



Opus 54

**Egon Eiermann, Deutsche Botschaft, Washington**

With an introduction by Immo Boyken and photographs by J. Alexander and Jerry Hecht. 60 pp. with 42 ill., 22 of which in duotone, 280 x 300 mm, hard-cover, German/English  
ISBN 3-930698-54-4

Euro 36.00, sfr 56.00, £ 24.90, US\$ 39.90, \$A 68.00

When the German Embassy in Washington was completed in 1964, the architectural critic of the *Washington Post* wrote that the express aim of those commissioning the building had been to make an architectural statement that would embody the spirit of the young German democracy and avoid any form that could revive grim memories of the past. The paper felt that it had been right to engage Egon Eiermann for this project, as he had already solved the same problem of »architectural diplomacy« with his German Pavilion for the Brussels World Fair in 1958.

Eiermann (1904–1970) studied at the Technische Hochschule in Berlin, finally in Hans Poelzig's master-class, but he was also influenced by Heinrich Tessenow. As early as 1931 his first building, which he had planned as an architect employed in a practice, was published in *Wasmuths Monatshefte für Baukunst und Städtebau*; his major buildings and projects continued to be featured in magazines in Germany and abroad, and impressed with their formal language, which remained uninfluenced by fashionable trends. Building was first and foremost an intellectual process for Eiermann, determined by the factors construction, function and material, by objectivity and a self-control that granted the imagination only limited scope. Eiermann developed the vocabulary he had found in the thirties consistently after 1945. The works dating from the early post-war period still appeal, no less than the major sixties projects, because of their tight organization of functional necessities, unity of construction and architectural form, and precise shaping of even the tiniest detail – and not least because of an effortless elegance and light-ness that raise the work above merely fulfilling a purpose into the ranks of great architecture.

J. Alexander and Jerry Hecht were the official photographers for the building. Their pictures are undoubtedly among the most convincing photographic interpretations of Eiermann's work. Immo Boyken is professor of building history and architectural theory in Konstanz. He is particularly interested in late 19th-century architecture and classical Modernism. He made a major contribution to the 1984 monograph on Eiermann.

The book is published to mark the architect's hundredth birthday.

*Summer 2004*

Distributors

**Brockhaus Commission**  
**Kreidlerstraße 9**  
**D-70806 Kornwestheim**  
**Germany**  
**tel. +49-7154-1327-33**  
**fax +49-7154-1327-13**

**Lavis Marketing**  
**73 Lime Walk**  
**Headington**  
**Oxford OX3 7AD**  
**United Kingdom**  
**tel. +44-1865-76 75 75**  
**fax +44-1865-75 00 79**

**National Book Network**  
**4501 Forbes Boulevard**  
**Lanham, MD 20706**  
**USA**  
**tel. +1-800-462 6420**  
**tel. +1-301-459 3366**  
**fax +1-301-429 5746**

**books@manic**  
**POB 8**  
**Carlton North**  
**Victoria 3054**  
**Australia**  
**tel. +61-3-9384 1437**  
**fax +61-3-9384 1422**

When the German Embassy in Washington was completed in 1964, the architectural critic of the *Washington Post* wrote that the express aim of those commissioning the building had been to make an architectural statement that would embody the spirit of the young German democracy and avoid any form that could revive grim memories of the past. The paper felt that it had been right to engage Egon Eiermann for this project, as he had already solved the same problem of 'architectural diplomacy' with his German Pavilion for the Brussels World Fair in 1958.

Eiermann (1904-1970) studied at the Technische Hochschule in Berlin, finally in Hans Poelzig's master-class, but he was also influenced by Heinrich Tessenow. As early as 1931 his first building, which he had planned as an architect employed in a practice, was published in *Wasmuths Monatshefte für Baukunst und Städtebau*, his major buildings and projects continued to be featured in magazines in Germany and abroad, and impressed with their formal language, which remained uninfluenced by fashionable trends. Building was first and foremost an intellectual process for Eiermann, determined by the factors construction, function and material, by objectivity and a self-control that granted the imagination only limited scope. Eiermann developed the vocabulary he had found in the thirties consistently after 1945. The works dating from the early post-war period still appeal, no less than the major sixties projects, because of their tight organization of functional necessities, unity of construction and architectural form, and precise shaping of even the tiniest detail – and not least because of an effortless elegance and lightness that raise the work above merely fulfilling a purpose into the ranks of great architecture.

