40. Altes Museum | First floor

URL: <https://www.quondam.com/21/2120.htm>

D.41. Neue Wache | Facade

URL: <https://ru.pinterest.com/pin/526991593871314885/>

D.42. Neue Wache | Portico Detail

URL: <https://ru.pinterest.com/pin/526991593871314885/>

D.43. Neue Wache | Plan

URL: <https://www.tumblr.com/elarafritzenwalden/148604668531/neue-wache-memorial-for-the-fallen-of-the-war>

D.44. Neue Wache | Portico Detail

URL: <https://ru.pinterest.com/pin/526991593871314885/>

D.45. Berlin, Königswache. Oblique view showing the Scharnhorst Monument | Rauch

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.46. Neue Wache | Section

URL: <https://www.tumblr.com/elarafritzenwalden/148604668531/neue-wache-memorial-for-the-fallen-of-the-war>

D.47. Friedrichwedersche Kirche | Facade

URL: <https://www.ghb-online.de/images/stories/160321-mitteilungen.pdf>

D.48. Friedrichwedersche Kirche | Window detail

URL: Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.49. A. H. Payne | Berlin, Friedrichswerder Church. Contemporary steel engraving

URL: https://de.wikipedia.org/wiki/Datei:Berlin_Friedrichswerdersche_Kirche_1850.jpg

D.50. Friedrichwedersche Kirche | Plan
URL: <https://www.ghb-online.de/images/stories/160321-mitteilungen.pdf>

D.51. Berliner Bauakademie | Interior | 1911
Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.52. Berliner Bauakademie | Dome | 1911
Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.53. Berliner Bauakademie | Portal | 1911
Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.54. Berliner Bauakademie | Facade
URL: <https://www.errichtungsstiftung-bauakademie.de/vorab.html>

D.55. Berliner Bauakademie | Staircase dome | 1911
Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.56. Berliner Bauakademie | Staircase | 1911
Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.57. The Building Academy | painting by Eduard Gaertner | 1868
URL: https://de.wikipedia.org/wiki/Berliner_Bauakademie

D.58. Berlin, Bauakademie | Historical photo
URL: https://de.wikipedia.org/wiki/Datei:M_Bauakademie_Berlin_1888.jpg

D.59. Bauakademie | Ground floor
URL: <https://maxhartinger.de/index.php/projekte/bauakademie/>

D.60. Bauakademie | Typical floor
URL: <https://maxhartinger.de/index.php/projekte/bauakademie/>

D.61. Bauakademie | Detail
URL: <https://de.wikipedia.org/wiki/Datei:Bauakadm2.jpg>

D.62. Schauspielhaus | Historical Facade
URL: <https://www.abebooks.de/kunst-grafik-poster/Geometrischer-Aufriss-Hauptfacade-neuen-Schauspielhauses-Berlin/22680021661/bd>

D.63. Schauspielhaus | Historical plan
URL: <https://www.deutsche-digitale-bibliothek.de/item/PHNHZORIHTUGBJLFJVGWZ2Y6OBAVB263>

D.64. Schauspielhaus | Interior | Historical photo | 1890
Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.65. Berlin, Nationaldenkmal für die Befreiungskriege in Kreuzberg | 1821
URL: <https://www.deutsche-digitale-bibliothek.de/item/IU2KTZPOYDWL2O52HJPTVZWLF52DAVH3>

D.66. Nationaldenkmal für die Befreiungskriege | Facadeand Plan
URL: <https://friedrichshain-kreuzberg-online.de/index.php/anhebung-des-nationaldenkmals-auf-dem-kreuzberg-1875-1879/>

D.67. Neuer Pavillon | Facade
URL: <https://ru.pinterest.com/pin/434175220319547293/>

D.68. Neuer Pavillon | Ground Floor
URL: <https://de.wikipedia.org/wiki/Datei:Grundriss-neuer-Pavillon-PP-v3.svg>

D.69. Neuer Pavillon | First Floor
URL: <https://de.wikipedia.org/wiki/Datei:Grundriss-neuer-Pavillon-PP-v3.svg>

D.70. Charlottenburg, the King's Neuer Pavillon in the Schloßpark
Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

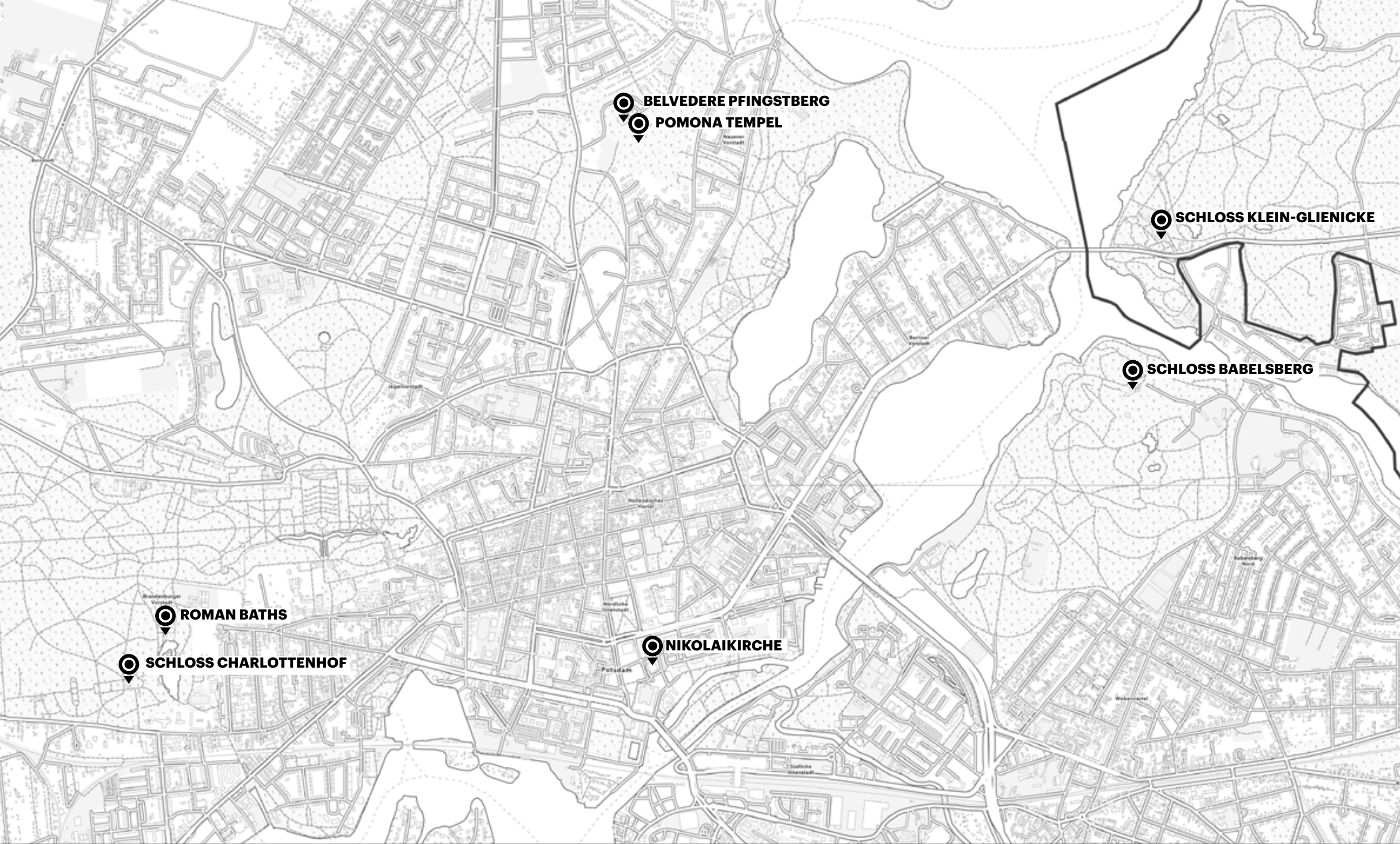


DAY 2

WEEKEND GRAND TOUR

WOVEN INTO NATURE

TRACING THE JOURNEY OF THE GREAT ARCHITECT



DAY 2

WEEKEND GRAND TOUR

POTSDAM

WOVEN INTO NATURE | TRACING THE JOURNEY OF THE GREAT ARCHITECT



POTSDAM

PARK AND ARCHITECTURE IN A SINGLE SYSTEM

The second city of fundamental importance for studying Karl Schinkel's architecture is Potsdam. Here, the architect worked within the royal complex associated with Frederick William III. Unlike Schinkel's buildings in Berlin, the structures here are integrated into the landscape as much as possible: the buildings are embedded in park ensembles and visual axes, which in turn create a clear sequence of architectural perception for the visitor [1].

From an architectural perspective, Potsdam is a fascinating phenomenon, serving as a compendium of Europe's key architectural styles: it is home to numerous residences of the Prussian kings; a wealth of architectural styles such as Baroque, Rococo, and Classicism; and it is also a city park. Within this small area, one can find Italian motifs, French gardens, and English landscape parks [2].



NIKOLAIKIRCHE

THE DOME AS THE CENTER OF THE URBAN COMPOSITION

Upon arriving in the center of Potsdam, our first stop is St. Nicholas Church. It is located on the Old Market Square and is one of Potsdam's landmarks. The church is one of Schinkel's key buildings in Potsdam, as it serves as a vertical focal point for the city and helps define the layout of the main square. Here, the connection to his build-

ings in Berlin is clearly visible, where the architect interprets antiquity on a monumental scale using a dome, a portico, and an axis of symmetry. The structure is also interesting in terms of the gap between Schinkel's original concept and the project's implementation [3].

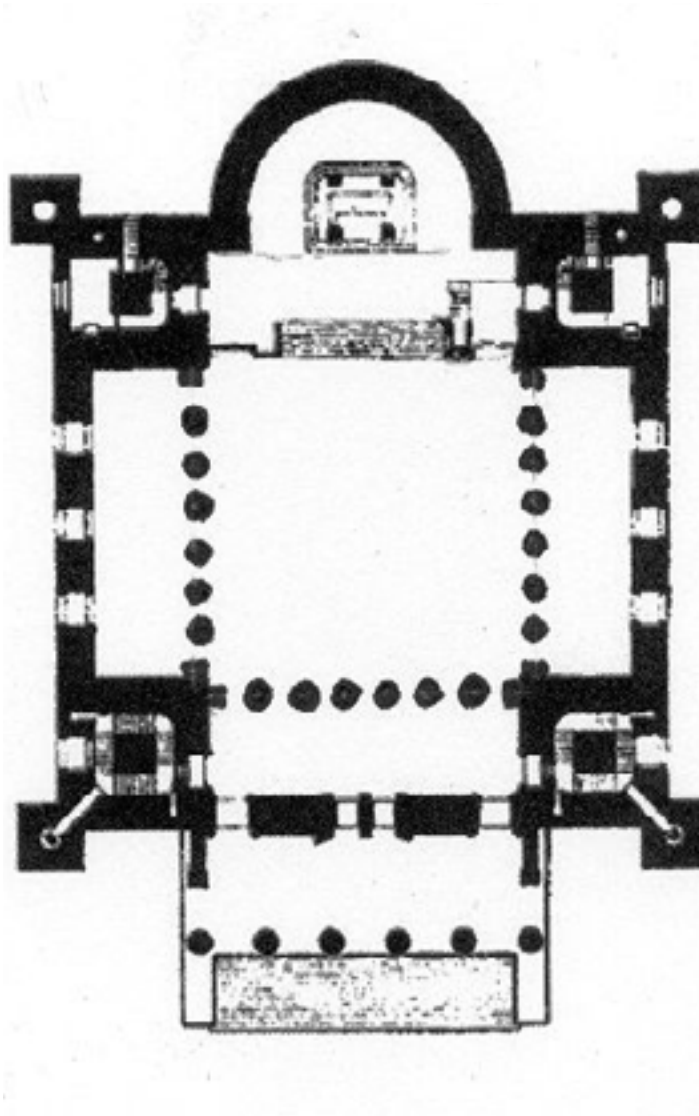




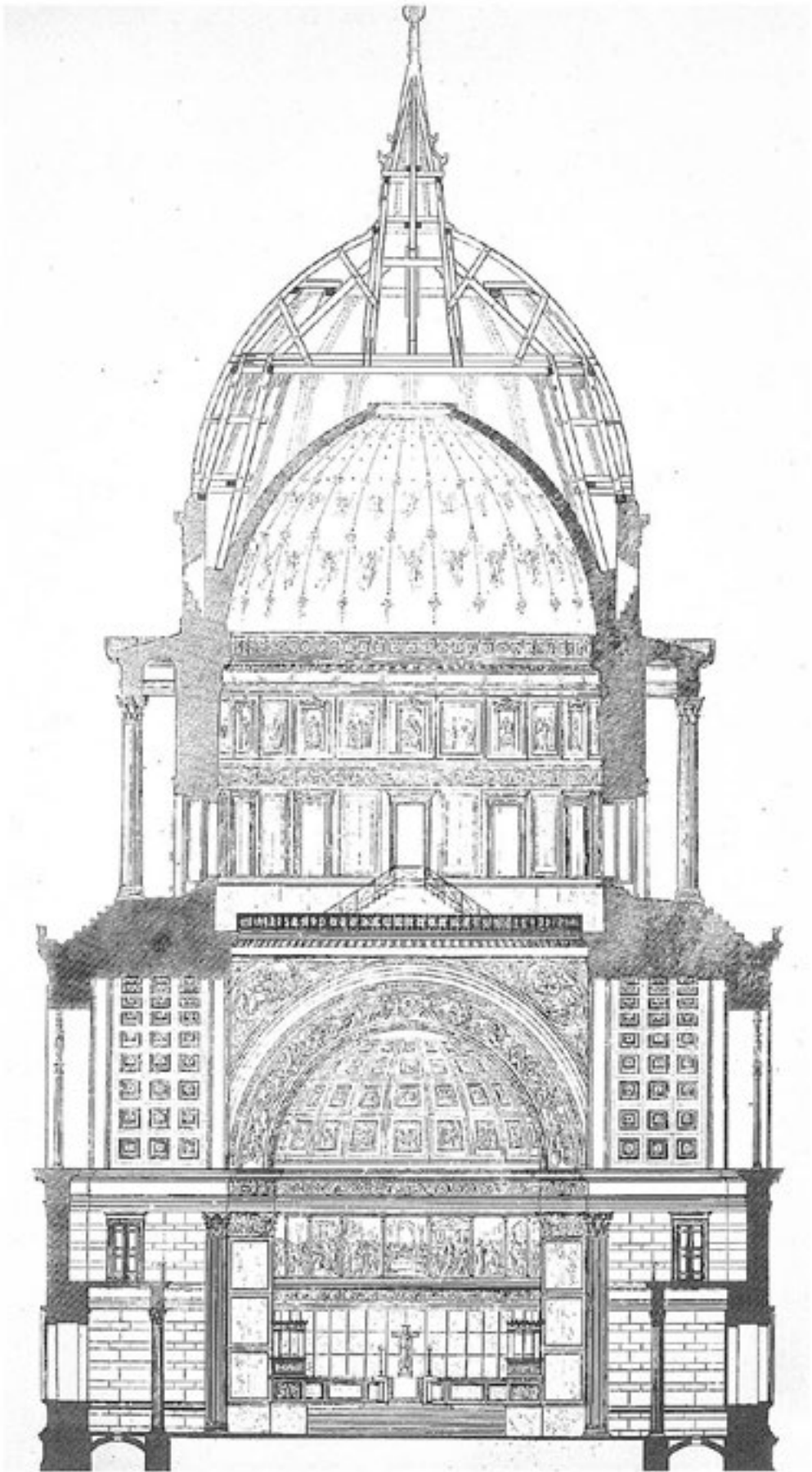
In 1795, the old St. Nicholas Church in Potsdam burned down. It was not until 50 years later that the decision was made to build a new church on the site. The king's primary wish was to preserve the twin-towered façade, but Schinkel proposed an alternative design featuring a central dome, which was approved by the crown. The main body of the building was completed by 1830, while the dome itself was finished 20 years later. To reinforce the dome's supports, four towers were added at the corners of the building. This altered Schinkel's original concept of a majestic central feature. The dome of St. Nicholas Church evokes a sense of lightness and slenderness compared to the massive Baroque structures in Rome. The building's composition is austere; its division into a three-part structure—with a base, drum, and dome topped by a lantern tower—is clearly visible [1].



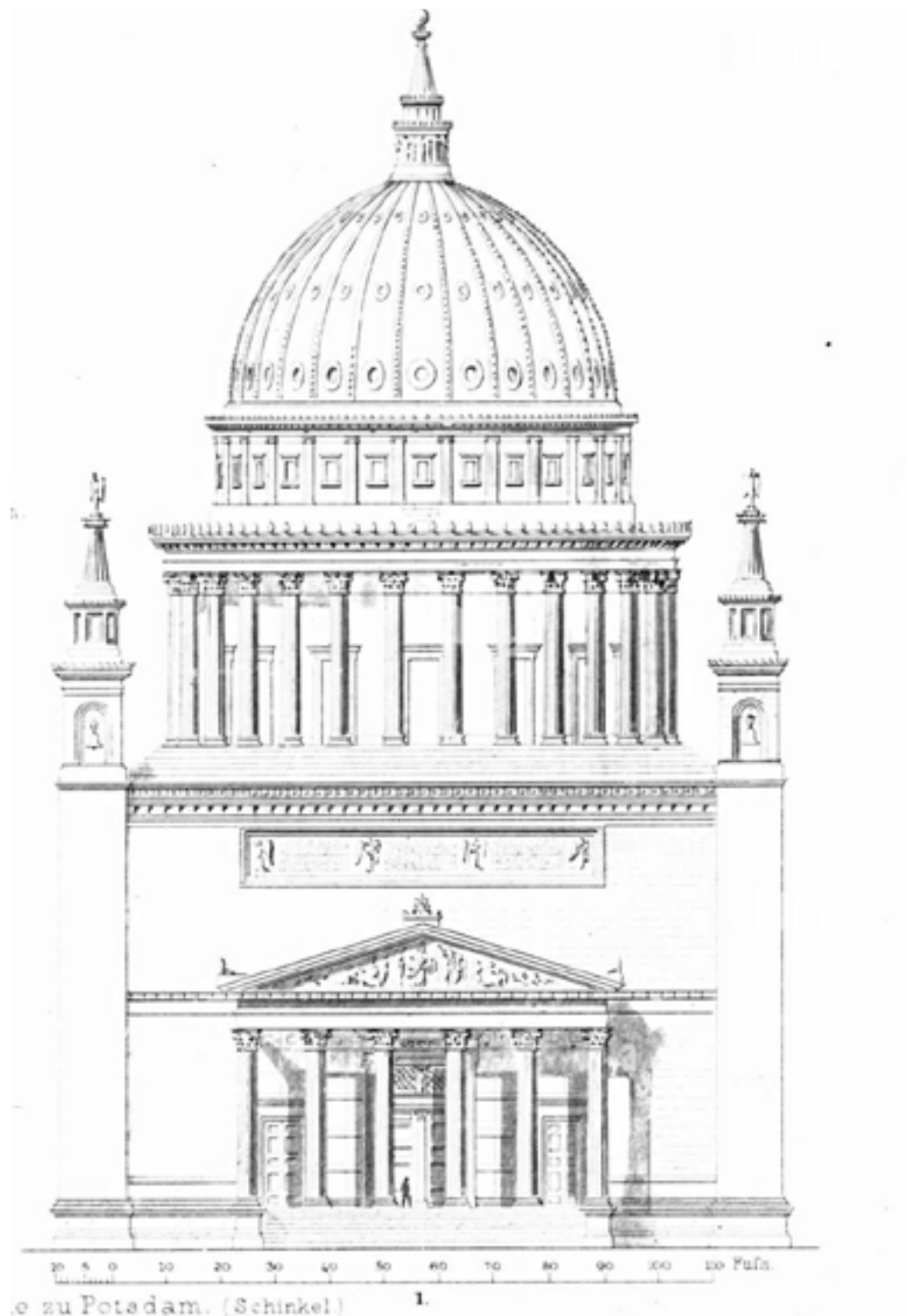
D.71. Nikolaikirche | Historical Photo



D.72. Nikolaikirche | Plan



D.73. Nikolaikirche | Historical Section



D.74. Nikolaikirche | Facade

The interior decoration of the building is also restrained. The dome rests on four arches adjoining the walls without excessive ornamentation [1].

The building consists of a heavy base, a slender central volume, and a light crowning element. Schinkel repeats this composition in his other structures as well (for example, in the Belvedere in the Glennike Park).



D.75. Nikolaikirche | Historical Photo



D.76. Nikolaikirche | Historical Photo

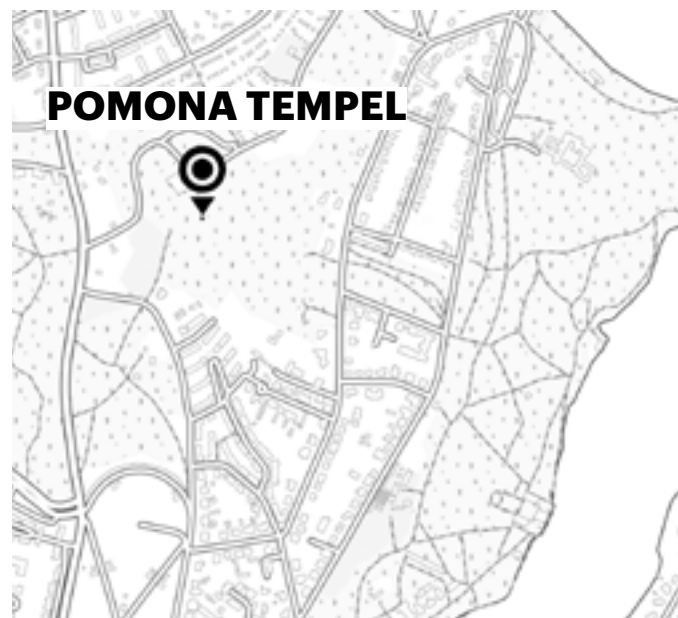


POMONA TEMPEL

ANTIQUITY REINTERPRETED IN MINIMAL FORM

The next stop on our tour is the Pomona Temple in Pfingstberg. This is one of Karl Schinkel's early works. The structure was built around 1800. Schinkel's fundamental architectural principles—such as clean geometry, minimalism, and a masterful use of proportions—are clearly evident in the design. The pavilion is a small structure that blends seamlessly into the natural surroundings. Schinkel situated the building on

the Pfingstberg hill, which offers a stunning panoramic view of the park. Here, the architecture serves not merely as a functional object, but as a vantage point. Pomona is not simply a temple, but an abstraction of one. Karl Schinkel does not copy antiquity, but reinterprets it [4].

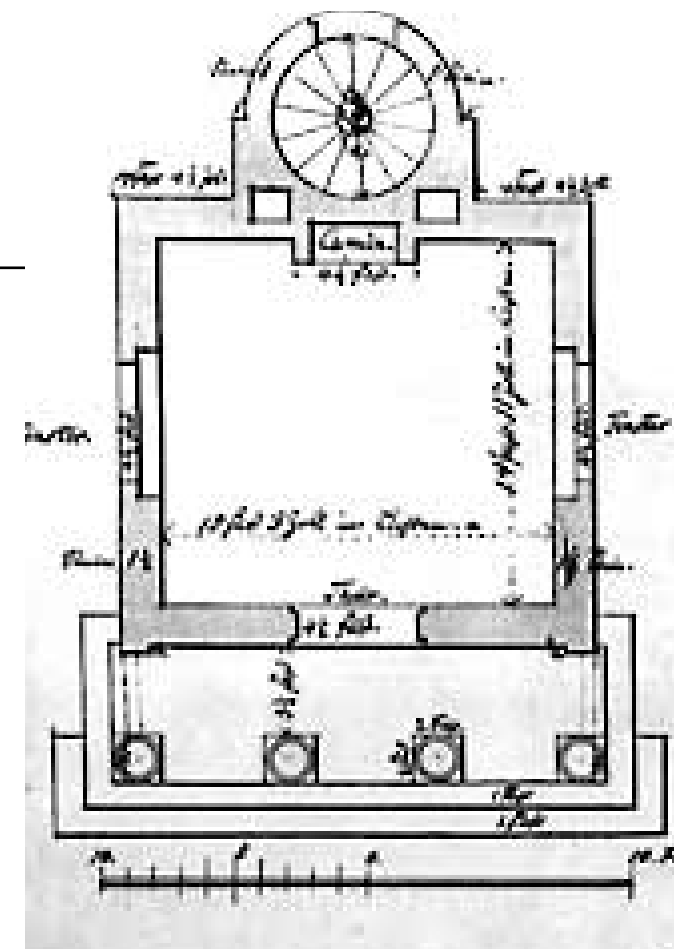




D.77. Pomona Tempel | Historical Photo



D.78. Pomona Tempel | Historical Facade



D.79. Pomona Tempel | Historical Plan

In plan, the building is a small rectangular volume without a complex internal structure. The entrance is clearly situated on the longitudinal axis, which leads to the open side. An interesting feature of the building is its open colonnade, which blurs the boundaries between the interior and exterior. The proportions of the plan are close to an elongated rectangle with an approximate aspect ratio of 1:2. The façade consists of a tetrastyle portico [1].

BELVEDERE PFINGSTBERG

ARCHITECTURE AS A FRAME FOR THE VIEW

Behind the Pomona Temple lies a view of the Belvedere. This structure combines elements of Italian villas—with porticos and balustrades—and Roman pavilions. The building comprises three stories. Its layout consists of a rectangular plan with a clear

longitudinal axis. The central part of the building rises above the side wings, creating a focal point at the top of the structure. Here, the architecture functions as a picture frame, offering a view of Potsdam. The building is built into the hillside [5].











SCHLOSS CHARLOTTENHOF

A CLASSIC IDYLL IN THE LANDSCAPE STRUCTURE

One of Karl Schinkel's most significant architectural works in Potsdam is Schloss Charlottenhof. The palace is situated in Sanssouci Park. It was the former summer residence of Frederick William IV.

In the 1820s, Karl Schinkel, in collaboration with the heir to the throne, designed Charlottenhof—a palace in Potsdam that became the epitome of the “classical idyll.”

They complemented each other's ideas: Prince Pren proposed romantic concepts, while Schinkel shaped them into a clear and austere design [6].

The palace was built in the Neoclassical style, featuring clean geometric forms, symmetrical facades, and simple geometric elements. The building clearly reflects Schinkel's approach to intimate architecture integrated into nature. The palace blends seamlessly into the landscape thanks to visual connections with the gardens, grottoes, and paths. It is not monumentality that dominates here, but the experience of strolling through the landscape [1].









D.80. Schloss Charlottenhof | Historical Photo



D.81. Schloss Charlottenhof | Historical Photo



D.82. Schloss Charlottenhof | Historical Photo



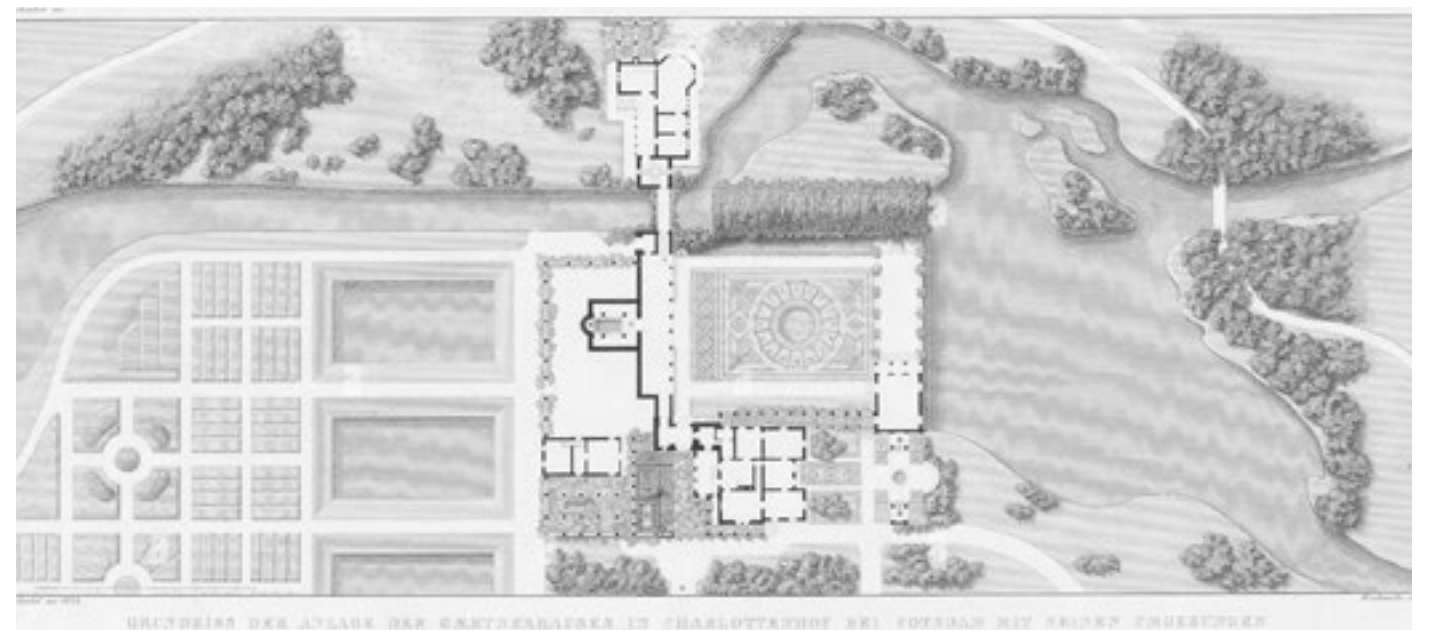
D.83. Schloss Charlottenhof | Historical Facade

The palace is a single-story structure inspired by ancient architecture. The portal was modeled after the Erechtheion; from the garden side, a Doric portico is visible, and there are also Italian pergolas and sculptures.

The interior is dominated by small, elegant rooms decorated with copies of ancient

works. Schinkel transformed monumental classicism into something intimate and poetic. Here, antiquity serves as a memory rather than a direct quotation.

Subsequently, the palace complex was expanded with additional pavilions: Roman baths and other structures [1].



D.84. Schloss Charlottenhof | Plan

ROMAN BATHS

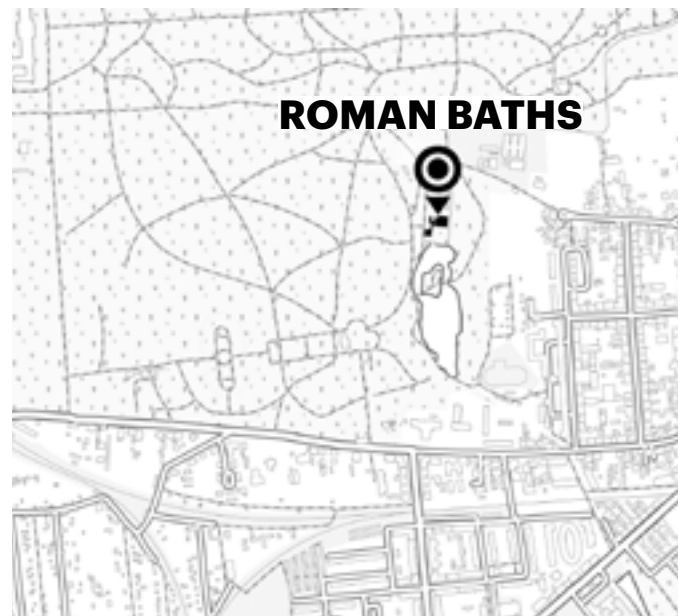
A SPACE COLLECTED FROM DIFFERENT TIMES

The Roman Baths are located northeast of Charlottenhof Palace in Sanssouci. The architecture of the pavilion reflects Frederick William IV's longing for Italy. The architectural complex was built between 1829 and 1840 and incorporates various classical Roman and ancient Italian styles.

The visual design of the buildings was influenced by Karl Schinkel's second trip to Italy in 1828. The Roman Baths are a complex

comprising several structures, such as the Gardener's House and a house for his assistants, a tea pavilion, and the Roman Baths themselves [6].

The Roman Baths, which gave their name to the entire architectural complex, are not actual thermal baths; they are a setting for life, not a functional building. Here, architecture serves as an immersive experience.

