



North Rhine-Westphalia, I love you



This is a personal 15 day trip map to North Rhine-Westphalia by Virginia Duran. It is in conjunction to Google maps directions. Oriented towards architecture, it shows what to visit, why, where and when. Prices and other helpful tips about this city. Importance is marked with (*) being (****) the must see. See end for useful links.

	WHAT	Architect	WHERE	Notes
Zone 1: Düsseldorf, Monheim am Rhein and Leverkusen				
★★★★★	Rhine Tower	Harald Deilmann	Stromstraße 20, 40221 Düsseldorf	Düsseldorf's Rhine Tower was the creation of Harald Deilmann, its architect. It is his brilliant design that created this 22,500 ton concrete and steel tower, the tallest building in the city. It took three years to build, with the beginning starting in 1979 on top of an already used location. After it was finally finished in 1982, everyone could enjoy the views of Düsseldorf from its observation tower at 166 meters above the bottom. Rhine Tower, or Rheinturm as it's called in German, has a revolving restaurant at the top of its basket, traveling around at once per hour. It spins with a rotation of once per hour for its 180 diners (maximum), and depending on the time of day in either a clockwise or counter clockwise direction. General admission €9. Mon-Sun (12pm-12am)
★★★★★	Neuer Zollhof	Frank Gehry	Siegstraße 11-13, 40219 Düsseldorf	Neuer Zollhof is a building complex consisting of three separate buildings completed in 1998. Floorplans and facades of all three buildings curve and lean, reason for them being likened to leaning towers. The tallest building is 14 storeys high and just under 50 m tall. Each building has a different facade cladding - the outer two in white plaster and red brick respectively; the central building's stainless steel facade reflects material and shapes of its two neighbour buildings. The nicest of the three Gehry's building in the neuer Zollhof is the middle one (mirror façade). It is the smallest of the three, yet magnetic, with its metallic finishing that reflects the surrounding, especially the sky's colour.
★★★	Hafen Düsseldorf	Helmut Jahn	Am Handelshafen 21, 40221 Düsseldorf	The development of the old Rhine harbour into a modern business district is an important urban project in Düsseldorf. It is known as Mediahafen and already built up to a large extend with very individualistic buildings. The primary intention of the project is therefore to counter the variety of forms and colors with a building of great simplicity, elegance and identity. It should not convince through form and style, but through the quality of the materials, the flexibility in its use and the high comfort it offers the users. Through its technology and construction it should advance the typology of the office block. The plan is a 'Roundangle' whose curved corners continue to form a semi-circular roof. Elevators and stairs are in a separate rectangle of glass. Columns with brackets along the exterior wall enable column-free spaces in the office areas.
★★★★★	Kaistraße Studios	David Chipperfield	Kaistraße 16 a, 40221 Düsseldorf	This building, completed in 1997, is located at the end point of a series of new and renovated riverfront buildings in the port area of Düsseldorf. The area retains a number of elements from its industrial past - shipping cranes, cobbled streets and simple unadorned warehouse buildings - but this atmosphere has been increasingly lost beneath the oversized forms and uniform cladding systems of more recent commercial developments. Looking to reverse this trend, the studios were designed in such a way as to return to the scale and materiality of the older dockland vernacular. The building itself comprises two interlocking forms: an in-situ rectangular concrete mass placed vertically alongside and over a black steel frame. This double aspect to the structure was designed to allow for the creation of large, studio-like windows while maintaining an overall impression of mass and solidity.



☆☆☆☆	INNSIDE Düsseldorf Hafen	Alsop architects	Speditionsstrasse 9, Düsseldorf	The Colorium is a 17-storey high-rise on Speditionstraße in the Medienhafen of the city of Düsseldorf completed in 2001. The colorful facade and the red technical floor, which, at 62 meters, crowns what is currently the second-highest building in the port. More than 2,200 color-printed glass panels made of heat-insulating glass were installed according to a precise design specification by the architects and, in combination with an internal sun protection, form the curtain wall. When dividing the colored areas, full-area colored areas alternate with patterns of up to four colors. The color scheme continues inside the building. The Colorium was converted into a hotel in 2013.
☆☆☆☆	Stadttor	Karl-Heinz Petzinka, Overdiek, Petzinka und Partner	Stadttor, 40219 Düsseldorf	Stadttor (City gate) is a 20-storey 84 m (276 ft) skyscraper in Unterbilk neighborhood of Düsseldorf, Germany. The building was designed by Düsseldorf-based architecture firm Petzinka, Overdiek und Partner and completed in 1998. It marks the Southern entrance of Rheinufertunnel, which is also reason for its parallelogram-shaped floor plan. The building features a 15-story atrium and a double-facades, allowing natural ventilation even on higher elevation floors. The total gross floor area is some 30,000 m ² (320,000 sq ft). From 1999 until 2017, the Stadttor was seat of the state-chancellery of the Prime ministers of North Rhine-Westphalia.