J. Alexander and Jerry Hecht were the official photographers for the building. Their pictures are undoubtedly among the most convincing photographic interpretations of Eiermann's work. Immo Boyken is professor of building history and architectural theory in Konstanz. He is particularly interested in late 19th-century architecture and classical Modernism. He made a major contribution to the 1984 monograph on Eiermann.

The book is published to mark the architect's hundredth birthday.

**Opus**  
Architektur in Einzelstellungen  
Architecture in individual presentations  
Herausgeber/Editor: Axel Menges

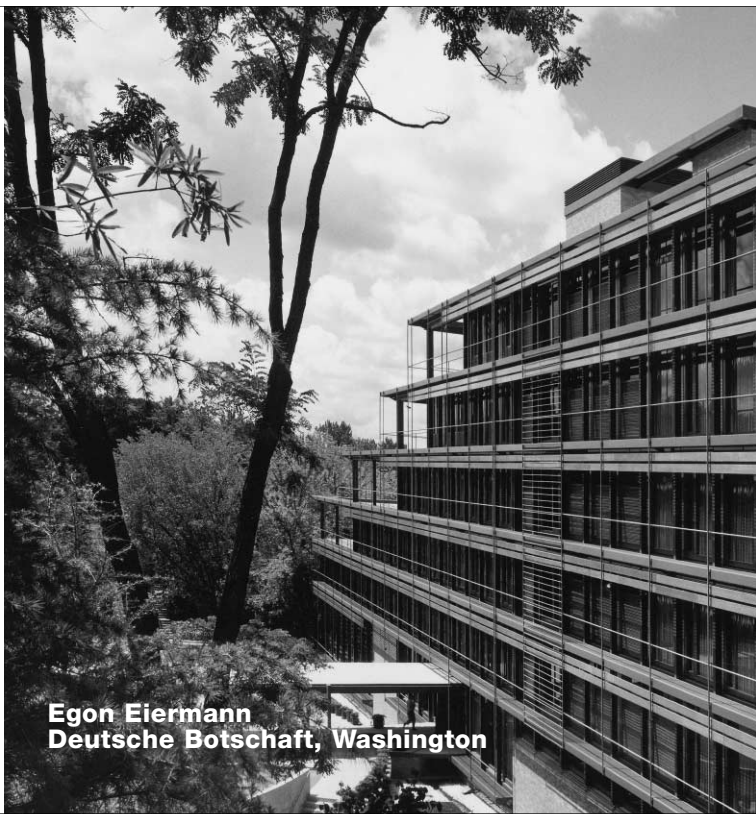
- 1 Rudolf Steiner, Goetheanum, Dornach
- 2 Jörn Utzon, Houses in Fredensborg
- 3 Jürgen Bo and Vilhelm Wohlert, Louisiana Museum, Humlebæk
- 4 Aurelio Gaffetti, Castelgrande, Bellinzona
- 5 Faltegur Skrii
- 6 Balhaus Neumann, Abteikirche Neresheim, Chicago
- 7 Henry Hobson Richardson, Glessner House, Chicago
- 8 Luis Domènech i Montaner, Palau de la Música Catalana, Barcelona
- 9 Richard Meier, Stadthaus Ulm
- 10 Santiago Calatrava, Bahnhof Stadelhofen, Zürich
- 11 Karl Friedrich Schinkel, Charlottenhof, Potsdam-Sanssouci
- 12 Ptauninsel, Berlin
- 13 Sir John Soane's Museum, London
- 14 Eric Miralles, C.N.A.R., Alcántara
- 15 Fundación César Manrique, Lanzarote
- 16 Dharma Vihara, Ranikpur
- 17 Benjamin Baker, Forth Bridge
- 18 Ernst Gisel, Rathaus Fellbach
- 19 Alfredo Arbas, Marugame Hira Museum
- 20 Sir Norman Foster and Partners, Commerzbank, Frankfurt am Main
- 21 Carlo Scarpa, Museo Garofalino, Possagno
- 22 Frank Lloyd Wright Home and Studio, Oak Park
- 23 Kisho Kurokawa, Kuala Lumpur International Airport
- 24 Stedie + Partner, Universität Ulm West
- 25 Hinay Castle
- 26 Kazuo Shinohara, Centennial Hall, Tokyo
- 27 Alte Völklinger Hütte
- 28 Austerlitz
- 29 LOG ID, BGW Dresden
- 30 Stedie + Partner, Wacker-Haus, München
- 31 Frank O. Gehry, Guggenheim Bilbao, Muséum de Neuschwanstein
- 32 Architekten Schweger + Partner, Zentrum für Kunst und Medientechnologie, Karlsruhe
- 33 Frank O. Gehry, Energie-Forum-Innovation, Bad Oeynhausen
- 34 Rafael Moneo, Audrey Jones Beck Building, Museum of Fine Arts, Houston
- 35 Schneider + Schumacher, KPMG-Gebäude, Leipzig
- 36 Heinz Tesar, Sammlung Essl, Klosterneuburg
- 37 Anup, Hong Kong Station
- 38 Berger + Parkinen, Die Botschaften der Nordischen Länder, Berlin
- 39 Nicholas Grimshaw & Partners, Hale 3, Messe Frankfurt
- 40 Heinz Tesar, Christus Hoffnung der Welt, Wien
- 41 Peichi Achatz/Schumier, Münchner Kammerspiele, Neues Haus
- 42 Alfredo Arbas, Sest-Pavillon, Wolfsburg
- 43 Stüler/Strack/Meyer, Alte Nationalgalerie, Berlin
- 44 Kisho Kurokawa, Oita Stadium, Oita, Japan