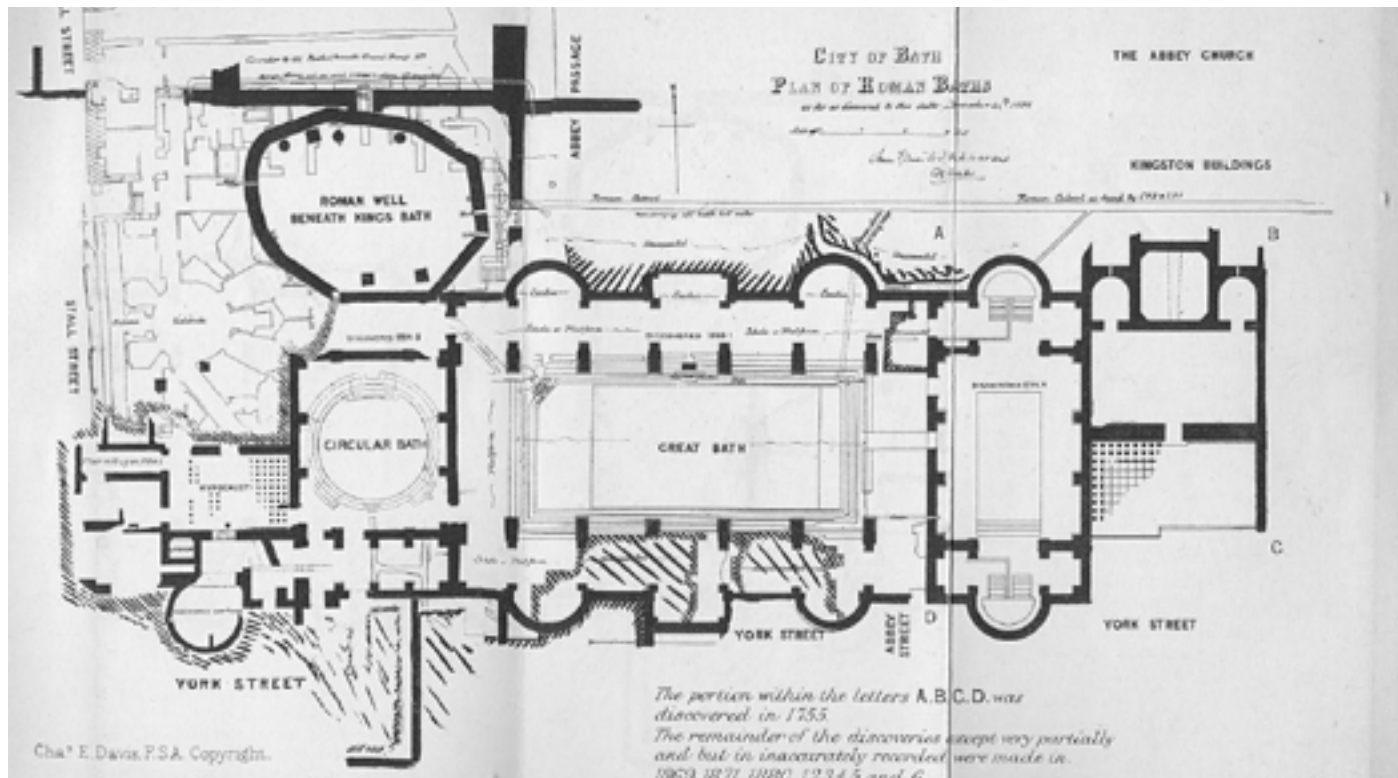




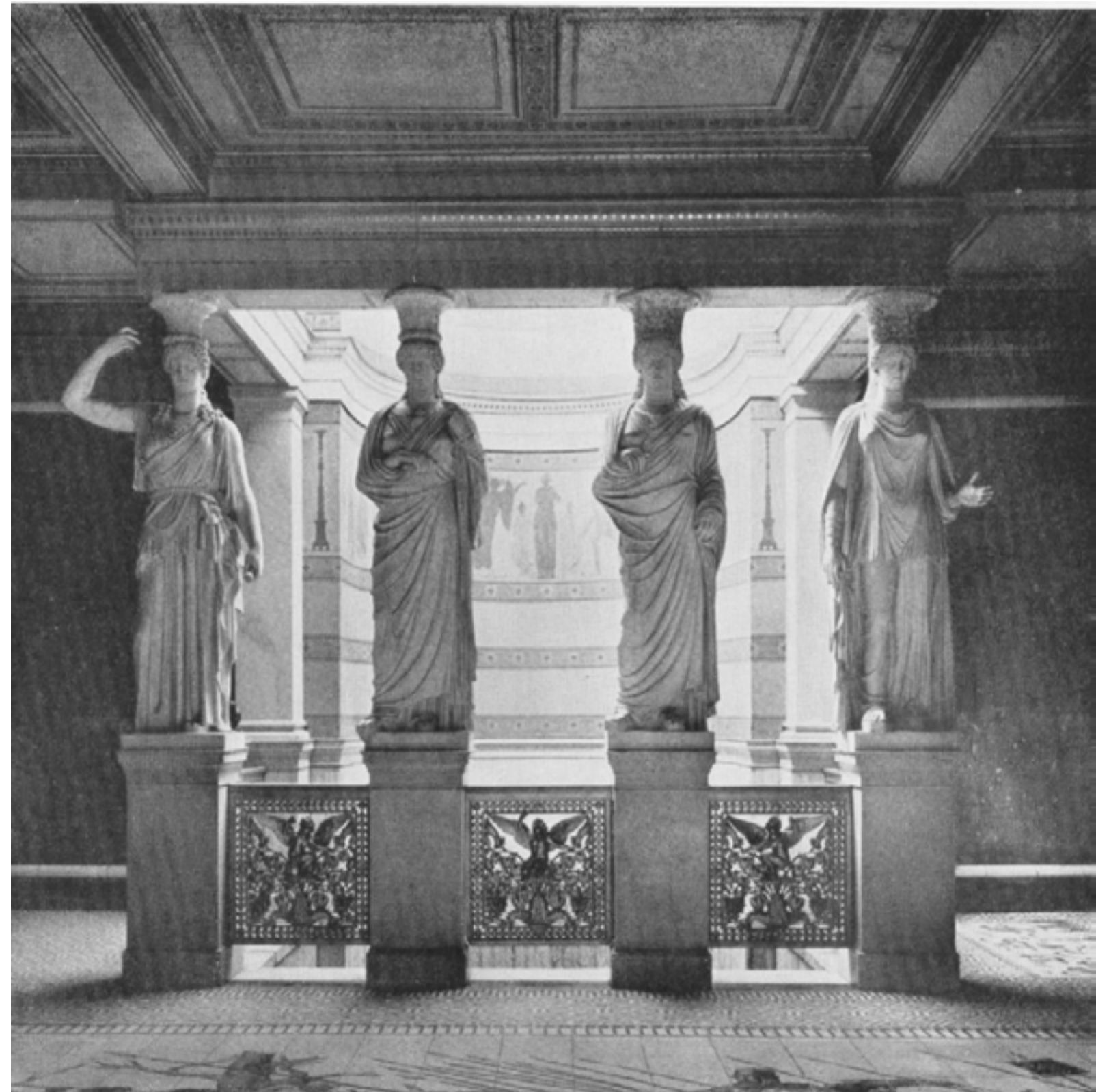
D.85. Roman Baths in Sanssouci | Historical Photo

The architectural composition of the complex differs from Schinkel's building in Berlin. There is no central axis or rigid symmetry here. The importance of the object itself fades, and the route passing through these buildings comes to the fore.

The ensemble takes shape gradually, as if composed of different eras and scenes. Together with Sanssouci Park, it functions as an architectural accent amidst the greenery [1].



D.86. Roman Baths in Sanssouci | Historical Plan



D.87. Roman Baths in Sanssouci | Historical Photo

SCHLOSS KLEIN-GLIENICKE

WHERE THE LAND ENDS AND INSPIRATION BEGINS

The next significant work in Karl Schinkel's oeuvre—and our next destination—is Glienicke Palace. It stands as a quintessential example of Prussian Romantic Classicism and is situated within Glienicke Park, located between Berlin and Potsdam. The palace was reconstructed in the 1820s at the behest of Prince Carl of Prussia [7].

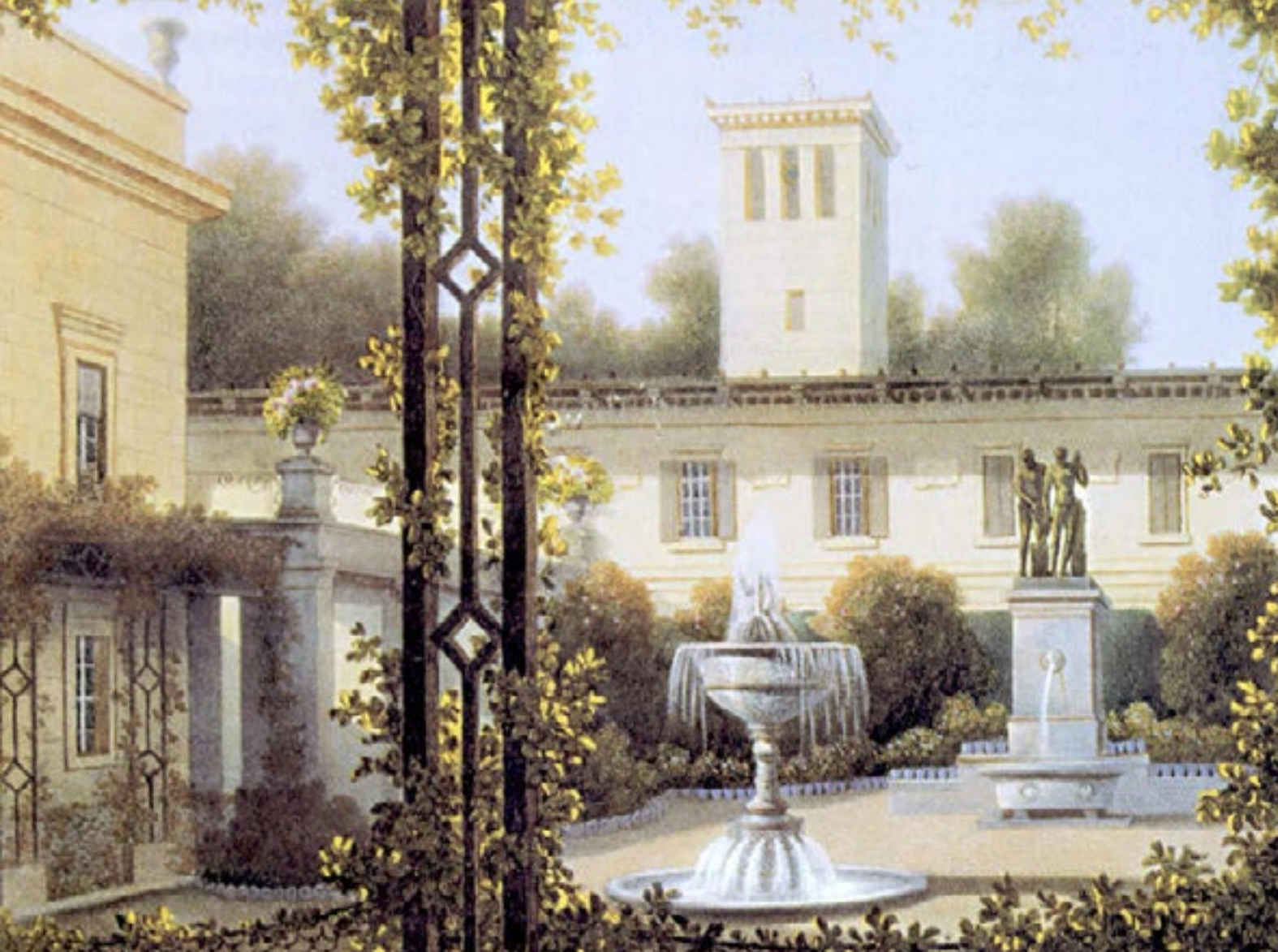
Following his Grand Tour of Italy, Schinkel set out to create a setting imbued with the atmosphere of that country. Glienicke Palace emerged not as a precise replica of antiquity, but rather as a Romantic inter-

pretation of it—a place where architecture invites contemplation and Mediterranean landscapes are idealized. Here, terraces, pavilions, and scenic vistas overlooking the water reign supreme.

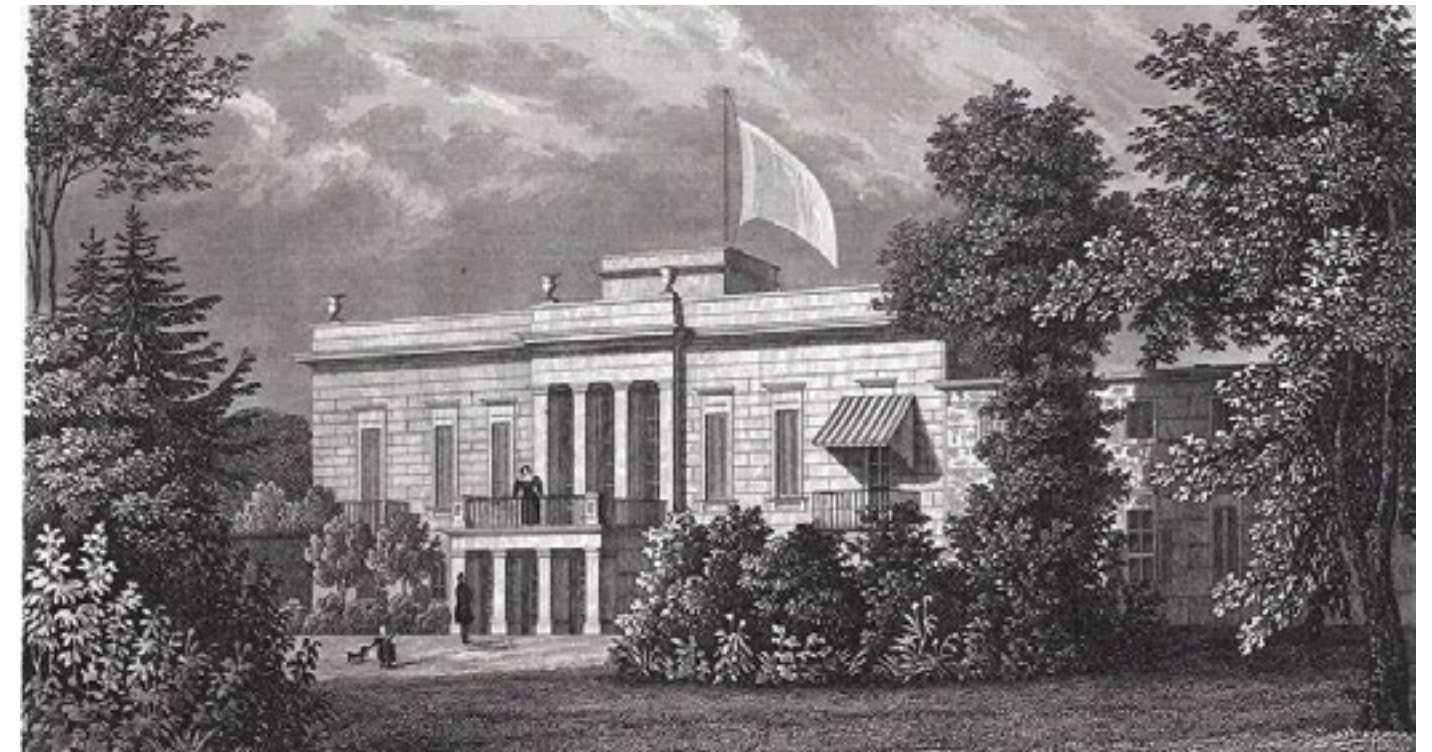
In addition to the main palace, Karl Schinkel also constructed the small Casino Glienicke pavilion, as well as various gazebos and decorative structures. Here, one can clearly see how Schinkel drew inspiration from Italian villas and Renaissance architecture [8].





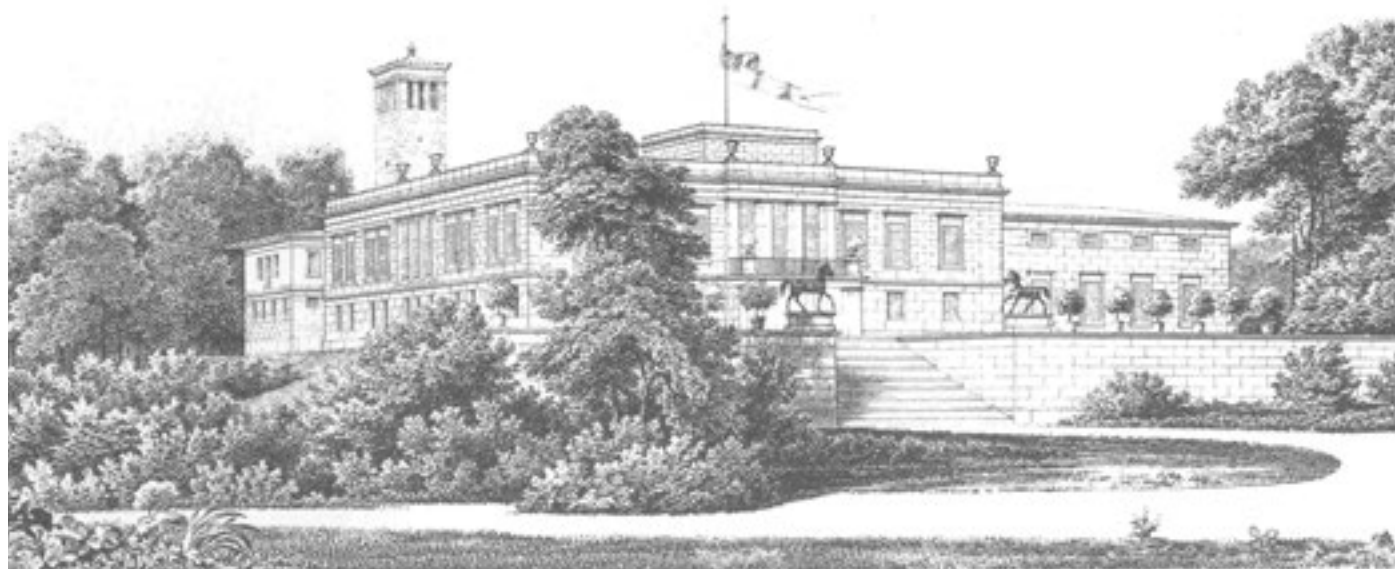


D.88. Schloss Klein-Glienicke | painting by Wilhelm Schirmer | 1837



D.90. Schloss Klein-Glienicke | Engraving

Schinkel established an entire system here, comprising panoramas, visual perspectives, and sightlines. Although not every structure within the park is a work of Karl Schinkel, he is nonetheless regarded as the park's founder—the visionary who laid the groundwork for the central concept of seamlessly integrating architecture with the landscape, thereby transforming the park into a unified artistic composition [1].



D.89. Schloss Klein-Glienicke | Engraving



D.91. Schloss Klein-Glienicke | Facades and Plan









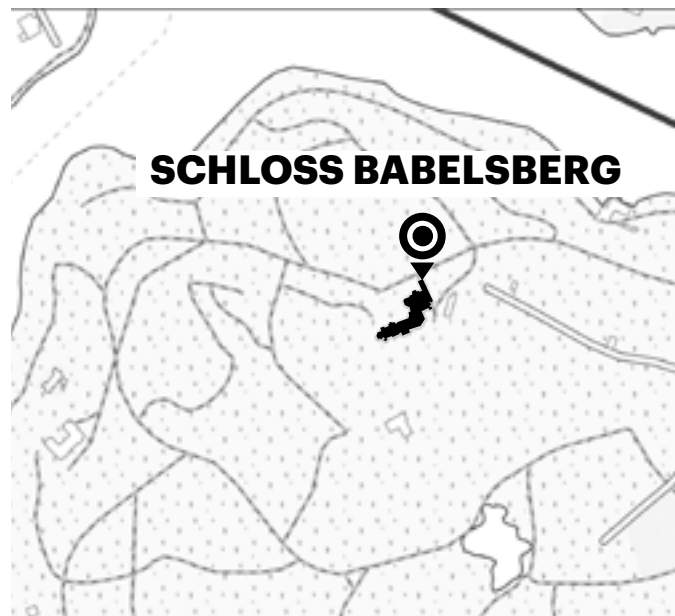
SCHLOSS BABELSBERG

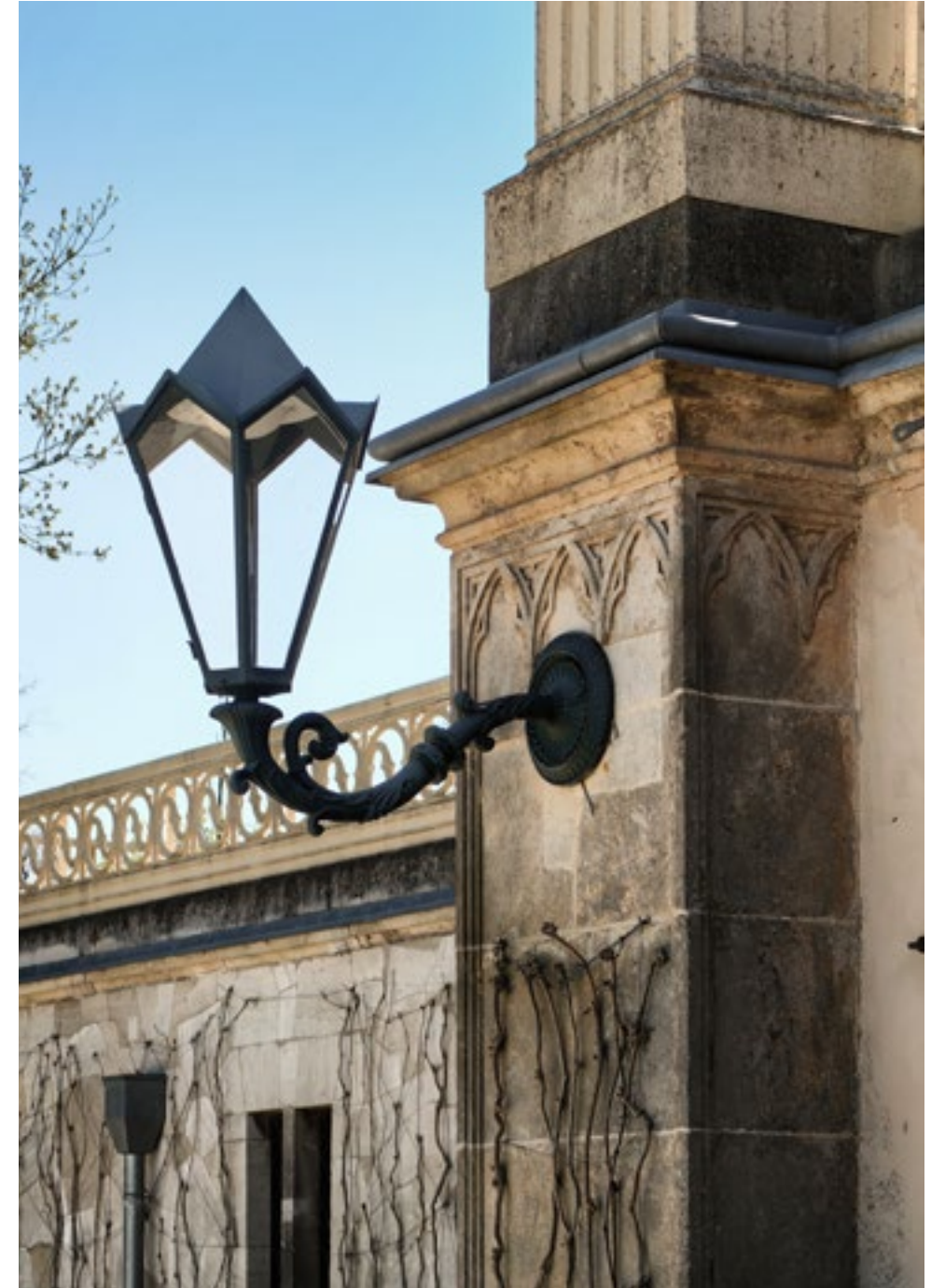
WHERE THE LAND ENDS AND INSPIRATION BEGINS

Across the river from Schloss Glienicke lies the magnificent Babelsberg Park, home to another work by Karl Friedrich Schinkel: Schloss Babelsberg. Although Schinkel was not the sole architect of the structure, he made a significant contribution to the initial conceptualization of the building's massing and its integration with the surrounding landscape. Schinkel participated in the first phase of construction; based on his designs, the castle's central block and several towers were realized. Following Schinkel's

death in 1841, the castle was completed by Ludwig Persius and Johann Heinrich Strack, who expanded the structure, rendering it more elaborate and decorative [9].

The entire design of the castle is executed in the Neo-Gothic style. Its characteristic architectural elements include crenellated walls and towers, as well as pointed-arch windows [10].





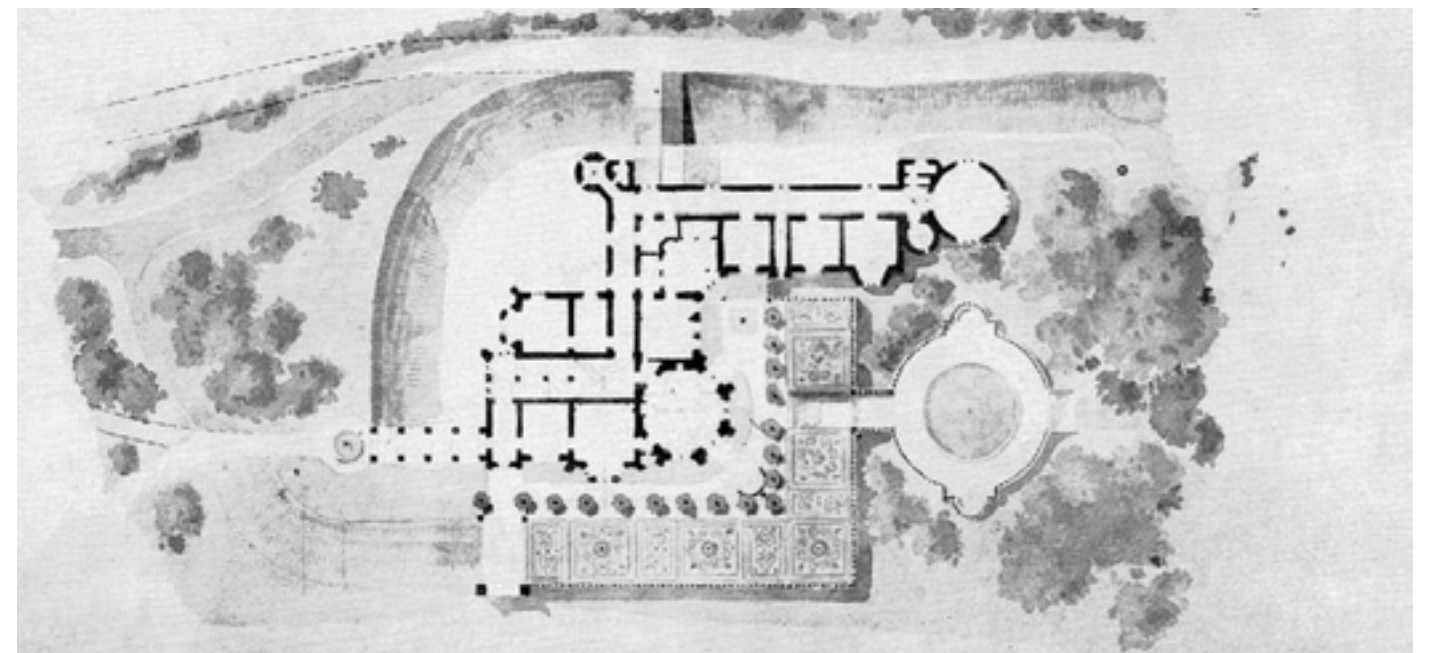


D.92. Schloss Babelsberg | Postcard | 1949



D.93. Schloss Babelsberg | Facade | by Ludwig Persius

The castle's asymmetry is evident in its floor plan. The ceremonial rooms are arranged along the facade. Despite its Gothic aesthetic, a rational grid structure is clearly discernible. Karl Schinkel devised straightforward, simple circulation routes between the rooms—routes to which new wings were later added, rendering the building more branching and organic in form [3].



D.94. Schloss Babelsberg | Plan

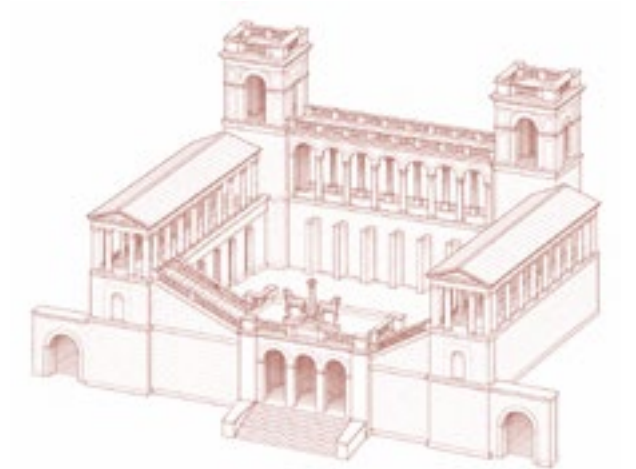




NIKOLAIKIRCHE



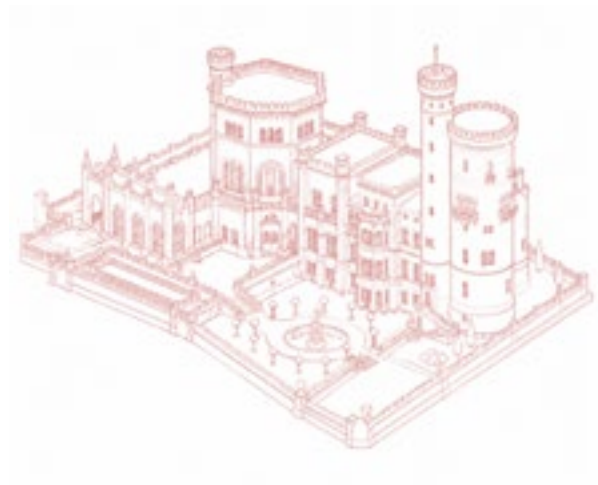
POMONA TEMPEL



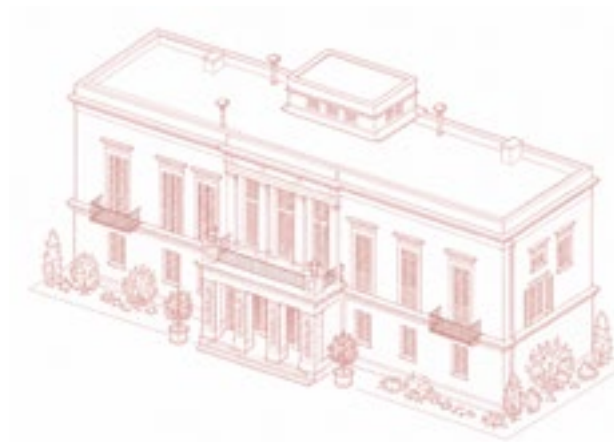
BELVEDERE PFINGSTBERG



BERLIN



SCHLOSS BABELSBERG



SCHLOSS KLEIN-GLIENICKE



ROMAN BATHS



SCHLOSS CHARLOTTENHOF



SCHINKEL'S
WEEKEND GRAND TOUR

LEGACY IN POTSDAM

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ICONOGRAPHY

CHAPTER 4

Unless otherwise indicated, all images are created by the author.

