

ARCHITECTURE
ARTWORK
SCULPTURE

**THE BEHRENS BUILDING
IN INDUSTRIEPARK HÖCHST**

FUNCTION

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EDITOR'S NOTE

Over 90 years have passed since Peter Behrens dedicated his Technical Administrative Building, and the edifice has lost none of its fascination. Calling it a “milestone of industrial architecture”, a “jewel”, a “holistic work of art”, architects and art lovers return again and again to the building that opened in 1924.

The structure's tower and bridge have captured the world's imagination for five decades. No wonder: They were the architectural inspiration for Hoechst AG's corporate logo. Even after the Hoechst Group's former parent plant refashioned itself in the late 1990s into an industrial park for over 90 chemical and pharmaceutical companies, the Peter Behrens Building remains the architectural highlight of this site.

This one-of-a-kind building belongs to Infracerv Höchst. Being the operator of Industriepark Höchst, Infracerv Höchst owns all the land in the park. However, having “inherited” this gem along with over 900 other buildings fills us with pride – and strengthens our determination to ensure the site's evolution is as sustainable as it is forward-looking. We welcome the opportunity to regularly give interested visitors tours of this preeminent example of expressionist architecture, even though our park is not, nor can it ever be, open to the public.

As an architect, painter, graphic artist and designer, Peter Behrens made this building a gateway to a new dimension of spatial experience. We hope you enjoy experiencing this marvel of space and its crystalline leitmotif.



Jürgen Vormann

MANAGING DIRECTORS, INFRASERV HÖCHST



Dr. Joachim Kreysing

1920: AT A MEETING IN JUNE, FARBERWERKE
HÖCHST DECIDED TO PUT ALL THE ENGINEERING
DEPARTMENTS SCATTERED THROUGHOUT
HÖCHST UNDER ONE ROOF.

WOLFGANG METTERNICH

EXPERIENCING ARCHITECTURE

**PETER BEHRENS'S TECHNICAL ADMINISTRATION BUILDING AT
INDUSTRIEPARK HÖCHST IS A SOLITAIRE – A UNIQUE CREATION. NOTHING NEW
FOR A DESIGNER AND ARCHITECT WITH A SPECIAL GENIUS FOR SYNTHESIS.
HOWEVER, PETER BEHRENS OUTSTRIPPED ALL OF HIS COLLEAGUES IN
THE WAY HE, SEEMINGLY OUT OF NOTHING, COMBINED TRADITION, MYTH AND
CONTEMPORARY STRUCTURES INTO A UNIFIED WHOLE.**



1920: PETER BEHRENS VISITED HÖCHST BETWEEN AUGUST 26 AND 28 TO PERSONALLY INSPECT THE FUTURE CONSTRUCTION SITE.

1920: ON AUGUST 21, FARBWERKE HÖCHST ASKED PROFESSOR PETER BEHRENS IN BERLIN WHETHER HE WOULD BE WILLING TO DESIGN AND BUILD THE NEW TECHNICAL ADMINISTRATION BUILDING.

When Peter Behrens was called to Höchst in 1920, the preparations for constructing a new administration building were in full swing. With little advance notice, he had to impose order on a complex set of factors: the conditions at and around the construction site, the building materials on hand, the structure's future function, his client's expectations, and, last but not least, his own ideas. Instead of being beholden to the principle that "form follows function", he viewed buildings as a medium for realizing his ideals. He thus imbued the industrial building with more meaning and dignity than a simple functional structure. His administration building in Höchst, which shares many traits with palaces and the legendary Grail Castle from the Parzival legend, is one such building and, on closer inspection, much more.

A MARVEL OF SPACE

The main entrance, located across from the historicist portal to Farbwerke Höchst's old administration building, is unassuming: Three short doors open up into a small vestibule and, from there, into a slightly larger foyer. As you look ahead, you sense the depth of a room in which a large statue stands before a backdrop of prismatic colors. Then comes the surprise. You take a few steps forward, brush by mammoth brick pillars and low side rooms – and your gaze is drawn almost magnetically upwards to the vast breadth and height of the central domed hall. The horizontal walkways are swept away by a dazzling display of light and color that pours down from above. You have entered a true marvel of space, accentuated by bold shapes and a rich color palette, in which all the light radiates down and seems to set the architecture vibrating.



Brüningstraße main entrance, left door. The decorative grillwork symbolizes industrial and hand tools.

1920: ON SEPTEMBER 14, PETER BEHRENS AND FARBWERKE HÖCHST SIGNED A CONTRACT FOR THE "NEW TECHNICAL OFFICE BUILDING OF FARBWERKE, FORMERLY MEISTER LUCIUS & BRÜNING IN HÖCHST AM MAIN".

1920: IN SEPTEMBER, PETER BEHRENS SENT HIS INITIAL DESIGNS TO FARBWERKE HÖCHST'S SENIOR MANAGEMENT.



Daylight only strikes the colors in the domed hall through the crystal-shaped glass domes overhead.

1921: THE EMPLOYEES' PENSION FUND OF FARBWERKE, FORMERLY MEISTER LUCIUS & BRÜNING IN HÖCHST AM MAIN WAS ESTABLISHED ON JANUARY 1.

1920: THE CONSTRUCTION DEPARTMENT OF FARBWERKE HÖCHST APPLIED FOR THE BUILDING PERMIT ON DECEMBER 31.



The windows in the staircases adjoining the domed hall incorporate motifs from the Bauhaus and the “de Stijl” art movement.

The domed hall in the center of the Administration Building has been dubbed “Captured Light”. Functionally, it is a glass-roofed atrium with staircases rising up on either side. Although the office and meeting rooms lie hidden behind the surrounding galleries, Peter Behrens decided to make this interior space the beating heart of the entire building. Except for the glass domes suspended at an indeterminate height above the floor and the indirect illumination from the adjoining exhibition hall, not a single window sheds light on the domed hall. In the distance, the staircase windows, reminiscent of paintings by Theo van Doesburg or László Moholy-Nagy, emit more of a glow than actual light. Light only pours into the room from above, from the crystalline glass domes. In every aspect of his creation, the architect exhorts the visitor: “rise to the light!”

László Moholy-Nagy, Composition Z VIII, 1924. Staatliche Museen Preußischer Kulturbesitz, Berlin.

IMAGINATION IN CONTOURS AND COLORS

An upward glance reveals the leitmotif of the domed hall: the glass domes are shaped like crystals. If you let your gaze roam over the galleries, columns, walls and floors, you will discover a wide variety of crystalline forms. The lamps on the gallery ceilings, the mosaics in the floor, and the chamfers in the columns

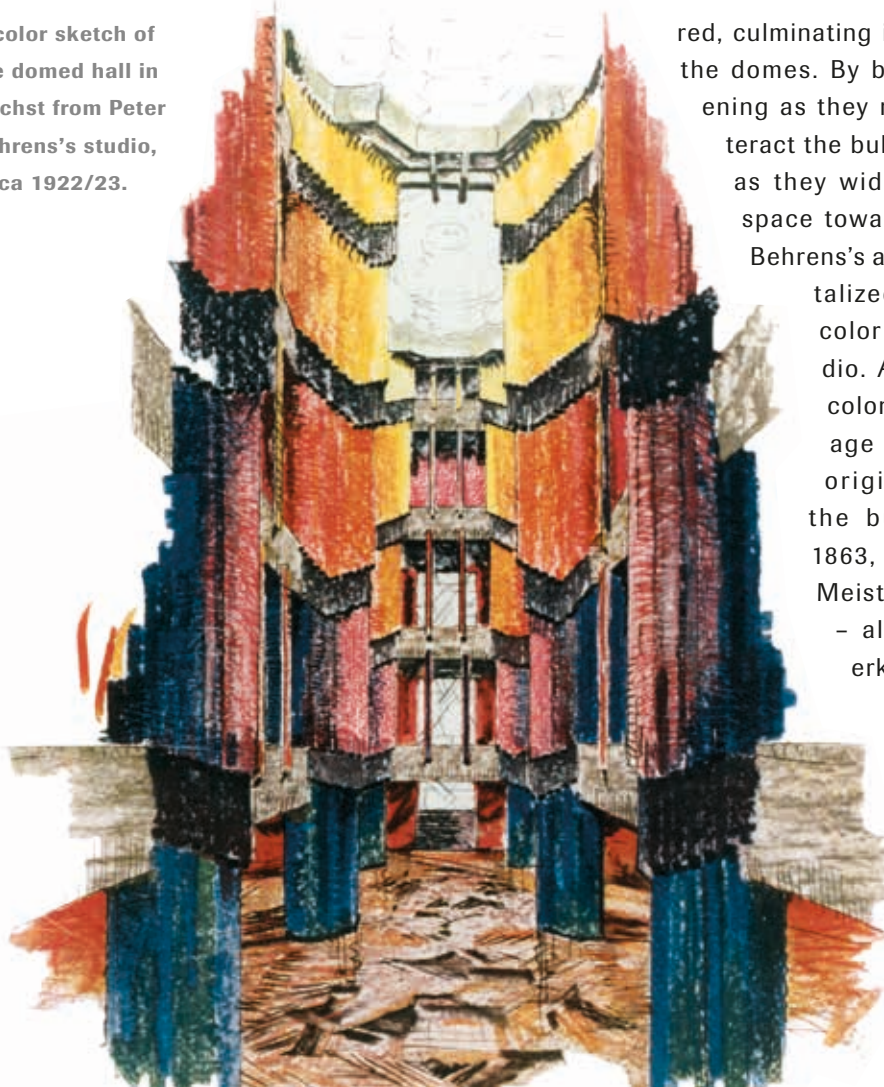
1921: IN JANUARY, CONSTRUCTION WORK BEGAN WITH THE DEMOLITION OF OLDER BUILDINGS AT THE CONSTRUCTION SITE.

