

Facade Arrangements and Ornaments of Three Historical Buildings in Berlin Gendarmenmarkt Square*

Berlin Gendarmenmarkt Meydanı'nda Bulunan Üç Tarihi Binanın Cephe Düzenlemeleri ve Bezemeleri

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Abstract

The most important elements that reflect the spirit of a city are undoubtedly the historical buildings. These are sometimes built individually and sometimes in a complex manner. When examined in terms of urban space integrity, it is seen that some historical buildings have gained an effective identity in the formation of squares. Squares are areas in cities where roads intersect, people gather and socialize, and are surrounded by components such as historical buildings and trees. These components are the essential elements that reveal the charm of the square. In many stages of history, square arrangements have been made in different forms depending on various reasons. Squares that were the center of a city in the early periods were replaced by squares belonging to a neighborhood in cities that expanded due to the Industrial Revolution with multiple districts. Today, researchers examining square designs group them under names such as historical, architectural, and official squares. In this context, the subject of our article is the facade arrangements and ornaments of the buildings that are the components of the Berlin Gendarmenmarkt Square, which was designed with historical buildings.

Keywords: square, historical buildings, architecture, design, Berlin.

Öz

Bir şehrin ruhunu yansıtan en önemli öğeler şüphesiz tarihi binalardır. Bu binalar kimi zaman tekil, kimi zaman kompleks şekilde inşa edilirler. Kentsel mekân bütünlüğü içerisinde incelendiğinde ise bazı tarihi binaların meydanların oluşumunda etkili bir kimlik kazandıkları görülmektedir. Meydanlar şehirlerde yolların kesiştiği, insanların toplandığı ve kaynaştığı, tarihi bina ve ağaç gibi bileşenlerle çevrili olan alanlardır. Bu bileşenler meydanın albenisini ortaya koyan en önemli öğelerdir. Tarihin birçok evresinde çeşitli nedenlere bağlı olarak değişik formda meydan düzenlemeleri gerçekleştirilmiştir. Erken dönemlerde şehrin merkezi durumundaki meydanlar Endüstri Devrimi'ne bağlı olarak büyüyen çok mahalleli kentlerde yerini mahalleye ait meydanlara bırakmıştır. Günümüzde meydan tasarımı açısından inceleme yapan araştırmacılar bunları tarihi, mimari, resmi meydanlar gibi isimlendirmelerin altında gruplamaktadır. Bu bağlamda makalemizin konusunu tarihi binalarla tasarlanan Berlin Gendarmenmarkt Meydanı'nın bileşeni olan yapıların cephe düzenlemeleri ve bezemeleri oluşturmaktadır.

Anahtar Kelimeler: meydan, tarihi binalar, mimari, tasarım, Berlin.

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Introduction

Gendarmenmarkt Square, located in the center of Berlin and surrounded by the streets Französische to the north, Charlotten to the west, Mohren to the south and Markgrafen to the east, was designed by Johann Arnold Nering in 1688. The name of the square was known as Linden-markt (Linden square) until 1701 after the first arrangement (Urban, 2016, p. 215-217; Fraser, 1996, p. 10; Zitzlsperger, 2021, p. 120; Lewis, 2016, p. 88). Between 1701 and 1786, the area was called Friedrichstadtischer Square, inspired by the neighborhood it was in, until 1799 it was called Neuermarkt (New Square). From 1799 until today, it is called "Gendarmenmarkt" from 1799 until today, referring to the "Gens d'armes" cavalry regiment, which was in charge in the region and whose headquarters was removed in 1773 for the purpose of reorganizing the square (Bade, 2009, p. 22) (Image 1).

Many of the French (Huguenot) immigrants who had freedom of belief and some rights with the Edict of Potsdam in 1685 were settled around this square. As of 1701, the Französische Friedrichstadt Church was built for these French immigrants on the north side of the square, which had a rectangular plan in the north-south direction, and the Deutsche Dom (German Cathedral) was built directly opposite (on the south side of the square). A small French theater was located on the western edge of the area between the two churches until 1818. After this date, Schauspielhaus was built here by Karl Friedrich Schinkel. Between 1780 and 1785, the structure called Französischer Dom (French Cathedral) was added to the Französische Friedrichstadt Church and a symmetrical square arrangement was created (Demps, 1987, p. 237; Zitzlsperger, 2021, p. 120; Akin, 2019; Yiğitpaşa and Akin Ertek, 2020, p. 219-258).

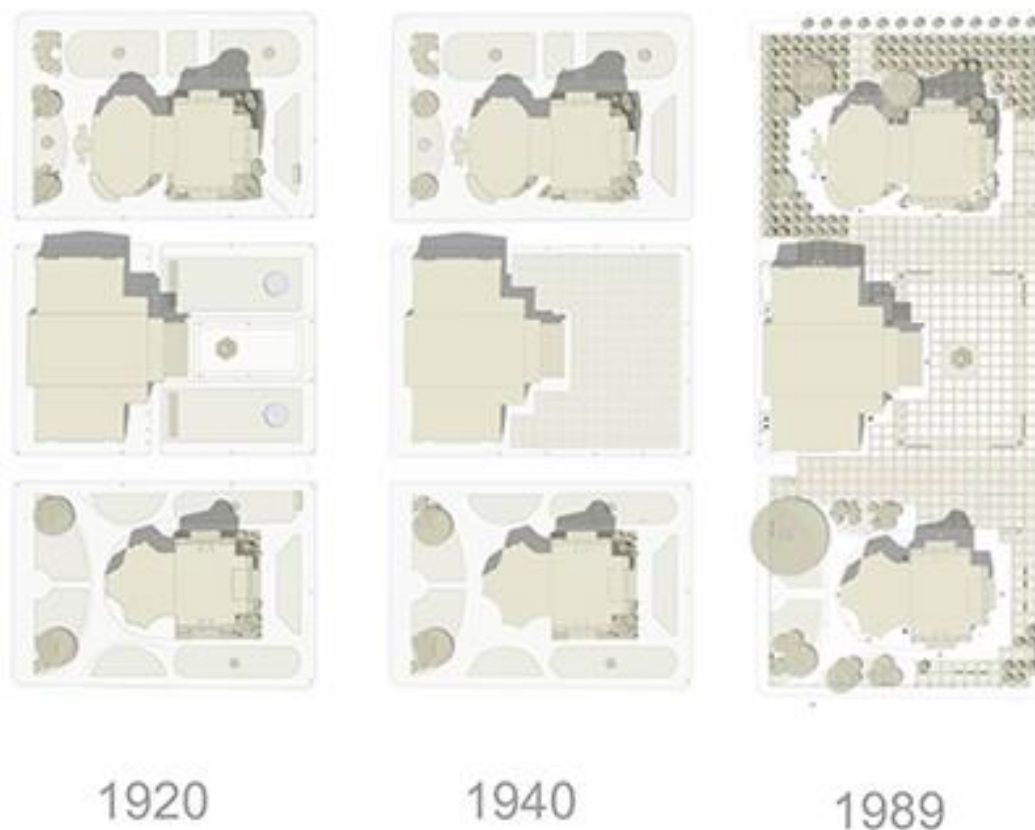


Image 1: Development of the Berlin Gendarmenmarkt,
(<https://www.rehwalddt.de/projekt.php?lang=en&proj=GEN>).