D.71. Nikolaikirche | Historical Photo

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.72. Nikolaikirche | Plan

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D.73. Nikolaikirche | Historical Section

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D.74. Nikolaikirche | Facade

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D.75. Nikolaikirche | Historical Photo

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.76. Nikolaikirche | Historical Photo

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.77. Pomona Tempel | Historical Photo

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D.78. Pomona Tempel | Historical Facade

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D.79. Pomona Tempel | Historical Plan

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D.80. Schloss Charlottenhof | Historical Photo

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.81. Schloss Charlottenhof | Historical Photo

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.82. Schloss Charlottenhof | Historical Photo

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.83. Schloss Charlottenhof | Historical Facade

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D.84. Schloss Charlottenhof | Plan

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D.85. Roman Baths in Sanssouci | Historical Photo

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D.86. Roman Baths in Sanssouci | Historical Plan

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D.87. Roman Baths in Sanssouci | Historical Photo

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D.88. Schloss Klein-Glienicke | painting by Wilhelm Schirmer | 1837

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D.89. Schloss Klein-Glienicke | Engraving

Source: From the book by Lorck C. V. (1939). Karl Friedrich Schinkel

D.90. Schloss Klein-Glienicke | Engraving

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D.91. Schloss Klein-Glienicke | Facades and Plan

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D.92. Schloss Babelsberg | Postcard | 1949

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D.93. Schloss Babelsberg | Facade | by Ludwig Persius

URL: https://commons.wikimedia.org/wiki/File:Entwurf_f%C3%BCr_Schloss_Babelsberg_von_Ludwig_Persius_vom_3._M%C3%A4rz_1843.jpg

D.94. Schloss Babelsberg | Plan

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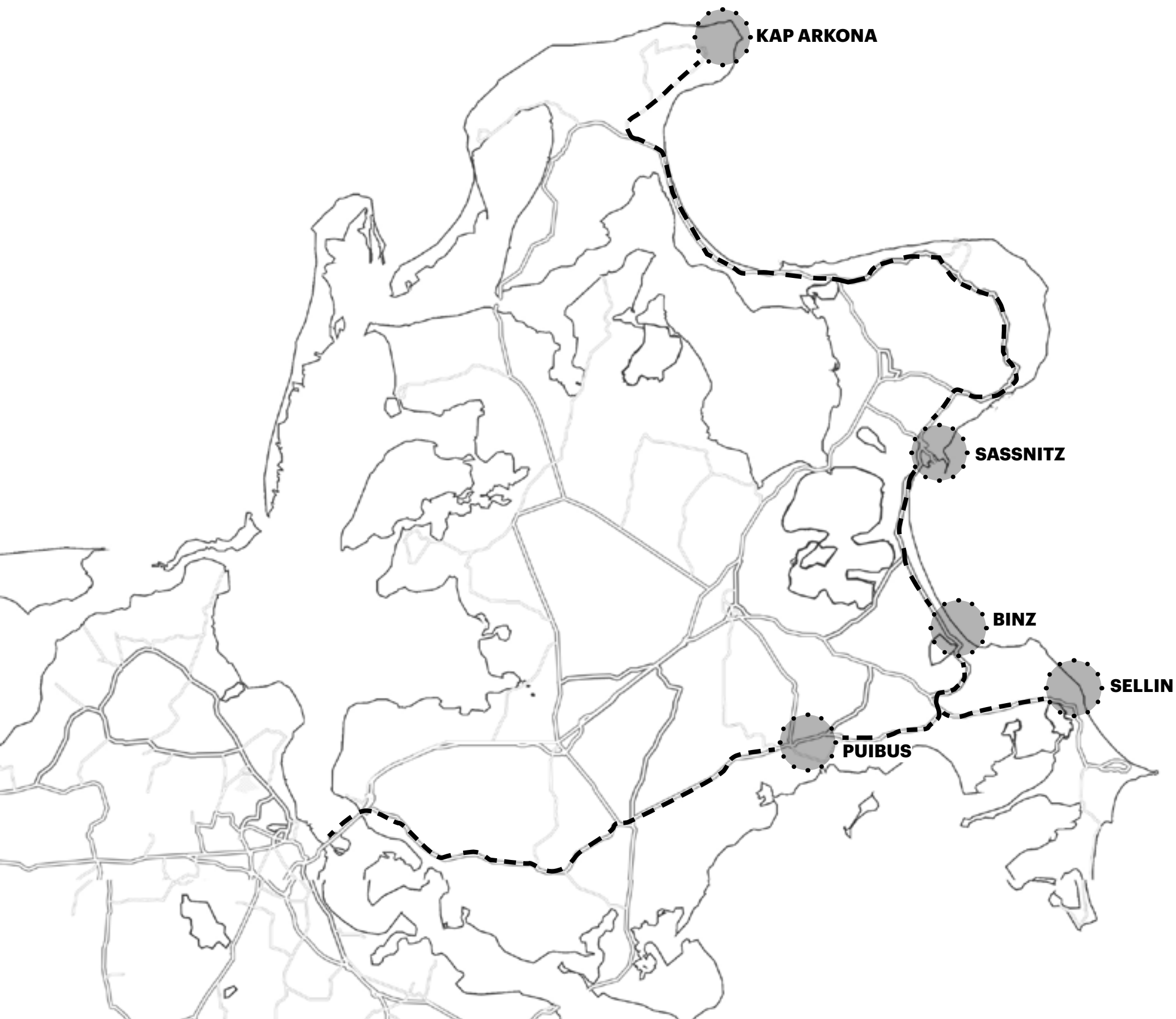


DAY 3

WEEKEND GRAND TOUR

TOWARD THE WATER

TRACING THE JOURNEY OF THE GREAT ARCHITECT



DAY 3 - 4

WEEKEND GRAND TOUR

RÜGEN

TOWARD THE WATER | CLIFFS OF INSPIRATION



RÜGEN

LANDSCAPE AS A SOURCE OF ARCHITECTURAL THINKING

Exploring the legacy of Karl Schinkel, the largest number of buildings are located in Berlin and Potsdam. Therefore, my trip will focus more on these places.

However, in order to experience the atmosphere and visual techniques that inspired Schinkel in his buildings, I will take a trip to the island of Rügen, which is famous for its shallow beaches, white cliffs, and forests. With its romantic landscapes, the island is an important place for experiencing a romantic resort.

Since the Grand Tour was not only about architecture but also about contemplating landscapes, the island of Rügen attracted great artists who studied how natural drama affects the perception of space. Although Karl Schinkel did not build on the island, his other structures were inspired by the landscapes of northern Germany, which include the island of Rügen [1].



TO THE ORIGINS

A LANDSCAPE UNFOLDING ON A LONG JOURNEY

When planning a trip to the island of Rügen, it is worth planning ahead as the journey from Berlin is not a short one. The best option is to take the ICE high-speed trains, which will get you to Bergen de Rügen quickly and comfortably in three and a half hours. By choosing trains in Germany, we will not only be able to admire the beauty of the fields of northern Germany, but also get to know the local flora and fauna better,

which would be simply impossible due to the speed of high-speed trains.

Sometimes you can spot a tiny hare running or a fox sneaking through the fields, an eagle flying in the sky, or a whole herd of frolicking deer, if you're lucky.





DAY 3
WEEKEND GRAND TOUR

PUTBUS
TOWARD THE WATER | TRACING THE JOURNEY OF THE GREAT ARCHITECT

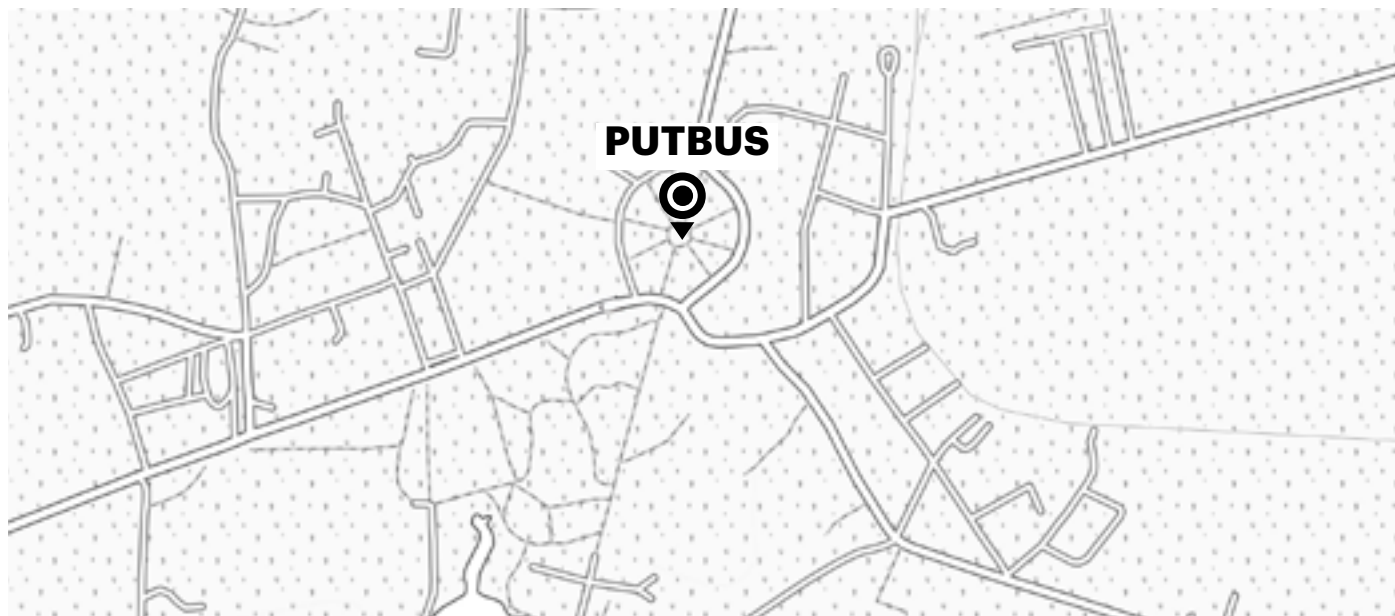
PUTBUS

A CITY CONCEIVED AS AN ENTIRE IDEA

The first town on our itinerary on the island of Rügen is Putbus.

When discussing Putbus in the context of architecture, it has nothing to do with the Pomeranian style. Nevertheless, it plays a crucial role in my itinerary. It is a city of the early 19th-century aristocracy. It shaped the entire ideological and aesthetic foundation of the future Pomeranian style. And we're heading there to understand where the roots of this style came from. Putbus was founded from scratch in the 1810s by Wilhelm Malte I. He developed a plan to build the entire city in the Neoclassical style.

An interesting fact is that Wilhelm Malte I required all city residents to plant rose bushes in front of their homes. This tradition is observed to this day, which is why Putbus is called the "City of Roses" [2].





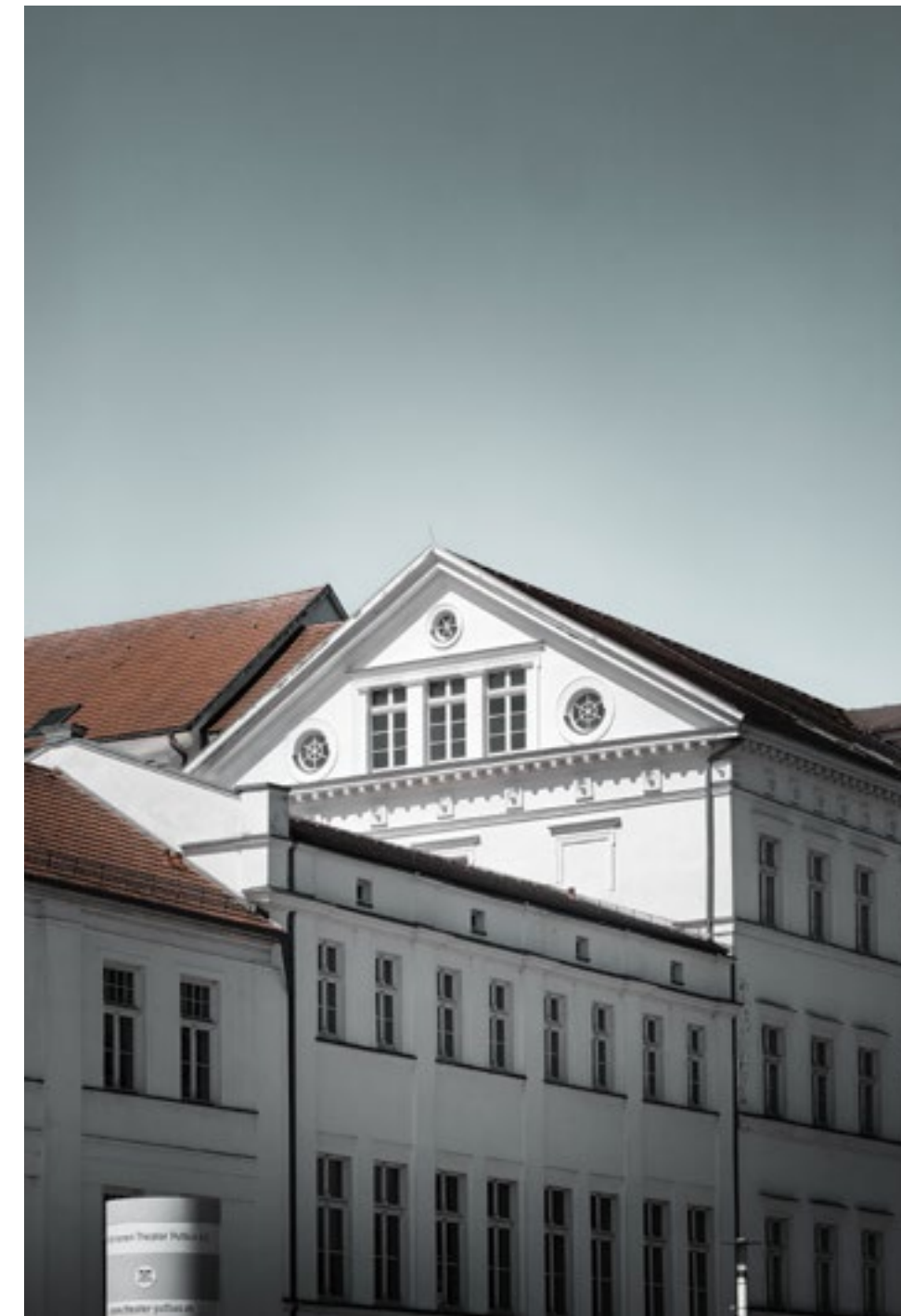
CIRCUS

THE CIRCLE AS THE CENTER OF THE URBAN COMPOSITION

The city's architecture is governed by order. The layout features clear axes, symmetry, and perspectives. A distinct visual language is evident here, with white facades, classical proportions, and ornamentation.

The compositional center of the city is a circular square—Circus Putbus. An obelisk marks the center of the square, and identical classical buildings line its perimeter. The focal point of the town is a circular square called Circus Putbus. An obelisk stands at the center of the square, and identical classical-style buildings line its perimeter [3].





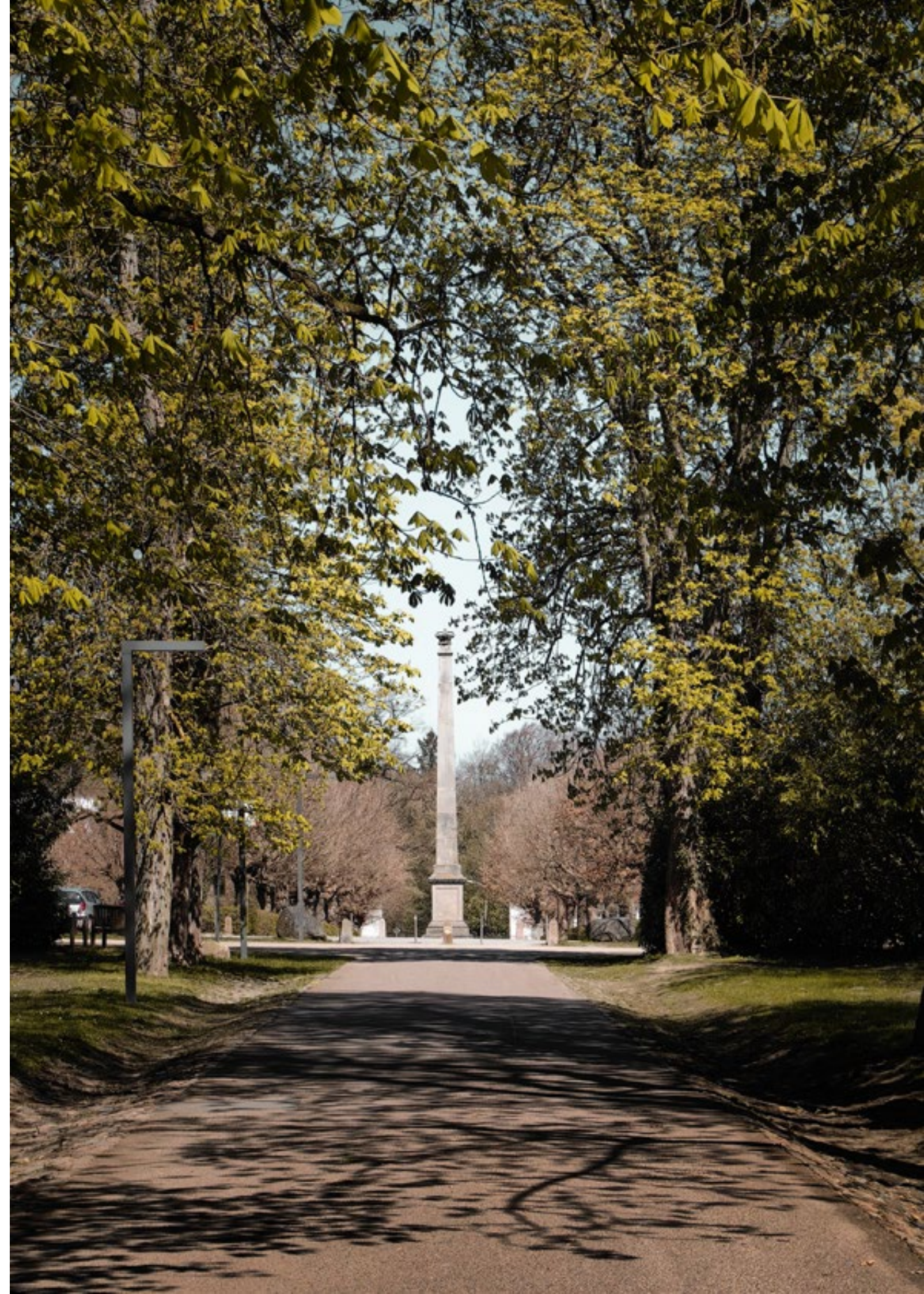
SCHLOSSPARK

FROM THE PALACE TO THE SPATIAL MEMORY OF PLACE

Heading south from the square, we find ourselves in Schlosspark, where Putbus Palace once stood.

A palace was built in Putbus in the early 19th century. It was a symmetrical, horizontally elongated building with a central entrance axis. The building featured classical proportions, columns, risalits, and austere windows. The palace was integrated into the Putbus park system. The park served as the entrance to the palace, and its paths led to

it as the focal point. During World War II, the palace was severely damaged and dismantled in the 1950s. Nevertheless, Schlosspark Putbus remains in use to this day. The park is designed in the English style. It was constructed as a spatial system with hidden visual axes connecting the town to the park and the palace. Here, spaces vary in density from densely wooded areas to open meadows. In the 19th century, there was an enclosure for fallow deer and red deer here [4].



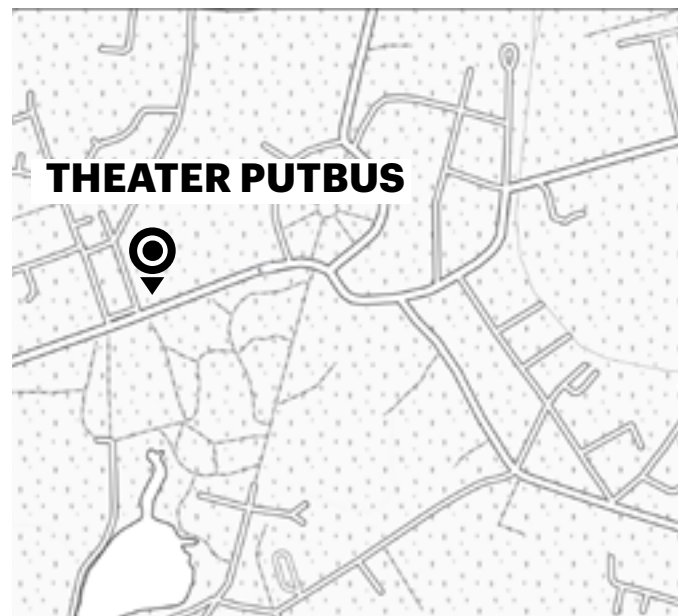


THEATER PUTBUS

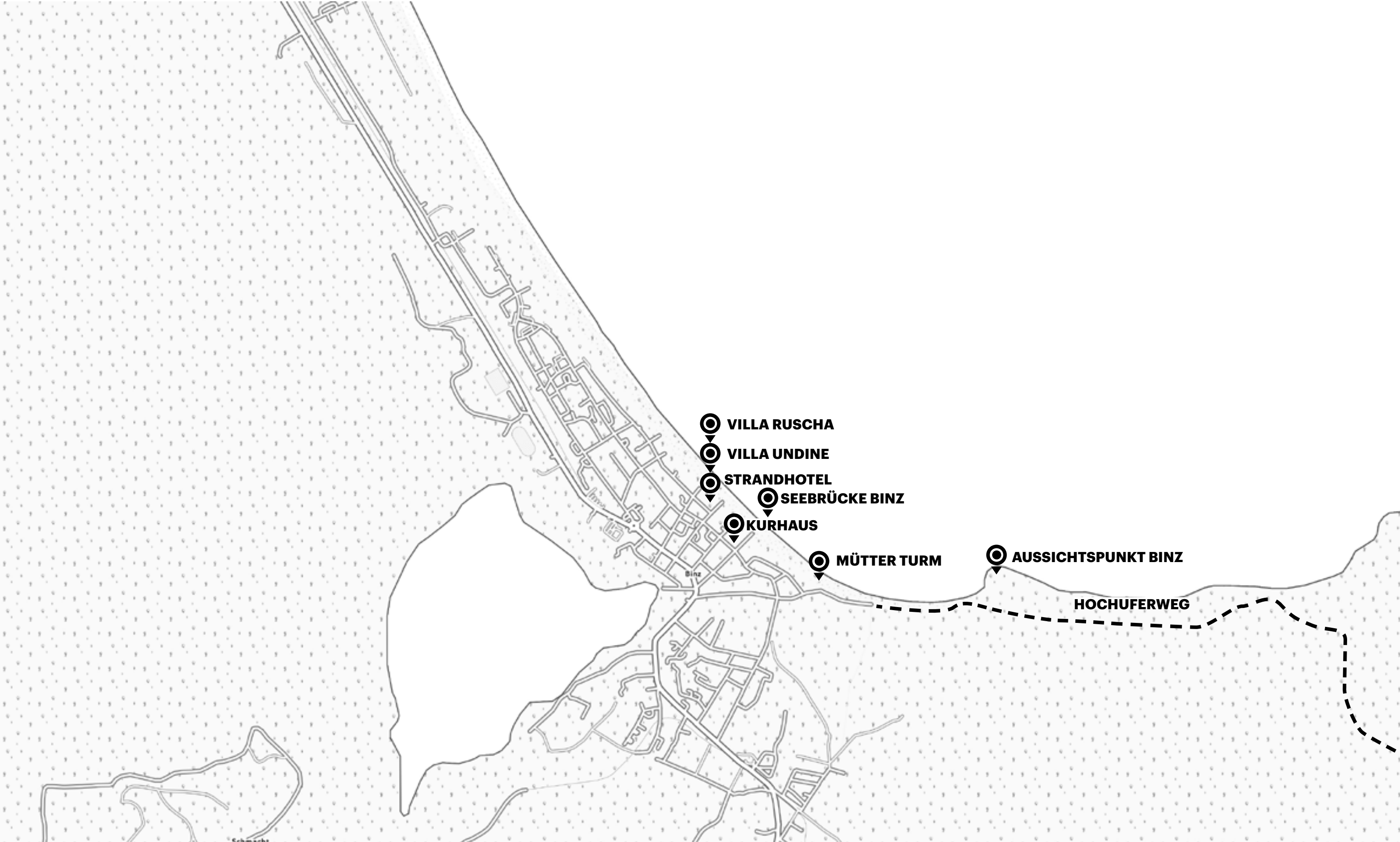
ARCHITECTURE BEYOND THE REPRESENTATION OF POWER

Another important landmark in the city is the theater. It is a small building in the early Classicist style, integrated into the overall urban fabric of Putbus. It lacks the monumentality and grandeur typically associated with authority. Instead, it reflects the importance of culture in the city. It should be viewed not as a standalone building, but as an element of the urban layout. The building is located near Circus Square and stands on one of the axes connecting the city with the park. It is a two-story structure with a gabled roof and a portico. The windows are narrow rectangles with keystones

in the lintels. The entrance to the building is centralized, and the side sections are mirror images of each other. The ground floor of the building is finished with rough-hewn masonry. On the upper floor, the masonry is more refined. In plan, the building is as simple as possible—it is a rectangle elongated from the entrance to the stage. The building reflects the linear arrangement of the spaces. The main axis houses the entrance, the foyer, the auditorium, and the stage. The building's interior has undergone numerous changes but has been largely preserved [5].







DAY 3

WEEKEND GRAND TOUR

BINZ

TOWARD THE WATER | TRACING THE JOURNEY OF THE GREAT ARCHITECT

BINZ

WHITE FACADE AS AN IMAGE OF THE RESORT

Next, we head to the town of Binz. It is one of the leading resorts that embodies the Pomeranian resort style. It is home to the longest boulevard lined with white villas—the Strandpromenade. The town underwent intensive development in the late 19th and early 20th centuries.

The city is a magnet for wealthy Germans from all over the country. It smells of pine needles and sea salt. Large crowds of people rush to swim in the cold Baltic Sea. Walking along the alley with residential cottages, you quickly reach the sea, with white sands dotted with languid pensioners basking in their own. Everywhere there is the smell of fried fish, characteristic of the local cuisine. Impressed by the local openwork wooden resort architecture, I make sketches of details and take photos of the cloisters [6].

The second major visual axis of the town is the Seebrücke Binz—a pier offering a view of the beach and the town's resort architecture from the water. The main Kurhaus is also visible from the pier. This hotel became a symbol of Binz's rise as an elite resort in the 19th century.

The first half-timbered building was constructed in 1890 but was destroyed by fire. The stone complex was opened in 1908, designed by architect Otto Spalding. The 1920s are considered the golden age of the Kurhaus, when it even housed a casino, a variety theater, and the "Cacadu" bar [7].

Today, it is one of the main architectural landmarks on the island of Rügen.





POMMERSCHE BÄDERARCHITEKTUR

ARCHITECTURE BORN OF LIGHT AND AIR

The buildings on the island of Rügen were constructed in the Pomeranian resort architectural style—a style characteristic of the resort towns along the southern coast of the Baltic Sea. It developed between the late 18th and early 20th centuries.

Demand for seaside health treatments was growing. The Baltic coast became accessible to the Prussian aristocracy thanks to the development of the railway network.

The Pomeranian resort style combines Classicism, Neo-Renaissance, and a wooden country house style, which is adapted for villas and hotels by the sea. Here, the interplay of air and light, with a panoramic view of the sea, plays a central role in the design. Distinctive features of the Pomeranian style are white facades. These are achieved using white paint or plaster. White houses built in a row reflect the sun's rays and create the

effect of the sea's purity. The architecture of buildings in this style often features wooden balconies, loggias, and decorative cornices. Almost every building features intricate wood carvings. Sometimes there are wooden turrets and bay windows. They give the villas a fairy-tale appearance. The bay windows feature panoramic windows offering a mesmerizing view of the sea. Almost every building has an open terrace, which connects the interior with the exterior, adding even more airiness to the architecture. Pomeranian resort architecture is a rare example of an architectural language directly shaped by the building's function. It is not tailored to the creation of a single specific building, but rather to an entire coastal ensemble. This gives rise to a distinct visual identity [8].





VILLA RUSCHA

ORNAMENT AS AN EXPRESSION OF RESORT ARCHITECTURE

One example of the Pommersche Bäderarchitektur style is Villa Ruscha. It was built in the Swiss chalet style with a wide, overhanging roof and long balconies. Modeled on Alpine architecture, it features fretwork decoration on the gable and balcony railings. The delicate ornamental grilles on the balconies and the sky-gray paintwork counterbalance the rustic nature of the Swiss house and give the villa an airy and light feel. The rear of the house surprises with its elaborate design. The rear façade, as well as the side façades, feature numerous

bay windows and balconies of various sizes, which are also decorated with filigree fretwork ornamentation.” (Quote from the book “Rügen und Hiddensee” by Barbara Finke).

The building was constructed in 1896. In 1898, an advertisement appeared in the Rügen directory: “Villa Ruscha, Binz, located on the beach promenade, directly on the beach next to the Curhaus, with 15 comfortably furnished guest rooms, beautiful balconies, and spacious verandas, is highly recommended to our esteemed guests. Fritz Beator”.





The Dock | Naples |1700 - 1718.

Since its opening, the building has served as a hotel. The glass veranda on the first floor historically housed wine bars. Access to the building, like many villas in Binz, was from the promenade.

During the GDR era in 1953, the building was expropriated as part of Operation "Rose." Villa Ruscha was transferred to the refugees. It remained in a state of disrepair until its restoration

in 1999, during which the historic ceiling beams, the old veranda doors, and other structural elements were preserved, as well as the 120-year-old boxwood hedges in the villa's front garden. Since 2001, Villa Ruscha has once again been used as a vacation home [9].

VILLA UNDINE

A SILHOUETTE THAT STANDS OUT IN THE RESORT ENVIRONMENT

Compared to other villas along the waterfront, Villa Undine stands out prominently. The building has two stories. The facade is painted red and features two tall triangular gables topped by a gabled roof. It also features white half-timbered posts and a polygonal tower with a bell-shaped dome. The villa was built in 1885 on a large, secluded plot of land, far from other buildings. The book **Landhäuser & Villen am Meer – Rügen & Hiddensee** (Country Houses & Villas by the Sea – Rügen & Hiddensee) by Barbara

Finke & Beatrice Pippia clearly describes the building's appearance at the time of its construction: «Villa Undine was not originally painted, but only oiled to make it more weather-resistant. To the benefit of the houses, the “Aktiengesellschaft für Holzbearbeitung” (Woodworking Corporation), as the Kraeft company later called itself, continued to use pitch pine wood, which was commonly used in shipbuilding. Thanks to the use of this very hard, hearty wood from the American swamp pine, which is



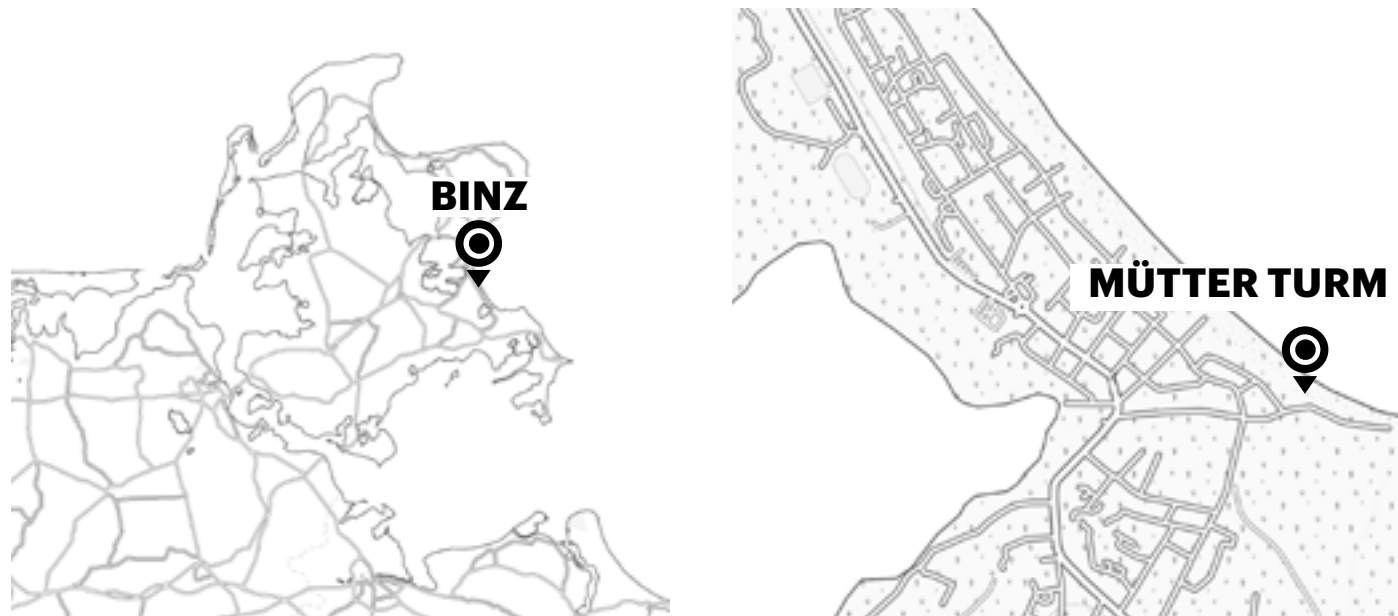


hardly available today, the Wolgasthäuser houses have been well preserved. Photos of the villa shortly after completion show that the timber construction company not only supplied the house, but also the fence surrounding the property and a pavilion in the same style. It featured a typical layout of the time, with private bedrooms for the villa's owners, guest quarters on the second floor, a kitchen, and staff quarters in the basement. By the 20th century, the villa was already being offered as a vacation home for families. During the war, the villa was seized by the Red Army. In 1951, the building was taken over by the IG Wismut trade union and became its headquarters. At that time, the villa was surrounded by a large garden. In 1991–1992, the building was restored in accordance with the principles of historical preservation and is currently a functioning guest villa [10].

MÜTTER TURM

ENGINEERING TRANSFORMED INTO ARCHITECTURAL FORM

Wandering along the promenade, we reach our first stop—Mütter Turm, a former lifeguard station at beach number 6. The building was constructed by Ulrich Mütter in 1981. Its shell is a gem of engineering art of that time and is a striking example of GDR modernism [11].