1921: BY YEAR-END, THE SHELL OF THE TECHNICAL ADMINISTRATION BUILDING WAS LARGELY FINISHED.

are all inspired by the same basic motif. The colorful staircase windows mimic how crystalline structures refract light, while the variegated hall reminds viewers that crystals break light down into all the colors in the spectrum. The colors were painstakingly restored to their original condition in 2009/10 after nearly a century of natural aging. From a subtle green at the ground floor, the colors on the chamfered columns pass through blue and



A color sketch of the domed hall in Höchst from Peter Behrens's studio, circa 1922/23.



red, culminating in bright yellow under the domes. By brightening and lightening as they rise, the colors counteract the bulkiness of the columns as they widen and occupy more space towards the ceiling. Peter Behrens's artistic vision is immortalized in a dramatic full-color sketch from his studio. At the same time, the color spectrum pays homage to the company that originally commissioned the building. Founded in 1863, "Farbwerke, formerly Meister Lucius & Brüning" – also known as Farbwerke Höchst and the predecessor of today's Infracor Höchst – had acquired a worldwide reputation prior to

The lamps in the domed hall's galleries play with the shapes in the glass domes and in crystals.

1922: IN FEBRUARY, WIESBADEN-BASED C. TH. WAGNER WAS AWARDED A CONTRACT TO MANUFACTURE THE TOWER CLOCKS, THE HALLWAYS IN FRONT OF THE PATERNOSTER ELEVATORS, AND THE DOMED HALL.

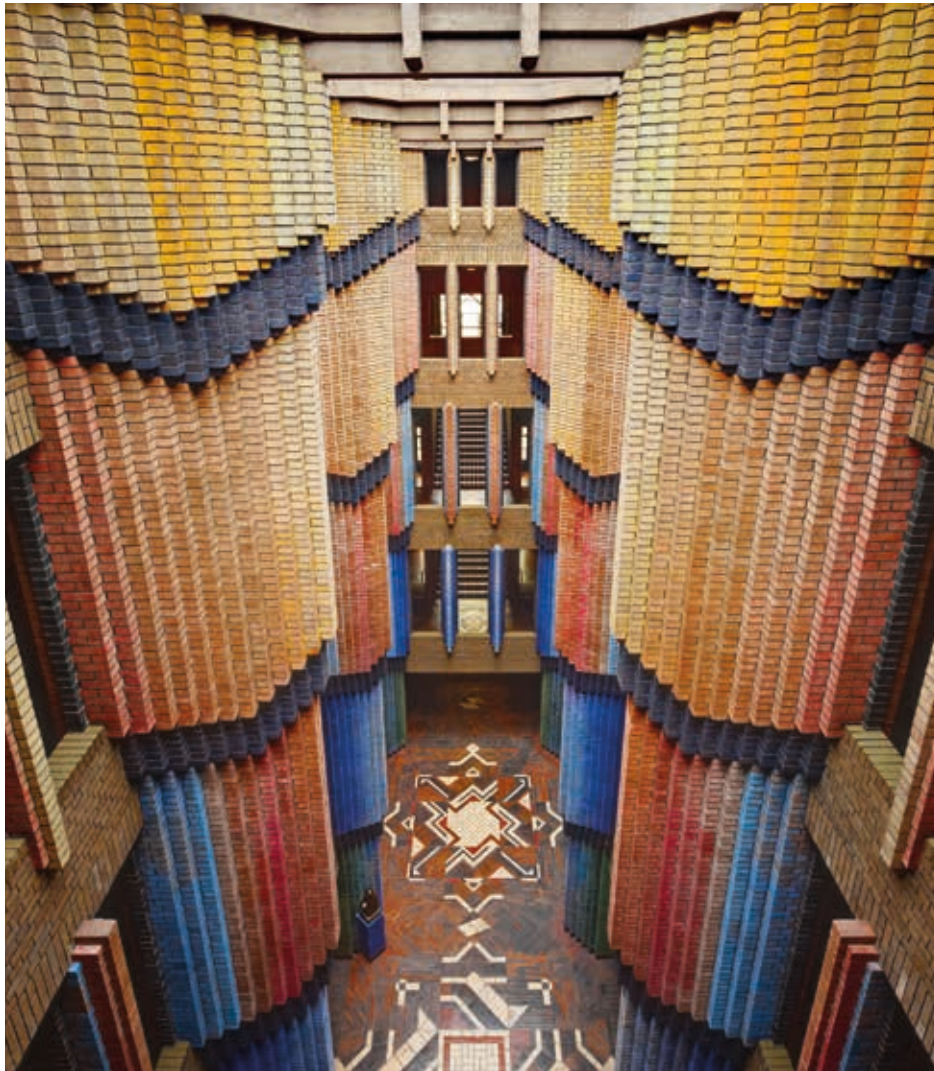
1923: ON JANUARY 30, 1923, COLOR SKETCHES FOR THE DOMED HALL WERE SENT TO THE CONSTRUCTION DEPARTMENT IN HÖCHST.

1922: TO KEEP PACE WITH INFLATION, FARBWERKE HÖCHST RAISED WAGES 20 TIMES DURING THE YEAR – A 700-900% INCREASE OVER 1913.

World War I for manufacturing synthetic dyes. By draping the domed hall in bright colors, Peter Behrens paid homage to the building's owner and its corporate image. However, the building's indoor color scheme extends beyond the domed hall. The carefully composed column of light and color cascades down from the crystal domes overhead to the dim gangways of the ground floor before rushing horizontally into the ground floor hallways and adjoining exhibition hall.

FROM CRYSTAL TO GRAIL

Crystals are everywhere in the building. Once identified, the building's basic motif leaps out everywhere, even in the side hallways and staircases. Art historians have singled out Parzival, Wolfram von Eschenbach's saga about the Holy Grail, as the basic theme of the building – not surprising given the era in

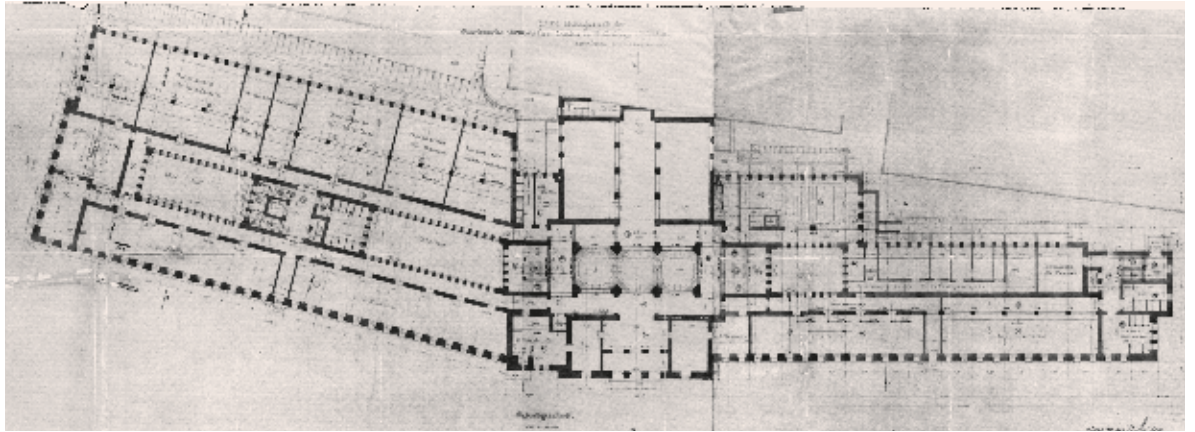


The prismatic colors in the domed hall gleam vividly after a painstaking cleaning and restoration.

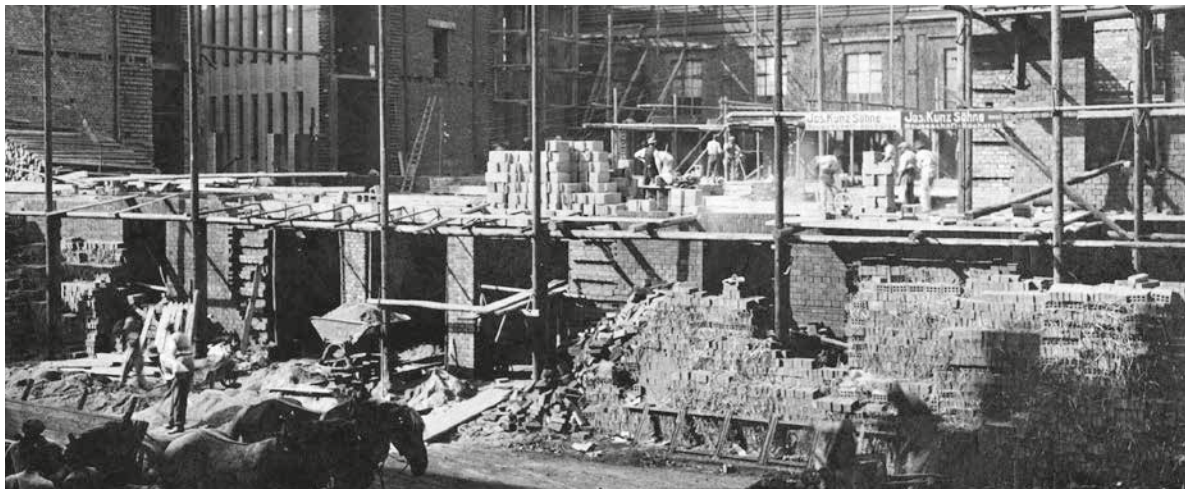
1923: ON MARCH 6, THE BUILDING PERMIT WAS GRANTED FOR A NEW ROAD THAT PETER BEHRENS HAD DESIGNED IN 1922 FOR THE HÖCHST PLANT.

1923: FRENCH TROOPS OCCUPIED THE PLANT ON MAY 5.

The building's floor plan shows all the office and meeting rooms arranged around the center and the transverse axis between the entrance and the exhibition hall.