In this context, the subject of our study is the facade design and decoration of the Deutscher Dom (German Cathedral), Französischer Dom (French Cathedral) and Schauspielhaus buildings, which are located in the square and built in Neoclassical style.

Buildings in Gendarmenmarkt Square

1) *Deutsche Dom*

Restoration Inscription: It is located above the entrance gate on the west side of the cathedral (Image 2).



Image 2: Inscription of Deutsche Dom.

Inscription text

“Erbaut Unter König Friedrich I.

In den Jahren 1701-1708

Umgebaut Unter Kaiser Wilhelm I.

In den Jahren 1881-1882”

Translation

“Built under King Friedrich I

in the years 1701-1708

Rebuilt under Emperor Wilhelm I

in the years 1881-1882”

Deutsche Dom (German Cathedral) was built under King Friedrich I between 1701 and 1708 according to the restoration inscription (Borrmann, 1893, p. 155). It is stated in the references that it was built according to the designs of Martin Grünberg (1655-1707) (Badstübner, 1987, p. 77). During the construction of the bell tower added by Carl von Gontard, the building was completely demolished on 28 July 1781 under King Friedrich Wilhelm II (Mertens, Lorenz, 1997, p. 357). Its reconstruction was continued by Architect Christian Unger by order of Emperor Wilhelm I. The demolished building was in Neoclassical style according to the references (Borrmann, 1893, p. 155). The place of worship of the Church belonging to the Protestant community was demolished again at an indeterminable date. A new place of worship was built by the Hude & Hennicke Architectural Office between 1881 and 1882 (Borrmann, 1893, p. 155; Badstübner, 1987, p. 78). The cathedral was damaged during the air raids in 1943 (Badstübner, 1987: 82). It was renovated between 1983-1996 and started to be used as the exhibition hall of the German Bundestag as of October 2, 1996 (https://www.berlin-die-hauptstadt.de/deutscher_dom.html) (Image 3).

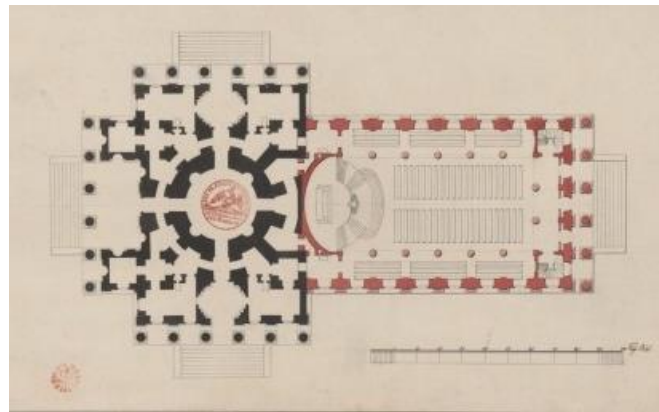


Image 3: Deutscher Dom's first plan, (Kupferstichkabinett Staatliche Museen zu Berlin).

Deutsche Dom (German Cathedral) consists of two main parts, the main place of worship and the bell tower. However, the main place of worship was completely destroyed in 1781 and was rebuilt in 1881-1882 and is covered with a dome with a diameter of 25.82 meters from the inside as it is used today. Exedrae support its dome in five directions. The exedrae, which are semi-circular from the inside, are projected outward as triangular. There are windows and entrance openings on each facade (Image 4).

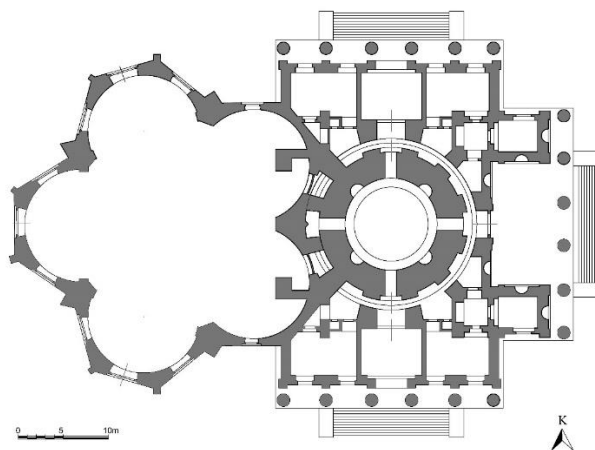


Image 4: Deutscher Dom's Plan.

As determined from the references, the layout of the main place of worship before it was demolished had a basilical plan with three naves in the east-west direction.

The bell tower, on the other hand, has a central dome with a diameter of 19 meters, a two-storey high drum and ends in the form of a tower. This tower has entrances in the form of a portico measuring 8.76 x 25.8 meters in the south and north directions, and 9.6 x 26.8 meters in the east direction. The porticos, each of which sits on six columns, can be reached by stairs with ten steps.

Porticos and entrance areas in the north and south directions are arranged symmetrically. The entrance spaces are in the form of three rectangular sections. The middle one of the spaces is arranged in the form of an iwan. There are doors in each section of these iwans that provide access to the central section. There are

two rectangular rooms on each side of the middle iwans. Two windows were opened on the facade walls of the rooms.

The main entrance door in the east direction is located in the north-south oriented rectangular section on the facade axis, arranged in the form of an iwan. On the sides of the middle iwan, there are rectangular rooms. There is a niche on each of the inner facades of the middle iwan and on the eastern facades of the side rooms.

In general, all the facades of the Cathedral were built in the Neoclassical style (Yiğitpaşa and Akın Ertek, 2020, p. 219-258).

All facades of the main place of worship have similar features, except for some differences in the entrances and window openings. The facades are bordered vertically by pilasters placed at the corners. These pilasters with stepped pedestals end with Corinthian capitals. On the floors of these facades, outwardly stepped pedestals (dados) resting on pilasters are located. The facade ends with the Corinthian entablature resting on the pilasters and the cornices on top (Image 5).



Image 5: Deutscher Dom's west facade.

There are entrance doors on the axes of the north, south, and west facades. The one in the west of these entrances is the main entrance. Half-round small columns border the door, which protrudes from the facade and is arranged as a portal. The perimeter of the portal is surrounded by rectangular moldings arranged gradually inwards. There is a round arched pediment above the portal. There is entablature on the small columns bordering the portal. The portal ends with a triangular pediment resting on the entablature. There is a construction inscription on the rectangular panel above the pediment.