A NIGHT BY THE SEA

THE HOTEL AS PART OF THE RESORT EXPERIENCE

If you're looking for a place to stay overnight on the island of Rügen, Binz is definitely the place to go. With its long promenade lined with luxury hotels, vacation homes, and private villas, there's something for every taste. I chose the Strandhotel Binz.

Its former name was Villa Lissek. The building was constructed in 1911 as a first-class hotel. The building features 27 modern, well-appointed, and bright living spaces. Some of them are fully equipped apartments with kitchens. Interestingly, there is a Finnish sauna located in the building's dome [12].





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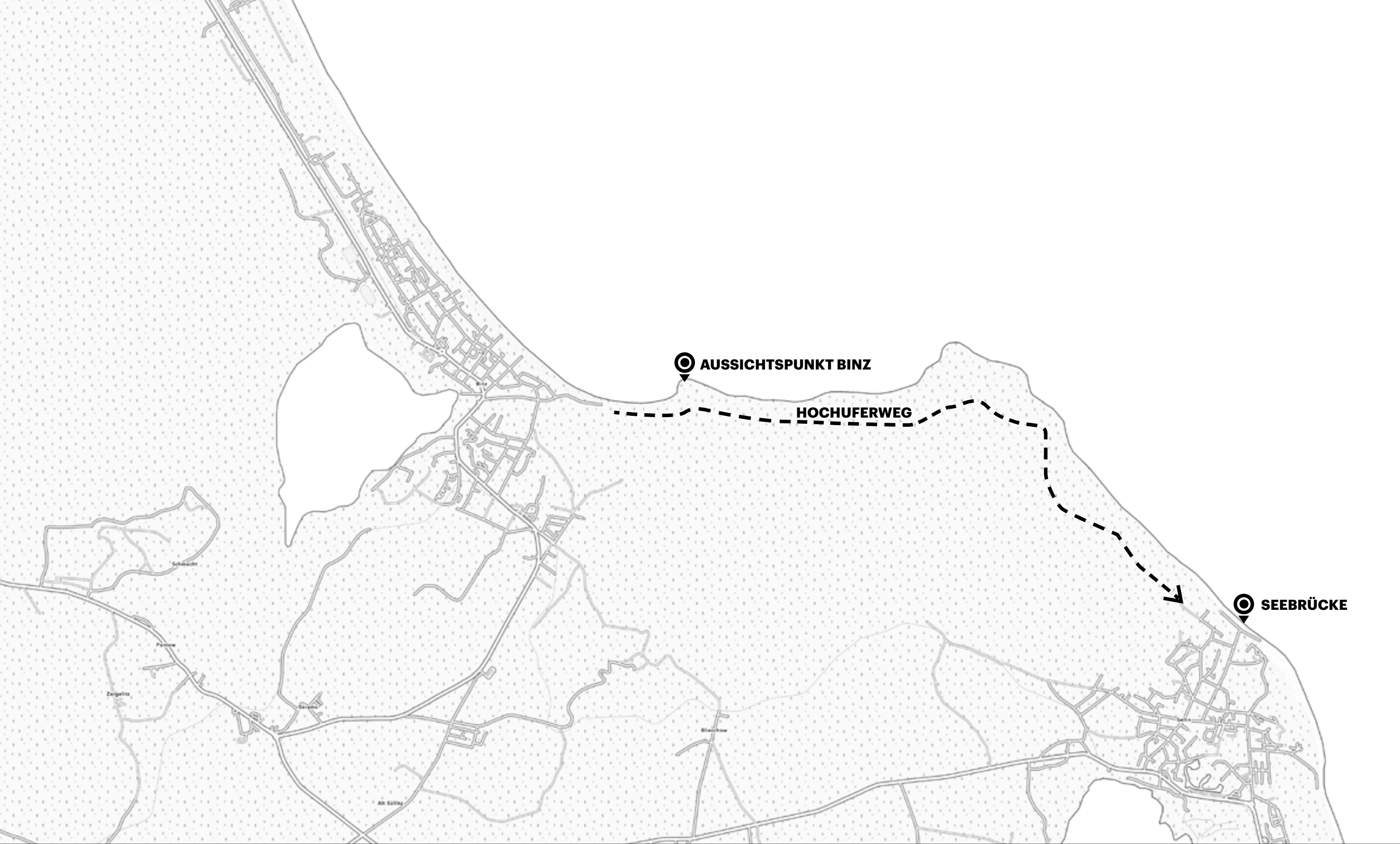


DAY 4

WEEKEND GRAND TOUR

CLIFFS OF INSPIRATION

TRACING THE JOURNEY OF THE GREAT ARCHITECT



DAY 4
WEEKEND GRAND TOUR

SELLIN

CLIFFS OF INSPIRATION | TRACING THE JOURNEY OF THE GREAT ARCHITECT



HOCHUFERWEG

LANDSCAPE ALONG THE CLIFF AND THE SEA

Continuing to explore the local beauty, we head to the island's next resort town, Sellin. The journey takes an hour and a half and runs along the Hochuferweg, a trail that runs along the high coast. The trail offers views of the sea from the cliffs and tall beech trees characteristic of the Rügen National Park.

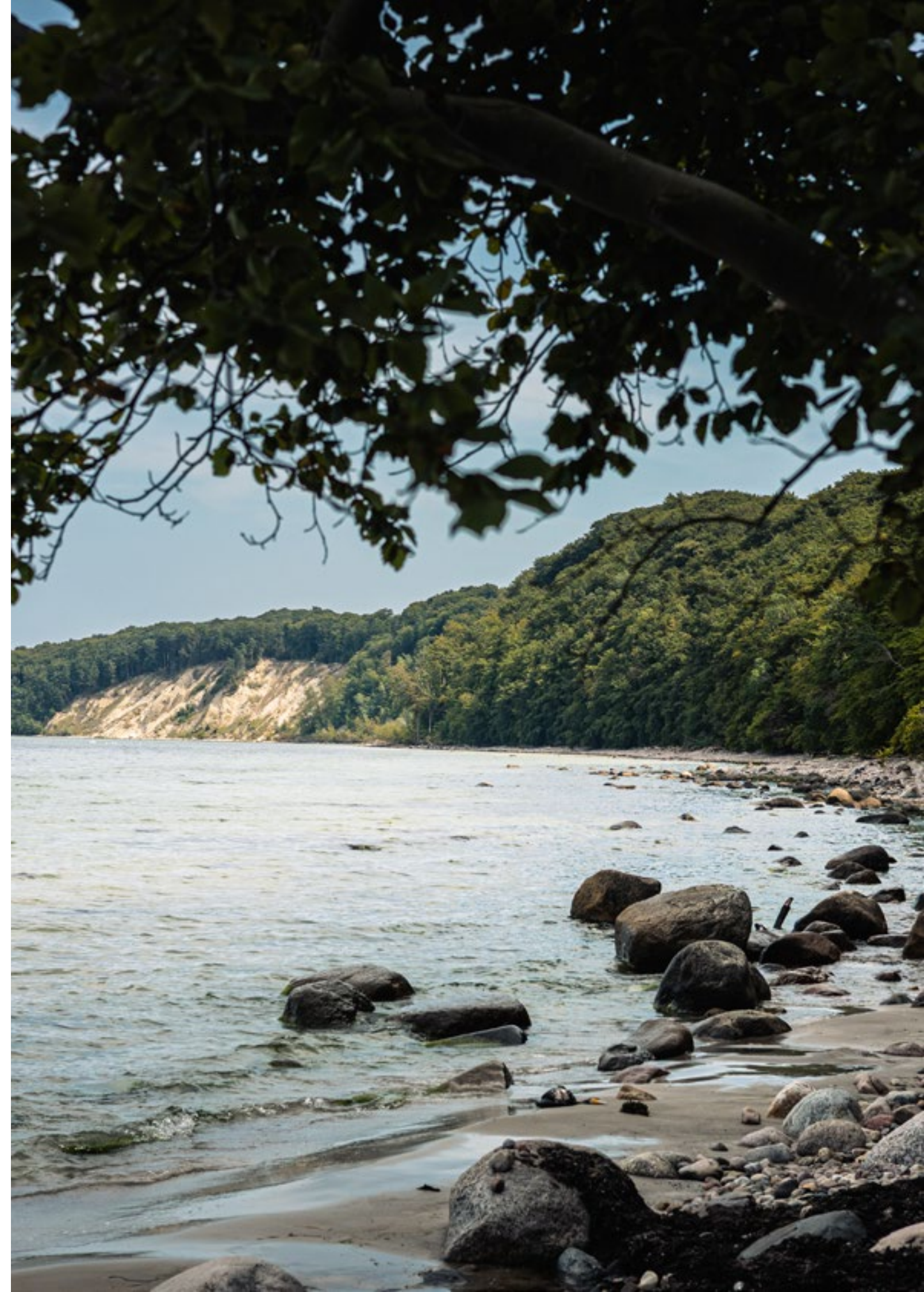




AUSSICHTSPUNKT BINZ

OFF-ROUTE AND A NEW PERSPECTIVE

Deciding to shorten the route, we come out onto a pebble beach, where we realize our fatal mistake, because the road there becomes even more difficult. In search of an ascent to the main road, we come out to one of the most picturesque places on the route - Devil's Gorge.







HOCHUFERWEG SELLIN NACH BINZ

LIGHT GIVING WAY TO THE DEPTHS OF THE FOREST

On our way, we find ourselves at a viewing platform, where the combination of green forest, blue sea, and white chalk cliffs offers a breathtaking view. Then, a long road leads to the next stop through a dark beech forest full of wonders. On the way, we come across a beech tree that has been captured by a wild vine and enveloped along its entire height.











DAY 4
WEEKEND GRAND TOUR

SASSNITZ

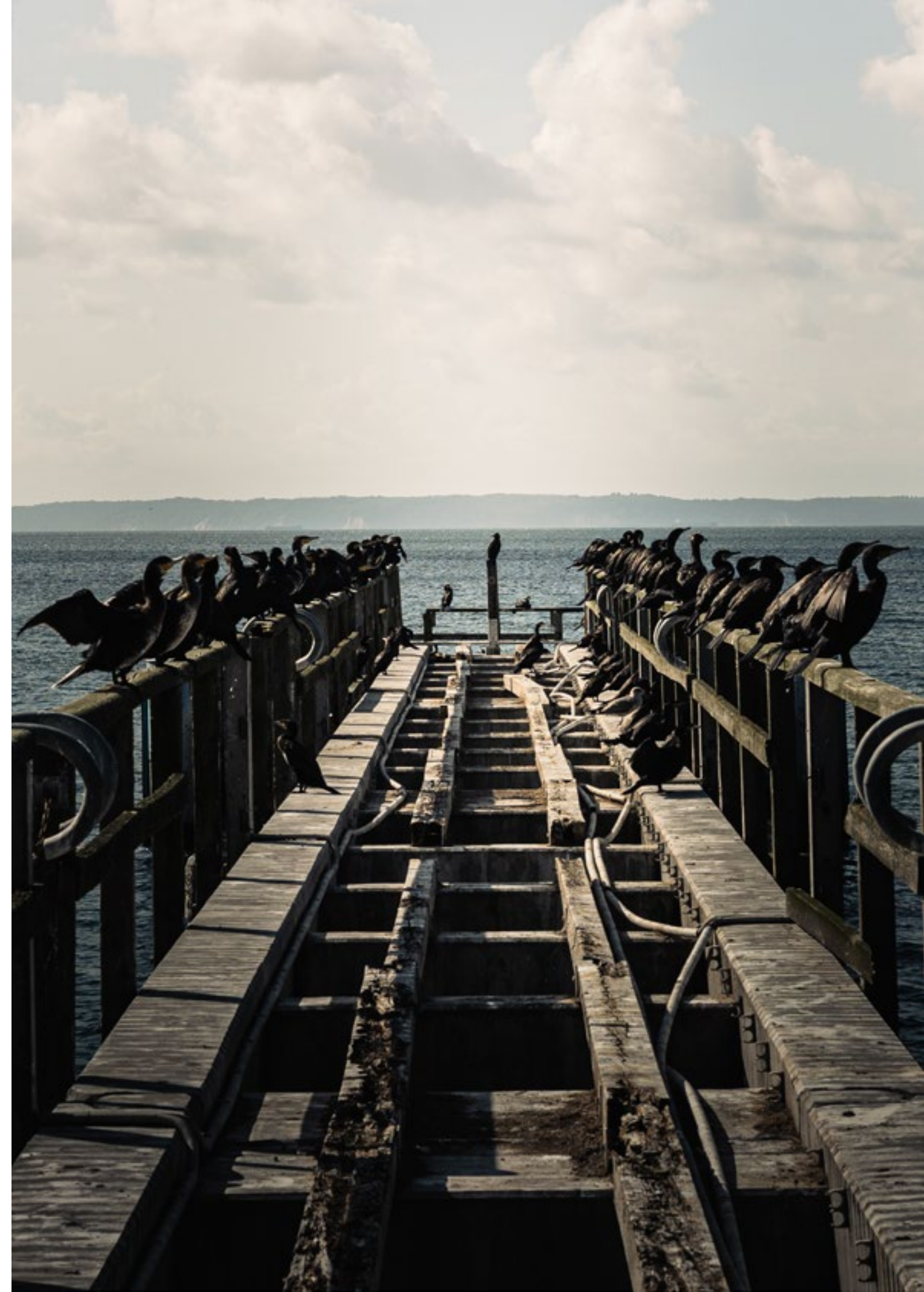
CLIFFS OF INSPIRATION | TRACING THE JOURNEY OF THE GREAT ARCHITECT

SASSNITZ

VERTICAL RHYTHM IN COASTAL DEVELOPMENT

The next important town for exploring Pomeranian architecture is Sellin. Here, the views are more dramatic, as the town is situated on hilly terrain. Stairways form the town's main axes.

The town of Sassnitz is also an interesting example. Here, the purely resort-style architecture is no longer present. It is a blend of Pomeranian architecture and a port town—a contrast between the resort aesthetic and the industrial character of the port [1].



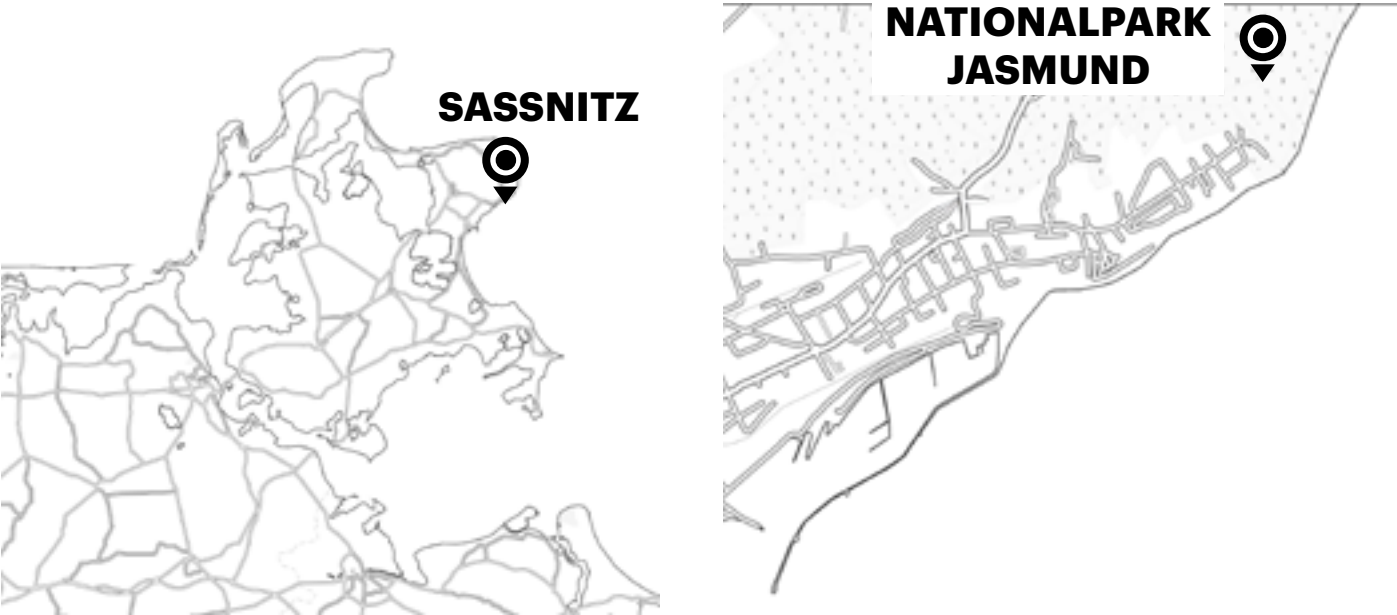




NATIONALPARK JASMUND

EARLY MORNING AMONG THE BEECH FORESTS

We explored the town a little. It is another resort town on the island of Rügen. In 2012, Zassnitz was designated a UNESCO World Natural Heritage Site for its rich relic beech forests in the Jasmund National Park, which is where we headed [2].





MUSIKPAVILLON

THE SEA AS A BACKGROUND FOR A SOUNDING SPACE

Walking along the embankment, we could smell the familiar aroma of herring sandwiches. The birds on the pier were also eager to taste fresh fish in the morning. On our way, we reached the Musikpavillon Kurmischel Sassnitz. It is a complex of three build-

ings with a shell-shaped pavilion in the middle. It was built by architect Dietmar Kunz in 1988 in the style of Eastern Modernism [3]. The ensemble's stage faces the audience in such a way that the sea is visible in the background.





PIRATENSCHLUCHT

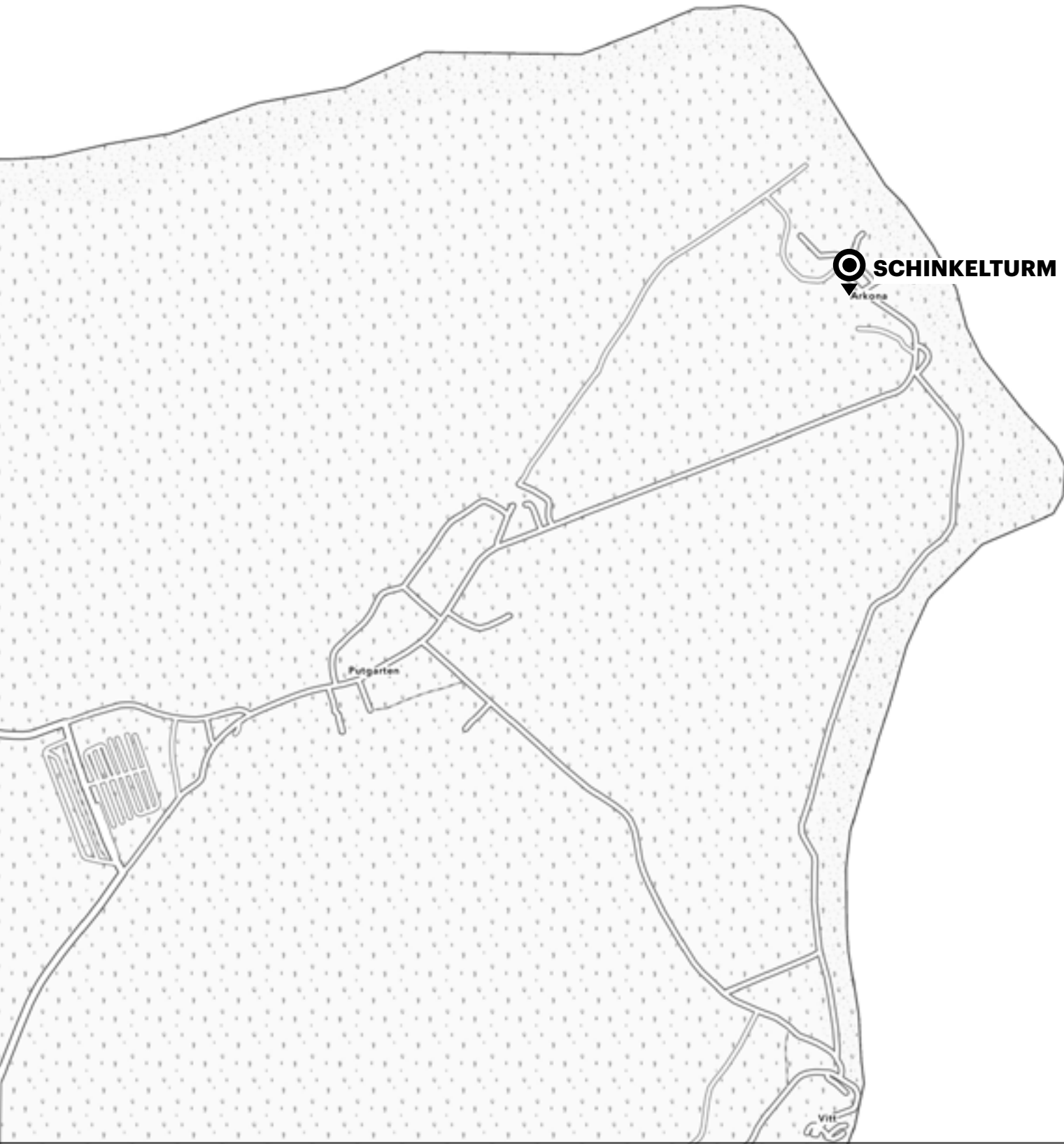
A LONELY ROCK IN THE OPEN SEA

Continuing our journey along the embankment of the proud town of Sassnitz, we find ourselves on a pebble beach surrounded by cliffs on both sides. A whole flock of swans is frolicking in the water, and children are trying to feed them. In the distance, we can see a huge white chalk boulder - Klein Hel-

goland Rügen - one of the largest boulders on the island of Rügen. They say that there used to be a wooden bridge leading to the boulder, which reached the very heart of the sea, but storms and ice destroyed it, and now the stone stands alone, cut off from the world.







DAY 4

WEEKEND GRAND TOUR

KAP ARKONA

CLIFFS OF INSPIRATION | TRACING THE JOURNEY OF THE GREAT ARCHITECT

SCHINKELTURM

FORM REDUCED TO ITS UTILITARIAN ESSENCE

A trip to the island of Rügen would not be complete without a visit to the old lighthouse at Cape Arkona. This place is considered the hallmark of the island of Rügen. It offers a breathtaking panoramic view of the island from the water. The cape consists of a 43-meter-high cliff formed from chalk and glacial deposits. It is often called the northernmost point of the island.

An important stop on my Grand Tour itinerary is the lighthouse at the cape. There are two lighthouses at Cape Arkona. But my interest lies in the smaller of the two. This

lighthouse was built in 1826–1827 based on a design by the Prussian Higher Academy of Architecture and is one of the oldest on the Baltic Sea.

The lighthouse is often attributed to Karl Friedrich Schinkel. This is confirmed by a publication in Alfred von Wolzogen's 1863 catalog-rezone, as well as in the book "Prussia in Landscape Images" by Johann Friedrich Rosmesler, a Berlin engraver and contemporary of Karl Schinkel.

The building's architecture clearly reflects



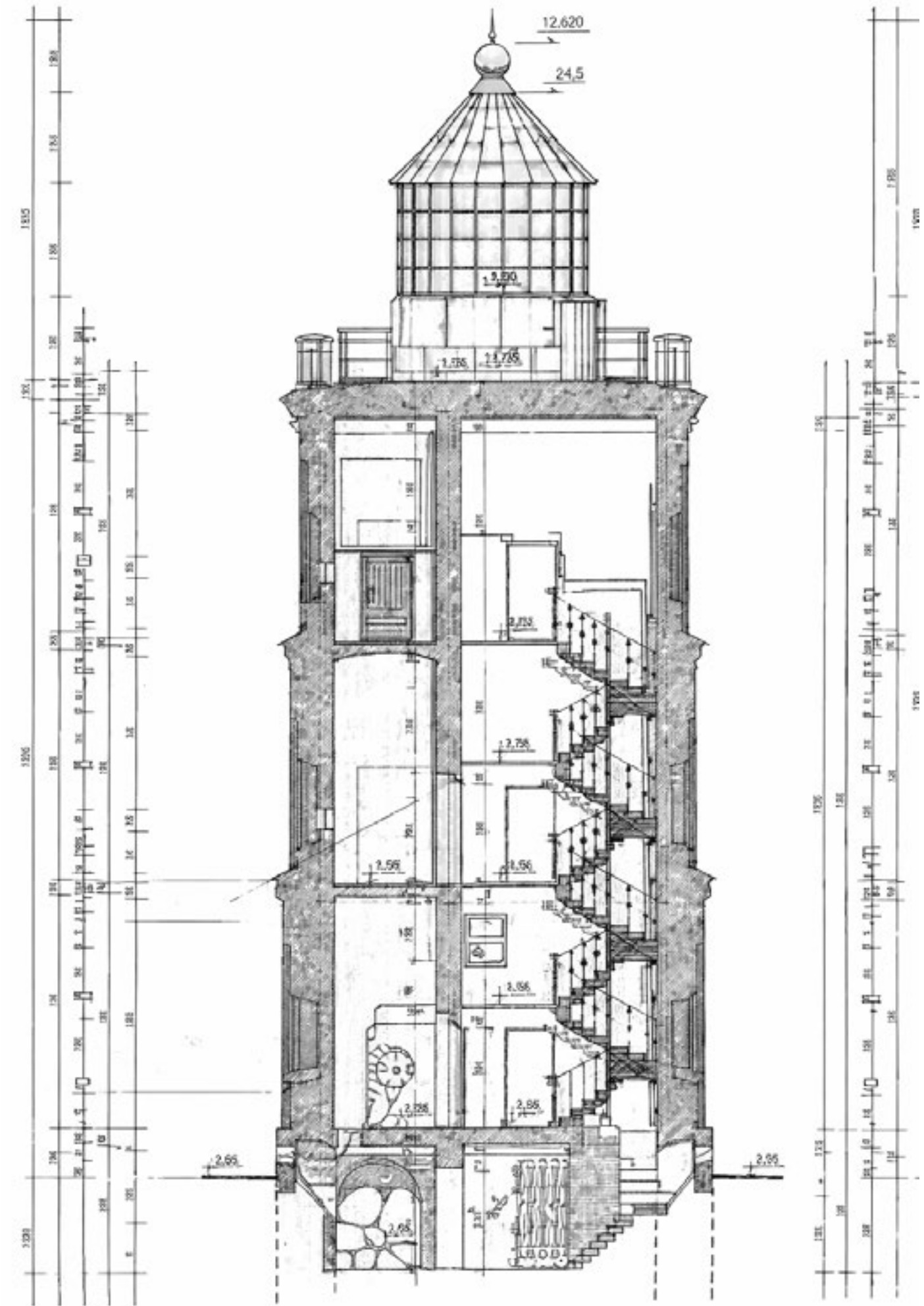
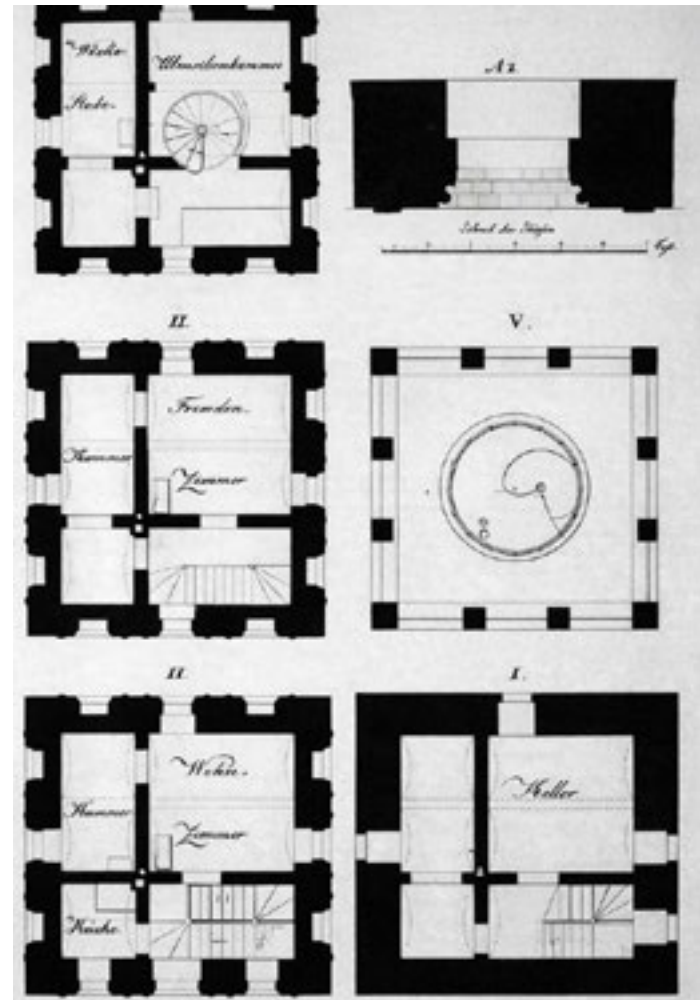
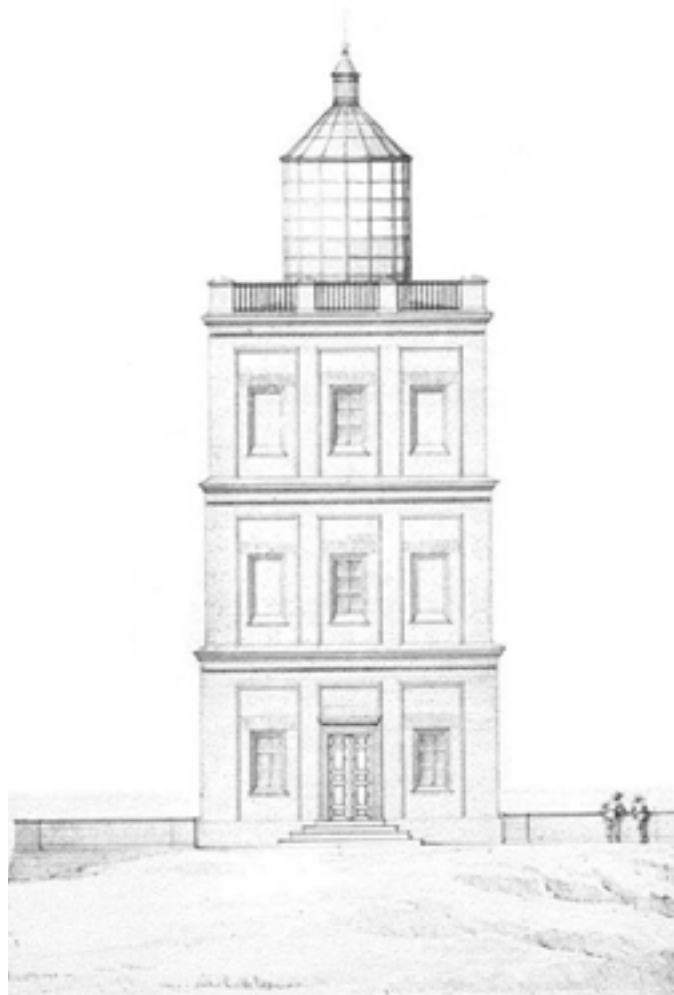


Karl Friedrich Schinkel's style. The three-story building is constructed of red brick and has a square floor plan. It is designed in the Neoclassical style. Inside the building is a cast-iron staircase that leads visitors to the upper floors and culminates in an observation deck with a lantern on the roof. The uniqueness of this structure lies in the fact that it was designed strictly as a utilitarian building.

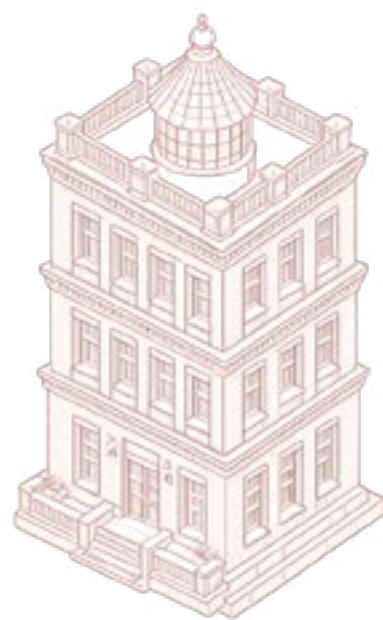
There is no decorative element here, which was quite novel in the early 19th century. Schinkel is usually associated with the majestic classical buildings of Berlin and Pots-

dam, where monumentality is used to emphasize the grandeur of Prussia. The lighthouse's architecture, however, serves a functional purpose. A strict engineering aesthetic prevails here.

For over 100 years, Schinkel's lighthouse has no longer served its original function. It now houses the northernmost registry office in Mecklenburg. Many couples from all over Germany travel to the island of Rügen to officially register their marriage. This is a successful example of adaptive reuse [4].