- 47 Bolles + Wilson, Nieuwe Luxor Theater, Rotterdam
- 48 Stedie + Partner, KPMG-Gebäude, München
- 49 Stedie + Partner, Wohnquartier Fleischützstraße, München
- 50 Neudert/Karle + Busbaum, Ernst-Neufert-Bau, Darmstadt
- 51 Bolles + Wilson, NORD/LB, Magdeburg
- 52 Brunner + Partner, Flughafen Leipzig/Halle
- 53 Johannes Peter Hölzinger, Haus in Bad Nauheim
- 54 Egon Eiermann, Deutsche Botschaft, Washington
- 55 Peter Kukla, Bosch-Haus Heddenhof, Stuttgart

036.00 Euro ISBN 9 7830569 844 0  
056.00 Pf ISBN 9 7830569 844 0  
024.00 £ ISBN 9 7830569 844 0  
036.00 US\$ ISBN 9 7830569 844 0  
066.00 SA 9 7830569 844 0

Egon Eiermann Deutsche Botschaft, Washington

Menges



Egon Eiermann  
Deutsche Botschaft, Washington

Nach der Fertigstellung der Deutschen Botschaft in Washington im Jahr 1964 ließ es in der *Washington Post*, Ziel des Bauherrn sei es gewesen, eine architektonische Aussage zu machen, die den Geist der jungen deutschen Demokratie verkörpere und jede Gestaltung zu Verneinungen, die grimmige Erinnerungen aus der Vergangenheit wiedererwecken könnte. Man hätte gut daran getan, für dieses Projekt Egon Eiermann zu gewinnen, der die gleiche Aufgabe der architektonischen Diplomatie bereits mit den Deutschen Pavillon auf der Brüsseler Weltausstellung 1958 so glänzend gelöst habe.