☆☆☆☆	Kunst im Tunnel		Mannesmannufer 1b, 40213 Düsseldorf	This subterranean exhibition space is located beneath the Rhine promenade. Enter via the KIT café glass pavilion and head down the flight of stairs to the spare concrete-walled gallery, whose unique V-shape and slanted floors are the result of its being nestled between two major road tunnels. The rotating exhibits feature young and emerging local artists, and are a mix of sculpture, painting, drawing, photography and video and art installations. It's open Tuesday to Sunday, with free admission every second Sunday of the month; private tours in English are available by emailing in advance. Tue-Sun (11am-6pm)
☆☆☆☆	Kunstsammlung	Kessler & Partner	Ständehausstraße 1, 40217 Düsseldorf	The Kunstsammlung Nordrhein-Westfalen is the art collection of the German Federal State of North Rhine-Westphalia, in Düsseldorf. United by this institution are three different exhibition venues: the K20 at Grabbeplatz, the K21 in the Ständehaus, and the Schmela Haus. The Kunstsammlung was founded in 1961 by the state government of North Rhine-Westphalia as a foundation under private law for the purpose of displaying the art collection and expanding it through new acquisitions. With major works by Pablo Picasso, Henri Matisse, and Piet Mondrian, among others, as well as a wide-ranging ensemble of circa 100 drawings and paintings by Paul Klee, the permanent collection of the Kunstsammlung offers a singular perspective of classical modernism. Between 1876 and 1880, the Ständehaus in Düsseldorf was erected in the historicist neo-Renaissance style by architect Julius Raschdorff. For many years, the Ständehaus accommodated the Provincial Diet of the Prussian province of the Rhineland. The Parliament of the Federal State of North Rhine-Westphalia met there between 1949 and 1988. Following the relocation of the Parliament, the Ständehaus remained empty and unused for 14 years. The three-year conversion of this representative building in the historicist style was undertaken by the architects Kiessler+Partner of Munich. General admission €12. Tue-Sun (10am-6pm)
☆☆☆☆	Kirchplatz U-Bhf Station	Enne Haehnle	Kirchplatz U-Bhf Station	For the station at Kirchplatz, Enne Haehnle wrote poetic texts and then gave them sculptural life. The lines of text leading passengers down into the subway begin at the three entrances, lead down into the station, intersect there and then accompany the passengers to the tracks. A fourth text scrolls across the central skylight. The lines of writing, forged from steel cables that were then covered with a bright color, can each only be read from certain perspectives owing to their 3D qualities. A game between abstraction and legibility thus unfolds, depending on the passengers' location and angle of vision. The basic material for "Track X" is an extruded strand of full profile round steel with a diameter of about two centimeters. During the forging process the strand was heated in fire, formed and bent while in a malleable state, then galvanized, swept and covered with a bright orange-red powder pigment. The three-dimensional elements of written script were mounted on the shell of the wall and ceiling with stainless steel spacer mounts.
☆☆☆☆	Graf-Adolf-Platz Station	Manuel Franke	Graf-Adolf-Platz Station	Manuel Franke has used hundreds of panels of luminous green glass to create an immersive chromatic environment interrupted only by a powerful flow of lines that accompany the passenger from the street, through the concourse and down to the platform. Delicate linear subdivisions alternate with explosive bursts of color. These zesty colors were achieved by way of a specially developed analog process



				realized by an artistic intervention during manufacturing. The glass wall panels were processed by hand directly by the artist during production in the glass foundry. The shadowing and distortions were caused by the subtraction of the fresh layer of green. After a pre-drying process at 200° C the unique glass panels were then hardened at 600° C. Subsequently, each pane thus processed was joined to another panel, dyed violet. The multiple surface layers or areas of color in the resulting glass composite created a subtle sense of plasticity and depth in the flat glass surfaces. The glass panels were attached to the substructure with fixed concealed point mountings.
	Benrather Straße Station	Thomas Stricker	Benrather Straße Station	Through a conceptual inversion of the space surrounding the architecture, Thomas Stricker has brought the universe, with its planets and stars, its tranquility and weightlessness into the underground world of the subway station. In cooperation with netzwerkarchitekten, the interior design of a spaceship was developed for the station. A stainless steel embossed matrix covers the walls, interrupted by large panoramic windows in the form of multi-media displays. These screens show 3D video animations of the universe, giving passengers a window looking out onto outer space. Thomas Stricker's basic idea was to evoke the vastness of the universe within the confines of the underground. Above and below were to be turned around and the heavy metamorphose into something light.