In 1921, the central sections of the Administration Building began to grow skyward.



which the structure was built. Peter Behrens received the commission in 1920 from General Director Adolf Haeuser, his most important partner at Farbwerke Höchst and the driving force behind the entire project. At times, Behrens struggled to meet the demanding schedule for delivering the plans. Four short years later, though, the Technical Administration Building was essentially finished and ready for use.

In the meantime, Germany had endured a lot. The country's defeat in World War I and the tough terms of the Treaty of Versailles had taken their toll. Germany went through a rapid succession of crises until 1923/24: the battle for the Ruhr, the harsh French occupation of Rhineland – and Höchst with it – and run-

1923: A NEW CENTRAL LABORATORY WAS BUILT AT THE HÖCHST PLANT. IT ACCOMMODATED ALL THE RESEARCH GROUPS EXCEPT PHARMACEUTICALS AND INORGANICS.

1923: THE INTERIORS OF THE LOWER FLOORS WERE ESSENTIALLY FINISHED BY THE END OF THE YEAR.

away inflation. Construction materials were scarce. Peter Behrens had to abandon his plans to use mainly sandstone in favor of locally available bricks. At times, work ground to a halt at the construction site as French machine gunners sat behind unfinished windows. For many, this was a time of despair.

SALVATION THROUGH WORK

People believed they could improve their lot in life through hard work.

This was also the underlying theme of the Parzival saga: salvation through work. Only a Peter Behrens had the talent to explore this theme in an industrial building, of all things. And, as the leitmotif of his work of art, he chose crystal, the Holy Grail, which made the light of salvation appear in a wondrous world of color. The sacred appearance of the domed hall, so often noted by observers, stems from this idea; Behrens simply gave it an expressive character. However, there are more concrete references to work and labor. A large bronze sculpture named "Transition", created by Richard Scheibe in 1922 using Peter Behrens's ideas and located in the restored exhibition hall in the ground floor, shows a worker energetically rolling up his sleeves. "Let's get to work," he seems to say. "We can build a new future with our own hands." Additionally, Peter Behrens intended for a glockenspiel in the building's large tower to play passages from Richard Wagner's Parsifal and Lohengrin at the start and end of each shift. The item was never installed, but the bells still pay tribute to the underlying idea: salvation through work.



French machine gunners in the Administration Building's finished bridge during the 1923 occupation.



Sculptor Richard Scheibe's statue embodies the German people's will to survive after the catastrophes of World War I.

1923: ALL CONSTRUCTION WORK WAS STOPPED IN DECEMBER DUE TO THE FRENCH OCCUPATION OF THE CONSTRUCTION SITE.

1923: ON NOVEMBER 4, INFLATION STABILIZED AT ONE TRILLION MARKS TO ONE REICHSMARK. A MEAL AT THE CAFETERIA COST 4.5 BILLION MARKS.

1924: THE GOLDMARK WAS ESTABLISHED AS THE STANDARD CURRENCY AT THE HÖCHST PLANT ON JANUARY 1. ONE GOLDMARK = 10/42 DOLLARS. A MEAL AT THE CAFETERIA NOW COST 20 CENTS.

The tower and bridge – the gateway to the plant and to the city of Höchst – were also Hoechst AG's company logo from 1947 to 1997.



1924: THE ELIMINATION OF CUSTOMS BARRIERS BETWEEN THE OCCUPIED AND UNOCCUPIED TERRITORIES NORMALIZED TRADE IN GERMANY.

1924: ONCE THE GOLDMARK WAS INTRODUCED, WORKERS AT THE HÖCHST PLANT EARNED 48 CENTS PER HOUR.

RECLAIMED SPACE

The long, repetitive façades, punctuated on the outside by the tower and bridge and on the inside by the domed hall, dominated the appearance of this unique building for decades. In 2008, the dramatic domed hall was joined by another Peter Behrens creation: the exhibition hall. This room, located on the ground floor across from the entrance, had been believed for decades to be lost forever. All that remained were old plans and pictures.

Peter Behrens's expressionist architecture was held in disregard during the Nazi era. It made no difference that the Technical Administration Building in Höchst was bursting with references to Parsifal and Lohengrin, two operas written by Adolf Hitler's favorite composer, Richard Wagner, nor that one of Hitler's most-favored sculptors had created the large bronze statue in the exhibition hall. In 1937, the large, bright side naves were walled off and converted into a switchboard center. The center nave became a sepulchral war memorial. The ensemble was destroyed. The only things left were a few black and white pictures and an original color sketch from Peter Behrens's studio.

Between this sketch and the fact that the exhibition hall had been grotesquely disfigured, but not demolished or – like the second floor auditorium – destroyed in a World War II bombing raid, the Management Board of Infracor Höchst



View of the exhibition hall with Richard Scheibe's sculpture (on the right) as of 1927.

1924: CONSTRUCTION WORK
ON THE TECHNICAL ADMINISTRATION
BUILDING RESUMED IN APRIL.

1924: PETER BEHRENS'S TECHNICAL ADMINISTRATION
BUILDING WAS DEDICATED ON JUNE 6. TO MARK THE OCCASION,
PROFESSOR GUTBIER OF JENA GAVE A SPEECH ON "CHEMICAL
ELEMENTS AND OUTER SPACE"



The view from the main entrance leads directly to "Transition" in the exhibition hall.

was able to reconstruct the exhibition hall. The reconstruction went beyond rebuilding a simple room, however. It spatially and coloristically reintegrated the exhibition hall with the domed hall and restored the dramatic sight lines. In Peter Behrens's original design, when you stepped through the entrance, your eyes would glide across the ground floor of the domed hall to the exhibition hall and stop at "Transition", the bronze figure that embodied the idea of salvation through work. Prismatic colors from green to yellow framed the

1925: FARBWERKE HÖCHST, BAYER AG, BASF, AGFA, GRIESHEIM AND WEILLER-TERMEER MERGED ON NOVEMBER 21 TO FORM I.G. FARBENINDUSTRIE AG BY TRANSFERRING THEIR SHARES TO BASF.

path from the portal to the statue. The originally bur-nished bronze sculpture in the memorial hall was intended to gleam with the promise of change and draw the atten-tion of all who walked by it – visitors and employees alike. Technology had changed dra-matically in the eighty-plus years since the building’s construction, and 1920s-era techniques were no longer suitable for some aspects of the restoration. What is more, the domed hall fell short of Peter Behrens’s true vision: The glass domes did not let in enough light, and Behrens lacked the technology to ban-ish the dimness with interior lighting. Modern lighting fixed this problem dur-ing the restoration of the exhibition hall. Large windows, made from the old original designs, now illuminate the room properly at all times of day. The domed hall and exhibition hall in the building’s core once again form a uni-fied design, tied together by light and color, just as Peter Behrens originally intended. These rooms’ masterful blend of light and color captures the glory of Peter Behrens’s color sketches. All in all, the architect and designer succeeded in realizing an architectural idea that transcends the bare requirements of form and function.



The auditorium was destroyed on June 29, 1940 by high-explosive bombs.

MODIFICATIONS, WAR DAMAGE AND NEW CREATIONS

The Administration Building in Höchst has met with some damage and change over the years. First, shortly after its completion, it largely gave up its original function as an add-on to the main counting house. In 1925, Germany’s main chemical companies merged to form I.G. Farbenindustrie AG. While the new firm did move its headquarters to Frankfurt, it relocated to the I.G. Far-ben Building built by Hans Poelzig between 1928 and 1930 at Grüneburgpark.

1925: AN EXPRESSIONIST FERTILIZER SILO WAS BUILT IN THE NORTHERN SECTOR OF THE ESTATE, WHERE IT REMAINED UNTIL 1987.

1925: INTERIOR WORK CONTINUED IN THE TECHNICAL ADMINISTRATION BUILDING UNTIL 1927.



The Behrens Building in Höchst was downgraded from a flagship headquarters to a simple office building.

Change is inevitable, especially when a structure is continuously used as an industrial office building for nearly a hundred years. The building did not escape the Nazi era or World War II unscathed. However, subsequent decades left their mark as well. Large rooms, originally intended to hold engineers' drafting tables on the north side of the building, were no longer needed and so were partitioned into modern offices. The only visible remnants of the drafting room are the old concrete supports and girders. Other details crafted by Peter Behrens, such as the mailboxes for internal mail, have fallen into disuse, but remain in place. Modernizations were conducted with extreme care over the years.

As a result, the Behrens Building is a highly

The original paternoster elevators meticulously designed by Peter Behrens have been running since 1924.

functional industrial structure that nonetheless retains its ineffable architectural character. This unique "personality" radiates from the other rooms and offices outside the imposing central hall as well.