The facades of the building end with the roof moldings. Its dome and luminous lantern, which is held higher than the facade walls, are perceived from the outside.

On the other facades of the building, there are round-arched windows placed on the axes. There is a thin strip with floral and geometric ornaments on the arch surfaces. The triangular pediments of the windows are visible above the strip. The pediment rests on consoles arranged in the form of volute, located at the level of the jambs of the arches.

The western facade of the bell tower is adjacent to the main place of worship, and the other facades are designed in the form of an iwan with a portico (Image 6).



Image 6: General view of the steeple section of the Deutscher Dom.

The eastern facade is in Corinthian order, has a triangular pediment and is arranged in the form of a portico. The floor of the portico is the same as the pedestal level in the lower part of the facades. The columns forming the portico have stepped pedestals and Corinthian capitals. There are entablature and triangular pediments designed in Corinthian order on the capitals, as on the other facades. There are figured decorations on the pediment (Image 7).



Image 7: Deutscher Dom east facade and illustration (<https://www.alamy.com>).

The facade surface is divided into five sections with vertical pilasters placed in line with the columns. The sections on the axis and both sides of the axis are arranged in the form of an iwan. Among these sections, there is an entrance opening in the middle section corresponding to the main axis. There is a thin strip and a triangular pediment on the door, which is surrounded by stepped flat moldings. The thin strip is adorned with geometric and floral motifs. The pediment section is left blank. Half-round niches were opened on the axes of the other sections on both sides of the door, and a standing human statue was placed inside each. Niches have semi-circular archings. There is a pediment on the niches, arranged in the same way as on the door. There are rectangular panels on the pediments of the door openings and niches. On these panels, figurative decorations are seen in which the events related to the figures in the statues are chosen as the subject.

The south facade has common with the eastern facade in terms of its general features. One of the different elements on this facade is that instead of the niche on the other facade and the panels on it, this facade has rectangular windows with pediments at the bottom and horizontal rectangular windows at the top. Another factor is that only the one on the axis is arranged in the form of an iwan of the five sections bounded by the pilasters on the facade (Image 8).



Image 8: Deutscher Dom south and north facade.

The north facade is symmetrical with the south facade and has the same arrangement in terms of portico layout and facade design (Image 8).

The dome of the bell tower has a very high, two-story drum. The floors are separated from each other by entablature sitting on twelve columns with Corinthian capitals surrounding the lower floor. Both floors of the drum are in the form of dodecagons. The floors are divided into two parts with gradual moldings. In the lower sections, a rectangular window is positioned on the facades corresponding to the main directions. On the other surfaces, half-round niches with archings were opened. The edges of the niches and windows are surrounded by moldings, and the triangular pediments placed on them are seated on volute-shaped consoles on both sides. In the upper sections, niches in the form of horizontal quadrilaterals can be seen. The second floor is surrounded by a balustrade placed on the eaves. A round window is positioned on each surface. There is a ribbed dodecagonal dome on the drum.

The decorations in the cathedral can be seen on the western portal, windows, facade pediments, the niches opened on the eastern facade of the bell tower, the panels on the same facade, the dome drum and the dome surface. Floral and geometric motifs, sculptures and figured reliefs were preferred in the decorations.

The windows of all facades are surrounded by moldings. The triangular pediments on it sit on volute-shaped consoles placed parallel to the wall on both sides. An acanthus leaf is carved on the main fold of the volute. Under the consoles, there is an arrangement consisting of a gradually shrinking pearl and a rose nail. The upper enframements of the windows are decorated with a rosette-shaped border placed in seven round cartouches. Leaf motifs are engraved on the lower and upper cavities of the smaller cartouches that connect the cartouches. A section similar to the regula seen in rectangular entablatures has been added to the lower

corners of the window enframements. Beneath these, three tassel motifs are seen, the larger one being in the middle.

There is a depiction of Jesus on the throne in the middle of the door pediment on the western portal. Jesus, whose body is given frontally, caresses the head of the child standing on his right with his right hand, while his left hand is in the palms of the kneeling female figure on his left. His face is turned towards the female figure on his left. Behind the child on his right is a kneeling male figure holding the child by the waist. The subject of the relief is not known exactly (Image 9).²



Image 9: The pediment on the west facade of the Deutscher Dom.

There is a face mask of a child on the keystone of the pediment arch. The circumference of the mask is surrounded by intertwined wings from above and below.³

On the frieze above the architrave, which sits on columns with volute capitals on both sides of the door, there is the expression "Selig Sind die Gottes Wort Hören und Bewahren".⁴

In the pediment on the eastern facade, a relief depicting the "Paul's Sermon in Athens" can be seen (Acts of the Apostles, 17: 16-34) (Image 10).

"The Question of Sacrifice" is embroidered inside the pediment on the northern facade (Acts of the Apostles, 14: 11-15) (Image 10).

Inside the pediment on the south facade, there is a relief on "Paul's Farewell to Ephesian Elders" (Acts of the Apostles, 18: 18-23) (Image 10).

² The bowed heads of the kneeling male and female figures, the woman holding Jesus' hand in gratitude, and the inclusion of a child figure in the composition bring to mind the event of Jesus healing the demonized child in Mark 9: 14-29. However, there is no detail about the child's mother being present in the incident. It is also thought that the figures may be the king, queen and prince of the period.

³ The figure is thought to belong to a child angel.

⁴ Meaning; "Blessed are those who hear the word of God and obey it." See: Luke, 11:28.



Image 10: The pediments on the north, south and east facades of the Deutscher Dom.

Sculptures of some prophets mentioned in the Bible can be seen in the niches on the eastern facade. On the panels above the niches, there are reliefs in which the events related to each prophet in the niche are processed (Image 11).



Image 11: Niche and panels on the east facade of the Deutscher Dom.

The Statue of Abraham is located in the first niche from south to north. On the panel above the niche, "Abraham's Agreement with the King of Sodom" is engraved (Genesis, 14: 1-14).

The Statue of Moses can be seen inside the niche on the south facade of a deep niche-shaped recess on the east facade. He explains the laws to the believers by showing the tablet on which the ten commandments are written (Exodus, 20: 1-17).

The Statue of David is positioned in the niche to the right of the main entrance door. The panel above the niche depicts "David's Return to Jerusalem after His Victories" (Samuel I, 18: 6-7).

The incident on the "Donation of the Widow" is depicted on the panel above the door (Markos, 12: 41-44).

The Statue of John the Baptist can be seen in the niche to the left of the door. He is depicted preaching on the board above the niche (Matthew, 3: 1-12).

The Statue of St. Stephanus was placed in the niche on the northern facade of the entrance iwan. On the panel above the niche, King St. Stephanus is depicted giving alms to the people (Borrmann, 1893, p. 156).