	Heinrich-Heine-Allee Station	Ralf Brög	Heinrich-Heine-Allee Station	Ralf Brög designed the three new entrances to the Heinrich-Heine-Allee station as visual and acoustic venues for the performance of changing sound compositions – as an "Auditorium", a "Theater" and a "Laboratory". Each of the three model rooms boasts a high-quality sound system, enabling the most wide-ranging acoustic interventions possible; they can be used in coming years to present works by as broad an array as possible of composers and sound artists. For the opening, contributions by author and director Kevin Rittberger (Theater), composer Stefan Schneider (Laboratory) and musician Kurt Dahlke and artist Jörn Stoya (Auditorium) were to be heard. The "Laboratory" focuses on the experimental use of tones. Sound sculptures hang in space while opposite the "Interference Atlas" visualizes optical phenomena. In the "Theater" a theater curtain can be discerned on the ceramic surface. Messages and other sound material is audible. Viewers find themselves asking where they stand: Are they a part of the play or are they the audience? The "Auditorium" is equipped with 48 loudspeakers that can be individually controlled. The 3D wall elements enable the spread of sound to be modulated, thereby optimizing the acoustic properties of the room. This equipment facilitates a unique compositional approach and an equally unique listening experience.
	The Wellem	Felix Dechant	Mühlenstraße 34, 40213 Düsseldorf	The structure, built in 1913, was originally a courthouse and home to significant historical events of the 20th century. The building shows the monumental construction program of a neo-baroque palace of justice of the Wilhelminism. Four storeys and the hipped roof, on which an oval roof turret is arranged in the middle, rise above a basement. The main facade on Mühlenstrasse shows the symmetrical order of a baroque palace with a central projectile and two side projections. In 2010, the buildings were given up in their original use due to their poor suitability for modern court operations. In 2017 it was transformed into a luxury boutique hotel.
	Hornet (Origami) mural	Sarah Morris	K20 Kunstsammlung Nordrhein-Westfalen, Paul Klee-Platz, Düsseldorf	The artist dedicated herself to animal motifs and a thousand-year-old tradition in her Origami series. Origami art creates three-dimensional figures out of two-dimensional objects by use of a folding technique. Her artwork titled Beetle takes the physical complexity of the insect and transforms it into an abstract pattern. This artwork is a continuation of a significant historical pattern but with Morris' new interpretation. Morris is also known for her murals, which are artworks created outside on large walls, typically in public spaces. For the Düsseldorf K20 Art Collection of 2010, Morris took the Hornet motif from her Origami series, and reapplied it in the outstanding format of 6.80 meters x 27 meters. The entire work was created using a multitude of hand-painted ceramic tiles.
	Kö-Bogen	Daniel Libeskind	Königsallee 2, 40212 Düsseldorf	Kö-Bogen, or the 'King's Bow,' is a LEED Platinum rated large-scale office and retail complex whose sinuous form hugs the point where the Königsallee Boulevard, Düsseldorf's primary thoroughfare, converges with the newly created Hofgarten promenade. The complex sits on two plots, comprised of two structures—one to the east, the other to the west—separated on the ground by a central pedestrian passageway and joined above by a two-story bridge. The façade is intricately patterned: horizontal from some vantage points, vertical from others, and conceived so that the arrangement of stone and



				glass panels and aluminum louvers express unity. Plantings are integrated into cuts on the facade that provide additional shading and connection to the landscaped areas close to the complex.
☆☆☆☆	KÖ Bogen II	Büro Ingenhoven	Schadowstraße 42-52, 40212 Düsseldorf	Eight kilometers of hornbeam hedges for a supergreen®-project. Over 30,000 plants – Europe's largest green facade. The facade is an essential element of the Kö-Bogen II commercial and office building. The ensemble marks the conclusion of an urban renewal project in the heart of Düsseldorf. It also represents a paradigm shift: from an urban perspective, it signals a departure from the automotive era and a turn towards people-oriented planning. With Europe's largest green facade, it offers an urban response to climate change and creating a new green heart in Düsseldorf's inner city. ö-Bogen's sloping green facades face one another in a composition inspired by Land Art. The new building complex oscillates in a deliberate indeterminacy between city and park. The two structures form a dynamic entrance to Gustaf-Gründgens-Platz, which opens up the view to icons of post-war modernism – the clear austerity of the Dreischeibenhaus (1960) and the buoyant lightness of the Schauspielhaus (1970).