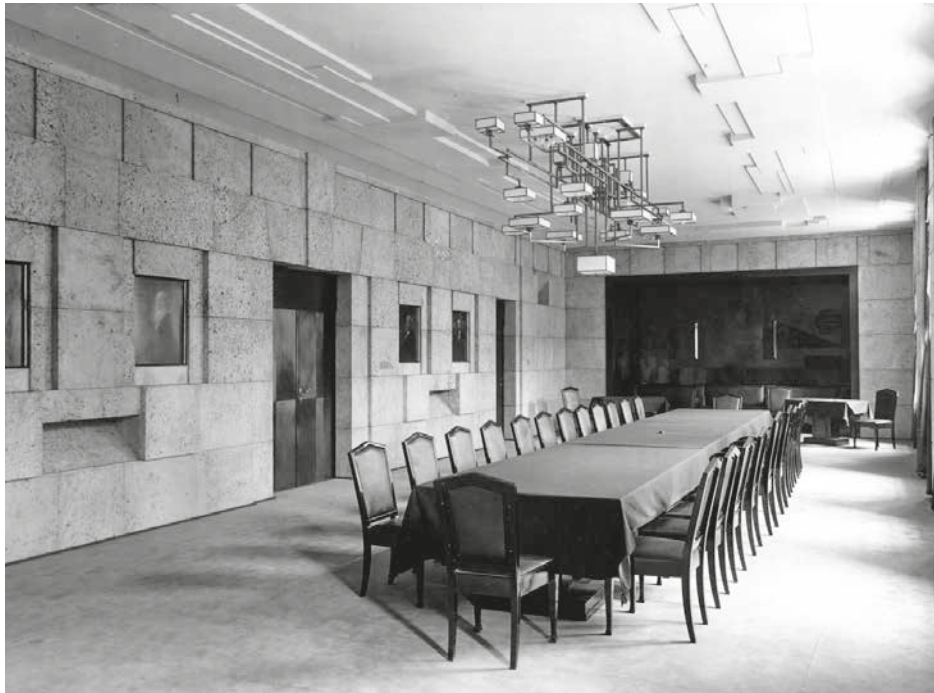
OFFICES AND MEETING ROOMS

Peter Behrens arranged offices, storerooms and large drafting rooms in a distinct hierarchy around the imposing ensemble of halls in the center of the Technical Administration Building, and provided access to them through central staircases, side stairwells and "paternosters" – doorless elevators that still travel between the floors in a continuous loop using the same technology as in 1924. The floor naming scheme is idiosyncratic, to say the least. It came from the old counting house built across the road between 1893 and 1908: a "base floor" at almost ground level, then a "ground floor", and finally a "main floor" at the very top. As such, the entrance door in the Technical Administration Building opened onto the "base floor", followed by a "ground floor" and then the two "upper floors". The floors are numbered normally today, but the original system still rears its confusing head when the old plans are used.

1926: I.G. HÖCHST DEVELOPED AN IMPORTANT NEW DYE: INDANTHRINE MARINE BLUE.

1927: WORKERS WATCHED A FILM ENTITLED “DIE HÖCHSTER FARBWERKE” IN THE BEHRENS BUILDING’S NEW AUDITORIUM BETWEEN DECEMBER 5 AND 7.

1927: HAPAG LAUNCHED THE FIRST SHIP NAMED “HÖCHST”.



The “Marble Room”, the former meeting room clad entirely in travertine across from the auditorium with a large Bauhaus-style lamp.

The upper floors of the building contained two more stately rooms, located above another and identified in the plans as “meeting rooms”. They no longer exist in their original form. The third floor meeting room had wood paneling on all its walls, but has since been divided into three standard offices.

Overlooking the street from the second floor was the large meeting room, dubbed the “Marble Room” because it was clad completely in travertine. Its Bauhaus-inspired interior was dominated by a large ceiling-hung chandelier with multicolored lamps that was a study in austere, modern design. The construction plans have been preserved. The side walls were embellished with large intarsia murals made from precious woods. They, too, showed the artistic stamp of the Bauhaus. The table, chairs and window curtains were all personally designed by Peter Behrens.

The Marble Room was also converted into three offices in the 1930s by setting up floor-to-ceiling wooden bookcases as room dividers. Luckily, the building fabric remained undisturbed behind the more modern furnishings. When the valuable travertine cladding was uncovered several years ago, a decision was made to leave it exposed even though a meeting room of this size was no



The auditorium was completed in 1951 in the 1950s style.



longer needed. The Management Board of Infracerv Höchst now maintains its offices in high style surrounded by historical decor. If the need should ever arise, the Marble Room can easily revert its original dimensions, however. Across from the Marble Room lay the two-story-high auditorium at the rear of the building above the exhibition hall. In stark contrast to the brickwork found throughout the structure, the sandstone installed in the tower and façade, and the travertine covering the large meeting room, Peter Behrens built this room entirely out of wood. Almost like an ancient Greek odeum, the seats rose up on either side in a shallow curve. Triangular pilasters made of wood held a vigorously coffered ceiling on beveled trusses – a nod to the chamfered columns in the domed hall. The wooden interior made the auditorium feel warmer and more welcoming. Only the large table with the podium was made of brick. After all, speakers needed to be able to perform chemical experiments here. Right at the start of World War II, on June 29, 1940, the large second-floor auditorium was struck by one of the few bombs dropped on the plant during the war. Although repaired before the end of hostilities, the auditorium never looked the same again. In 1951, it received its current 1950s-era appearance. There are no plans to restore the auditorium to Peter Behrens's original design.

1929: OCTOBER 24, ALSO KNOWN AS "BLACK THURSDAY", LAUNCHED THE GREAT DEPRESSION AND ENDED THE BOOM AT I.G. HÖCHST.

1928: ON AUGUST 23, ARCHITECT HANS POELZIG OF BERLIN WON THE COMMISSION TO BUILD THE I.G. BUILDING IN FRANKFURT AM MAIN.



All the details in the building were designed by Peter Behrens, including the imitation wrought iron door hardware, the clocks in the side stairwells and the banisters for the main stairs.

This is partly due to the technical hurdles, and partly due to the fact that the new auditorium is an excellent example of 1950s architecture. It will continue to be used and appreciated as an independent memorial to Germany's post-war reconstruction period.

GATEWAY TO THE COMPANY

Peter Behrens left his mark on the building, from the silhouette down to the tiniest detail. Outside, he built the tower and the bridge – the gateway to the city of Höchst and the factory that bore its name. Inside, Peter Behrens filled the building with so many exquisite touches that it is almost impossible to see them all at once. For example, take the original doors from the Marble Room: They revisit the designs in the stairwell windows. The doors' painstakingly crafted hardware and locks stand on their own as miniature artworks, as do the stairway banisters. With their varied, yet unobtrusive designs, the walls, lights, clocks and all the other pieces are both independent creations and parts of a grand synthesis. The whole is more than the sum of its parts: a true work of art, unlike any that has come before or after it, without parallels in modern architecture.



BERNHARD BUDERATH

ARCHITECTURE AND ARTWORK, SCULPTURE AND MUSIC

WALK THROUGH THE DOORS OF THE TECHNICAL ADMINISTRATION BUILDING BUILT IN 1924 IN INDUSTRIEPARK HÖCHST. BY THE TIME YOU REACH THE FIVE-STORY DOMED HALL, YOU WILL REALIZE THAT BERLIN ARCHITECT PETER BEHRENS' BRAINCHILD IS FAR MORE THAN A PURELY FUNCTIONAL BUILDING. WHILE HIS DESIGN OFFERS SPECIFIC FUNCTIONS AND THE CLIENT'S DESIRED RANGE OF ROOMS, HIS ARCHITECTURE IS MAINLY THE EXPRESSION OF AN ARTISTIC IDEA IN STONE.

1908-1910: THE EVENTUAL FOUNDER OF THE BAUHAUS, WALTER GROPIUS, RECEIVED TRAINING AT PETER BEHRENS'S STUDIO DURING THE CONSTRUCTION OF THE TURBINE FACTORY IN BERLIN.

1917: ON OCTOBER 1, THEO VAN DOESBURG AND PIET MONDRIAN FOUNDED THE DUTCH ART MOVEMENT "DE STIJL".



Once before, he had built another, albeit radically different "Temple to Industry": the AEG turbine factory, which in 1909 made him world-famous – at least among architects. Still, many were surprised by his design of a technical administration building at a leading production site for dyes and pharmaceuticals. In lieu of simplicity and the latest industrial fad, Behrens designed a building that was both sacred and expressive.

ASPIRATION IN STONE

The building draws its expressive power not only from colors and forms – it flows from a unifying energy; the sacred is especially reflected in the domed hall and the external tower. Nonetheless, one basic theme runs through everything, from the tiniest trifle to major design elements: an ascent towards light. From the dawn of time, light has fascinated mankind and all its major

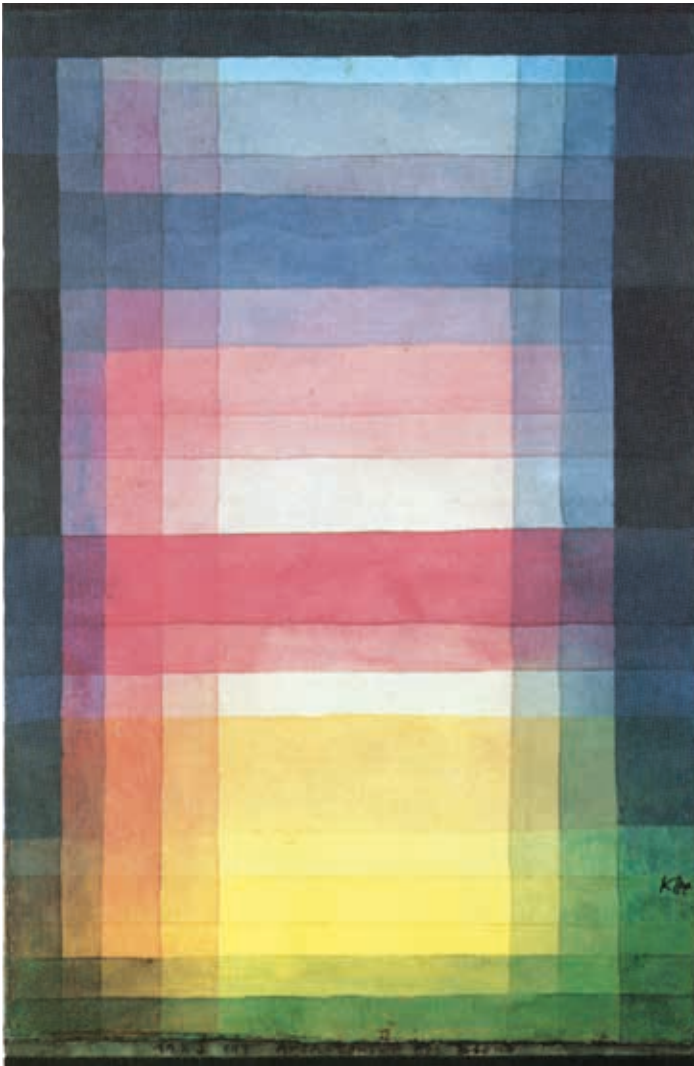
cultural epochs, from nature religions to monotheism. For Peter Behrens, light represents meaning and purpose. It symbolizes higher aspirations as well as shared goals and is the source of all color.