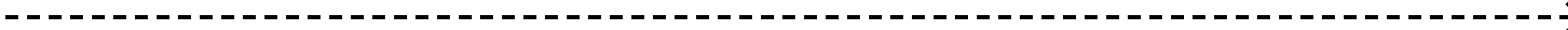




SCHINKELTURM



POTSDAM

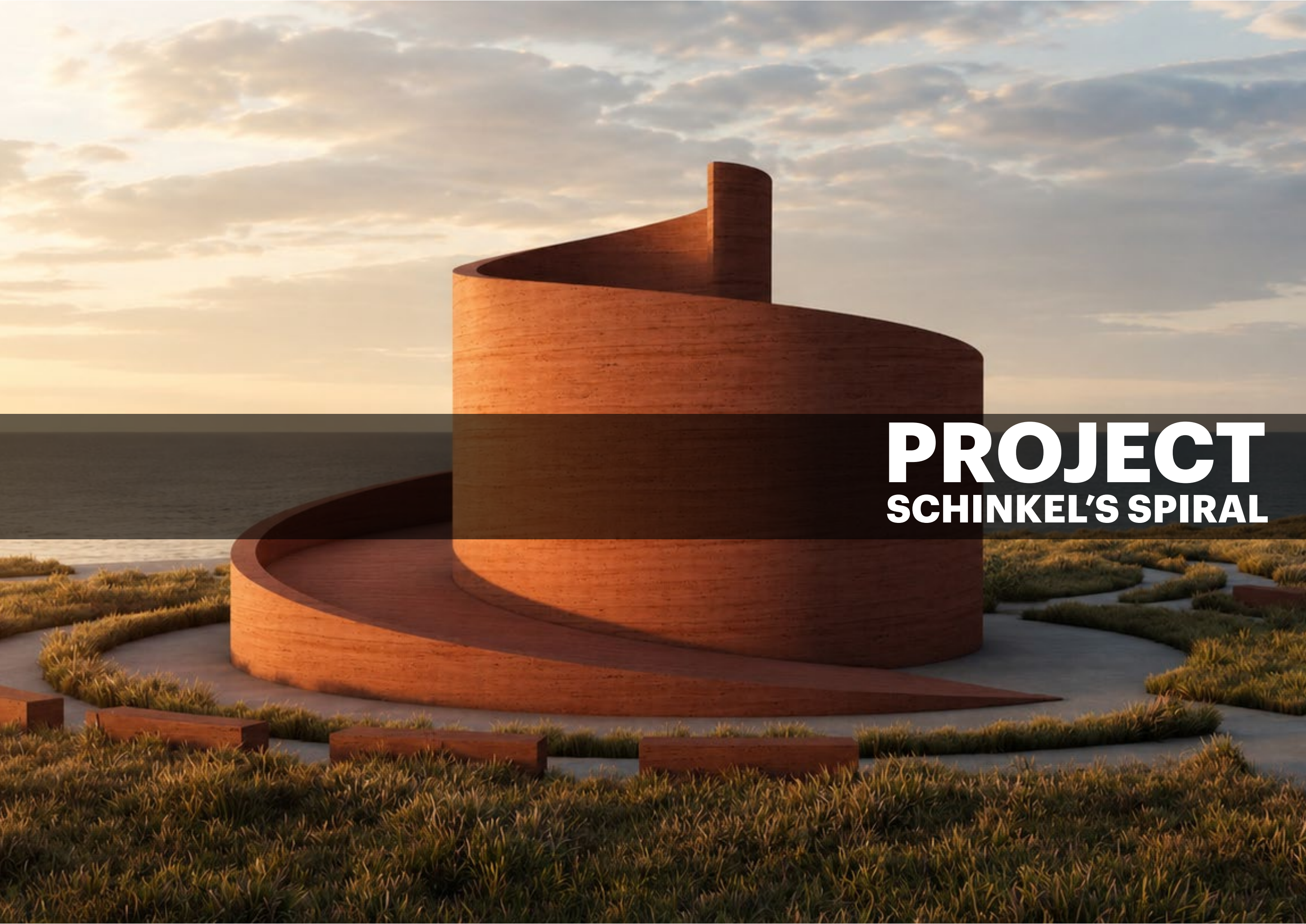


AFTER SCHINKEL

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PROJECT

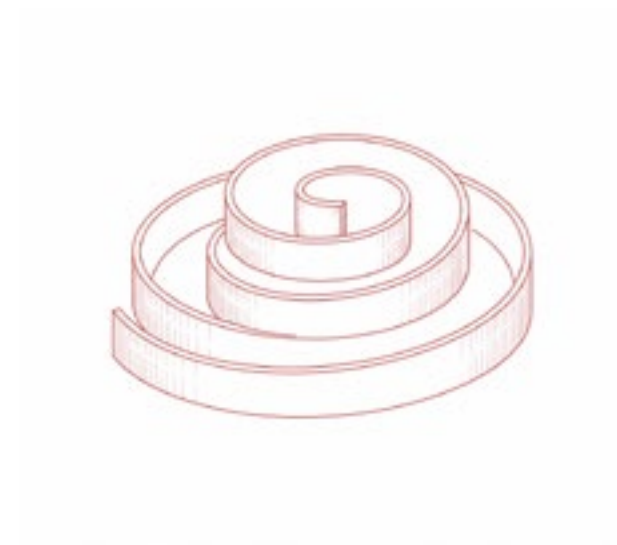
SCHINKEL'S SPIRAL



RÜGEN

SCHINKEL'S SPIRAL

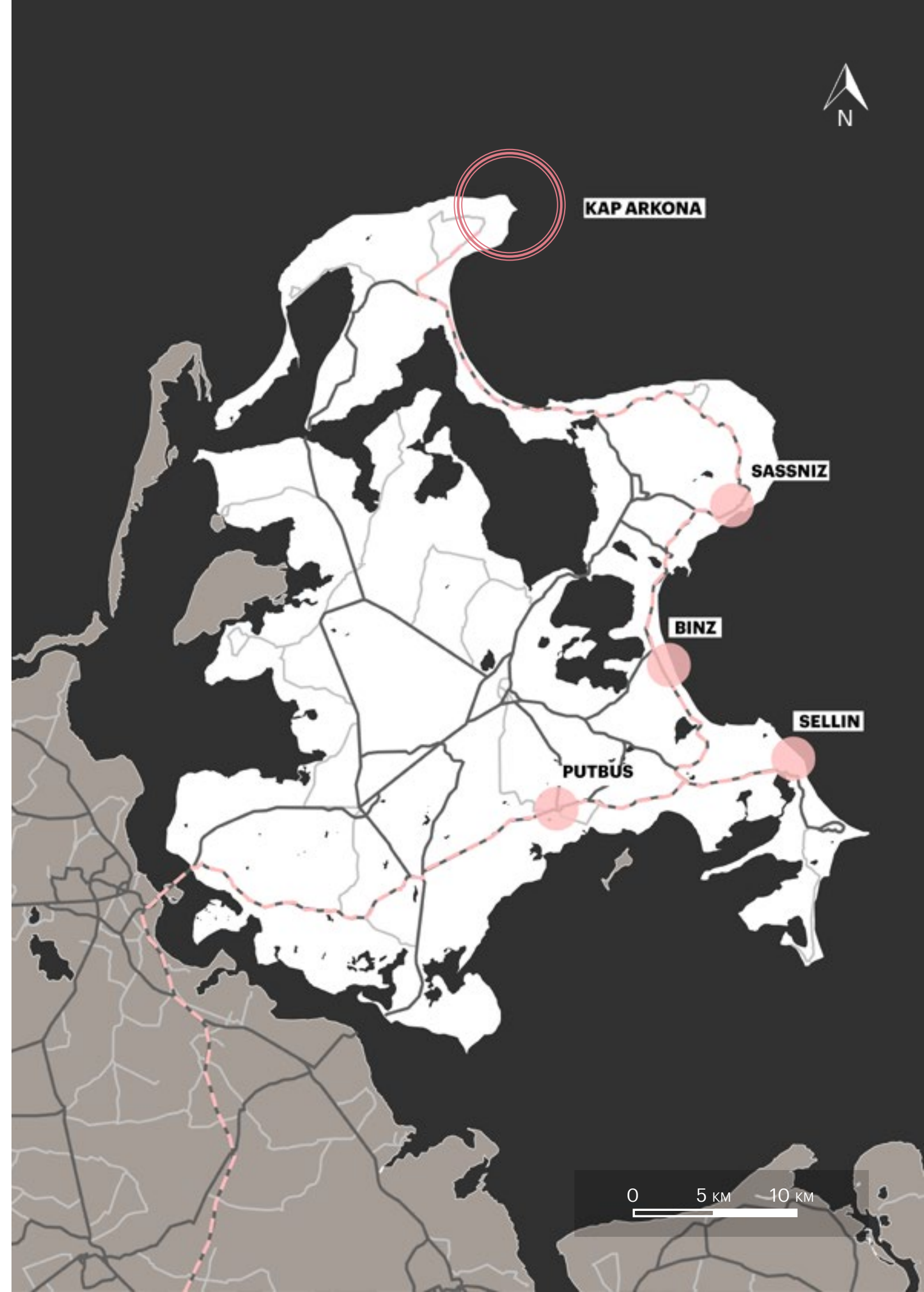
AFTER SCHINKEL



LOCATION

THE END OF THE ROUTE

The choice of location for the design project fell upon the very tip of the island of Rügen — specifically Cape Arkona — where I visited the final site of my Grand Tour. Arkona serves as a highly symbolic endpoint for the itinerary. Here the land ends. Furthermore, situating the project at Cape Arkona lends my entire journey a profound sense of wholeness and completion. A distinct contrast with the Grand Tour of Italy is clearly evident. The classic Grand Tour led strictly southward. My Tour heads in the exact opposite direction: northward, toward the Baltic. This renders my itinerary not a mere repetition of the past, but rather a contemporary, northern reinterpretation of it. The proposed structure situated on the cape serves to conclude the route, acting as a space for reflection and observation — a place where setting, architecture, memory, the sea, and the romantic landscape dissolve into the horizon [1].



WATER TRANSPORT

EDGE OF THE CALM SEA

Cape Arkona is situated on the coast of the Baltic Sea. The coastal waters are calm. However, due to wind conditions, this part of the island long remained a challenging area for navigation. To alleviate these difficulties, lighthouses and navigational aids were constructed here to ensure the safety of ships at sea.

During the warmer months of the year, excursion boats ply the waters along the coast. Located near Cape Arkona is the village of Vitt, renowned as a historic fishing settlement [2].



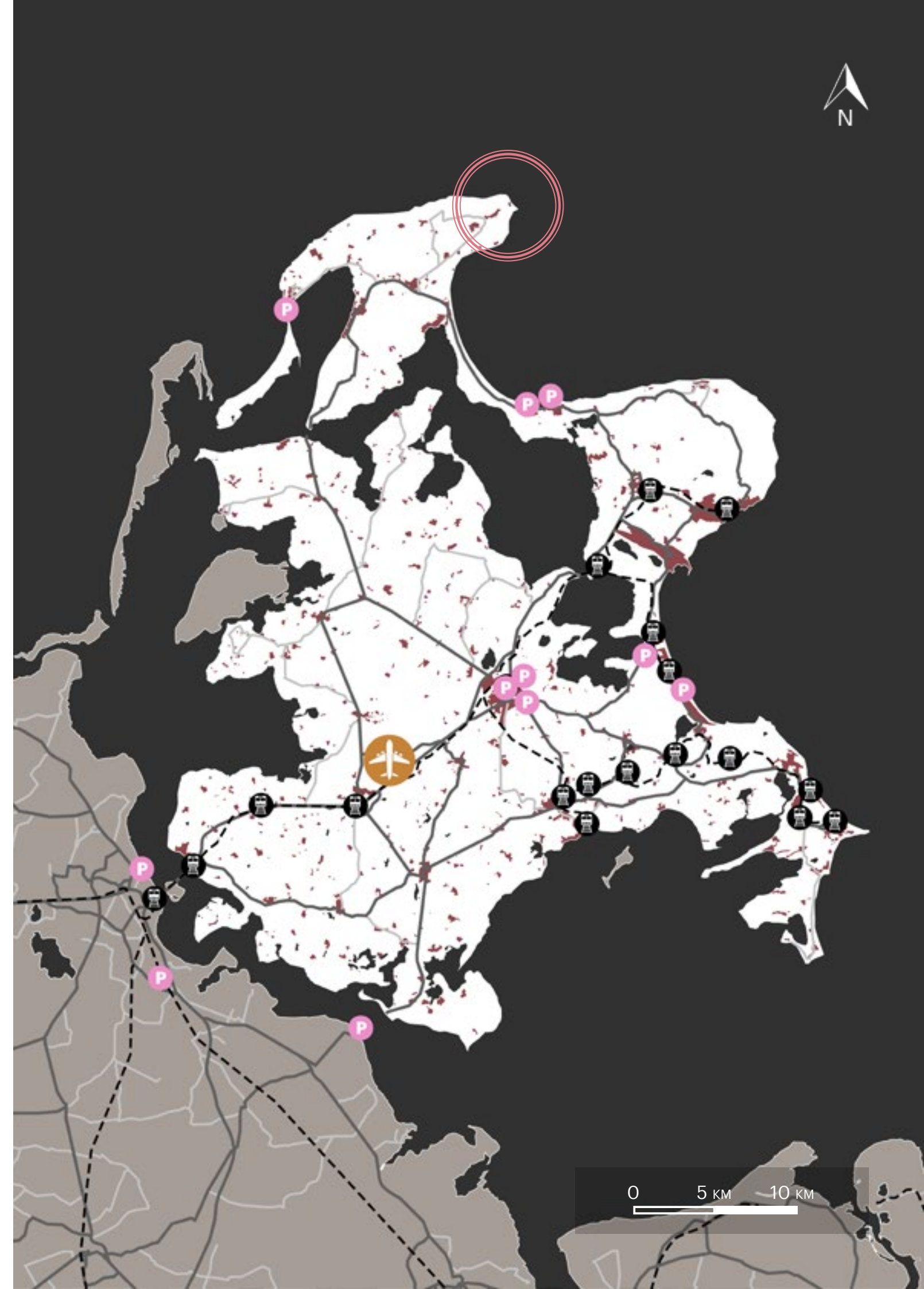
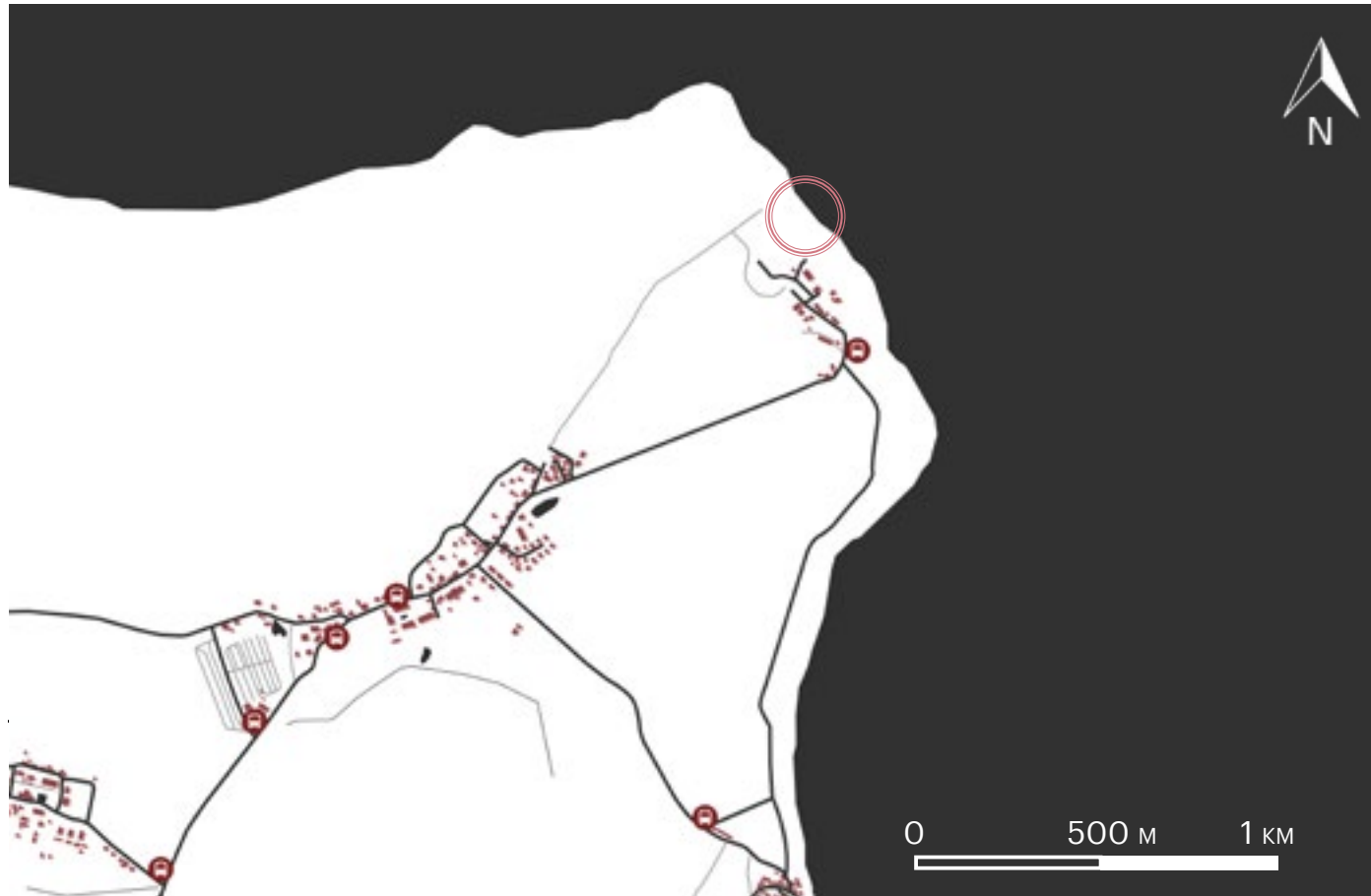
TRANSPORT

LANDSCAPE OF RESTRICTION

Vehicular traffic on the cape is restricted. Primary access is provided by buses traveling from Puttgarden, Altenkirchen, and other settlements. Bus service operates on an hourly schedule.

Automobile traffic on the cape is strictly limited in order to preserve the natural landscape and historical environment.

A parking area is located in Puttgarden, two kilometers from the cape. Further travel to the island is permitted by bicycle or tourist train [3].

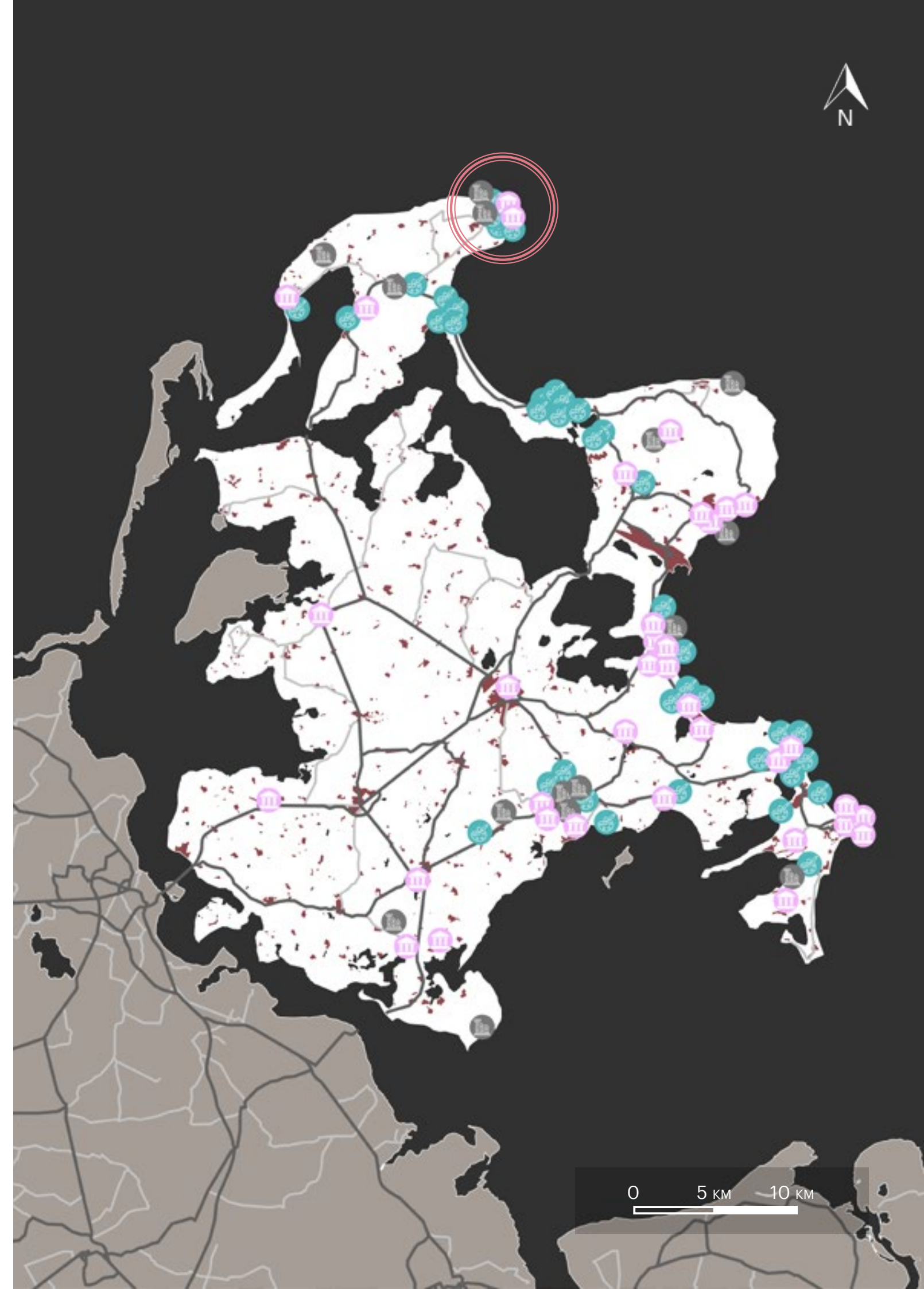
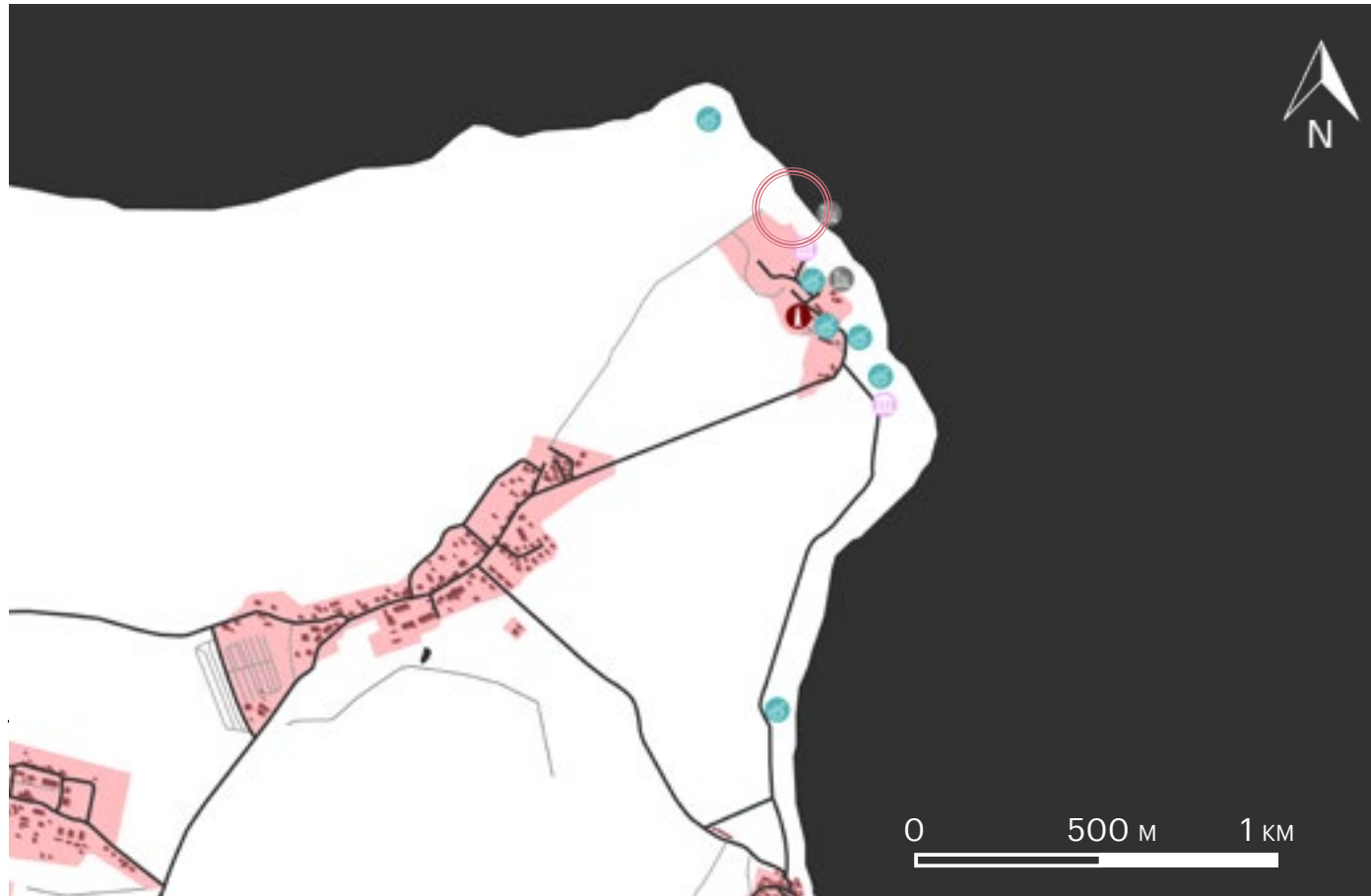


BUILDINGS

THE CONSTRUCTED HORIZON

The defining structures of Kap Arkona are its two lighthouses, which establish the cape's distinctive architectural character. The most significant of these is the *Schinkelturm*—designed by Karl Schinkel and constructed from red brick. Adjacent to the cape's other lighthouse stands an ancient rampart, which, in the 12th century, formed part of the Slavic fortification known as Jaromarsburg. Additionally, the site houses a museum dedicated to maritime history, situated within a former military bunker.

The cape also features a navigation tower, two complexes of military bunkers, as well as several restaurants, bars, and souvenir shops [1].

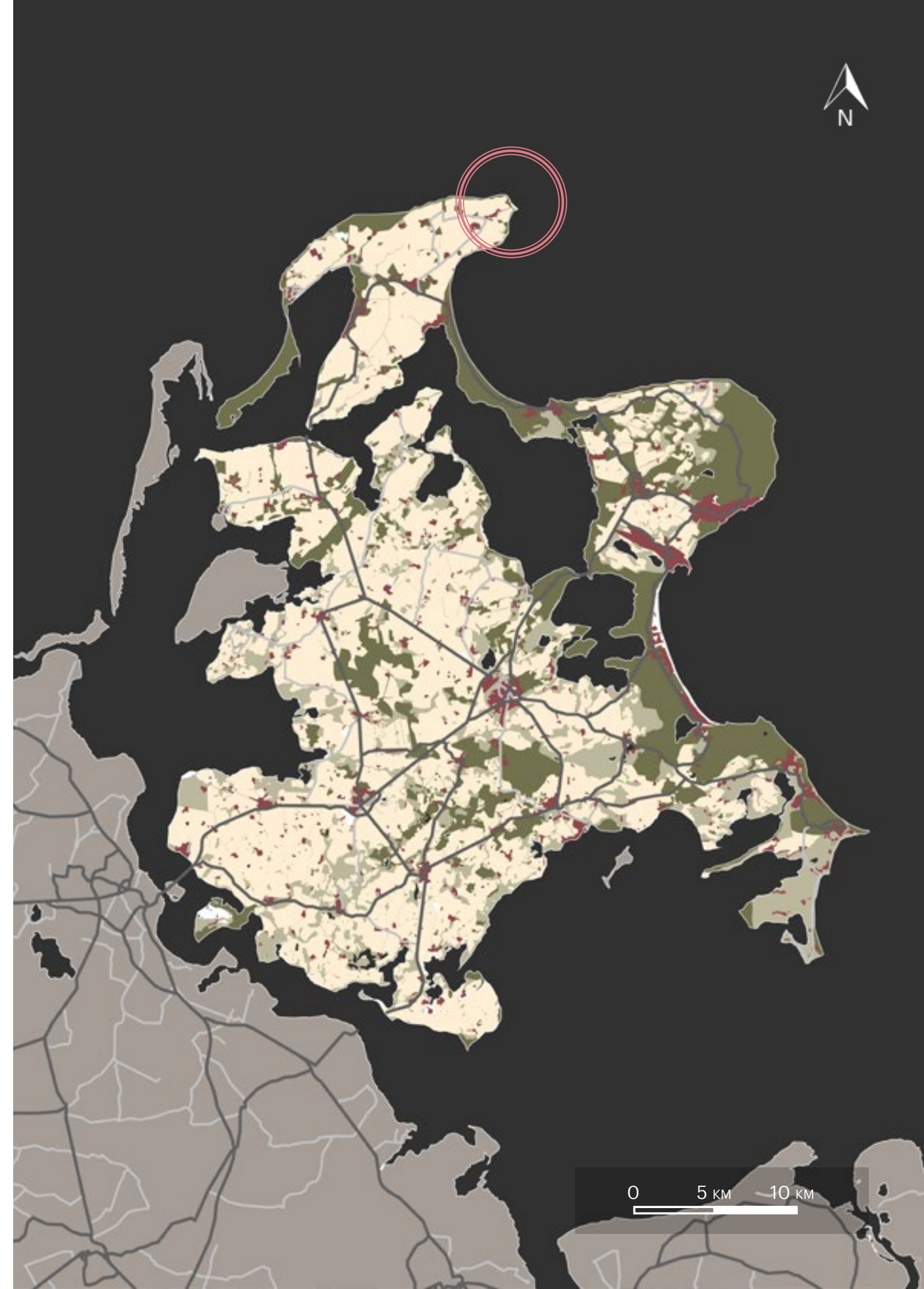


GREENING

THE CHANGING COASTLINE

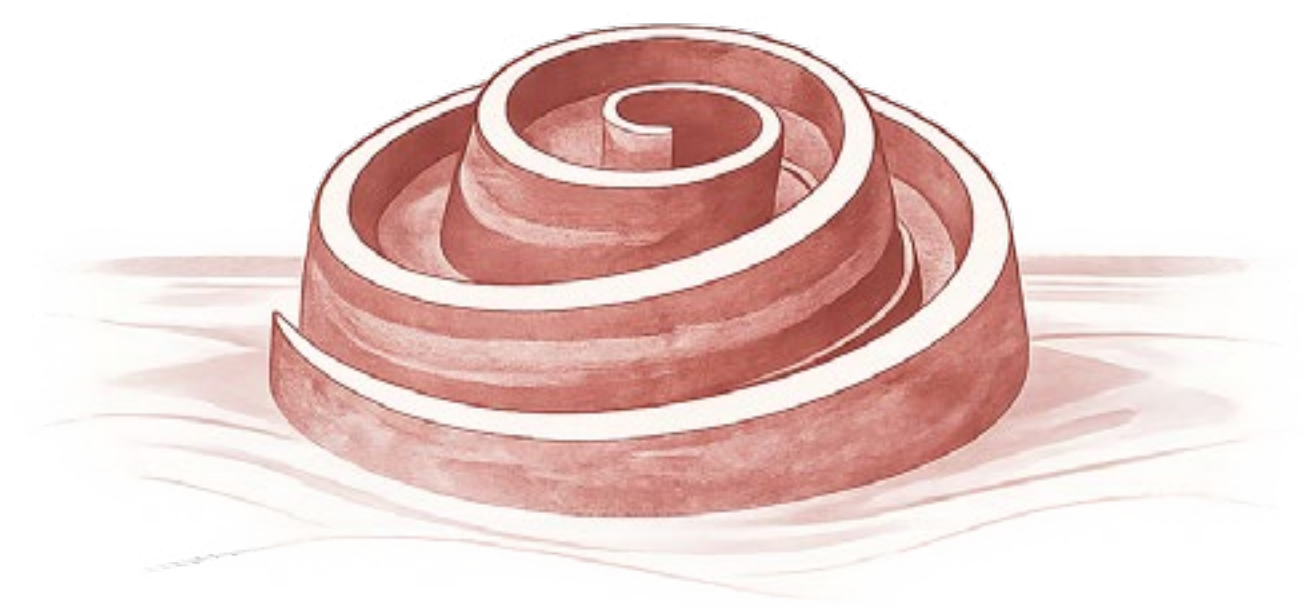
Cape Arkona is situated on a 45-meter-high headland rising above sea level, composed of chalk, sand, and clay strata. Due to the erosive force of the wind, the coastline is gradually wearing away, causing the cape's topography to undergo constant change.