☆☆☆☆	Dreischeibenhaus	Helmut Hentrich, Hubert Petschnigg, Fritz Eller, Erich Moser and Robert Walter	Dreischeibenhaus 1, 40211 Düsseldorf	The administrative building designed by Helmut Hentrich and Hubert Petschnigg for Phönix-Rheinrohr AG (Thyssen from 1964) is regarded as one of the icons of German post-war architecture. A striking result of the concept were the three slender slabs offset against each other, of which the middle one, with a height of approximately 96 metres, projects three storeys above the two outer ones. The building owes its name to this structure. The simple and clear glass-aluminium curtain wall and the stainless-steel covered upper edges make a powerful impression far beyond Düsseldorf's city limits.
☆☆☆☆	Düsseldorfer Schauspielhaus	Bernhard Pfau	Gustaf Gründgens Platz 1, 40211 Düsseldorf	The Düsseldorfer Schauspielhaus is a theatre building. The present building with two major auditoria was designed by the architect Bernhard Pfau [de] and built between 1965 and 1969. It opened in 1970. The theatre dates back to 1747 when during the reign of elector Karl Theodor the Gießhaus was transformed to a theatre. In 1818 Friedrich Wilhelm II donated this building to the city of Düsseldorf. The Operettenhaus, which had served as a venue for performance of plays after World War II, proved too limited. In 1957 a new building was proposed, for which the site, on Gustaf-Gründgens-Platz, was secured in 1958. An international competition was held in 1959 and won by Pfau. The theatre is designed like a sculpture, juxtaposed to the nearby Dreischeibenhaus. The style has been described as organic architecture. Check performances here https://www.dhaus.de/
☆☆☆☆	Schadowstraße Station	Ursula Damm	Schadowstraße Station	Ursula Damm has created an interactive installation involving multiple elements. At its center is a large LED screen displaying the real-time movements of passersby on the city surface – transformed through a computer program. The resulting images of small, virtual life forms are created through the constantly changing dynamic energy of the passersby. This concept recurs in the blue glass of the station's walls. Geometrically interpreted aerial views of Düsseldorf are presented as whole or excerpts. The central projection surface is integrated into the large front wall of the station. Here, reactive digital video is generated in real time. A video camera records the movements of aboveground passersby.
☆☆	Wilma Wunder Düsseldorf	Molestina Architekten	Martin-Luther-Platz 27, 40212 Düsseldorf	An impressive combination of glass and Corten steel, designed by Molestina Architects, has graced Martin-Luther-Platz in Düsseldorf since mid-2018. Across from the Johanniskirche and the historic brick facade of the Shadow Arkaden, an eight-meter-high gastronomy pavilion provides a new public space. Around a third of the glass outer shell is given a monumentally curved shape with the help of corten steel sheets. Due to the geometric and color relationship to the surrounding buildings, the pavilion fits harmoniously into its surroundings. The up to 1130 x 2320 m large Corten steel sheets were manufactured by the Cologne-based facade specialist POHL.
☆☆☆☆	Pempelforter Straße Station	Heike Klussmann	Pempelforter Straße Station	At the Pempelforter Strasse station Heike Klussmann works with the 3D effects of the space's specific geometries. She measured the station and transposed the measurements onto a 3D model. She took the directions of movement from each entrance, extended them into the station and placed four white bands, each with the same measurements as the entrances, as an inverted sculpture over the floor, walls and ceiling. The directions of the edges of the space were recorded so that they could break and process the geometry of the room. The band structure has an independent existence after breaking with the geometry of the space and as an inverted sculpture cuts across the perimeters of the station's spaces. The resulting three-dimensional effect of this game with the dimensions of surfaces and



				spaces is surprising. It seems that the actual boundaries of the subway station have dissolved.
☆☆	Rochus Kirche	Peter-Heinrich Dohr, Paul Schneider- Esleben	Rochusmarkt 6, 40479 Düsseldorf	After the destruction in World War II, the church initially remained in ruins. In 1950 the municipality decided not to rebuild the ruins, even if this would still have been possible. In 1953, with the exception of the bell tower, the ruins were finally blown up. The old church tower, however, remained standing as a memorial with a shortened spire and the main portal removed. The new church was designed by the parish priest (1947–1971) Peter-Heinrich Dohr and the statics calculated, the architect Paul Schneider-Esleben took over the execution. The construction was completed in August 1954th The church interior was replaced by a modern, egg-shaped dome around the former high altar. The building has a façade made of diamond-shaped bricks and is enlivened by a continuous wave band.