In the hall, composed of colorful stalactites and crowned with crystalline glass domes, these layers of meaning are superimposed on one another, fusing the structure's various facets into a unified whole. The slow transition of the colors and the underlying structure of the brickwork are carefully coordinated to enhance the room's overall impact. While the colors become brighter and less substantial on their ascent from the floor to the glass domes, the bricks decrease in number and mass as they go down. This opposition perfectly balances the hall's appearance with its substance. Through this harmony, and through a floor plan that borrows equally from the inner structures of Greek temples and the central naves of Gothic churches, Behrens filled the hall with sacred overtones. This feeling is underscored by floor mosaics – sprawling ones with complex, interlocked forms on the ground floor and smaller, simpler ones in the surrounding galleries – and by the colorful windows in the spectacular stairwells on either end of the hall.

Crystals of penicillin sodium, magnified approximately 300 times.

1921: PAUL KLEE AND OSKAR SCHLEMMER JOINED THE BAUHAUS AT THE BEGINNING OF THE YEAR.

1919: WALTER GROPIUS FOUNDED THE BAUHAUS IN WEIMAR ON APRIL 1. ITS MANIFESTO PROCLAIMED, "THE ULTIMATE AIM OF ALL CREATIVE ACTIVITY IS A BUILDING."



Paul Klee, Architecture in Planes, watercolor on paper, 1923, private collection.



SYNTHESIS OF THE FINE ARTS

Behrens incorporated the sacred motif everywhere, even signaling breaks and the start of shifts with music from Richard Wagner (Parsifal). But that is only one aspect; expression is the other. Instead of looking to the past, he sought his inspiration in the contemporary world. The visual arts – and not architecture – were his

Sirius dyes on cotton yarn. Swatch card from I.G. Farben's Höchst plant.

main reservoir of shapes, colors and compositions. Two factors spurred him on: First, the twin disciplines of painting and sculpture had discarded Art Nouveau's curves and lines in favor of flatness and geometry. Second, individual art forms had crossed over into other forms of expression. Paul Klee viewed blocks of color as architecture; Behrens, a painter by training, painted with architecture. His art was in step with the times. First, the domed hall physically embodies the fields in which his client researched, developed and manufac-

1924: THE FRIENDS OF THE BAUHAUS SOCIETY WAS FOUNDED IN OCTOBER. ITS MEMBERS INCLUDED PETER BEHRENS, MARC CHAGALL, ALBERT EINSTEIN, GERHARD HAUPTMANN AND ARNOLD SCHÖNBERG.

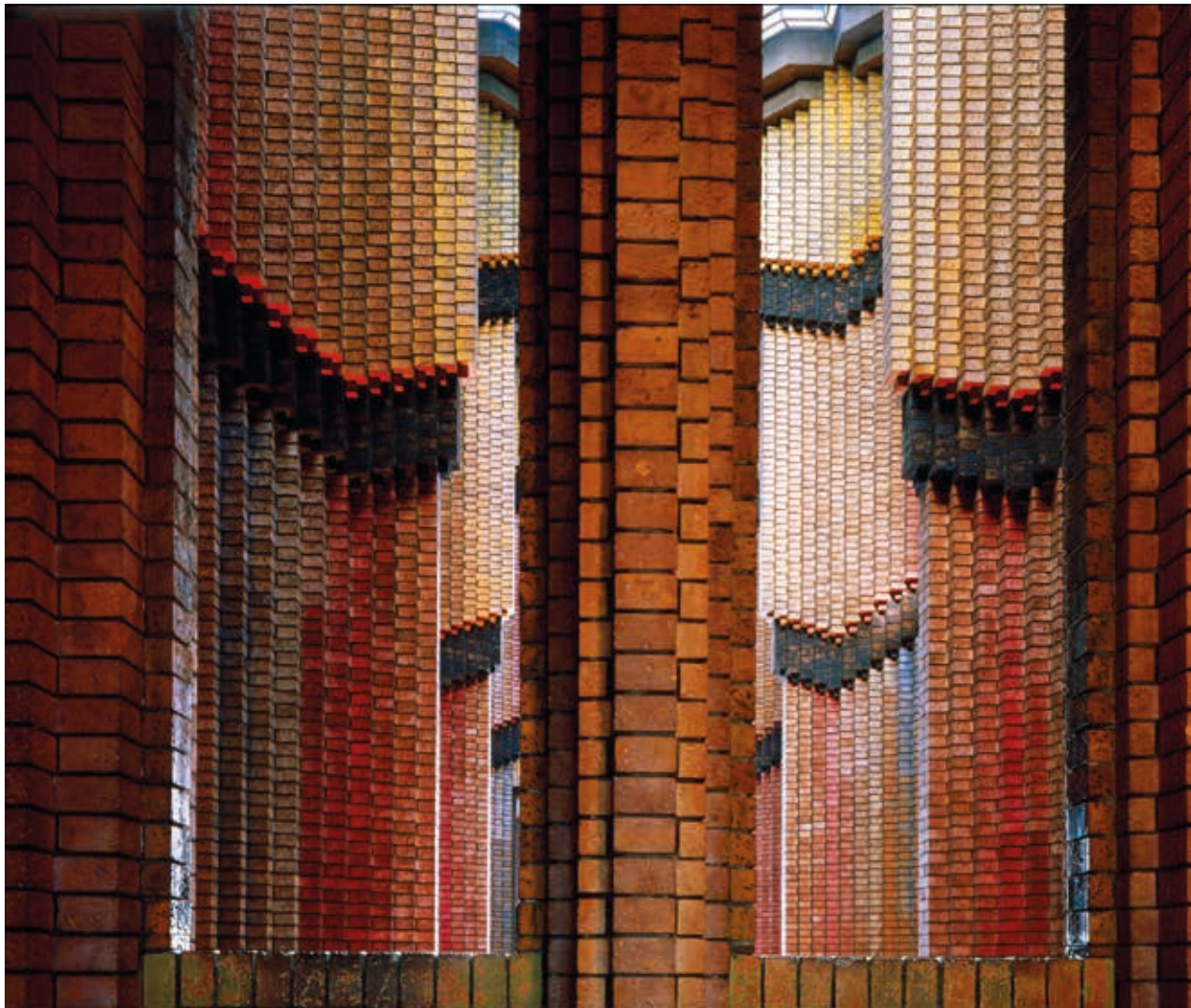
1923: CONSTRUCTIVIST LÁSZLÓ MOHOLY-NAGY REPLACED JOHANNES ITTEN AT THE BAUHAUS AND TOOK OVER TEACHING THE PRELIMINARY COURSE.

tured products and attained world prominence: dyes and pharmaceuticals. The three glass domes are often linked to the glass halls at the World's Fairs and large department stores, and associated with the architectural ideas from the Crystal Chain letters. However, Behrens also chose shapes reminiscent of the penicillin sodium crystals that scientists in the Höchst laboratory were examining under microscopes. The connection to color is far more clearly defined. Behrens literally built the color spectrum that was being produced in up to 30,000 different hues and delivered all over the world.

ARCHITECTURE AS "FROZEN MUSIC"

However, he did not stop at this direct reference to his client: By physically and systematically arranging, gradating and intensifying color, he helped to shape contemporary color theory and art criticism. Color has two character-

The "vibrations" of the stalactitic columns in the domed hall are reminiscent of contemporary music.



1925: THE BAUHAUS WAS TAKEN OVER IN MARCH BY THE CITY OF DESSAU. IN THE NEW MANIFESTO, WALTER GROPIUS STRESSED THE IMPORTANCE OF INDUSTRY AND SCIENCE FOR DESIGN.

1925: MANY RIGHT-WING CANDIDATES WERE ELECTED TO THURINGIA'S STATE PARLIAMENT. ALL CONTRACTS WERE TERMINATED AND, ON APRIL 1, THE BAUHAUS IN WEIMAR WAS ALSO DISSOLVED.



The ceilings in the galleries resonate with echoes of the crystalline patterns in the domed hall.

two main stairways, for example, he juxtaposed light bricks with dark ones, creating a rhythm that confounds the eye, especially as you walk up or down the stairs. These effects and the parallels with contemporary music – which had also freed itself from a received grammar and created nonchromatic musical compositions – encouraged observers to interpret Behrens's building as an example of architecture as frozen music.

NOTHING WAS LEFT TO CHANCE

In the Technical Administration Building, Behrens produced a one-of-a-kind synthesis of architectural, sculptural, compositional and pictorial devices – and a cross-section of an entire era's expressive palette. With his selection of materials, detailed planning and execution, he resurrected the kind of crafts-

istics in his architecture: abstraction (especially of the physical) and transcendence (of physical space). As such, he combined two of the main post-impressionist theories of color. Artists such as Kandinsky, Delaunay, Itten, Mondrian and, far more playfully, Klee developed their own color language. Although their differences were legion, they all shared the same view of color – which could only be perceived as a surface, i.e., in a defined place: as a force that transcended place and assumed a power all its own.

Peter Behrens's structure exploits color's inherent tension between "placeness" and transcendence – not only on painted surfaces (windows, walls), but also in an enclosed space. He assigned each color a location in space, but manipulated its impact so as to refer to something larger. In the

1932: DESSAU OFFICIALS, UNDER PRESSURE FROM NAZI CITY COUNCILLORS, DECIDED TO DISSOLVE THE BAUHAUS ON OCTOBER 1.



manship that the 1920s technophilia had overshadowed. His use of brickwork was both masterly and exemplary.