The terrain of Cape Arkona is dominated by the natural landscape characteristic of the northern Baltic coast. The area features primarily coastal meadows, low-growing shrubs, and vegetation adapted to withstand strong winds and a saline maritime climate. Owing to these harsh climatic conditions, extensive forests have not developed at Cape Arkona, leaving the headland as an open, exposed expanse [3].



CONCEPT

FROM SCRATCH TO A WORK OF ART



**ARCHITECTURE AS
PURITY OF FORMS**



The form originates from the simple geometry of a cylinder. This pure volume establishes a clear spatial order and structural clarity. It becomes the starting point for the transformation of the architectural form.

**ARCHITECTURE AS
A JOURNEY**



The cylinder transforms into a spiral labyrinth, creating a continuous movement. Architecture becomes a route that guides the visitor through space. The path becomes the primary way of experiencing the form.

**ARCHITECTURE AS
AN ACT OF ASCENT**



The spiral rises upward, turning movement into a gradual ascent. Space unfolds progressively along the path. The final point becomes a place of observation and completion of the architectural journey.

CONNECTION

THE NORTHERN TEMPLE

The central concept of the project is the creation of an architectural object conceived as a symbiosis. Thus, I am tasked with creating an architectural work of art—a piece inextricably linked to the Grand Tour, Antiquity, and Karl Schinkel.

FRAMEWORK



The connection to antiquity is reflected through the compositional center by means of the placement of the staircase on the observation platform, as well as the adherence to classical proportions. Furthermore, the form incorporates an element of ascent—rising from the ground toward the observation platform—which symbolizes the climb toward a temple; it is perceived as a transition from the mundane realm to the sacred.

Situated atop the structure is an observation deck offering views of the Baltic Sea. This serves as the visual culmination—a moment of enlightenment and reflection on the journey undertaken, akin to the experience of a traveler returning from a Grand Tour. From this vantage point, a staircase descends, serving as an allusion to the traveler's return home following their Grand Tour.

GRAND TOUR CONTEXT



I have expressed the connection to the Grand Tour through the form of the building. Its spiral shape reflects the idea of travel as a continuous process. The visitor traverses a route along the pavilion just as a traveler follows the path of the Grand Tour—gradually accumulating knowledge.

SCHINKEL ARCHITECTURAL DISCOURSE



The connection to Schinkel is evident in the building's symmetry and geometric simplicity. The project's material strategy is grounded in Schinkel's principle of utilizing local materials. The building's primary material is rammed earth infused with red pigment. This material weaves together three layers of meaning: Its color evokes Schinkel's brick architecture. As a natural substance, the earth links the building to its surrounding landscape. Finally, the use of compacted earth reflects modern sustainable construction technologies.

SHAPING

ARCHITECTURE OF EXPERIENCE



The shaping of the object began with a simple and pure form—a cylinder.

In the second stage, the cylinder is bisected and transformed into a spiral labyrinth. Within the volume, a continuous path emerges—a space organized as a route, where architecture becomes a process of movement.

In the final stage, the spiral ascends, transforming into an architecture of ascent. The space unfolds as one moves forward. The culmination of the route is marked by an observation deck. The spiral evolves into a path to the summit—and to the discovery of a new perspective on the surrounding landscape.

Observation Deck

LEVEL 2

LEVEL 2

Open-Air Exhibition

LEVEL 1

Indoor Exhibition

LEVEL 1

EXPLODED AXONOMETRIC VIEW



THE ARCHIMEDEAN SPIRAL

AN ARCHITECTURE OF CONTINUITY

The building's floor plan is based on an Archimedean spiral with uniform spacing between its coils. The choice of this specific spiral was logical, as it ensures a constant distance between the passageways. With each full rotation, the distance from the center increases by a fixed amount, allowing a modular unit to be integrated into the design. Movement along the spiral feels steady, while the space is perceived as calm and coherent.



SPATIAL HARMONY

THE PREDOMINANCE OF SYMMETRY

The site selected for the pavilion lies 200 meters north of the Schinkelturm. To the north, the pavilion adjoins the former fog signal station, which once ensured vessel safety during periods of poor visibility. The pavilion's outdoor space connects to its interior through the modularity and proportions of the floor plan. The edges of the pathways are defined by rays radiating from the center of the building's spiral, and the building's axis is oriented perpendicular to the cliff edge.



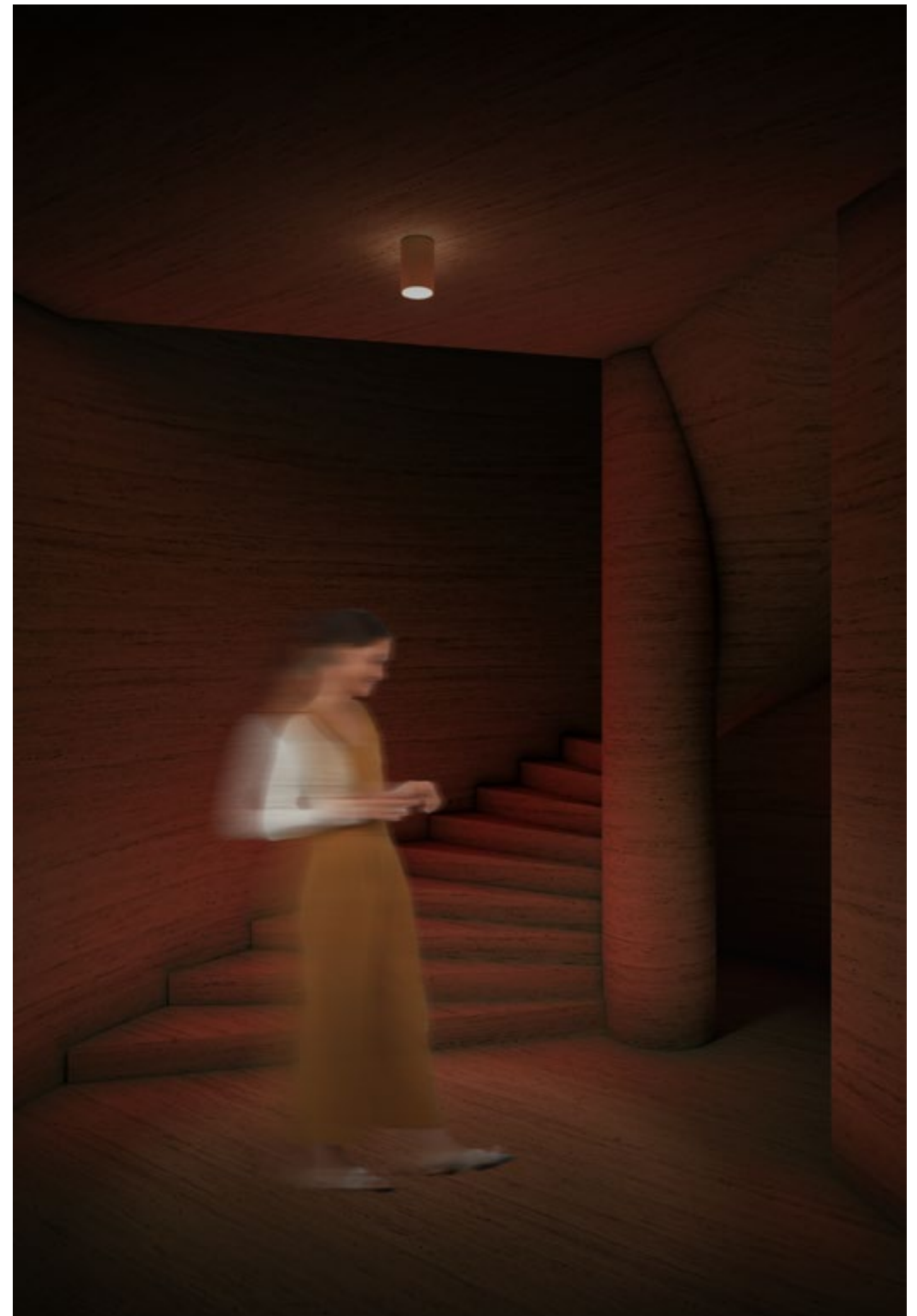


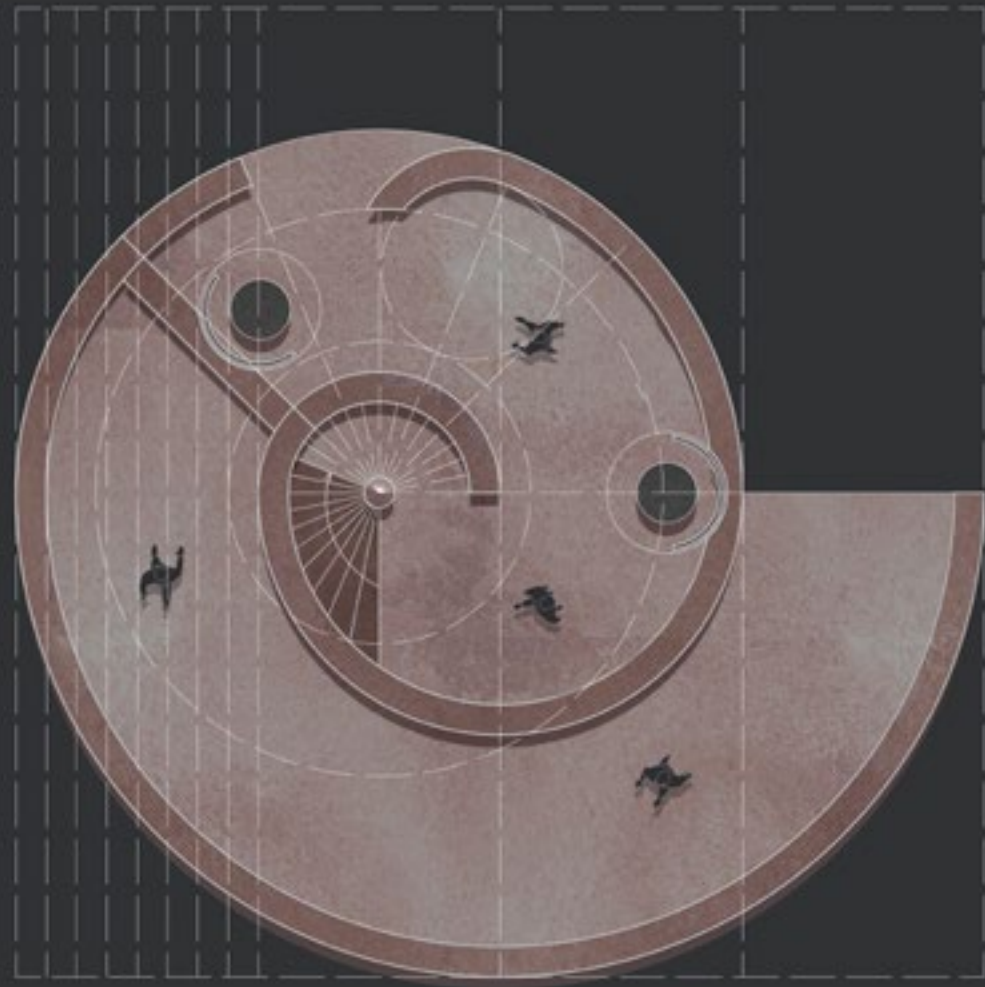
THE ORDER OF PROPORTIONS

FROM MODULE TO SPATIAL ORDER

The building's design is grounded in a unified system of proportions that governs every level of the composition—from the floor plan and facades to the structural elements and the interplay between interior and exterior spaces. A single module of 400 serves as the foundation, allowing the building to be perceived as a cohesive system in which every part adheres to an underlying order. Proportions act as an architectural tool, with the module dictating the dimensions of structural elements, key spatial intervals, built-in furniture, and openings. The spiral's geometry is based on a 4x4 grid, which allows the spiral's free-flowing cur-

vilinear form to integrate seamlessly with a rigorous geometric system. The building features a distinct hierarchy of scales: module, cell, and spiral. Along its length, the facade is divided into four equal sections, mirroring the structure of the floor plan. The building's height is half its length; nevertheless, the facade is organized around four modules that correspond to the modular increments of the plan. The horizontal composition reinforces the building's connection to the horizon and the Baltic Sea, while its elongated proportions emphasize the direction of movement along the spiral.





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A=8B

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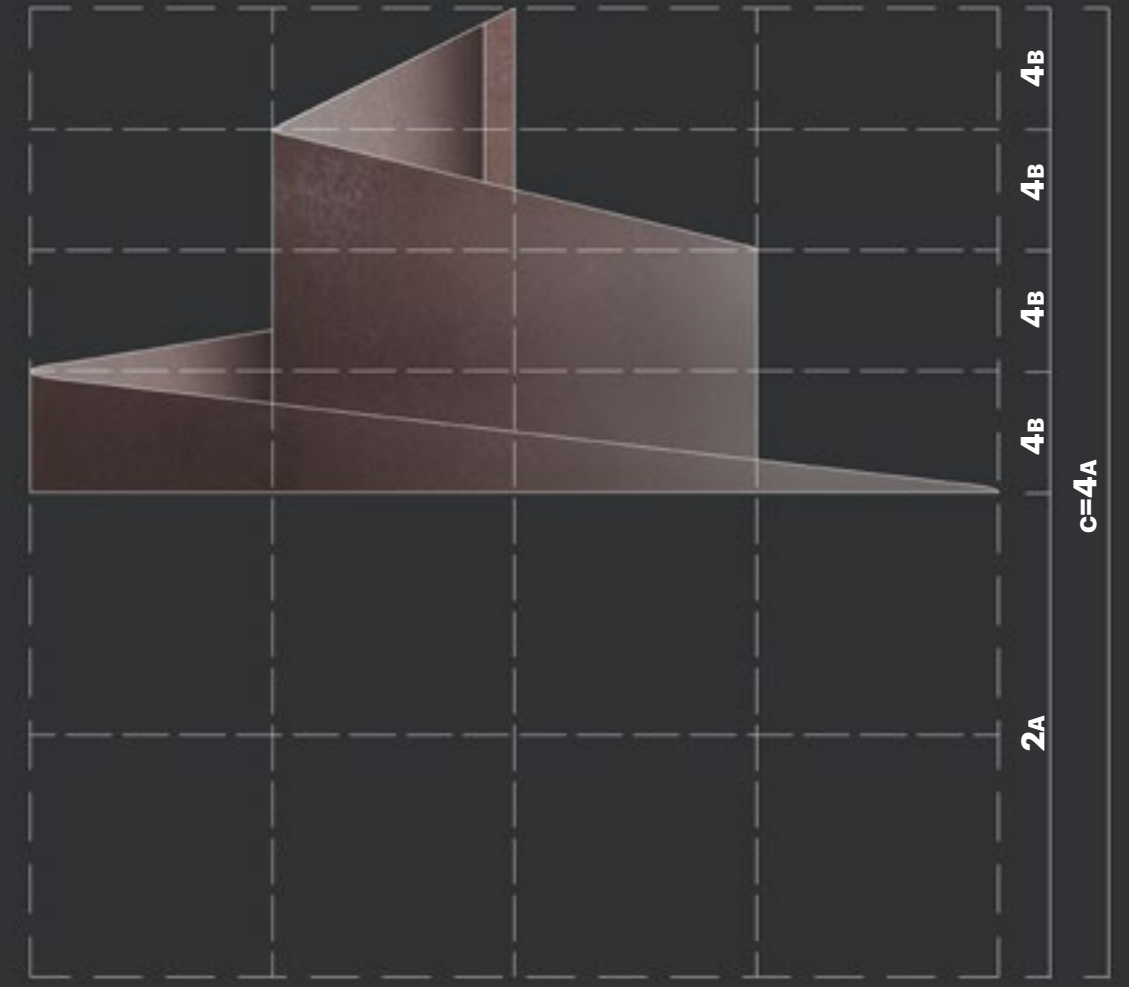
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PLAN PROPORTIONS



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2A

4B

4B

4B

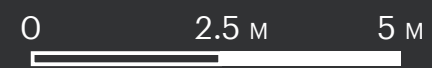
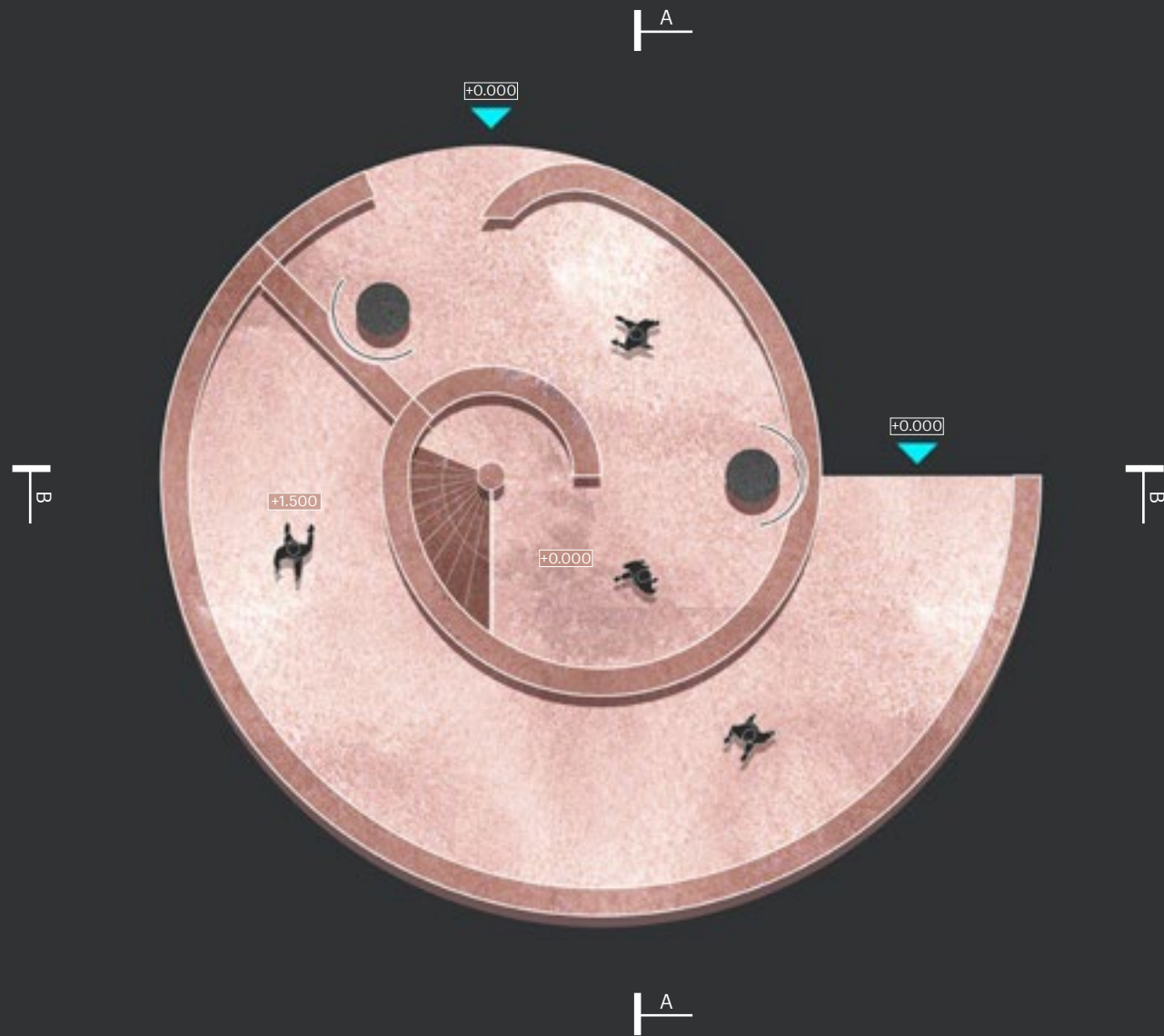
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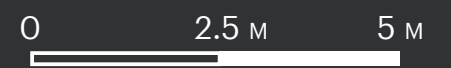
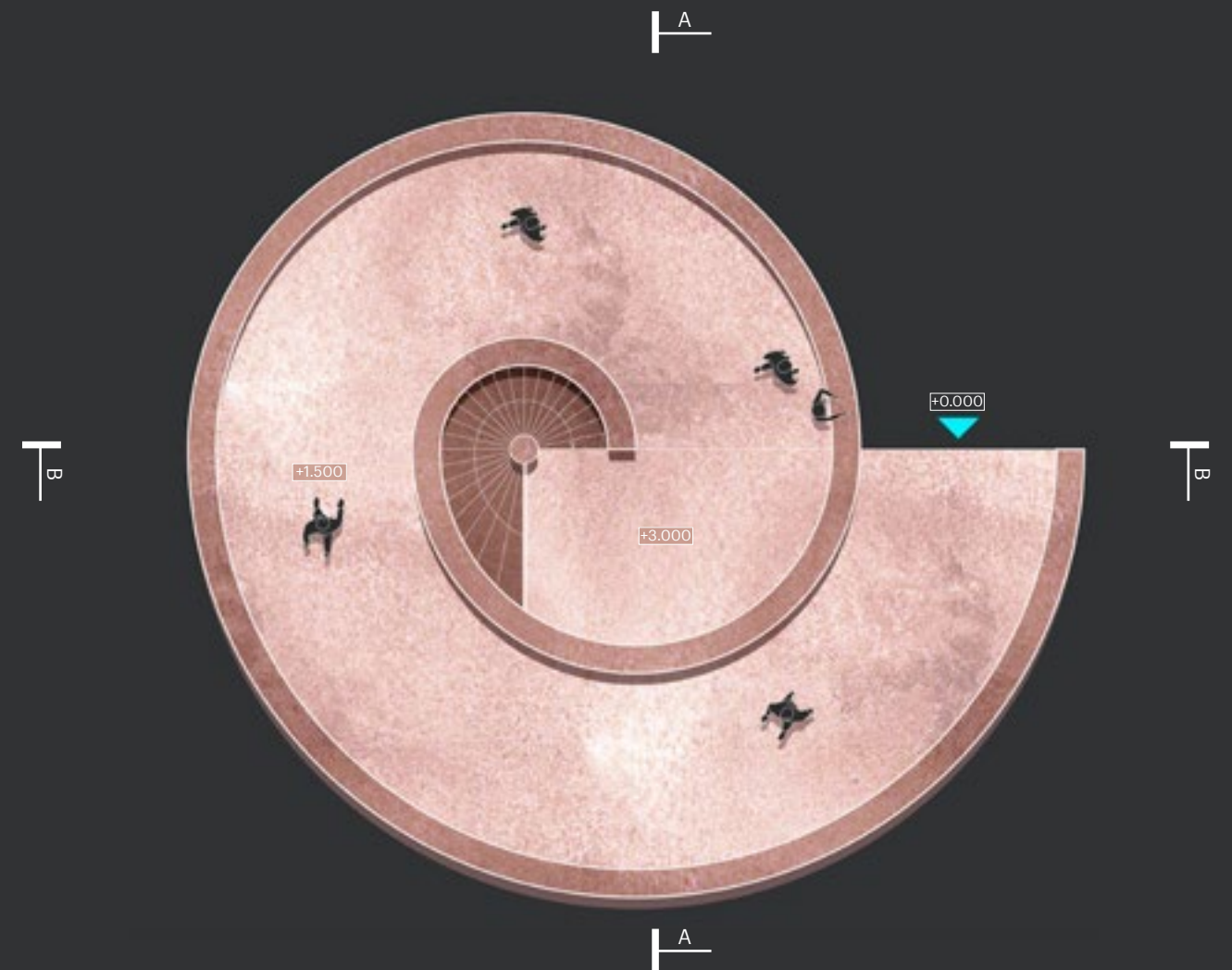
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FACADE PROPORTIONS





PLAN AT ELEVATION +0.000

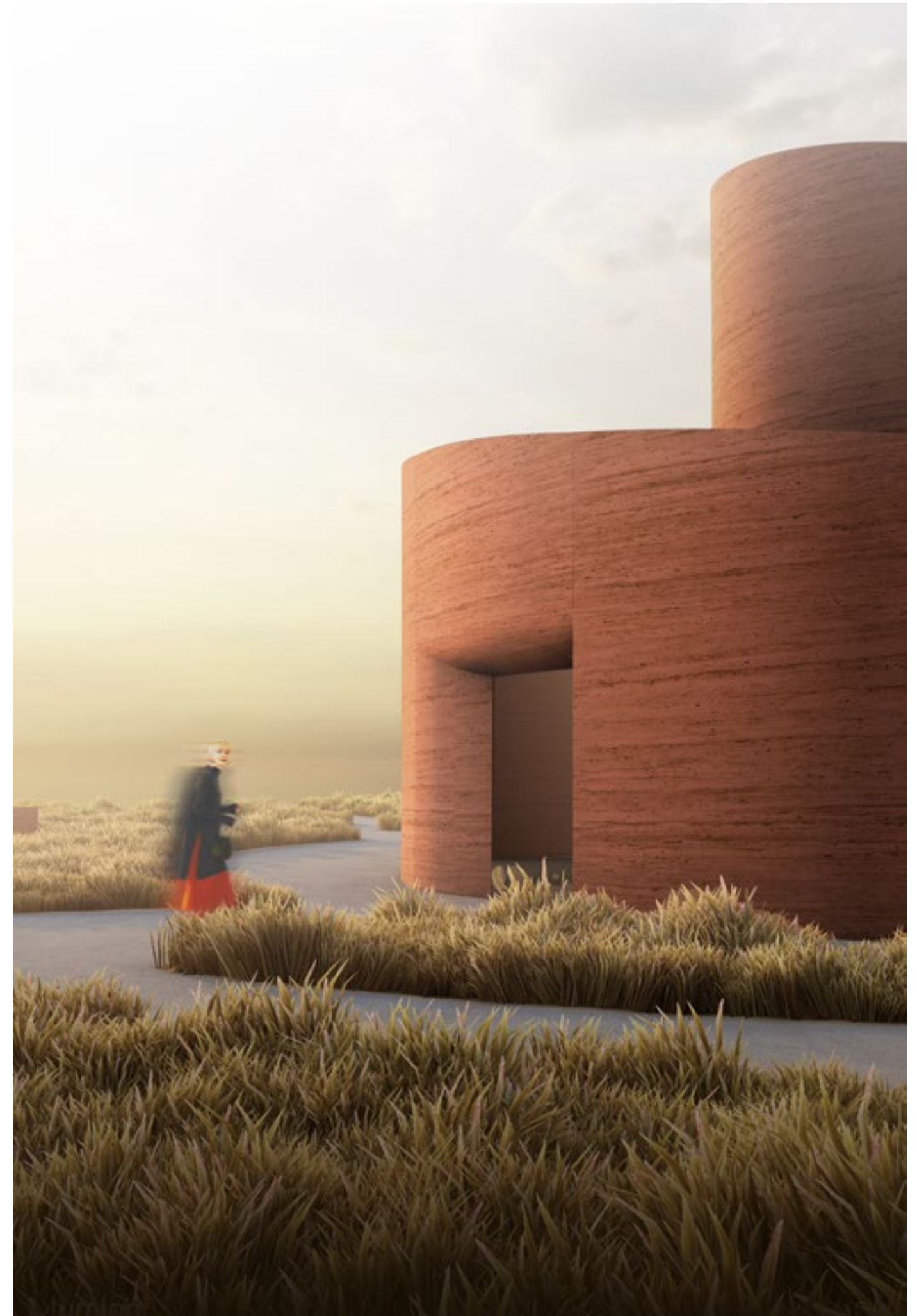


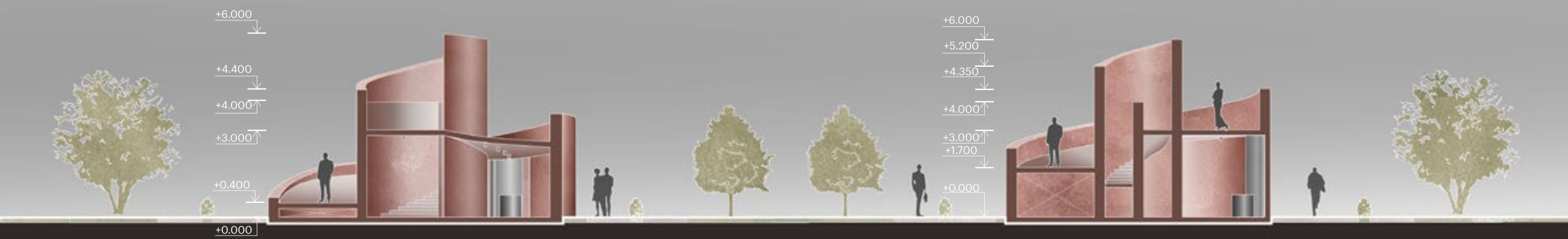
PLAN AT ELEVATION +3.000

MATERIAL MEMORY

A DIALOGUE BETWEEN LOCAL GEOLOGY AND SCHINKEL'S BRICK ARCHITECTURE

Rammed earth is the material of choice here; today, it is considered one of the most eco-friendly construction technologies available. Since the island of Rügen lacks naturally occurring red earth, I propose creating an artificial version to achieve a specific conceptual goal: referencing the brick structures of Schinkel. The material composition can utilize local chalky soil, sand, local loam or clay-rich soils, lime, and local gravel. Chalky soil is the island's defining geological feature and provides the light-colored base. To achieve the red hue, I propose using iron oxide—specifically ochre or a red iron oxide pigment—added to the dry mix before the earth is rammed. This red color serves as an architectural allusion; it does not conflict with the use of local materials, as the pigment accounts for only about 2–5% of the total mixture mass. Its distinctive color transforms the building into a striking element that contrasts with the white chalk cliffs of Rügen.





SECTION A



SECTION B



FRAMING THE HORIZON

A CONTEMPORARY INTERPRETATION OF SCHINKEL'S BELVEDERE
TRADITION

Here, the architecture serves as a medium for contemplation. Its functional role is minimal. Inside, there are two busts: one of Karl Friedrich Schinkel and the other of Frederick William III. The relationship between these two figures reflects the story of how the new Prussia was shaped through architecture—with Frederick William III as the patron and Karl Schinkel as the creator and executor. The interior space does not interfere with the pavilion's primary purpose: serving as a vantage point overlooking the Baltic Sea. This strongly echoes Schinkel's architectural style, as he often designed buildings to act as "frames" for a view, devoid of any practical function.



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CHAPTER 7

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CONCLUSION

This Master's thesis consists of four parts that are contextually and sequentially linked.

The first part presents a study that examines the Grand Tour as a multifaceted historical phenomenon which has played an important role in contemporary culture and architecture. The tradition of the Grand Tour began in the 18th century amongst the affluent classes with the aim of rounding off their education through practical experience. Young people studied the culture, architecture and everyday life of other countries through travel. In addition to its direct influence on travellers, the Grand Tour, as a cultural phenomenon, played a major role in the dissemination of works of art, as aristocratic travellers amassed collections of paintings, sculptures and fine household objects. Today, these items are housed in the world's most famous museums. The Grand Tour became one of the key origins of modern cultural tourism. It was during this period that the classic European itineraries were established, and travellers' journals became, in a sense, some of the first guidebooks, vividly describing a wide range of experiences. The Grand Tour had a major influence on the development of a pan-European understanding of the value of cultural heritage.

The second part of the book serves as a transition and reflects the central idea behind the planning of my Grand Tour itinerary. In this section, I discuss my decision to venture beyond the classic route through Italy and Spain. I choose to embark on a 'Northern Grand Tour' – to Germany, where the Prussian architect Karl Friedrich Schinkel becomes a key figure. In the second part of the book, I examine his biography and his travel experiences with the aim of exploring the background to the development of the principles and methods behind his future architectural masterpieces.

In the third part, I conduct field research in Germany. I map out a route taking in Karl Schinkel's buildings in Berlin, Potsdam and on the island of Rügen. As a traveller, I describe my experiences and impressions of the buildings I have seen. As an architect, I analyse Schinkel's architecture in terms of its architectural and spatial solutions, symmetry, colour scheme and connections to antiquity. As a photographer, I capture the architecture I see through my own eyes in the form of photographs. By bringing all these elements together, I am compiling my own unique travel guidebook, which may be useful to students, architects and future travellers.

The final section of the book is the culmination of my Grand Tour. Here, I bring together all the insights I have gained about the Grand Tour, Karl Schinkel and my own journey, and incorporate them into my own architectural art installation. Throughout my research, I have, as it were, been a pupil of Karl Schinkel, adapting his principles to my own structure. Schinkel's Spiral is a tribute to the great Prussian architect, whose works laid the foundations for the development of modern German architecture.

The book also includes an additional, yet no less important, section on the gastronomy of Berlin, Potsdam and the island of Rügen. Here, I consider gastronomy as one of the ways of learning about and understanding the culture of a particular place.

The resulting guidebook is thus a synthesis of theory, travel and practical architectural experience relating to the Grand Tour. It offers a fresh perspective on the Grand Tour itinerary itself and on the travel experience as a whole.