Eiermann (1904-1970) studierte an der Technischen Hochschule in Berlin, wo er Meisterschüler von Hans Poelzig war, aber auch Einflüsse von Heinrich Tessenow aufnahm. Schon 1931 wurde sein erster Bau, den er noch als angestellter Architekt geplant hatte, in *Wasmuths Monatshefte für Baukunst und Städtebau* aufgenommen; auch weiterhin erschienen seine wichtigsten Bauten und Projekte in deutschen und ausländischen Zeitschriften und beeindruckten durch ihre von Modeströmungen unbeeinträchtigte Formensprache. Bauen war für Eiermann in erster Linie ein Denkprozess, bestimmt durch die Faktoren Konstruktion, Funktion und Material, durch Sachlichkeit und eine Selbstbeschränkung, die der Phantasie nur eine gelenkte Bewegungsfreiheit einräumt. Eiermann entwickelte sein in den dreißiger Jahren gefundenes Vokabular in der Zeit nach 1945 konsequent weiter. Nicht nur die großen Projekte der sechziger Jahre, sondern auch die Arbeiten aus der frühen Nachkriegszeit bestechen noch heute durch die straffe Organisation der funktionalen Notwendigkeiten, die Einheit von Konstruktion und architektonischer Form, die präzise Ausformung auch des geringsten Details – sowie nicht zuletzt durch die spielerische Eleganz und Leichtigkeit, die das Werk über die reine Zweckverfüllung hinaus in den Rang großer Architektur erhebt.

J. Alexander und Jerry Hecht waren die offiziellen Fotografen des Gebäudes. Ihre Aufnahmen gehören zweifellos zu den überzeugendsten fotografischen Interpretationen des Werkes von Eiermann. Immo Boyken ist Professor für Baugeschichte und Architekturtheorie in Konstanz. Sein besonderes Interesse gilt der Architektur des späten 19. Jahrhunderts und der klassischen Moderne. Er war maßgeblich an der 1984 erschienenen Monographie über Eiermann beteiligt.

Das Buch erscheint anlässlich des 100. Geburtstages des Architekten.

**Opus 54**

Wir danken besonders Josef Joraschek für die tatkräftige Hilfe bei den Vorbereitungen zu diesem Buch.

We would like to thank especially Josef Joraschek for his active assistance in preparing this book.

# **Egon Eiermann** **Deutsche Botschaft, Washington**

**Text**  
**Immo Boyken**

**Photographien/Photographs**  
**J. Alexander, Jerry Hecht**

**Edition Axel Menges**

**Inhalt**

6	Immo Boyken: «Architektonische Diplomatie» – Egon Eiermanns Kanzleigebäude der Deutschen Botschaft in Washington
20	Luftaufnahmen und Lageplan
22	Pläne
24	Grundrisse und Schnitt 22 – Detailpläne 23
24	Bildteil
24	Gesamtansichten 24 – Detailansichten 32 – Innenräume 41 – Ausklang 46
48	Daten

**Contents**

7	Immo Boyken: «Architectural diplomacy» – Egon Eiermann's chancellery of the German Embassy in Washington
20	Aerial views and site plan
22	Plans
24	Floor plans and section 22 – Detail plans 23
24	Pictorial section
24	General views 24 – Detailed views 32 – Interiors 41 – Epilogue 46
48	Credits



1. Blick von Süden entlang der Südostfassade des Gebäudes mit Vorfahrt und Hauptingang.  
2. Blick von der Reservoir Road auf das Gebäude.

1. View along the southeast façade of the building from the south with drive up and main entrance.  
2. View of the building from the Reservoir Road.

S. 24/25  
3. Gesamtansicht von Südosten.

p. 24/25  
3. General view from the southeast.







17. Das Auditorium in Richtung Podium.  
18. Seitenwand im Auditorium.  
19. Das Podium.

17. The auditorium looking towards the podium.  
18. Side wall in the auditorium.  
19. The podium.

- S. 44, 45  
20. Blick vom Foyer in den Bürobereich.  
21. Detailansicht des Haupttreppenhauses.

- p. 44, 45  
20. View from the foyer into the office area.  
21. Detailed view of the main staircase.







22. Gesamtansicht von Süden.  
22. General view from the south.