Behrens became a model, a pioneer even, of that entity we now ambiguously call “corporate design” thanks to the sheer detail and depth of his design. Instead of outlining the big picture, he left nothing to chance; not even a door handle or a banister mount. All the design elements follow a single idea and a single statement. Behrens was an architect, designer, sculptor and painter in one. In this one building, he incorporated the huge palette of designs that he had developed over the years as the chief artistic advisor to AEG in Berlin.

The Technical Administration Building is thus revealed as a holistic work of art. Its reinterpretation of traditional architecture and adaptation of contemporary art strikes a balance that makes it both timeless and a stand-out example of expressionist architecture. By creating a stylistically and thematically consummate design and a bold artistic vision, Peter Behrens created a social-utopian interpretation for his era – an era that, after World War I, was seeking a way out of its disorientation.

The domed hall and the adjacent staircases are an inexhaustible source of new impressions, not only in their colors, but also in their arrangements of bricks.

1990: THE FIRST-EVER ACADEMIC ARTICLE ON THE BEHRENS BUILDING IN HÖCHST WAS PUBLISHED FOR THE "CAPTURED LIGHT" EXHIBITION, HELD FROM MARCH 12 TO JUNE 12.

1994: JÜRGEN DORMANN SUCCEEDS WOLFGANG HILGER AS CHAIRMAN OF THE MANAGEMENT BOARD OF HOECHST AG ON APRIL 26.

WOLFGANG METTERNICH

NEW FUNCTION IN CLASSIC FORM

PETER BEHRENS' TECHNICAL ADMINISTRATION BUILDING IS THE ARCHITECTURAL FOCAL POINT OF INDUSTRIEPARK HÖCHST. THIS HISTORIC INDUSTRIAL STRUCTURE ALSO OFFERS MODERN OFFICES AND COMMUNICATION ROOMS. THE BUILDING NOW BELONGS TO INFRASERV HÖCHST, THE PARK'S OPERATOR, WHO SUPPLIES INDUSTRIAL SERVICES TO THE LARGE TENANT COMPANIES – INCLUDING SANOFI, CLARIANT AND CELANESE – AND TO THE 90-PLUS OTHER FIRMS AT THE SITE.



1994: JÜRGEN DORMANN ANNOUNCED THAT THE HOECHST GROUP WOULD BEGIN TO RADICALLY REORGANIZE ON JULY 1 TO IMPROVE ITS POSITION IN GLOBAL MARKETS.

1996: ON DECEMBER 20, PLANT MANAGER ALEXANDER DAHMEN UNVEILED PLANS TO CONVERT THE HÖCHST FACILITY TO AN INDUSTRIAL PARK.

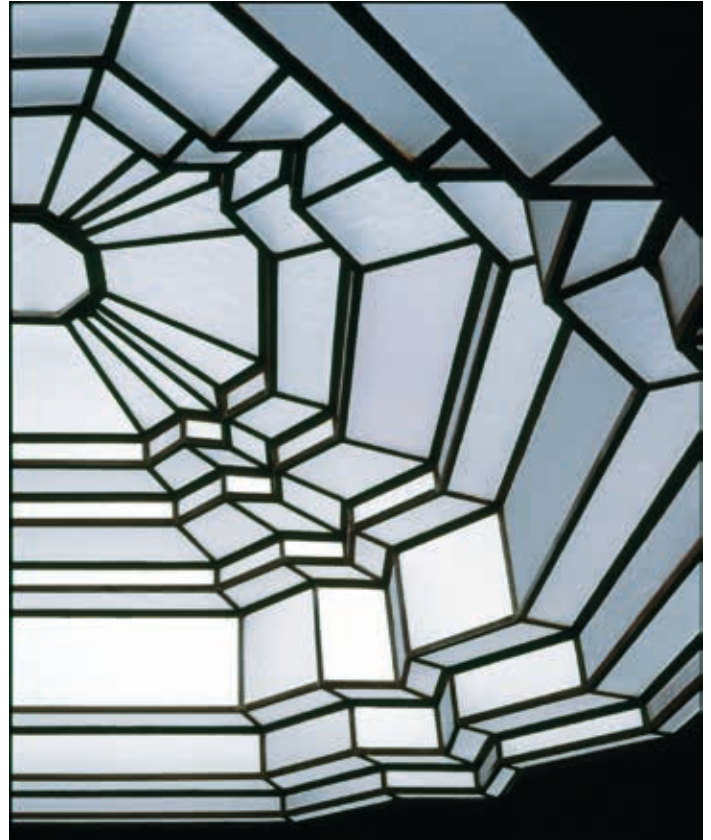
The factories, laboratories, offices, warehouses and infrastructure have spread to the west and the south, even crossing the Main River. In fact, Industriepark Höchst has grown to around four square kilometers since Peter Behrens's day. However, one thing has not changed: the central location of the Technical Administration Building erected for Farbwerke, formerly Meister Lucius & Brüning in Höchst am Main.

TIMELESS AND MODERN

For a time, the building seemed to be a relic of a past era. However, strong and deep ties connected Farbwerke Höchst and its successor, Hoechst AG, to the building, even when dyes no longer dominated the company's sales and profits. Between 1947 and 1997, five whole decades, the tower-and-bridge combination originally designed by Peter Behrens as

an entrance to the company and to the city of Höchst had traveled all over the world as Hoechst's logo. Though only a few years hence, that is history now. The best indication of Peter Behrens's skill as an architect and designer is this: His ideas for the building design are both timeless and consistently forward-looking. Today, at the start of the 21st century, his Administration Building is as current as at its dedication on June 6, 1924.

Let us begin at a purely practical level: Normally, you would not expect a structure built between 1920 and 1924 to meet the demands placed on a "modern" administration building two generations later. Not so with Peter Behrens. Even in the 21st century, his architecture has not outgrown its usefulness. Though the arrangement of office and meeting rooms around a domed hall may be unusual for an industrial structure, make no mistake: In the adjoining wings, Behrens built a highly functional office building that still serves its



Metal and glass are hallmarks of modern architecture. That is especially true of the crystal-like domes in the large hall.

1998: INFRASERV GMBH & CO. HÖCHST KG,
THE OPERATOR OF INDUSTRIEPARK HÖCHST,
OPENED UP FOR BUSINESS ON JANUARY 1.

1997: FOLLOWING A RESOLUTION PASSED BY THE ANNUAL SHAREHOLDERS' MEETING OF HOECHST AG ON MAY 6, THE FINE CHEMICALS BUSINESS SEGMENT WAS INTEGRATED IN JULY WITH CLARIANT AG, A CHEMICALS COMPANY IN THE SWISS SANDOZ GROUP.



The long side wings with their bright inner courtyards have plenty of room for modern, spacious offices and communication rooms.

purpose in every respect. For employees of the many companies at Industriepark Höchst, visiting or working in this building remains something special. With its concrete skeleton construction and brickwork and self-supporting brick walls, it requires no air-conditioning, while its windows provide plenty of light, although, from the outside, one might think otherwise. Even the original “paternosters” – rotary elevators next to the side staircases that offer refreshing little breaks – are still cheerfully doing their duty more than eighty years later with the blessing of the Historic Preservation Office and the Building Code Enforcement Office.

RENOVATION AND RESTORATION

In the course of its eighty-plus years, the building has undergone changes. The auditorium was not the only room reconstructed with scant regard for Peter Behrens’s ideas following the bombings. The offices scarcely resemble those originally built in the 1920s. Instead, the halls are lined with bright rooms whose high ceilings make them feel expansive and spacious. The old central hall formerly used by the central cashier’s office has disappeared, as have the

1999: THE SHAREHOLDERS OF HOECHST AG DECIDED ON JULY 15 / 16 TO SPIN OFF CELANESE AG BEFORE MERGING WITH RHÔNE-POULENC.

1999: AVENTIS S.A. WAS CREATED FROM THE DECEMBER 15 MERGER BETWEEN HOECHST AG AND RHÔNE-POULENC, A FRENCH COMPANY.



Inner courtyards covered in white clinker bricks fill offices, corridors and staircases with bright daylight.



1998-2002: THE BEHRENS BUILDING AT INDUSTRIEPARK HÖCHST WAS FULLY AND CAREFULLY RESTORED.

2000-2004: A RECORD 350-450 MILLION EUROS PER YEAR WERE INVESTED IN INDUSTRIEPARK HÖCHST.

large drafting rooms for the engineers on the north side of the building. Once the functions changed, the building equipment was also modernized, although Peter Behrens's brick architecture turned out to have eliminated the need for elaborate air-conditioning. Today, the Behrens Building at Industriepark Höchst is a state-of-the-art office building.

Infraserv started to modernize and painstakingly restore the building in 1997. The façades were carefully cleaned and new windows installed in the original colors based on best conservation practices. Inside, the floors were cleaned and the floor mosaics reconditioned until once again they mimicked the light reflections cast by the glass domes and crystalline lamps. Likewise, the two white brick atriums that Behrens incorporated to carry light into the corridors were cleaned and softened with greenery.

THE MARBLE ROOM

The Marble Room, the large meeting room on the second floor, was uncovered and the original building materials meticulously restored. Much of the work focused on refurbishing the large intarsia murals made from exotic woods on



Removing the false walls in the Marble Room revealed the intact travertine cladding hidden underneath.

2004: FOLLOWING HEATED NEGOTIATIONS, FRENCH PHARMACEUTICAL GIANT SANOFI-SYNTHÉLABO COMPLETED ITS TAKEOVER OF AVENTIS S.A. BY MEANS OF A SHARE PURCHASE ON AUGUST 20.

2005: SANOFI-AVENTIS, THE NEW OWNER, PURCHASED ALL THE SHARES IN HOECHST AG.

the side walls based on the original design drawings. Pictures were hung in the wall recesses – just as they are in old photographs of the room. Infraserb Höchst no longer needs a meeting room this large. However, the Management Board's offices were intelligently integrated without disrupting the building fabric, allowing the room to be restored to its original condition at any time.