The Statue of Paul is positioned in the last niche. The theme of "Paul before the Altar of the Unknown Gods" is depicted on the panel above it (Acts of the Apostles, 17: 16-23).

There are various statues of saints on the roof of the church section. Sculpture compositions on the four corners of the rectangular platform on which the tower sits symbolize the virtues of Christianity. These depict loyalty and benevolence in the east, chastity and serenity in the north, humility and prudence in the south.

There are statues of the apostles on the surfaces of the large drum of the dome opening to the first floor. Thomas is depicted with his dagger, Jacob with his cross, John with his chalice, Peter with his two keys, and Andrew with his cross. The round-shaped golden panels on each slice of the dome covering the rotunda are in the form of a flower motif. At the top of the dome, the gilded figure made of copper material symbolizes virtue with the palm branch in his hand.

The walls of the cathedral were generally built in masonry infill technique with bricks. The brick material is plastered and painted. Sculptures and reliefs are made of sandstone. Its dome is copper.

2) *Französischer Dom*

Französischer Dom (French Cathedral) was added to the French Friedrichstadt Church between 1780 and 1785. The cathedral was used as the Huguenot Museum from 1935 to 1956 (Mertens and Lorenz, 1997, p. 357). With the demolition of the Friedrichstadt Church in 1944, it became a church for a short time (Mertens and Lorenz, 1997, p. 357; Fischer, 1985, p. 62). It was destroyed during World War II (Fischer, 1985, p. 62) and was repaired between 1977-1981 (Bartmann-Kompa et al. 1984, p. 218). Its facades were repaired between 2004-2006 (Mertens and Lorenz, 1997, p. 357).

It is known that the French Cathedral, located in Gendarmenmarkt Square, was added to the Friedrichstadt Church between 1780 and 1785 in order to create symmetry with the German Cathedral built earlier in the same square. Therefore, when looking at the structure from a plan perspective;

Französischer Dom (French Cathedral) has the same features as the bell tower of the Deutsche Dom (German Cathedral) in terms of plan, except that the corner sections of the entrance iwans on the north and south facades are arranged gradually. It is connected to the church by a courtyard and surrounding rooms (Image 12).

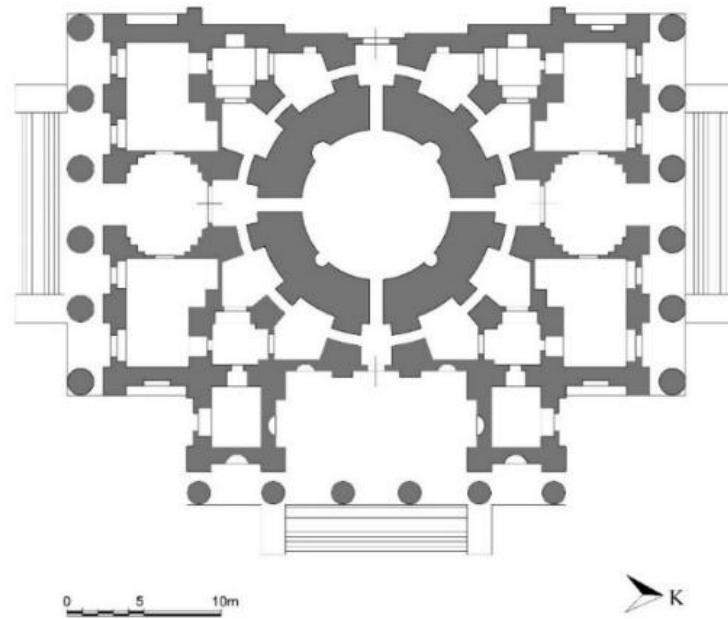


Image 12: Französischer Dom's plan.

The facades of the Cathedral are designed exactly the same as the facades of the bell tower section of the German Cathedral. On the axes of the facades arranged in the form of a portico, there are doors that provide access to the interior. Porticos are designed in Corinthian order and are formed with six columns each and end with a triangular pediment (Image 13).

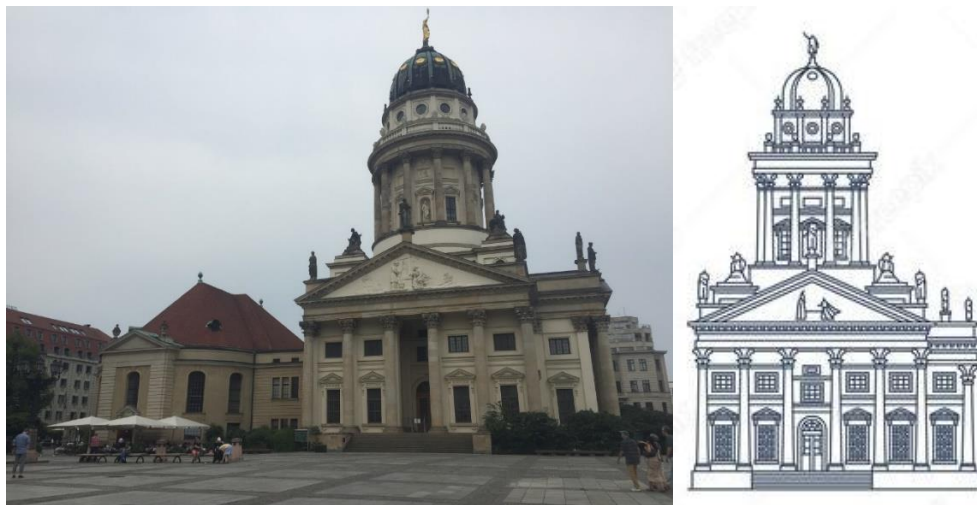


Image 13: General view of Französischer Dom and illustration (<https://tr.depositphotos.com/vector-images/wilhelm.html>).

The decorations are seen on the triangular pediments, on the panels on the same facade with the niches opened on the east facade, and on the dome surface with the dome drum. Floral and geometric motifs, sculptures and figured reliefs were generally preferred in the decorations.

In the pediment on the south facade, the event "The Encounter of the Samaritan Woman and Jesus" is depicted (John, 4: 13-42) (Image 14).

In the pediment on the eastern facade, one of the sermons of Jesus is treated as the subject (Image 14).⁵

In the pediment located on the northern facade of the building, the event "Two Students on the Emmaus Road" was processed (Luke, 24: 13-35; Mark, 16: 12-13) (Image 14).



⁵ It is known that Jesus traveled from city to city and gave sermons. Therefore, it would not be appropriate to refer to a specific chapter of Bible in the descriptions of the sermon scenes.



Image 14: The pediments of the Französischer Dom.

There are statues of the prophets mentioned in the Bible in the niches on the eastern facade, and reliefs about the life of Jesus on the panels above the niches (Image 15).



Image 15: Niches and panels on the east facade of the Französischer Dom.