ACKNOWLEDGEMENTS

In concluding my thesis, I would like to express my gratitude to the individuals without whom this work could not have been possible.

First and foremost, I would like to thank Professor Pier Federico Mauro Caliarì for his professional support and constructive criticism, as well as for the trust he placed in me regarding the choice of topic and the freedom to interpret it.

I would like to thank my tutors, Greta Allegretti and Amath Luca Diatta, for their frequent project consultations, constant feedback, and attentive guidance throughout the project.

I also wish to thank Maïke Hagen, the international student coordinator at Fachhochschule Potsdam, for her support and assistance in organizing my studies in Germany, for her responsiveness and assistance in navigating administrative matters, and for helping me settle into the new country.

I would like to express my sincere gratitude to Politecnico di Torino for the scholarship support provided through the Tesi su Proposta international mobility program. This support enabled me to conduct fieldwork in Germany, allowing me to complement the theoretical component with personal travel experience.

I would like to express my sincere gratitude to EDISU Piemonte for the financial support provided throughout my studies in Turin. Thanks to this opportunity, I was able to pursue my education in Italy, gain invaluable academic experience abroad, and complete this thesis. Without your assistance, my academic journey and international educational experience would not have been possible.

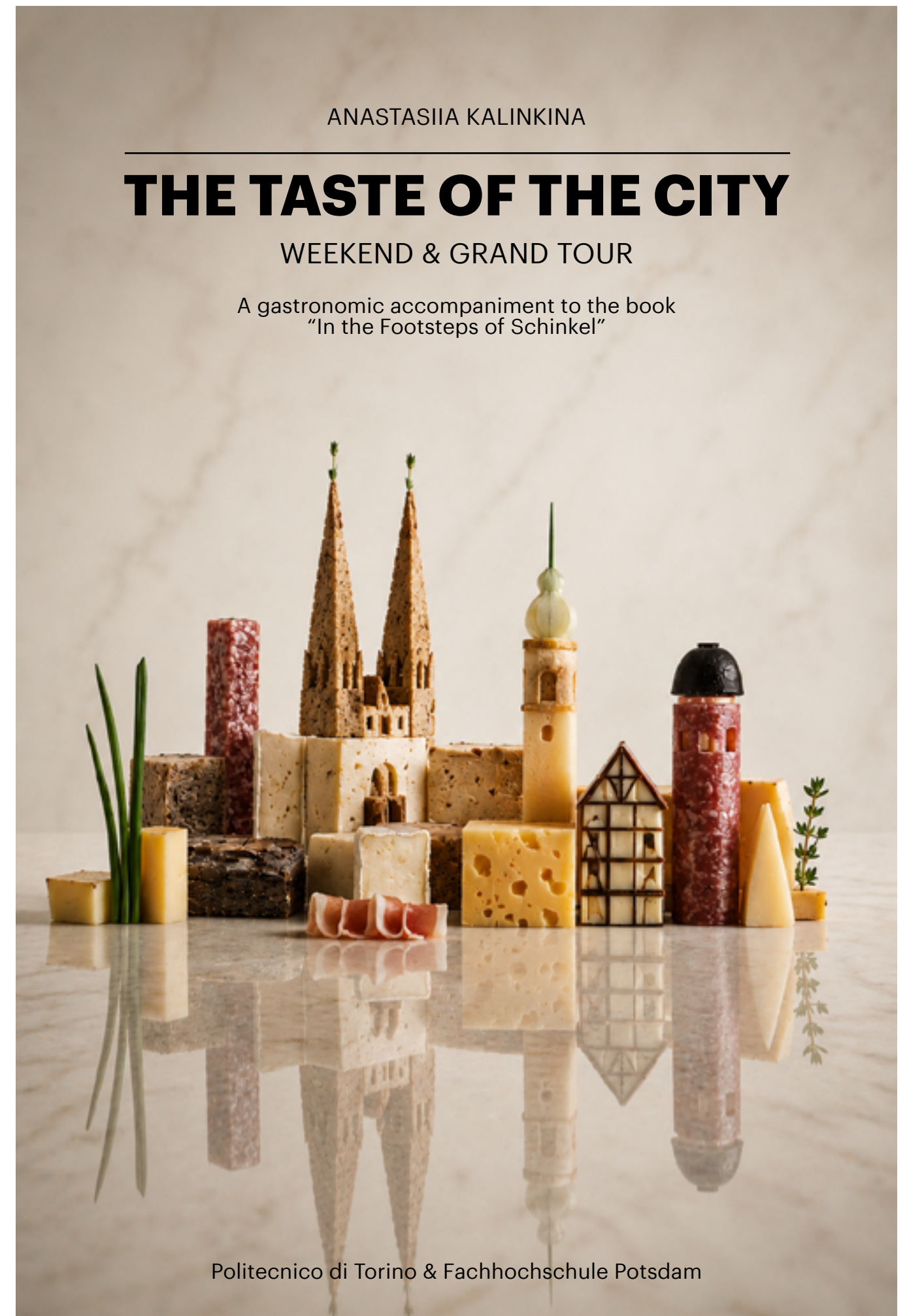
I also extend my heartfelt thanks to my parents for their support, patience, and belief in me throughout my time studying abroad.

I would also like to thank everyone who follow my photographic journeys on Instagram. Your interest helps me continue to grow and seek out my own unique perspective on the world.

And finally, special thanks to Robert Buckley — my companion, my “Sancho Panza”, my loyal friend and partner, and husband — for sharing so many of these travels with me, for introducing me to the most delicious places along the way, for engaging in deep, emotional discussions about the best kebabs and fischbrötchen, and for the unforgettable experiences that are reflected in this project.



Berlin: A cultural mosaic of taste
Potsdam: The Elegance of Royal Cuisine
Rügen: The freshness of the Baltic and its bounty





**Politecnico
di Torino**

FH;P Fachhochschule Potsdam
University of
Applied Sciences

ANASTASIIA KALINKINA

THE TASTE OF THE CITY

WEEKEND & GRAND TOUR

In this food guide, I review dining options ranging from street food to fine dining and recommend dishes that I have personally tried and evaluated for their taste.

A gastronomic accompaniment to the book
“In the Footsteps of Schinkel”

Department of Architecture and Design | DAD
School of Architecture

Master's Thesis in
Architecture For Heritage

Academic Year
2025 | 2026

Supervisors
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FROM NECESSITY TO HEDONISM

INTRODUCTION

Food has always been an important part of travel. During the era of the Grand Tour, 18th-century aristocrats set out not only to study the architecture, culture, and art of the countries they visited but also to observe the daily lives of the local people. Travelers noted differences in cuisine not only between countries but also between cities.

Local culture offers an authentic experience that helps tourists get to know the character of a region more intimately. Local cuisine often provides insight into a place's history, trade routes, traditions, and the migration of peoples. A country's food culture reveals much about the values of its society. Through food, travel is experienced not only visually but also through smell and taste; indeed, the journals of Grand Tour travelers frequently contain descriptions of local wines, cheeses, and exquisite dishes.

In Germany, for example, there are over 300 types of bread and more than 3,000 regional variations. This shows that many recipes have been passed down through the generations and form an important part of the country's culinary culture. Just as German dialects vary from region to region, so too does bread vary accordingly. This reflects the distinctive features and diversity of local cuisine.



BERLIN

A CULTURAL MOSAIC OF TASTE

BERLIN

In the pursuit of haute cuisine, one shouldn't overlook the city's street food scene. A multifaceted array of flavors, an explosion of endorphins, euphoria, a "food high"—this is how Berlin's culinary landscape is best described. Berlin is often characterized by two words: "poor and sexy." It is not a city defined by Michelin-starred establishments or bourgeois dining—though plenty of those exist here, too. Berlin is about the vibe, the festivals, sunsets on the terrace at Ankerklaus, beer and conversations with strangers on the Admiralbrücke, and the blend of cultures, migration, and the phenomenon of Turkish cuisine as an integral part of Berlin's new heritage.

In this incredible city of contrasts, I invite you to join me on a journey to places that are fundamental to reflecting the soul of Berlin: its street food scene.



CURRY 36

The legendary chain of street food kiosks where a Berlin culinary icon was born.

In Berlin, there are four locations—at Bahnhof Zoo, Berlin Hauptbahnhof, and S-Bahnhof Warschauer Straße—but Curry 36 (at Mehringdamm 36) is considered the historic birthplace of the classic version.



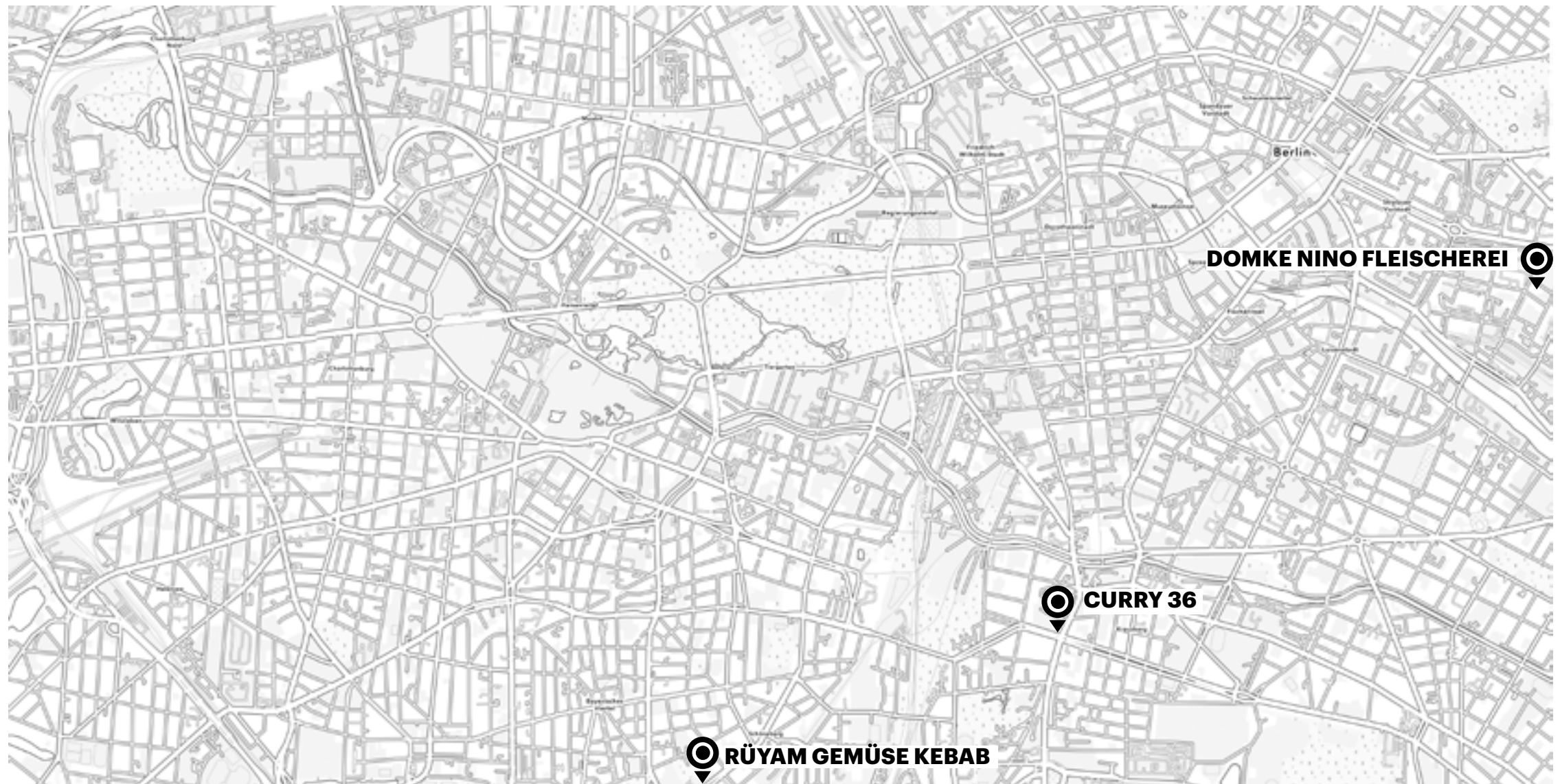
RÜYAM GEMÜSE KEBAB

One of the most famous spots to try Berlin's incredible doner kebab. The shop is located in the quiet residential district of Schöneberg and consistently ranks among the best kebab places in the city.



DOMKE NINO FLEISCHEREI

An atmospheric eatery in the heart of Friedrichshain. The place has been open since 1990—originally as a family-run butcher shop—but it draws visitors primarily with its home-style cooking. Here, you can enjoy traditional German home-style food at a very affordable price.



CURRY 36

CUISINE AS A REFLECTION OF URBAN CULTURE

When setting out on a journey, you always think about the local cuisine. Food is not only a part of culture, but also one of the most authentic ways to understand a city and experience it from the inside. Through a culinary journey, we encounter the everyday life of other cultures and peoples, and in every corner, there is always room for something new and unexplored.

So, on my journey, I want to highlight the differences between the cuisines of various cities in Germany. Berlin's gastronomy isn't about glamour and excess, despite the abundance of bohemian restaurants. Berlin's food is just like Berlin itself, which people call "poor and sexy." To truly experience this city, don't waste your time at places in the Mitte district; instead, head straight to the hipster neighborhood of Kreuzberg. It's a place with multicultural cuisine and a wealth of authentic cafes and bars. Kreuzberg is the center of alternative culture. Artists, writers, and musicians live and work here. Here, you can fully immerse yourself in the creative atmosphere, making your dining experience not only delicious but also creative.

Currywurst is considered one of Berlin's local dishes. It has a very interesting history. The dish first appeared in 1949, after World War II, when there was a severe shortage of food in Germany. According to local legend, a woman named Herta Hecker experimented with various flavor combinations using spices and ketchup. By mixing in curry powder and adding the sauce to a hot sausage, she created the very dish that became a favorite among Berlin's workers and students. It was prepared in small kiosks.

One of the historic spots is Curry 36, located at Mehringdamm 36. The original currywurst recipe is served in a bun or with potatoes [1].

Having tried this dish, I'd recommend you give it a go too.

After a light snack, we head out to try the king of German fast food—the döner kebab.





D.1. Curry 36 | Photo of the restaurant facade on Mehringdamm

ALSO NEARBY



D.2. Checkpoint Charlie | Historical Photo

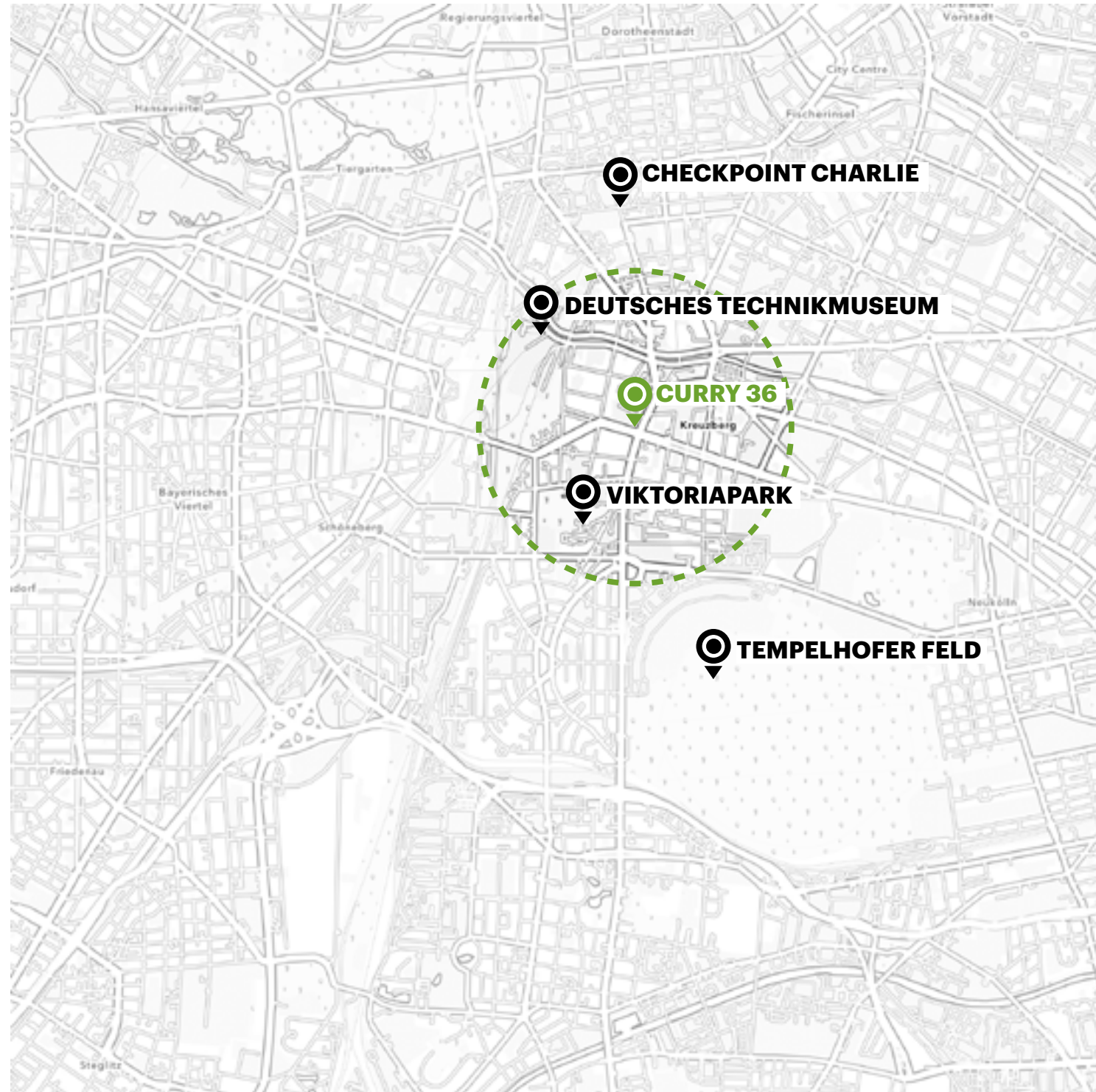
CHECKPOINT CHARLIE

— Berlin's most famous border checkpoint of the Cold War era [2].



VIKTORIAPARK

— one of Berlin's most picturesque urban parks, located in the Kreuzberg district.



DEUTSCHES TECHNIKMUSEUM

— one of Europe's largest museums of technology, dedicated to the history of transport, industry, aviation, shipping, computing, and engineering [3].



D.3. Tempelhofer Feld | Photo

TEMPELHOFFER FELD

— one of the world's largest urban parks, created on the site of the former Berlin Tempelhof Airport [4].



RÜYAM GEMÜSE KEBAB

FROM TAVERNS TO FAST FOOD

The Grand Tour was never just about education. It was a journey that stimulated all the senses. The pages of travelers' diaries reveal how aristocrats feasted in taverns, inns, and pubs during their long journeys. Exploring the local cuisine through simple dishes helped them gain a deeper understanding of the real life of the country.

Today, fast food has replaced such eateries: fast, affordable, and sometimes predictable, but so diverse and embodying the uniqueness of different cultures. As a mirror of globalization, it exists everywhere, but each country interprets it differently. Fast food can be called the architecture of modernity. Just as architects of all eras have sought the ideal proportions for buildings, the canons of fast food have been standardized and the formulas for taste perfected.

In turn, my grand tour follows the same logic: to feel the spirit of a place, to immerse yourself in a city, its rhythm, language, and smell, you need to taste the street. Berlin's fast food is not just quick food; it is a whole culture. Fast food is a representation of Berlin at the crossroads of tradition, migration, and modern trends. The uniqueness of Berlin's fast food lies in its multiculturalism: for example, the famous Berlin

döner kebab would not exist without Turkish migration to Germany in the last century. Döner kebab is an interesting example of one culture adapting to another.

As a Turkish döner, it was served on a plate with a side dish, but in Berlin, döner began to be wrapped in flatbread, which made its shape ideal for urban fast food. It was in Berlin that döner kebab reached perfection, and once you try it here, you won't settle for anything less. There are tons of top-notch kebab joints in Berlin. Not trying kebab here would be outrageously unacceptable.

I decided to try this unique Berlin experience for myself. I popped into Rüyam Gemüse Kebab and ordered a doner in a pita. I can tell you that after the very first bite, my life will never be the same again. It's a magnificent symphony of flavours. The vegetables, sauces and meat are layered in such a way that I experienced completely different flavour sensations. First, fresh vegetables drizzled with lemon juice and sprinkled with feta and mint. A very refreshing combination. Next comes juicy chicken, its spices coating the mouth, and finally roasted vegetables. A magnificent combination that street food has to offer.



ALSO NEARBY



D.6. Rudolph-Wilde-Park | Photo

RUDOLPH-WILDE-PARK

— a historic urban park in the Schöneberg district, created between 1911 and 1913 based on the design of city landscape architect Friedrich Gerlach [5].



D.7. Rathaus Schöneberg | Photo

RATHAUS SCHÖNEBERG

— the historic town hall of the Schöneberg district and one of Berlin's most important political symbols of the 20th century [6].



D.8. Kaiser-Wilhelm-Platz | Photo

KAISER-WILHELM-PLATZ

— a historic city square in the Schöneberg district, which took shape in the second half of the 19th century during a period of rapid development in Berlin [7].



D.9. Gasometer Schöneberg | Photo

GASOMETER SCHÖNEBERG

— one of Berlin's most recognizable monuments of industrial architecture and a symbol of the Schöneberg district [8].

DOMKE NINO FLEISCHEREI

TRADITIONS ON THE ASSEMBLY LINE

Whilst in Berlin, it's definitely worth visiting one of the traditional butcher's shops. You can buy various types of fresh meat and sausages here, but we're interested in the ready-made dishes. This type of establishment operates like a canteen, serving pre-prepared meals. Fleischerei Domke is one such place. They serve traditional Berlin dishes at very affordable prices. This place is a world away from expensive restaurants, but the flavour of the dishes is every bit as good – and can often be even more interesting and rich. In a place like this, you can try pork knuckle, a Berlin schnitzel, meatballs and blood sausage. All of this is served with boiled potatoes and sauerkraut, and drizzled with a delicate meat sauce. I, for my part, chose the pork goulash. The thick sauce coats the meat, making it juicy and tender, whilst the potatoes literally melt in your mouth. The cabbage, with its tangy flavour, contrasts beautifully with the slightly sweet taste of the meat gravy. This creates a delicate balance of contrasts.





ALSO NEARBY



D.10. Urban Spree | Photo

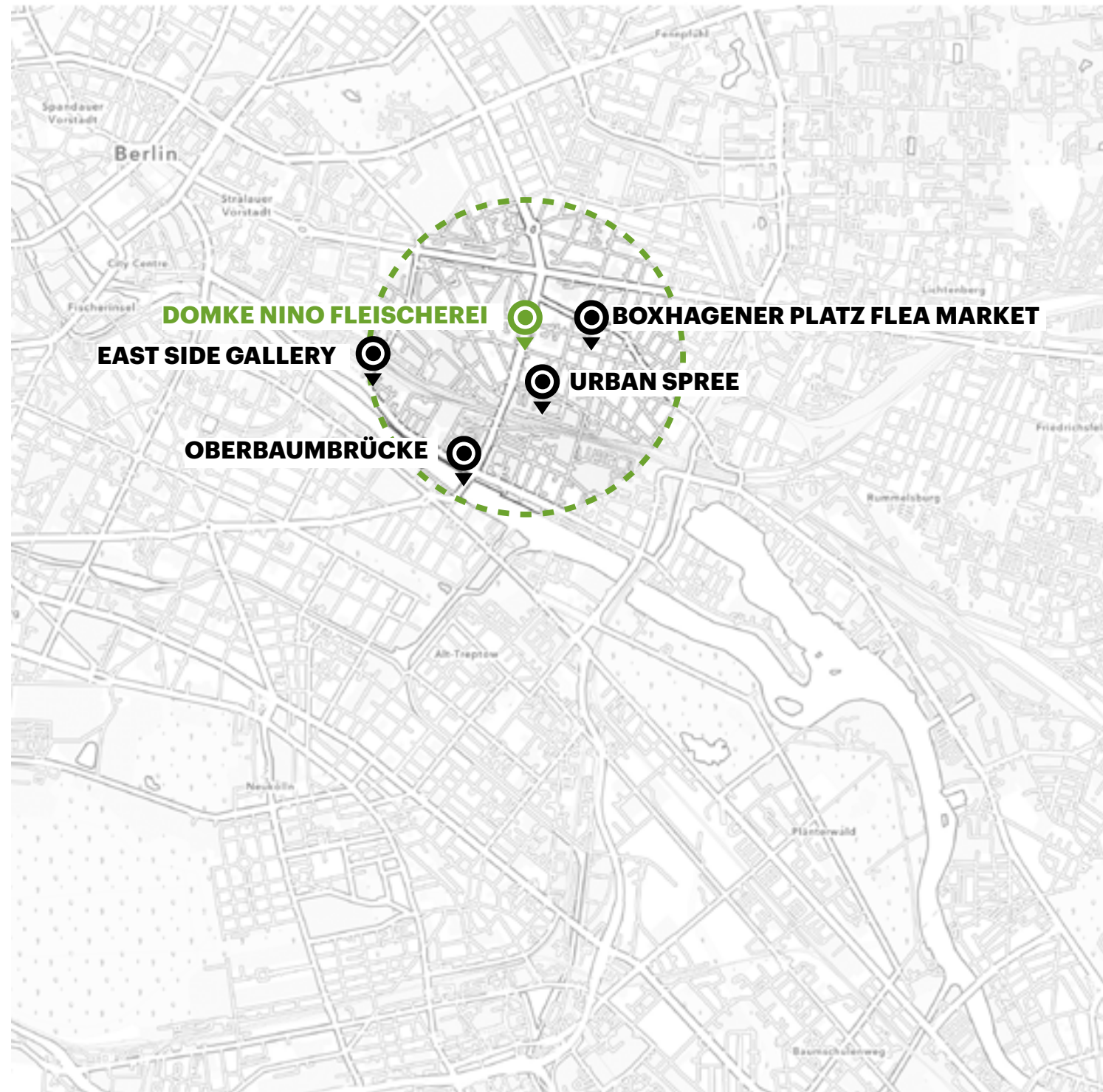
URBAN SPREE

— an independent cultural center and art space in Berlin's Friedrichshain district, opened in 2012. It combines a contemporary art gallery, a concert venue, and a beer garden [9].



EAST SIDE GALLERY

— the world's largest open-air gallery, located on a preserved section of the Berlin Wall along the Spree River [10].



D.11. Oberbaumbrücke | Photo

OBERBAUMBRÜCKE

— one of Berlin's most famous bridges and a symbol of the city's reunification after the fall of the Berlin Wall [11].



D.12. Boxhagener Platz Flea Market | Photo

BOXHAGENER PLATZ FLEA MARKET

— one of Berlin's most famous flea markets, held every Sunday at Boxhagener Platz in the Friedrichshain district [12].



POTSDAM

THE ELEGANCE OF ROYAL CUISINE

POTSDAM

When embarking on a culinary journey to Potsdam, it is worth noting that the local cuisine stands in stark contrast to that of Berlin. Potsdam's restaurant culture reflects the bourgeois heritage of wealthy Prussia and highlights the bounty of the Brandenburg region. The culinary scene is dominated by seasonal dishes featuring local produce—including fish, game, and asparagus—alongside other traditional German ingredients. Here, classic German cuisine is reimagined by Potsdam's chefs and elevated to the pinnacle of gastronomic excellence. Potsdam is all about the residences of the Prussian kings; here, you can practically taste the luxury and sophistication in the air.



ZUM FLIEGENDEN HOLLÄNDER

A restaurant located in a historic building within Potsdam's Dutch Quarter. The establishment has been in operation since the 19th century. Combining traditional German cuisine with Dutch influences, it reflects the historical context of the area where Dutch artisans once lived.



RESTAURANT KOCHZIMMER

The restaurant is located in the oldest tavern on the new market square. It has repeatedly been featured in the Michelin Guide. The concept behind the venue is to reinterpret Prussian cuisine through the lens of modern gastronomy.



CAFÉ DRACHENHAUS

One of Potsdam's most unusual restaurants, this venue is located within Sanssouci Park itself, housed in an 18th-century building constructed in the style of a Chinese pagoda. Historically, the "Dragon House" served as the residence for the royal vineyard keeper; today, it is home to a fine-dining German restaurant that offers views of the royal gardens.



ZUM FLIEGENDEN HOLLÄNDER

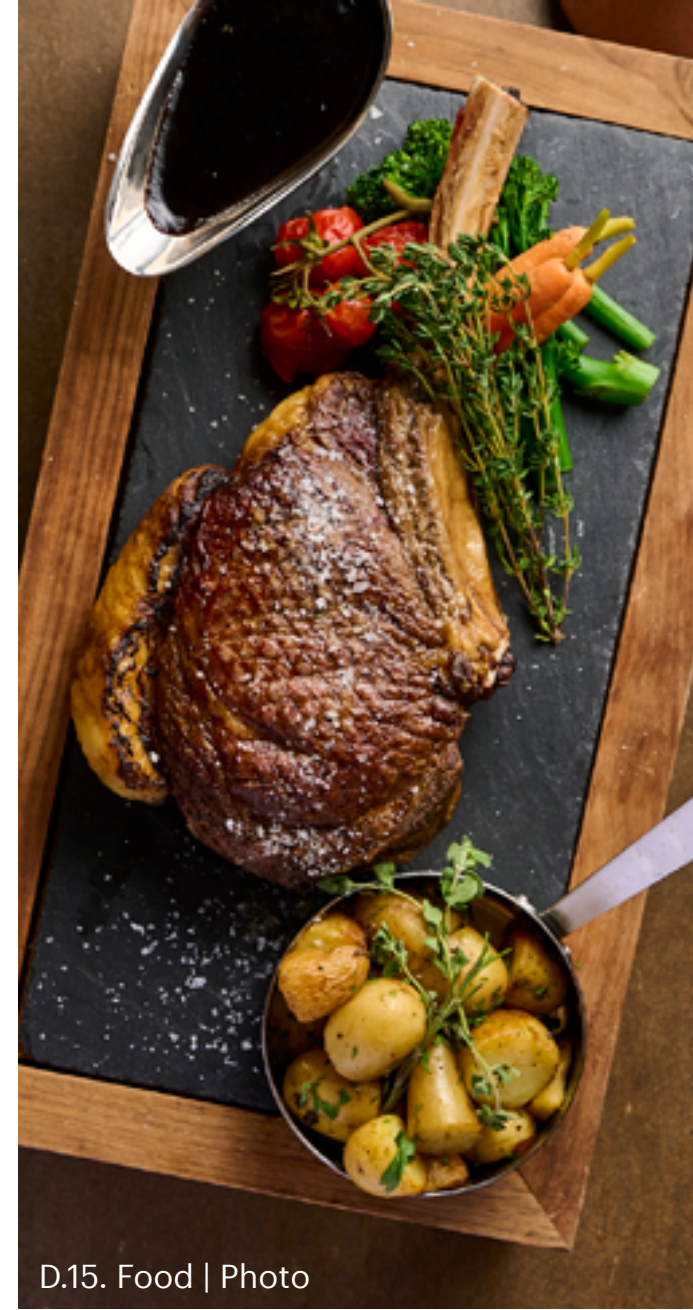
FOOD AS A CONTINUATION OF COURT LIFE

One of the most traditional dishes is Potsdam Sauerbraten, which reflects the courtly tastes of the 18th and 19th centuries. This is marinated beef in a sweet-and-sour sauce. The meat is marinated for several days in a mixture of vinegar, wine, or beer, spices, onions, and carrots. The beef is then braised over low heat. Traditionally, the meat is served with potato dumplings—Kartoffelklöße—soft and slightly sweet buns that perfectly complement the taste of the sweet-and-sour sauce. This dish symbolizes Potsdam's historical richness. In the days of the Prussian kings, it was served at festive tables, as meat was considered a luxury back then.

I opted for a classic German dish called 'Schweinebraten' — roast pork with a crispy crust.

The dish is slowly roasted in the oven, basted occasionally with the juices from the broth, until the crust becomes crispy and golden. The key feature of the dish is browning the crust at the end. It should become slightly caramelized. This creates a strong contrast between the tender meat inside the knuckle and the crispy crust. In the classic version of the recipe, the knuckle is served with potato dumplings, mashed potatoes, or boiled potatoes. This culinary composition is topped with dark brown sauce, a rich, spicy, and thick sauce. This dish is no longer about luxury, but about a sense of abundance, satisfaction, and German comfort.