THE NEW EXHIBITION HALL

The restoration had to face the harsh reality that certain rooms had been lost in the 1930s, especially the exhibition hall. The park had needed a large hall since the 2003 demolition of the old Sales Headquarters, which contained an exhibition room affectionately nicknamed the “Rucksack”. Initial surveys of the building's walls and structural integrity revealed that the exhibition hall had been modified beyond recognition, but not completely destroyed. It still contained the original building fabric, walls, windows, columns, flooring, ceiling decorations and even traces of old paint.

Returning the hall to its expansive glory was more involved than tearing down a few walls, however. The walls were scrutinized for vestiges of original paint.

The restored exhibition hall radiates in all the vibrant colors envisioned by Peter Behrens.



2007: CONSTRUCTION BEGAN ON THE WASTE-TO-ENERGY PLANT – THE LARGEST SINGLE INVESTMENT IN INDUSTRIEPARK HÖCHST'S HISTORY.

2007: IN MAY, FILMS WERE SCREENED IN THE DOMED HALL IN COOPERATION WITH FILMTHEATER VALENTIN IN HÖCHST.



An inferior substitute: the windows in the exhibition hall until 2007.

The remnants were not only found, but turned out to perfectly match Peter Behrens's color sketch of the room. The colored windows were restored in much the same way. The "muntins" – metal strips separating the window panes – were reconstructed from drawings in the old plans, while the colors and textures of the glass panes were copied from the original windows overlooking the staircase landings in the domed hall, which were very similar. The restoration team did, however, decide to equip the new exhibition hall with state-of-the-art lighting, air-conditioning and communications systems.

The final product was impressive: a versatile hall of incomparable beauty and character, bathed in light and showcasing the central bronze figure of Transition against a new backdrop that nonetheless perfectly reflected Peter Behrens's intentions. For the first time in over sixty years, it was possible to experience the exhibition hall and domed hall as a unity of space, light and color and the heart of the entire building.

THE RESTORATION OF THE DOMED HALL

After the exhibition hall, it seemed only logical to restore the domed hall to its original splendor as well. The work demanded great restraint and sensitivity in order to preserve the original lighting and color scheme in the domed hall and galleries. The synthesis of space, light and color remained the same as when this unique architectural ensemble had been completed. However, natural aging and sporadic paint flaking had dimmed the light in the domed hall. This patina of nearly a century admittedly held its own fascination for historic preservationists.

2008: THE RESTORED EXHIBITION HALL IN THE BEHRENS BUILDING WAS DEDICATED IN FEBRUARY.

2009: FOR THE FIRST TIME, STREETS IN INDUSTRIEPARK HÖCHST WERE NAMED AFTER PEOPLE FROM FARBWERKE HÖCHST'S HISTORY.

2008: RECORD AT INDUSTRIEPARK HÖCHST: EUR 600 MILLION WERE INVESTED JUST IN THIS ONE YEAR.

The windows in the exhibition hall were reconstructed on the basis of old plans and the original windows in the stairwells.



A preliminary study assessed the condition of the hall. It found that the domed hall still contained much of the original building material. However, eighty years of light, dust and abrasion had seriously weathered the paint and its binders. After painstakingly analyzing the pigments and consulting with the State Historic Preservation Office, the team developed a two-step restoration strategy: first, clean the areas still covered with paint and then carefully retouch the areas that had returned to bare brick. The approach preserved all remaining original paint, brightened the room considerably and harmoniously

2010: THE STÄDEL MUSEUM IN FRANKFURT A.M. HOSTED A LARGE EXHIBITION OF THE WORKS OF EXPRESSIONIST ARTIST ERNST LUDWIG KIRCHNER.

2010: THE COMPLETION OF THE RESTORATION OF THE DOMED HALL WAS OFFICIALLY ANNOUNCED IN JUNE.

The paint in the domed hall was painstakingly cleaned and retouched by hand.



reintegrated it with the reclaimed exhibition hall.

Just as Peter Behrens only painted the central rooms in 1924 with pigments from his client, Farbwerke, formerly Meister Lucius & Brüning in Höchst am Main, so several companies at Industriepark Höchst contributed to the latest restoration effort. Kuraray Europe GmbH and Celanese supplied some of the binders required for the preservation, while Clariant supported the paint analyses and provided several

of the pigments used for retouching. Even in its materials, the Behrens Building showcases the products made at Industriepark Höchst – then as now.

THE ARCHITECTURE OF PETER BEHRENS – TRADITION MEETS THE FUTURE

The architecture that Peter Behrens enshrined in the Technical Administration Building in Höchst is extremely forward-looking. The transition, the new beginning that Peter Behrens so convincingly communicates in the Administration Building, still dominates Industriepark Höchst. Infraserb Höchst, the operator of Industriepark Höchst, has upheld this promise over the years. Billions of euros have been invested since the start of the millennium. Industriepark Höchst has undergone a complete makeover. New companies, new factories, new industries have replaced old plants and reinvigorated vacant lots. Industriepark Höchst has transformed the old Höchst plant into an engine of economic development – both in the Rhine-Main Region and in Germany and Europe. Against this backdrop, Peter Behrens's building fits in beautifully.

Sophisticated paint analyses support the restoration of the painted facade in the domed hall.





Peter Behrens's old Technical Administration Building is a timeless symbol for innovation and progress. The worker designed by Richard Scheibe in 1922 for the exhibition hall eternally urges us to change our perspective and our destiny. However, today, at the start of the 21st century, we are witnessing a complete transformation in industry, in how we work and live our lives. Peter Behrens designed the Administration Building during a period of privation and transformation, so he knew about such challenges. He couched his message in terms that are no longer understood by everyone. This has not diminished its impact, however. Very little separates "salvation through work" from "progress through change". Without changing the 1920s-era architectural framework, the former Technical Administration Building symbolizes the challenges of the future. Its classic form was given a new function.

The results speak for themselves: the domed hall gleams in all its original multicolored glory



NORBERT DÖRHOLT **PETER BEHRENS –
DESIGNER AND ARCHITECT**

PETER BEHRENS IS ONE OF THE GREAT ARCHITECTURAL PIONEERS OF THE 20TH CENTURY. QUITE AN ACCOMPLISHMENT FOR SOMEONE WHO WAS NOT ORIGINALLY AN ARCHITECT. PETER BEHRENS DID NOT STUDY ARCHITECTURE IN COLLEGE OR AT A PRESTIGIOUS ARCHITECTURAL FIRM. HE WAS NOT A TRAINED CONSTRUCTION ENGINEER OR MASTER BUILDER. THE MAN WHO LARGELY SHAPED MODERN ARCHITECTURE IN ITS INFANCY WAS AN ARCHITECTURAL AUTODIDACT.

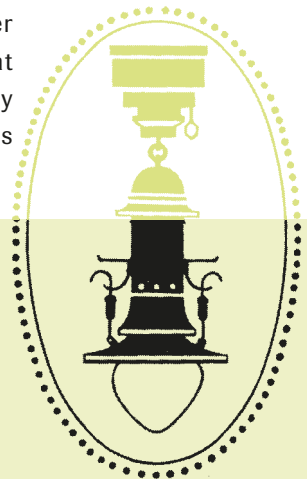
1901: PETER BEHRENS CREATED HIS FIRST INDEPENDENT ARCHITECTURAL WORK: HIS HOME IN THE MATHILDENHÖHE DISTRICT OF DARMSTADT.

1868: PETER BEHRENS WAS BORN IN HAMBURG ON APRIL 14.

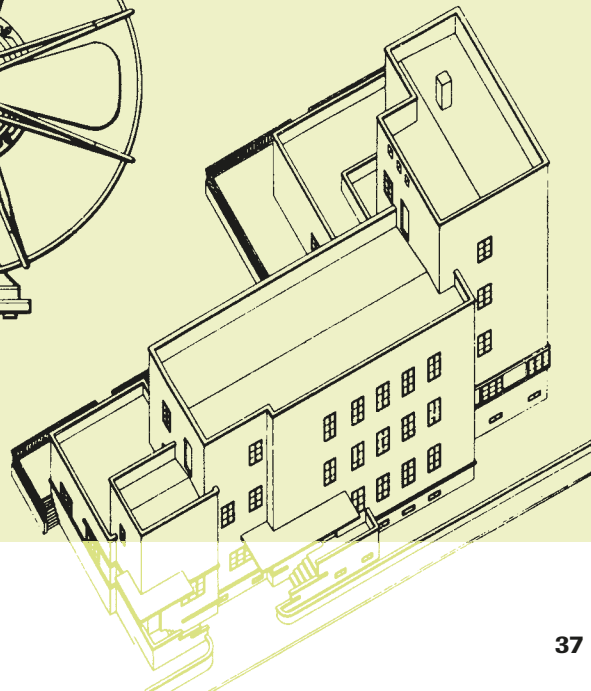
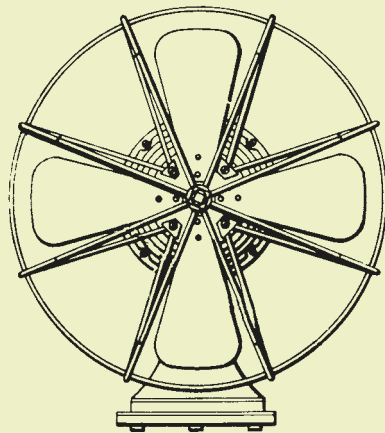
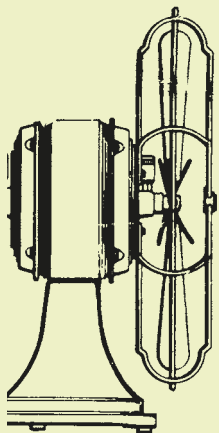
Peter Behrens was born in Hamburg on April 14, 1868. Following the death of his parents, he grew up in the stable household of Carl Sieveking, a senator, judge, and his legal guardian. This allowed him to study painting, first at the School of Applied Art in Hamburg, then at the College of Art, also in Hamburg, and then at the prestigious Düsseldorf Academy of Art. After marrying Lilli Krämer, he moved in 1890 to Munich, a major center for art in Germany, where he earned a living as a painter and typographer.