The Statue of Jeremiah can be seen in the first niche from south to north (Jeremiah, 28: 10). On the panel above the niche, the event of the "Baptism of Jesus" is depicted (Matthew, 3: 13-17; Mark, 1: 9-11; Luke, 3: 21-22).

The Ezekiel Statue is located in the niche on the south facade of the iwan-shaped recess on the east facade (Ezekiel, 1: 1-28). The incident of "Adoration of Magistrates" is depicted on the panel above the niche (Matthew, 2: 1-12).

There is a Statue of Yusuf from Arimathea in the niche to the left of the door (John, 19: 38-42; Matthew, 27: 57-61; Mark, 15: 42-47; Luke, 23: 50-56). The subject of "The Crucifixion of Jesus" was handled on the panel above the niche (John, 19: 17-27; Matthew, 27: 32-44; Mark, 15: 21-32; Luke, 23: 26-43).

The "Resurrection of Jesus" is engraved in the panel above the entrance door on the eastern facade (Mark, 16: 1-14; Matthew, 28: 1-8; Luke, 24: 1-12; John, 20: 1-10).

In the niche to the right of the door is the Statue of Daniel (Daniel, 6: 1-28). On the panel above this niche, "Ascension of Jesus to Heaven" is depicted (Luke, 24: 50-53; Mark, 16: 19-20; Acts of the Apostles, 1: 9-11).

There is a Statue of Samuel I in the niche on the north facade of the iwan-shaped recess on the east facade (Samuel I, 8: 1-22; Samuel I, 9: 1-27). "The Descent of the Holy Spirit on the Apostles" is depicted on the panel above this niche (Acts of the Apostles, 2: 1-13).

In the last niche placed in the north-south direction is the Isaiah Statue. "Last Supper" is depicted on the panel above the niche (Luke, 22: 7-38; Matthew, 26: 17-35; Mark, 14: 12-31; John, 13: 21-30).

The dome drum and the sculptures on its surface belong to the same people as the sculptures in the same sections of the German Cathedral.

In general, the walls are built of brick material. The brick material was covered by plastering and painting. The sculptures and reliefs in the building are made of sandstone. Its dome is copper.

3) Schauspielhaus

Schauspielhaus, one of Karl Friedrich Schinkel's masterpieces, was built between 1818 and 1821 (Börsch-Supan and Grisebach, 1981, p. 138; Cramer et al., 2007, p. 32). Only the exterior facades of Schinkel's original structure have survived. While the auditorium had a multicolored appearance dominated by white and gold when it was first built, the colors were changed to lime green in 1852-1853. Sandstone was used in 1883-1884 to provide a natural stone look instead of pale stucco. The stage of the theater was renovated many times and strengthened with steel construction in 1888-1889 (Cramer et al., 2007, p. 36).

In 1904-1905, the interior was redesigned in Neobaroque style under the direction of Felix Genzmer (1859-1929). In 1935 the stage was modernized by Gustave Gründgnes (1899-1963). The entrance hall of the concert hall was also included in the auditorium in the same period (Cramer et al., 2007, p. 36; Börsch-Supan, Grisebach, 1981, p. 138).

It was heavily damaged as a result of the bombardments during World War II and the fires started by the SS. It remained derelict until 1979. In 1976, as a result of the idea of transforming the Gendarmenmarkt Region into an intellectual and cultural center, the creation of a new central concert hall came to the fore. East Berlin Municipality and government leaders decided to repair it, in accordance with the recommendation of Chief Architect Roland Korn (1930-...) and the responsible institutes. Repair was completed in 1984 (Cramer et al., 2007, pp. 36-37; Steffens, 2016, p. 34). Today, restoration work continues in the interior.

Located in Gendarmenmarkt Square, between the German Cathedral and the French Cathedral, the Schauspielhaus has a "T"-shaped plan placed in the north-south direction. The middle arm measures 44.25 x 58.27 meters and the side arms measure 36.28 x 16.12 meters (Image 16).

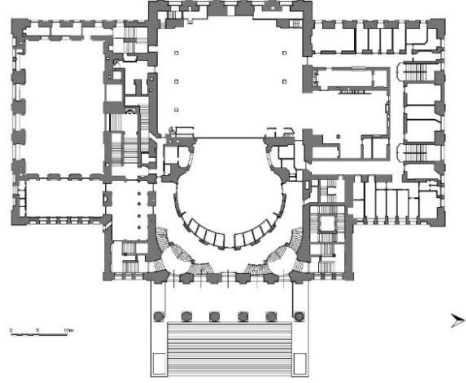


Image 16: Schauspielhaus's plan.

The entrance to the building is provided from the portico, which is reached by a staircase with twenty-eight steps in front of the eastern facade. The portico sits on six equally spaced columns. The interior is entered through the doors bounded by the pilasters placed across the columns. The interior has completely lost its originality. The "U" shaped entrance is accessed from the entrance doors on the eastern facade. Doors placed on the north and south walls of the middle wing of the space covered with a flat ceiling provide access to the side spaces. The concert hall is accessed through three doors on the western wall. The concert hall has a rectangular plan in the east-west direction. This is the main space of the building. There are balconies in the form of two floors on its three sides.

The facades of the Schauspielhaus, which end with triangular pediments, were built in the Neoclassical style with their portico and classical block-shaped arrangements.



Image 17: General view of the Schauspielhaus.



The east facade, together with the basement, rests on a high foundation wall. The basement floor is accessed by rectangular doors opening to the north and south of the stairwell (Image 17).



Image 18: East facade of the Schauspielhaus and illustration (<https://tr.depositphotos.com/vector-images/wilhelm.html>).

The eastern facade has a three-stage arrangement with the side wings of the building facing this direction. The portico, which is the first level from the outside to the inside, is shaped in the Ionic order with its pediment. The floor of the portico is reached by a staircase in front of the facade. There are handrails on the right and left of the stairs. The portico, consisting of six equally spaced Ionic capital columns with stepped bases, is covered with a cassette ceiling. The portico is finished with the entablature and triangular pediment designed in Ionic order. In the parts bounded by pilasters; there are rectangular shaped iron mesh door openings at the bottom and rectangular window openings at the top. The facades of the level continue on the upper part. In this part, there are eleven rectangular window openings in a single row divided by pilasters. The facade is finished with entablature and triangular pediment. There are acroteres on the pediment (Image 18).

There are rectangular windows on the foundation wall of the basement floor of the second level on the sides. The main floor has a double window arrangement separated by moldings. There are three windows in each of the lower and upper rows, and the lower ones are kept higher. The stages end with entablature, cantilevered eaves and roof molding.

The third level of the facade is arranged similarly to the second. However, at this level, there are two rows of five windows and one niche application.