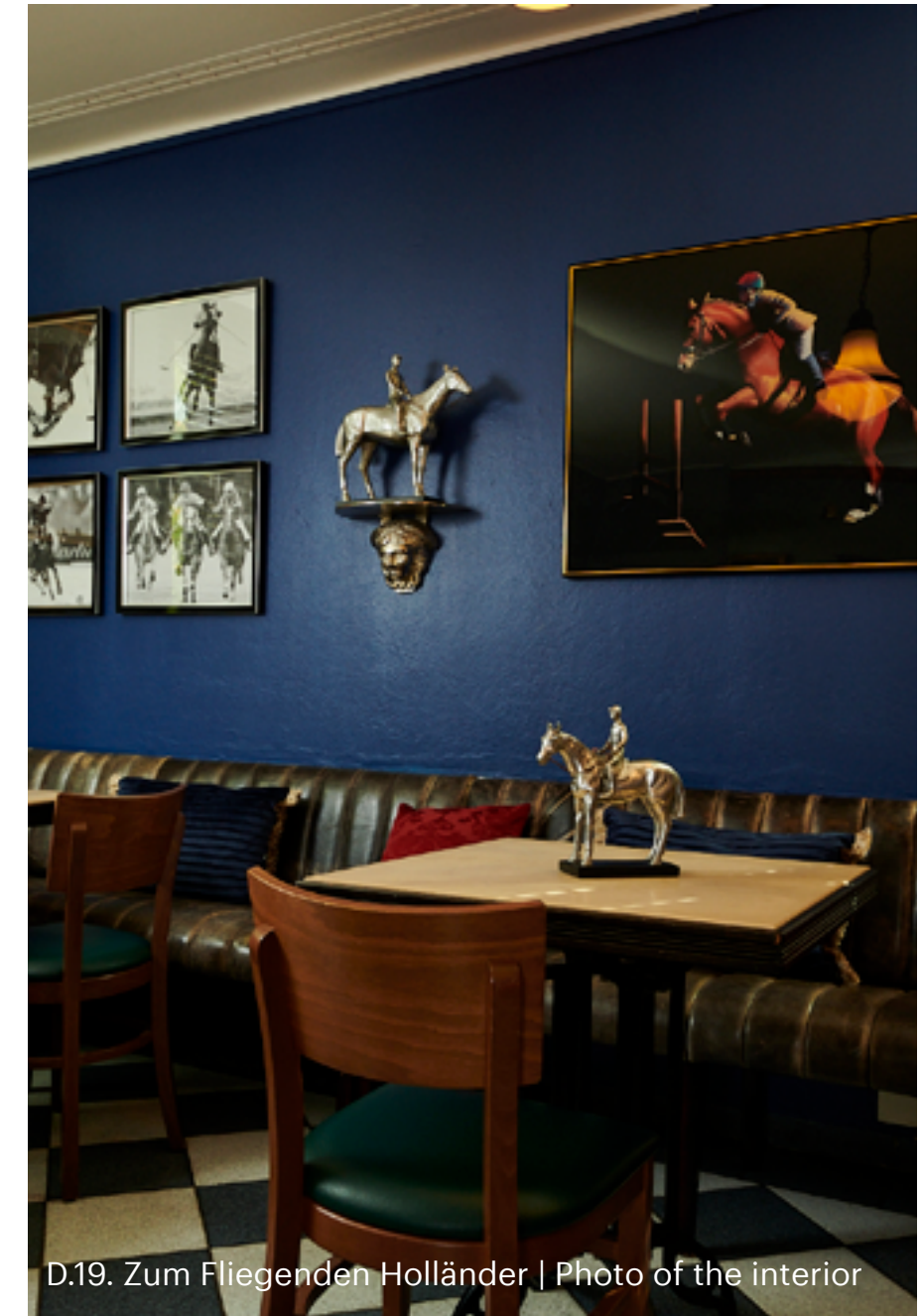


D.17. Zum Fliegenden Holländer | Photo of the interior

Zum Fliegenden Holländer is situated in the very heart of the Dutch Quarter, in a historic building. The quarter is one of the best-preserved Dutch quarters outside the Netherlands. The restaurant building was constructed in 1736. Originally, it was a carpenter's house. Subsequently, the ground floor of the building was converted into a tavern, which has borne the name of the current restaurant since 1927. The façade is constructed of red brick without plaster. It is adorned with rectangular windows featuring white wooden frames. The building is topped by a steep gabled tiled roof. The interior is historic, featuring elements of both Prussian and Dutch traditions. Each room is unique. The interior is dominated by dark-toned natural wood, brick walls, solid wooden furniture, classic light fittings and paintings. The Zum Fliegenden Holländer restaurant is of architectural interest as an example of the adaptive reuse of a historic building [13].



D.18. Zum Fliegenden Holländer | Photo of the interior



D.19. Zum Fliegenden Holländer | Photo of the interior

ALSO NEARBY



D.20. Dutch Quarter | Photo of the facade

DUTCH QUARTER

— one of Potsdam's most famous historic districts and the largest surviving ensemble of Dutch urban architecture outside the Netherlands [14].



D.21. Nauener Tor | Photo of the facade

NAUENER TOR

— one of the three surviving city gates of Potsdam and one of the first examples of Neo-Gothic architecture in continental Europe [15].



D.22. Museum Barberini | Photo of the facade

MUSEUM BARBERINI

— one of Germany's largest art museums, located on Alter Markt square in the historic center of Potsdam [16].



D.23. Russische Kolonie Alexandrowka | Photo

RUSSISCHE KOLONIE

— a unique architectural ensemble in Potsdam, built in 1826–1827 by order of the Prussian King Frederick William III in memory of his friend, the Russian Emperor Alexander I [17].



RESTAURANT KOCHZIMMER

A FLAVOUR THAT UNFOLDS LIKE A STORY

When it comes to Potsdam's haute cuisine, the restaurant kochZimmer best epitomises this scene. It is one of Potsdam's most famous Michelin-starred restaurants. The restaurant is situated in the historic 'Zur Ratswaage' building on the New Market Square. It serves modern Prussian cuisine. Traditional recipes are reimagined through a contemporary, signature approach, using carefully selected local ingredients from Brandenburg. The menu offers a chance to savour local delicacies in the form of a 4-6-course tasting menu, complemented by a selection of wines perfectly paired with the dishes [18].

I opted for a medium-rare fillet mignon glazed with a demi-glace sauce. The meat is topped with crunchy nuts and accompanied

by a sweet cherry sauce and green apple cream. Even before taking a bite, you can immediately sense the symphony of aromas from the seared beef, butter and red wine. First comes the crispy crust, followed by the tender, creamy texture of the fillet, which melts in the mouth. The sauce adds depth to the dish with its sweet, caramel-like notes and a lingering aftertaste. Sweet cherries provide a fresh contrast here and bring out the umami flavour of the meat.

According to the waiter, the dish pairs perfectly with a red wine that has good acidity and notes of cherry, red berries or spices. From the German wine list, a Spätburgunder would be the ideal choice.





D.27. Restaurant kochZIMMER | Photo of the interior



D.28. Restaurant kochZIMMER | Photo of the facade

The kochZIMMER restaurant is situated on Potsdam's New Market Square in the historic building known as the Gaststätte zur Ratswaage. The building was constructed in 1752 as a private residence for a well-known local glassmaker. It is a listed building and forms part of the historic market square complex. Since 1783, the building has housed a hotel and an inn. The façade is symmetrical and Baroque in style, finished in light-coloured plaster. The interior is contemporary, reflecting the restaurant's culinary concept. The interior is characterised by minimalist furniture, a light colour palette, natural wood and an absence of decorative excess. The main dining room – the Kaminzimmer – seats 14 guests, and inside the building there is a cosy courtyard which is used as a summer terrace. The interior evokes the atmosphere of a contemporary gallery, where the visitor's attention is drawn primarily to the table setting [18].

ALSO NEARBY



D.29. Stadtschloss | Photo of the facade

STADTSCHLOSS

— the former main residence of the Prussian kings and one of the most important monuments of Baroque architecture in Germany [19].



D.30. Kirche St. Peter und Paul | Photo

KIRCHE ST. PETER UND PAUL

— the largest Catholic church in Potsdam, located on Bassinplatz [20].



D.31. Lustgarten | Photo of the facade

LUSTGARTEN

— one of Potsdam's oldest public parks, situated between the Potsdam City Palace, the Havel River, and the historic city center [21].



D.32. Brandenburger Tor | Photo

BRANDENBURGER TOR

— one of Potsdam's major architectural landmarks and one of the most significant monuments of Prussian Classicism [22].

CAFÉ DRACHENHAUS

THE WHITE GOLD OF THE GERMAN SPRING

Whilst strolling through Sanssouci Park, north of the Roman Baths, you can reach Café Drachenhäus. We find this restaurant particularly interesting as it is housed in a historic building and forms part of the Sanssouci Park complex. The building was constructed in 1770, modelled on the Ta-Ho Pagoda in Canton [23].

The restaurant serves masterpieces of seasonal German cuisine. Local produce plays a key role. The menu features a wide variety of meat dishes. I was told that the asparagus soup was a must-try, so my choice was obvious. This dish is served seasonally from mid-April until 24 June – St John’s Day. After that, the asparagus harvest ceases until the following year. The soup is based on white asparagus. It is particularly prized in Germany. It is grown underground, away from

light, so that it remains white and tender. In Germany, white asparagus is often referred to as ‘white gold’ due to its flavour. To make the soup, the asparagus is peeled and boiled. The cooking liquid forms the base of the soup. A roux is then made from butter and flour, to which the asparagus cooking liquid is added. Sliced pieces of asparagus are added as a garnish, along with cream to give the dish a delicate flavour. Interestingly, variations featuring smoked salmon, prawns and ham are sometimes found in Germany. The flavour of the dish is very delicate, slightly sweet and rich. It is best enjoyed at lunch before the main course or for dinner with bread.





D.33. Café Drachenhaus | Facades

The Drachenhaus Restaurant & Café is situated in Sanssouci Park on the slopes of the Klausberg. The restaurant building was constructed in the 1770s. It reflects the 18th-century fashion for stylised Chinese architecture. It was modelled on the Ta-Ho Pagoda in Guangzhou, China. The building has an octagonal layout. It is crowned by a multi-tiered roof with curved eaves. Sixteen gilded dragons are situated on the roof. The walls are plastered and adorned with decorative wooden elements. In contrast to the exterior, the interior is designed in a restrained style. Inside, there are several intimate dining rooms. The floor is made of wood. The main focus is on the tall windows and historical details, which blend harmoniously into the contemporary interior [23].



D.34. Café Drachenhaus | Photo of the facade



D.35. Café Drachenhaus | Photo of the interior

ALSO NEARBY



D.36. Park Sanssouci | Photo

PARK SANSSOUCI

— the largest historic park in Potsdam and one of the outstanding examples of European landscape art of the 18th and 19th centuries [24].



D.37. Neues Palais | Photo of the facade

NEUES PALAIS

— the largest palace in Sanssouci Park and one of the most outstanding monuments of Prussian Baroque [25].



D.38. Orangerieschloss | Photo of the facade

ORANGERIESCHLOSS

— one of the most impressive palaces in Sanssouci Park, built between 1851 and 1864 commissioned by the Prussian King Frederick William IV [26].



D.39. Friedenskirche | Photo

FRIEDENSKIRCHE

— a Protestant church in Sanssouci Park, built in the XVIII century. It is considered one of the finest examples of Neo-Italianate church architecture in Germany [27].



RÜGEN

THE FRESHNESS OF THE BALTIC

RÜGEN

Fresh air, white architecture, and the sea—these elements perfectly embody Germany's northern coast. But what of the Baltic coast's cuisine? The culinary culture of the island of Rügen has evolved organically. Seafood lies at the heart of its gastronomy: pickled herring, smoked red fish, fish and chips, fish sandwiches, oysters, and shrimp. Fish is the cornerstone of Rügen's culinary scene. There's a rule here: eat what was caught today. Along the waterfront, you'll find numerous kiosks on the water selling various types of fish. Alongside these marine delicacies, Rügen's cuisine is also renowned for seasonal dishes featuring vegetables and game. Sea buckthorn holds a special, symbolic significance here; it is used to make jams, juices, and liqueurs, and even a local version of the Aperol Spritz. Sea buckthorn is usually harvested from August to October. On the island, it is called the northern lemon. Its bright citrus flavor is very refreshing on a hot day at the sea. The simplicity of fishing traditions and a rich Pomeranian heritage combine to create a unique new chapter in our journey to northern Germany.



ANLEGER 31 FISCHBRÖTCHEN

A fish stall on the city's main street. They serve classic rolls filled with various types of marinated herring in sauce. It is a perfect example of how street food can become a local signature.



SEEBRÜCKE SELLIN

This spot is a mecca for tourists eager to experience the beauty of the island of Rügen. The famous pier building houses a restaurant with panoramic sea views, serving regional dishes featuring Baltic fish and various appetizers.



KUTTERFISCH

Restaurant Kutterfisch is located in the harbor of Sassnitz. Here, you can find a wide variety of fresh fish caught at sea by local fishermen that very morning. The restaurant is considered a symbol of Rügen's culinary scene, with a menu featuring island-style dishes made from cod, plaice, and smoked fish.



SEEBRÜCKE SELLIN

FOOD DICTATED BY THE SEA AND THE SEASON

The Sea Bridge in Sellin is one of the island's main attractions, offering stunning views of the sea at sunset; in warm weather, you can enjoy a unique 'Spritz' cocktail with sea buckthorn inside the building itself.

After a light aperitif, the best way to enjoy the seafood delicacies is with oysters paired with a glass of local white wine, Riesling. Although oysters are now associated with a bohemian lifestyle, historically they were long considered the food of the poor. Due to their abundance, they were sold as street food. But when the population declined, oysters became a symbol of luxury. There used to be local oyster beds in the Baltic Sea, but they have virtually disappeared due to changes in the ecosystem and pollution. Consequently, there is no local oyster fishery on the island today. However, if you really want to experience the island's 18th-century seafood cuisine, you can always sample oysters in restaurants that have been imported from France, Ireland or the Netherlands.





D.40. Seebrücke | Photo on the sunset



D.41. Seebrücke | Photo on the sunset

During the war, the pier was severely damaged. In 1998, it was reopened following renovation. The pier's current architectural appearance corresponds to its appearance between 1906 and 1925. The building has a symmetrical layout and is situated on the axis of the pier. The main dining room of the restaurant is located in the central pavilion. The building is clad in white wooden panelling, characteristic of Pomeranian spa architecture. There are also two small towers atop the central section. Large panoramic windows provide a 360-degree view of the sea. The interior of the building is dominated by a light colour palette, with touches of sandy and woody tones. Wood is used extensively as a material. The furniture is designed in simple geometric shapes. The restaurant's main feature is its location above the water. From here, you can watch the waves, the beach and the incredibly beautiful sunset [28].



D.42. Seebrücke | Photo from the air



ANLEGER 31 FISCHBRÖTCHEN

HERRING PARADISE

Anleger 31 Fischbrötchen is a very well-known fish snack bar in the town of Sellin. It is located on the main street leading to the Seebrücke Sellin pier. Here, they serve the freshest Fischbrötchen with a variety of marinated fish. The most popular options include Matjes—tender fillets of marinated herring. Its melt-in-your-mouth texture is achieved by catching this fish specifically before the spawning season begins. The fish is lightly salted right on board. It differs from classic marinated herring in that it lacks a sharp taste. In addition, they serve Bärlauch-Matjes here. This is the same Matjes, but with wild garlic. Here you can also try the classic German version of marinat-

ed herring—Bismarckhering. It's marinated in a sour brine made from vinegar, vegetable oil, onions, spices, and bay leaves. You can also sample fried herring (Brathering), smoked salmon (Stremellachs), and even fish cutlets.

My companion and I decided to treat ourselves to some buns with pickled herring, and I can tell you, I've never eaten herring this fresh before. It was succulent and sweet-and-sour. It practically melted in your mouth and went perfectly with a beer.



D.43. Anleger 31 | Photo of the kiosk

ALSO NEARBY



D.44. Bernsteinmuseum | Photo

BERNSTEINMUSEUM

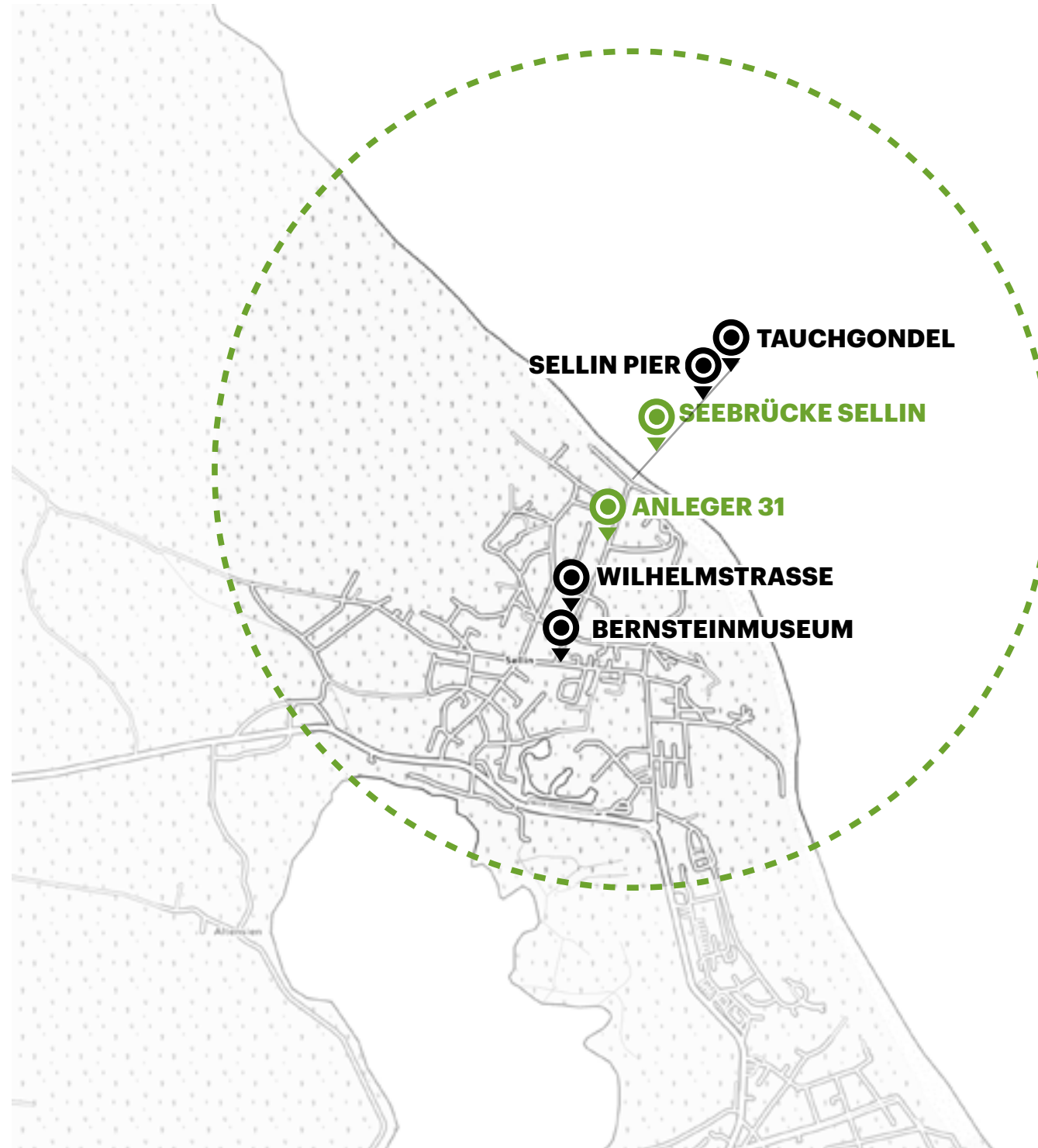
— the only amber museum on the island of Rügen. It is dedicated to the origin, history of extraction and artistic craftsmanship of Baltic amber — the 'gold of the Baltic Sea' [29].



D.45. Wilhelmstrasse | Photo

WILHELMSTRASSE

— the main street of the resort town of Zellin and one of the best-preserved examples of Bäderarchitektur on the island of Rügen [30].



TAUCHGONDEL

— a unique engineering structure situated a, allowing visitors to descend approximately 4 metres below sea level without the need for diving equipment [31].



SELLIN PIER

— the main attraction of the resort of Zellin and one of the most recognisable symbols of the island of Rügen [32].

KUTTERFISCH

WHERE THE LAND ENDS AND INSPIRATION BEGINS

Kutterfisch restaurant is one of the most famous places in Sassnitz to sample local fish. Kutterfisch is located right in the harbor. Thanks to its location, the fish here is the freshest—straight from the catch. The restaurant specializes in local fish from the Baltic Sea: herring, pikeperch, and flounder. Here you can try the local dish “Pannfisch,” which is fried fish with potatoes in a sauce. In addition, the restaurant serves fish soups and an assortment of the Fishbrötchen we’re already familiar with. The restaurant’s terrace offers a panoramic view of the harbor and the fishing boats [33].

I decide to try the local fish and chips. How good it is! Every crispy crumb, every salty bite reminds us of simple joys, of the fact that happiness often lies in a warm, fragrant piece that you want to eat slowly, savoring every moment. After a splendid lunch, we conclude our trip on the island of Rügen and head to the train station, where the train will take us to the next stop on my little Grand Tour – the city of Potsdam, located not far from Berlin.





D.46. Food | Photo



D.47. Food | Photo

Kutterfisch is located in a former fish warehouse within the port of Sassnitz. The building has been renovated and converted into a seafood restaurant. It reflects the working character of the fishing port. Here, the architecture was originally designed to serve the functions of fish storage and processing. The restaurant building features simple geometric forms without ornamentation, and large windows overlooking the sea. The interior is designed in a contemporary style, styled to resemble a fishing vessel. The restaurant's dining areas are simple and bright. The furniture is made of wood. The décor is dominated by a maritime theme. The main visual highlight is the view of the harbour with its moored vessels. The restaurant forms part of the Kutter- und Küstenfisch Rügen complex, which includes a fish market, a fish processing facility, a fishing tour agency and a shop selling seafood specialities [33].



D.48. Restaurant Kutterfisch | Photo of the interior



D.49. Restaurant Kutterfisch | Photo of the interior



D.50. Restaurant Kutterfisch | Photo of the interior

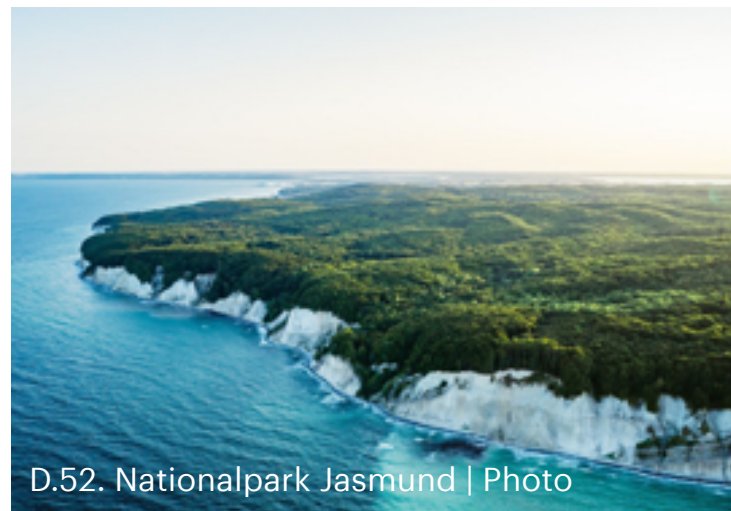
ALSO NEARBY



D.51. Molenfeuer | Photo of the facade

MOLENFEUER SASSNITZ

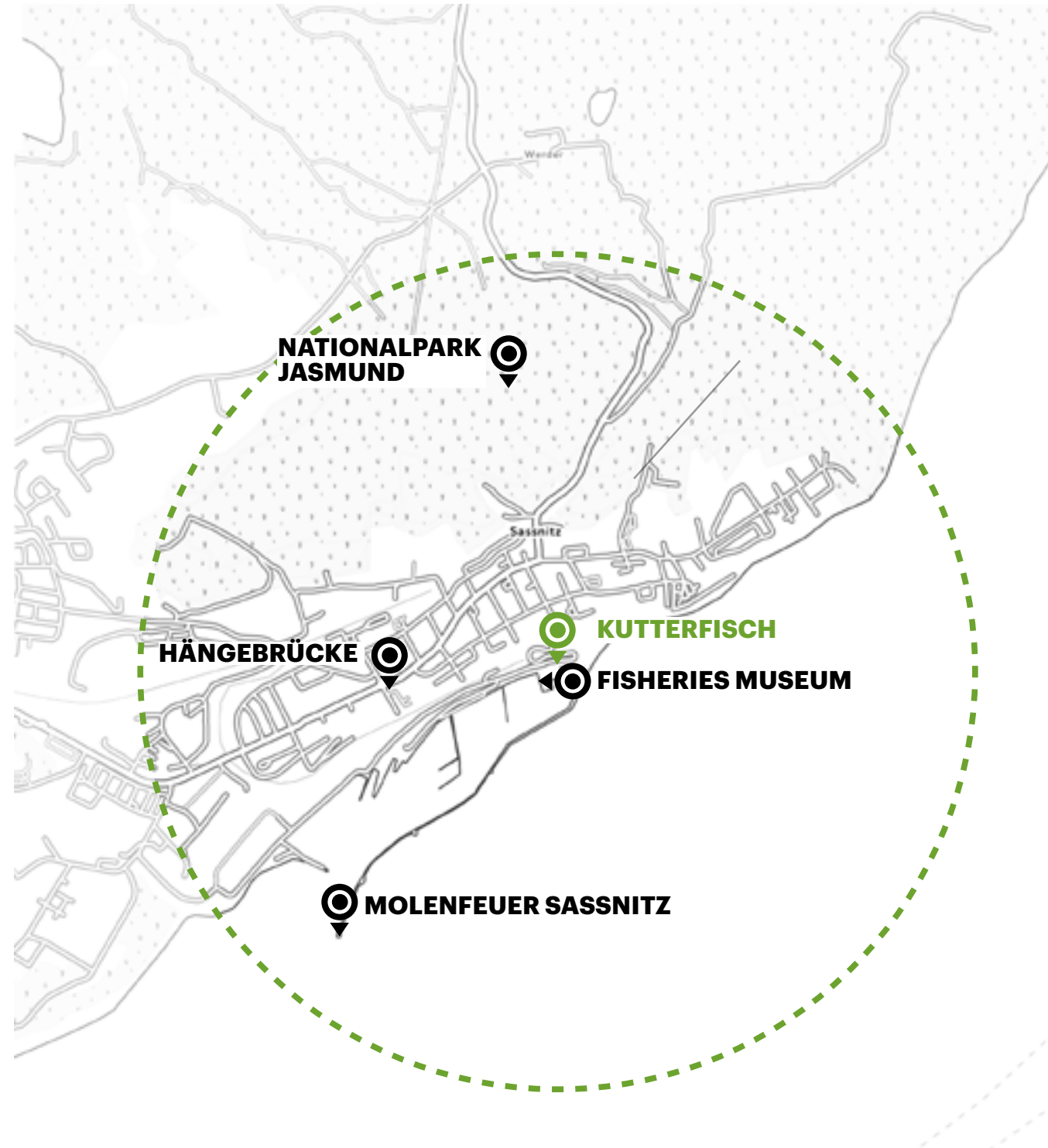
— a historic lighthouse situated at the end of the eastern breakwater at the port of Sassnitz [34].



D.52. Nationalpark Jasmund | Photo

NATIONALPARK JASMUND

—the most famous chalk cliff on the island of Rügen and one of Germany's most iconic natural landmarks. IT is listed as a UNESCO World Heritage Site [35].



D.53 Fischerei- und Hafenmuseum | Photo

FISCHEREI- UND HAFENMUSEUM

— a museum dedicated to the history of fishing, the development of the port of Sassnitz, and the maritime culture of the island of Rügen [36].



D.54. Hängebrücke | Photo

HÄNGEBRÜCKE

— a modern pedestrian suspension bridge connecting the center of Sassnitz with the town's port [37].

GASTRONOMY AS A CULTURAL CODE

CONCLUSION

In this guide of German culinary experiences, I discuss the importance of food whilst travelling as an aspect of the cultural experience, and I also share with you the places that, in my view, are unmissable. By trying various dishes, I began to understand the essence of a particular place from the inside out.

Every city has its own unique character, and its cuisine is part of that identity. Using three stops on my 'Grand Tour' – Berlin, Potsdam and the island of Rügen – as examples, I demonstrate the diversity of German cuisine, which is often underestimated. German cuisine is multifaceted: at times simple, at times sensuous; at times haute cuisine, at times street food. All this makes German gastronomy distinctive and truly worth exploring.

Gastronomy reveals the character of a place, serving as a marker of its cultural identity. The flavour of a particular place is an indicator of a high-quality travel experience; it leaves an impression just as profound as that of architecture or nature.



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D.23. Russische Kolonie Alexandrowka | Photo of the facade
Source: <https://entdecke-deutschland.de/bundeslaender/brandenburg/potsdams-russische-kolonie-alexandrowka/>

D.24. Food | Photo
Source: <https://restaurant-kochzimmer.de/de>

D.25. Food | Photo
Source: <https://restaurant-kochzimmer.de/de>

D.26. Food | Photo
Source: <https://restaurant-kochzimmer.de/de>

D.27. Restaurant kochZIMMER | Photo of the interior
Source: <https://restaurant-kochzimmer.de/de>

D.28. Restaurant kochZIMMER | Photo of the facade
Source: <https://restaurant-kochzimmer.de/de>

D.29. Stadtschloss | Photo of the facade
Source: https://de.wikipedia.org/wiki/Landtag_Brandenburg

D.30. Kirche St. Peter und Paul | Photo
Source: <https://irf-potsdam.de/propsteigemeinde-st-peter-und-paul-potsdam/>

D.31. Lustgarten | Photo of the facade
Source: <https://www.kulturerben-potsdam.de/foerdergesellschaft-zum-wiederaufbau-der-neptungruppe/>

D.32. Brandenburger Tor | Photo of the facade
Source: https://de.wikipedia.org/wiki/Datei:Brandenburger_Tor_Potsdam_November_2013.jpg

D.33. Café Drachenhäus | Facades
Source: <https://www.drachenhäus.de/>

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- D.34.** Café Drachenhäus | Photo of the facade
Source: <https://www.drachenhäus.de/>
- D.35.** Café Drachenhäus | Photo of the interior
Source: <https://www.drachenhäus.de/>
- D.36.** Park Sanssouci | Photo
Source: <https://www.potsdam.de/de/park-sanssouci>
- D.37.** Neues Palais | Photo of the facade
Source: https://de.wikipedia.org/wiki/Neues_Palais
- D.38.** Orangerieschloss | Photo of the facade
Source: <https://themator.museum-digital.de/t/807/815>
- D.39.** Friedenskirche | Photo
Source: <https://www.concerti.de/spielstaetten/friedenskirche-sanssouci/>
- D.40.** Seebrücke | Photo on the sunset
Source: <https://www.seebrueckesellin.de/>
- D.41.** Seebrücke | Photo on the sunset
Source: <https://www.seebrueckesellin.de/>
- D.42.** Seebrücke | Photo from the air
Source: <https://www.seebrueckesellin.de/>
- D.43.** Anleger 31 | Photo of the kiosk
Source: <https://speisekartenweb.de/restaurants/sellin/anleger-31-fischbr%C3%B6tchen-17153>
- D.44.** Bernsteinmuseum | Photo
Source: <https://www.bernstein-museum-sellin.de/>
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- D.45.** Wilhelmstrasse | Photo
Source: <https://sellinruegen.de/ostsee-blog/familienurlaub-in-sellin-das-sind-die-highlights/>
- D.46.** Food | Photo
Source: <https://sassnitz.kutterfisch.de/>
- D.47.** Food | Photo
Source: <https://sassnitz.kutterfisch.de/>
- D.48.** Restaurant Kutterfisch | Photo of the interior
Source: <https://sassnitz.kutterfisch.de/>
- D.49.** Restaurant Kutterfisch | Photo of the interior
Source: <https://sassnitz.kutterfisch.de/>
- D.50.** Restaurant Kutterfisch | Photo of the interior
Source: <https://sassnitz.kutterfisch.de/>
- D.51.** Molenfeuer | Photo of the facade
Source: <https://www.deutsche-leuchtfeuer.de/ostsee/sassnitz-ostmole.html>
- D.52.** Nationalpark Jasmund | Photo
Source: <https://www.globetrotter.de/magazin/nationalpark-jasmund/>
- D.53.** Fischerei- und Hafenmuseum | Photo
Source: <https://fischerei-und-hafenmuseum.de/>
- D.54.** Hängebrücke | Photo
Source: https://www.dbz.de/artikel/dbz_Balkon_mit_Meerblick_Fussgaengerbruecke_am_Stadthafen_Sassnitz-961998.html
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