INITIAL ACHIEVEMENTS

But let us put the painter Peter Behrens behind us. Though talented, he saw no future in this field. Peter Behrens would rise to far greater renown as a typographer and designer. Initially, his career crept along slowly. In 1893, he helped to found the Munich Secession Association and the Free Association of Munich Artists. As the 19th century drew to a close, Peter Behrens – like many other artists – sensed that the traditional arts taught at academies needed a new language, a new style. At first, he did not violently break with the past. In 1896, he visited Italy with Otto Erich Hartleben. He was



Few modern artists boast such a broad creative range: designs for AEG and a multi-storied apartment building from the Weissenhof Estate in Stuttgart.



1907: APPOINTED AS AN ARTISTIC ADVISER TO BERLIN-BASED AEG IN THE FALL. PETER BEHRENS WAS A DESIGNER AND ARCHITECT.

1915-17: DESIGNED AND BUILT NATIONALE AUTOMOBIL AG'S FACTORY AND ADMINISTRATION BUILDING IN BERLIN-OBERSCHÖNEWEIDE.

particularly enthralled by Renaissance architecture. On his return, his name became known to a larger audience: He co-founded the Vereinigte Werkstätten für Kunst im Handwerk (United Workshops for Art in Handicraft) in 1897 in Munich. One year later, he began working for Pan, a famous art periodical. His woodcuts and ornaments spread his name throughout Germany and Europe during the heyday of the Art Nouveau period. He also created crafts pieces, many influenced by Henry van de Velde.

The Kiss, woodcut in color, circa 1898, one of Peter Behrens's best-known works from the Art Nouveau period.

FROM ART NOUVEAU TO MONUMENTAL ARCHITECTURE

1900 was a watershed year for Peter Behrens. Art lover Grand Duke Ernst Ludwig of Hesse invited him to join the new artists' colony in Darmstadt, a nerve center for the German Art Nouveau movement. Here, Peter Behrens designed and built his own house, rendering its interior in the Art Nouveau style. This was the turning point in his life, even though his greatest achievements were yet to come.

The tea kettle designed by Peter Behrens in 1909 for AEG combines aesthetic craftsmanship with artistic sensibilities.



1922: BUILT THE DOMBAUHÜTTE EXHIBIT AT THE MUNICH TRADE SHOW USING EXPRESSIVE ARCHITECTURAL ELEMENTS.

1924/25: BUILT AND DESIGNED THE COLLEGIUM AT ST. PETER'S ABBEY IN SALZBURG.

Allgemeine Elektrizitäts Gesellschaft
PROF. PETER BEHRENS
NEUBABELSBERG
Hamburg Amerika Linie

Peter Behrens also made a name for himself as a typographer. Block letters for AEG, circa 1916.

In the following years, Peter Behrens matured into a universal artist who masterfully combined artistic disciplines and harmonized past traditions with avant-garde ambitions. This is evidenced by the Behrens Fraktur typeface created for Klingenspor, a company based in Offenbach, and by designs for numerous private residences. His appointment as the Director of the School of Applied Arts in Düsseldorf (1903 – 1907) was simply an external acknowledgement of his accomplishments. Yet another turning point in his career was his appointment to the Artistic Advisory Board of Allgemeine Elektrizitätsgesellschaft (AEG) in 1907. Behrens was in his element here. From tea kettles to factories, from advertising visuals to overall appearances, he crafted a coherent corporate design for the entire company. He earned worldwide acclaim for the Berlin-based turbine factory. Its exposed supporting frames and transparent lightness represented a radical break with all previous industrial buildings. For the first time ever, light had been integrated into the plans as a major design element. Then came monumental buildings in the neo-classicist style with some expressionist features: the administration buildings for Mannesmann in Düsseldorf (1911/12) and for Continental in Hannover (1913-1920). Wrought in steel and glass, his factories blazed new trails in European architecture.



Peter Behrens, working with Anna Simons in 1908, designed the inscription (“Dem Deutschen Volke”) on the front of the Reichstag Building in Berlin.

1931: PETER BEHRENS CONSTRUCTED A MANSION FOR LEO GANS, A MEMBER OF THE SUPERVISORY BOARD OF I.G. FARBENINDUSTRIE AG, IN FALKENSTEIN IM TAUNUS.

1927: PETER BEHRENS BUILT A MULTI-STORIED RESIDENCE FOR THE WEISSENHOF ESTATE IN STUTTGART.

TRADITION AND MODERNISM

Nonetheless, Behrens was not beholden to a radical avant-garde. The centuries-old crafts with all their traditions meant as much to him as the new language of architecture and design. Unlike most of his contemporaries, he successfully incorporated this approach in all his works. His genius for synthesis – of tradition with modernism, or various styles and media with one another – helped him enormously. And when he co-founded the Deutscher Werkbund in 1910, he made this attitude the foundation of his work. The period from 1900 to World War I represents Peter Behrens's first major artistic period. The AEG turbine

factory built in Berlin in 1909, marks the beginning of 20th century industrial architecture in Germany. The period from 1900 to World War I represents Peter Behrens's first major artistic period. The AEG turbine factory built in 1909 in Berlin-Moabit was followed in 1911 by the gas plant in the Frankfurt East Harbor and the Imperial Embassy in St. Petersburg, which used more traditional forms and styles to reflect the surroundings and the nature of the commission. The atrium of Nationale Automobil AG's administration building, erected in Berlin-Oberschöneweide in 1915/16, provides the first glimmer-

The rationalist AEG turbine factory, built in Berlin in 1909, marks the beginning of 20th century industrial architecture in Germany.

The building constructed for now-defunct Nationale Automobil AG in Berlin-Oberschöneweide already includes motifs from the domed hall in Höchst: the large hall and the crystal-line shapes of the lamps.



1940 PETER BEHRENS DIED
IN BERLIN ON FEBRUARY 27.

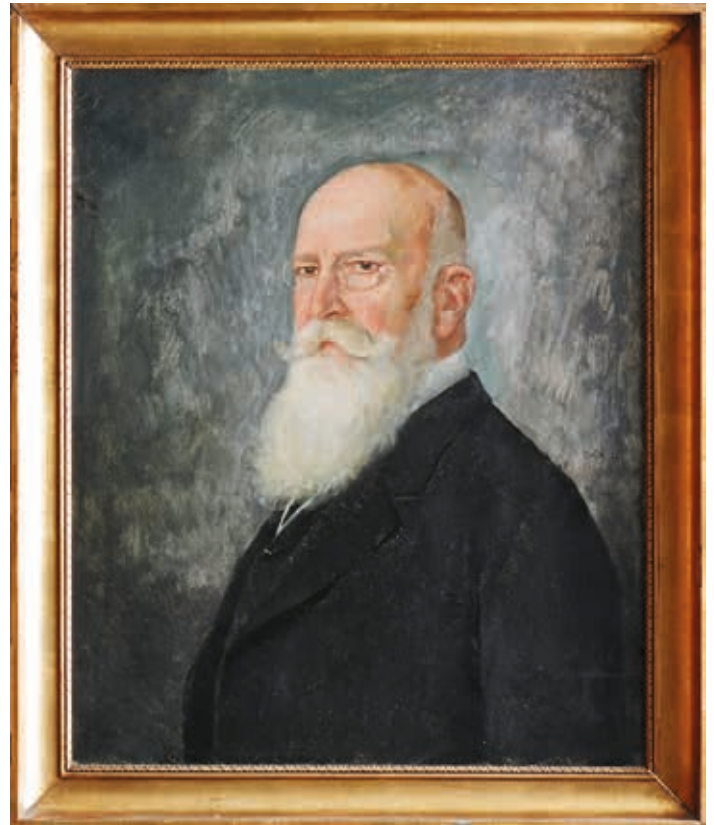
ings of what would become Farbwerke Höchst's Technical Administration Building. This autodidact also became a teacher for a new generation of architects. At times, his studio in Berlin was staffed by such future luminaries as Walter Gropius, Ludwig Mies van der Rohe and Le Corbusier.

THE SECOND MAJOR ARTISTIC PERIOD

In 1920, Peter Behrens received the commission from General Director Adolf Haeuser to build the Technical Administration Building for Farbwerke, formerly Meister Lucius & Brüning in Höchst am Main, which is the building described by this brochure. Following its completion in 1924, he embarked on a second major artistic period with commissions for German President Friedrich Ebert's burial monument in 1925, a multi-storied residence in the Weissenhof Estate in Stuttgart in 1927, and finally the Gans Mansion in Falkenstein im Taunus in 1931.

These buildings have one thing in common: an utter lack of things in common. Instead of developing his own "Behrens style", Peter Behrens viewed each commission as an opportunity to design something from the ground up. He deftly manipulated the artistic repertoire of his time, but only on the basis of long-standing tradition. And in the end, he always produced a unique structure, peerless in every regard – from the interior design to the door handles. Peter Behrens was unlike the architects of his generation. Although they shared many goals, Behrens was unmatched in his versatility, and in the energy and focus with which he shaped his buildings down to the tiniest details. No one could hold a candle to him.

However, Peter Behrens could not be a role model for the failed architect and Nazi leader Adolf Hitler. After 1933, others started setting the standard for "German" architecture. While not totally marginalized, he was not persecuted and in 1936 was even permitted to teach in Berlin. Nonetheless, he never again received commissions that would have raised his standing as an architect. Peter Behrens died in Berlin on February 27, 1940.



Among the portraits in the Marble Room is one painted by Emil Orlik (1870-1932) of Adolf Haeuser, Peter Behrens's client and partner during the construction of the Technical Administration Building in Höchst.

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