The north and south facades are arranged in the form of a classical block that ends with a triangular pediment. The basement floor is also perceived from these facades, with three door openings on their axis and rectangular windows on the sides. The facades and the basement floors are separated by a gradual molding. The facade is divided into five sections, with pilasters being wider on the sides. There is a two-story window system in the sections. The facade is finished with entablature and triangular pediment. There are acroteres on the pediment (Image 19).



Image 19: The north and south facades of the Schauspielhaus.

The west facade has the same design as the east facade, with a few differences. One of these differences is that it has a two-stage arrangement since there are no porticos and stairs on the facade. In the section on the axis of the facade, a window opening in the same form is positioned in the areas where the doors are located. There is a niche in place of the door opening on the axis and the window above it. Another difference is that in the dual arrangement seen on the side surfaces, a sequential system is followed as a window and an empty surface.

Sculptures and figured reliefs on the triangular pediments, acroteres and balustrades on the facades are the decoration elements of the building.

Inside the triangular pediment of the portico, there is an iconographic scene with the drama "The Killing of Niobe's Children" (Can, 2020, p. 87) (Image 20).



Image 20: The pediments on the east facade of the Schauspielhaus.

Inside the pediment on the facade, there is a relief depicting the allegory of tragedy and comedy (Image 20).

Bacchus and Ariadne are seen on the chariot at the focal point of the composition of the triumphal procession, which represents comedy in the pediment of the northern façade (Image 21).

In the pediment on the south facade, "Orpheus' Departure to Hades to Resurrect His Beloved Euridice" is depicted (Yörükan, 2000, pp. 92-100) (Image 21).



Image 21: The pediments on the north and south facades of the Schauspielhaus.

Acroteres have a central iconography originating from Ancient Greek mythology. The focal point is the figure of Apollo on the chariot drawn by the gryphons on the pediment of the eastern facade. As depicted, Apollo is the head of nine muses, each of which carries its symbol in the acroteres of the triangular pediments. He is standing on a car drawn by two gryphons.

The only ornamental element on the western facade is the bronze Pegasus rising at the end of the pediment.

On the northern railing of the stairs leading to the portico, there is a panther placed in the east-west direction and the figure of Eros on it. The figure is sitting sideways on the panther and playing the lyre.

The composition with the figure of Eros on a lion is positioned on the southern railing. The figure is depicted as playing an aulos.

The basement level of the Schauspielhaus is covered with bossage stone material on all facades. The remaining floor surfaces are made of smooth cut stone material. The reliefs and acroteres on the facade are made of sandstone, and the compositions on the railings are made of copper.

Conclusions

The squares that are part of social life, especially those surrounded by historical buildings, are a bridge to the past. Many other square designs such as Plaza Mayor (Madrid) built in the XVIIth century (Escobar, 2009), St. Pietro Square as Vatican's symbol (Hibbert, 1985) and Grote Markt (Brussels) (Chiarenza and Paelinck, 2013) are important points in terms of their design combining the old with the new through the time they rise and the present (Image 22).



Image 22: Plaza Mayor (Madrid) (https://en.wikipedia.org/wiki/Plaza_Mayor,_Madrid), St. Pietro Square (Vatican) (https://tr.wikipedia.org/wiki/Aziz_Petrus_Meydan%C4%B1) and Grote Markt (Brussels) (<https://www.lonelyplanet.com/belgium/flanders/antwerp/attractions>).

Gendarmenmarkt Square, which was created in the city center of Berlin during the design of Friedrichstadt, has an important quality both in terms of the fact that French immigrants were settled here and a church was built for them in the context of freedom of worship, and a place of worship for Germans was built right across it. In fact, the construction of the tower, which was added to the Friedrichstadt Church and called the "Französischer Dom (French Cathedral)" so that both structures could be perceived in a harmonious manner in the historical development, can actually be perceived as a design that symbolizes the unity and equality of two different nations. The old French theater placed between the two churches is also an indication of the respect for the French living here (Image 23).



Image 23: Satellite view of Gendarmenmarkt (Google maps).

Both the churches and their towers are reminiscent of the Piazza del Popola in Rome (Ashby and Pierce, 1924, pp. 75-96) and the Twin Churches on Piazza St Carlo in Turin (Dal Bianco and di Santarosa, 2001, p. 18) in terms of their design in the square arrangement.



Both the church and the towers and the Schauspielhaus placed between them are in Neoclassical style and in harmony with each other (Image 24).

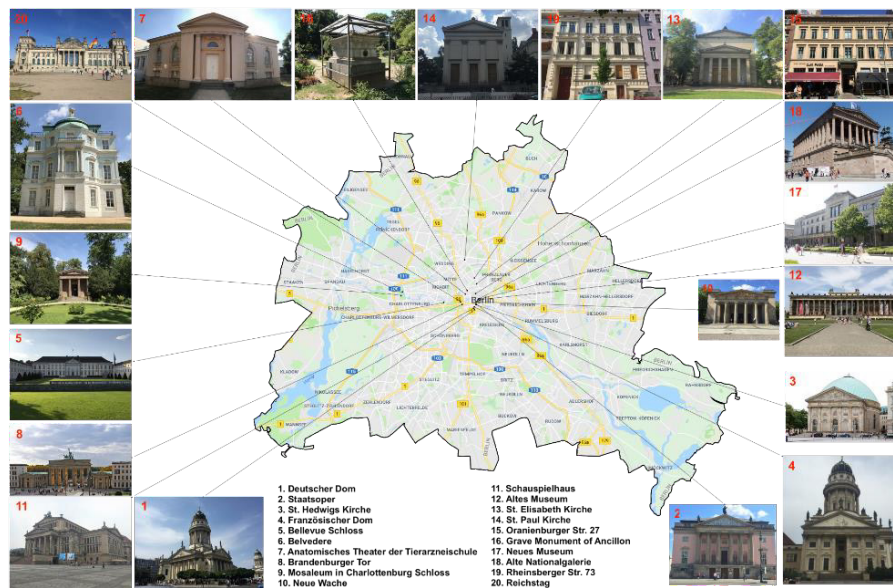


Image 24: Neoclassical style buildings in Berlin.

The most important parts of the structures built in the neoclassical style, reflecting this style, are their facades. There are three types of planning. One of these types of planning is based on Andrea Palladio's design. There are portico and entrance areas on one or more facades of the buildings. In addition to the buildings within the scope of our subject, the Altes Museum, St. Elisabeth Church and Staatsoper are the representatives of this type of planning in Berlin architecture (Image 25).





Image 25: Porticos of Altes Museum, St. Elisabeth Church and Staatsoper.

Porticos of Deutscher Dom (German Cathedral) and Französischer Dom (French Cathedral) are designed in Corinthian style. The single-aisle porticos are formed by six columns. The portico on the west facade of the Staatsoper, which was built in the Neoclassical style, is arranged in the same manner as the porticos seen in Deutscher Dom (German Cathedral), Französischer Dom (French Cathedral), except for one difference. The difference is that the porticos of the cathedrals continue along the facade, while the portico of the Staatsoper is located only on the axis.

In the triangular pediments of the Deutscher Dom (German Cathedral), three incidents of St. Paul's experience are inscribed. The focal point of the compositions is St. Paul. Around him, there are figures and objects parallel to the subject. On the panels on the east facade, the subjects related to the statues of the prophets and religious figures appearing in the niches below are covered. The tradition of positioning statues in the niche was also applied to the dome drum. In addition, there are sculptures symbolizing various abstract and religious concepts at the four corners of the acroteres and the dome drum. In the Französischer Dom (French Cathedral), on the other hand, there are some reliefs on the sermons and teachings of Jesus in the pediments. On the panels of the Französischer Dom (French Cathedral), unlike the Deutsche Dom (German Cathedral), only some events related to the life of Jesus were chosen as the subject. The parallelism between the prophets in the niches and the subjects covered in the panels was not preferred in this structure. However, acroteres, dome drum corners and hoop niches were arranged in the same way. There are some depictions on the life of Jesus, as in the Französischer Dom (French Cathedral), on the panels through the west facade of the St. Hedwigs Church built in the Neoclassical style in Berlin. In particular, the events of "The Resurrection of Jesus" and "Ascension of Christ" are featured on the panels of both buildings. Both are designed on a triangular plane and Jesus is seen at the focal point of the composition. However, since the panels of the Französischer Dom (French Cathedral) are horizontal rectangular, the other figures are on the horizontal axis, since the panels of St. Hedwigs Church are in vertical rectangular form, the figures are placed in the vertical plane (Image 26).





Image 26: Französischer Dom (French Cathedral) (above) and St. Hedwigs Church (below).

The depictions inside the panels of the Französischer Dom (French Cathedral) have sharper lines. The poses of the figures are dull, unlike the ancient depictions. In the depictions in the Saint Hedwigs Church, the figures are more mobile and curved lines and postures are seen, as in the Baroque period depictions. However, the nudity that dominates the reliefs reflects the ideal view of the ancient depictions.

In the pediment of the portico of the Schauspielhaus, there is a relief with the theme "The Death of Niobe's Children". The figures of Niobe and her little daughter at the focal point, with their poses and clothes, bring to mind the sculpture composition "Niobe and Her Youngest Daughter" in the Uffizi Gallery in Florence. Inside the pediment on the south façade of the Schauspielhaus, there is a pediment on which the legend of "Orpheus' Departure to Hades to Resurrect his Beloved Euridice" is the subject. The poses of the figures and the subject are reminiscent of the plate made by Herman Wilhelm Bissen in 1831 (Image 27).

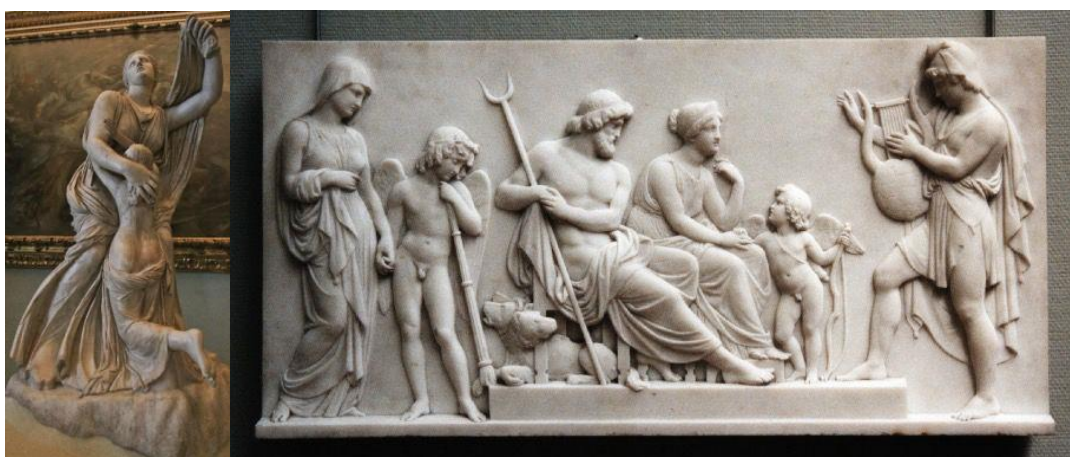


Image 27: Niobe and Her Little Daughter, (38 BC), Uffizi Gallery, (<https://quintessentialruminations.files.wordpress.com>) and Orpheus' Departure to Hades to Resurrect his Beloved Euridice, (1831), Hermann Wilhelm Bissen, Carlsberg Glyptotek, (<https://i.pinimg.com>).

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Genişletilmiş Özet

Toplumsal hayatın parçası olan meydanlardan özellikle tarihi binalarla çevrili olanları geçmişe kurulan bir köprü niteliği taşımaktadır. Berlin'in merkezinde yer alan ve kuzeyden Französische, batıdan Charlotten, güneyden Mohren, doğudan ise Markgrafen caddeleriyle çevrili Gendarmenmarkt Meydanı da tarihi binalarla çevrili meydan düzenlemelerine örnektir. 1688 yılında Johann Arnold Nering tarafından tasarlanan meydanın adı ilk düzenleme sonrası 1701 tarihine kadar Ihlamur Meydanı (Lindenmarkt) olarak anılmıştır. 1701-1786 yılları arasında bulunduğu mahalleden ihlamları



Friedrichstadter Meydanı olarak anılan bölge 1799 yılına kadar Yeni Meydan (Neuermarkt) ismini taşımıştır. 1799 yılından günümüze kadar ise bölgede görevli olan ve karargâhı 1773 yılında meydanın yeniden düzenlenmesi amacıyla kaldırılan "Gens d'armes" süvari alayına hitaben "Gendarmenmarkt" olarak isimlendirilmektedir.

1685 yılında Potsdam Fermanı ile inanç özgürlüğü ve bazı haklara sahip olan Fransız (Huguenot) göçmenlerin birçoğu bu meydanın çevresine yerleştirilmiştir. 1701 yılı itibarıyla kuzey-güney doğrultusunda dikdörtgen bir plana sahip olan meydanın kuzey yönüne bu Fransız göçmenler için Französische Friedrichstadt Kilisesi ve tam karşısına (meydanın güney tarafına) Deutsche Dom (Alman Katedrali) inşa edilmiştir. 1818 yılına kadar iki kilisenin arasında kalan alanın batı kenarında küçük bir Fransız tiyatrosu yer almıştır. Bu tarihten sonra Karl Friedrich Schinkel tarafından buraya Schauspielhaus inşa edilmiştir. 1780-1785 yılları arasında ise Französische Friedrichstadt Kilisesi'ne Französischer Dom (Fransız Katedrali) isimli yapı eklenerek simetrik bir meydan düzenlemesi oluşturulmuştur. Bu bağlamda çalışmamızda meydan düzenlemesi içerisinde yer alan Deutsche Dom (Alman Katedrali), Französischer Dom (Fransız Katedrali) ve Schauspielhaus binalarının cephe tasarımları ve bezemeleri üzerinde durulmuştur.

Deutsche Dom (Alman Katedrali) onarım kitabesine göre Kral I. Friedrich'in emri ile 1701-1708 yılları arasında inşa edilmiştir. Kaynaklarda Martin Grünberg (1655-1707)'in tasarımlarına göre yapıldığı belirtilmektedir. Kral II. Friedrich Wilhelm'in emri ile Carl von Gontard tarafından eklenen çan kulesinin inşası sırasında, 28 Temmuz 1781 tarihinde bina tamamen yıkılmıştır. Yeniden inşasına, İmparator I. Wilhelm'in emri ile Mimar Christian Unger devam etmiştir. Kaynaklarda yıkılan yapının Neoklasik tarzda olduğu belirtilmektedir. Protestan cemaate ait olan Kilise'nin ibadet mekânı, tespit edilemeyen bir tarihte tekrar yıkılmıştır. 1881-1882 yılları arasında Hude & Henricke Mimarlık Ofisi tarafından yeni bir ibadet mekânı inşa edilmiştir.

Yapı ibadet mekânı ve çan kulesinden meydana gelen iki ana bölümden oluşmaktadır. Ancak, asıl ibadet mekânı 1781 yılında tamamen yıkılmış olup 1881-1882 yılında yeniden inşa edilmiş ve günümüzde kullanım şekliyle içten 25,82 metre çapında kubbeyle örtülmüştür. Kubbesi beş yöndeki eksedalarla desteklenmiştir. İçten yarı dairesel formlu olan eksedalar, dışarıya üç köşeli olarak yansıtılmıştır. Her bir cephesinde pencere ve giriş açıklıkları yer almaktadır.

Çan kulesi ise 19 metre çapında merkezi kubbeli olup iki katlı yüksek kasnağa sahip ve kule şeklinde son bulmaktadır. Bu kulenin; güney ile kuzey yönlerinde 8,76 x 25,8 metre, doğu yönünde ise 9,6 x 26,8 metre ölçülerinde giriş mekânları ve portikoları mevcuttur. Altışar sütun üzerine oturan portikolara onar basamaklı merdivenlerle çıkılmaktadır.

Tüm cepheleri neoklasik tarzda inşa edilen yapıda süsleme olarak; batı portal, pencereler, cephe alınlıkları, çan kulesinin doğu cephesine açılmış nişler ile aynı cephedeki panolar ve kubbe kasnağı ile kubbe yüzeyinde görülmektedir. Bezemelerde yoğun olarak bitkisel ve geometrik motifler ile heykel ve figürlü kabartmalar tercih edilmiştir.

Französischer Dom (Fransız Katedrali) Fransız Friedrichstadt Kilisesi'ne 1780-1785 yılları arasında eklenmiştir. Katedral 1935 yılından 1956 yılına kadar Huguenot Müzesi olarak kullanılmıştır. 1944 tarihinde Friedrichstadt Kilisesi'nin yıkılmasıyla kısa süreli olarak kilise işlevi kazanmıştır. II. Dünya Savaşı sırasında yıkılmış ve 1977-1981 yılları arasında onarılmıştır. Cephe 2004-2006 yılları arasında onarılmıştır.

Gendarmenmarkt Meydanı içerisinde yer alan Fransız Katedrali'nin, aynı meydana daha önceden inşa edilen Alman Katedrali ile simetri oluşturmak adına Friedrichstadt Kilisesi'ne 1780-1785 yılları arasında eklendiği bilinmektedir. Bu nedenle yapıya plansal açıdan bakıldığında:

Französischer Dom (Fransız Katedrali) kuzey ve güney cephelerinde yer alan giriş eyvanlarının köşe bölümlerinin, kademeli olarak düzenlenmeleri dışında plan açısından Deutsche Dom (Alman Katedrali)'un çan kulesiyle aynı özelliklere sahiptir. Kilise'ye ise bir avlu ve çevresindeki odalar ile bağlanmaktadır.

Katedral'in cepheleri, Alman Katedrali'nin çan kulesi bölümünün cepheleri ile birebir aynı şekilde tasarlanmıştır. Portiko şeklinde düzenlenen cephelerin eksenlerinde iç mekâna girişi sağlayan kapılar mevcuttur. Portikolar; korint düzende tasarlanmış olup, altışar sütunla oluşturulmakta ve üçgen alınlıkla sonlanmaktadır.

Katedral'de süsleme üçgen alınlıklarda, doğu cepheye açılmış nişler ile aynı cephedeki panolarda ve kubbe kasnağı ile kubbe yüzeyinde görülmektedir. Bezemelerde genellikle bitkisel ve geometrik motifler ile heykel ve figürlü kabartmalar tercih edilmiştir.

Karl Friedrich Schinkel'in başyapıtlarından biri olan Schauspielhaus 1818-1821 yılları arasında inşa edilmiştir. Schinkel'in orijinal yapısından günümüze yalnızca dış cepheleri gelebilmiştir. Oditoryum ilk inşa edildiğinde beyaz ve altın renklerin hâkim olduğu çok renkli görünüme sahipken, 1852-1853 yıllarında renkler misket limonu yeşili ile değiştirilmiştir. 1883-1884 yıllarında soluk stukolar yerine doğal taş görünümü sağlayacak şekilde kum taşı kullanılmıştır. Tiyatronun sahnesi birçok kez yenilenmiş ve 1888-1889 yıllarında çelik konstrüksiyon ile güçlendirilmiştir.

Gendarmenmarkt Meydanı'nda Alman Katedrali ile Fransız Katedrali arasına konumlandırılan Schauspielhaus, kuzey-güney doğrultusunda yerleştirilmiş "T" şekline benzer bir plana sahiptir. Orta kol 44,25 x 58,27 metre, yan kollar ise 36,28 x 16,12 metre ölçülerindedir.

Schauspielhaus'ın üçgen alınlıklarla sonlanan cepheleri portikolu ve klasik blok şeklindeki düzenlemeleriyle Neoklasik üslupta inşa edilmiştir. Cephelerinde üçgen alınlıklarında, akroterlerinde ve trabzanların üzerinde yer alan heykeller ve figürlü kabartmalar yapının bezeme unsurlarıdır.

Üslupsal olarak değerlendirildiğinde ise hem kilise ve kuleler hem de aralarına konumlandırılan Schauspielhaus Neoklasik üslupta ve birbiriyle uyumlu biçimdedir.