☆☆☆☆	FOM Hochschule Hochschulzentrum Düsseldorf	J. Mayer H. und Partner	Toulouser Allee 53, 40476 Düsseldorf	The non-profit FOM University is Germany's largest private university. With over 24 study centers in Germany and abroad, FOM university enrolls more than 21,000 working students, trainees, and apprentices. The new building of the FOM University Düsseldorf provides the necessary space for the ever-increasing numbers of students. The building can accommodate around 1,500 students and reflects on the infrastructural context of railway tracks, bridges, ramps and pedestrian connections in the building design. The outer staircases and fire escape balconies allow for the compact circulation areas inside the building. Some curved balconies are connected to outdoor stairs, making the escape route for the upper floors more efficient. The inside of the building opens up to a sculptural staircase, leading the generous foyer upwards to connect all four auditorium levels.
☆☆	Feldmühleplatz Office Building	Richard Meier	Feldmühlepl. 15, 40545 Düsseldorf	Located in Oberkassel, an upscale residential neighborhood in the city of Düsseldorf, this building occupies a prime site bordered by a public park and residential gardens with spectacular views across the Rhine River and downtown Düsseldorf. The addition is in complementary dialogue with the existing building, integrating seamlessly with its park-like residential context. The project comprises two new building additions, which are linked to the existing Feldmühle building. A new conference zone was added to the existing building as a penthouse floor, offering spectacular views from the interior while providing as a visual link between the new buildings. The ground floors contain waiting areas, a library, and a cafeteria, while upper floors house the offices and conference rooms organized along a central circulation spine. The building incorporates a wide range of technological innovations to maximize environmental performance, including low iron, clear glass windows with mechanized shades that can be independently operated by individual users.
☆☆☆☆	Schloss Benrath		Benrather Schloßallee 100–108, 40597 Düsseldorf	Schloss Benrath (Benrath Palace) is a Baroque-style maison de plaisance (pleasure palace) in Benrath, which is now a borough of Düsseldorf. It was erected for the Elector Palatine Charles Theodor and his wife, Countess Palatine Elisabeth Auguste of Sulzbach, by his garden and building director Nicolas de Pigage. Construction began in 1755 and was completed in 1770. The main building, the central corps de logis, for the Elector Palatine and his wife is flanked by two arched symmetrical wings, the maisons de cavalière, which originally housed the servants. They partially surround a circular pond, the Schlossweiher (palace pond), in the north. On the southside lies a long rectangular pond, the Spiegelweiher (mirror pond). From the predescent castle, which stood formerly in the mid of the long rectangular pond on the southside of the palace, is conserved only one of the servant wings, the Alte Orangerie (Old Orangerie). Sat–Sun (11am–6pm)
☆☆☆☆	Kath. Parish of St. Matthew	Gottfried Böhm	Rene-Schickele- Straße 6, 40595 Düsseldorf, Germany	St. Matthew is a Catholic parish church in the southwest of the Garath district of Düsseldorf . It was built from 1968 to 1970 according to plans by Gottfried Böhm and is counted among the most important examples of modern church architecture. Böhm created an unmistakable landmark for Garath in a personal design language without symmetries , with creative allusions to Romanesque style elements. St. Matthäus is mainly made of brick on the ground floor and exposed concrete in the height . The rectangular floor plan with the community area in the west and the altar in the east has varied beyond recognition due to multiple deviations and loosening. In the structure, nested cuboids contrast with irregularly arranged cones and round towers of different heights and thicknesses. Above the altar, to the east of the geometric center of the building, rises like a Romanesque crossing tower, a multi-broken tent roof , the top of which bears a small cross as the highest point of the overall complex.



☆☆☆	Ev. Friedenskirche	Walter Maria Förderer	Schellingstraße 34, 40789 Monheim am Rhein	The Friedenskirche (Peace Church) is a protestant church built from 1968 to 1974 according to the plans of Walter Maria Foerderer in the style of Brutalism. Like other of Förderer's works, the Friedenskirche, with its construction method in exposed concrete. Between 1963 and 1971 the trained sculptor built community centers with an integrated church in a similar style, mainly in Switzerland, but also in Germany. Examples are the Protestant parish hall in Moers-Hochstrass, St. John in Lucerne and the Holy Cross Church in Chur, whose alpine silhouette is reminiscent of the Friedenskirche. These buildings are open meeting places and designed as a walk-in sculpture with clearly recognizable sculptural orientation. However, Foerderer's vision of a hall that could be used for secular events beyond worship and confessional boundaries was not fully implemented. The Friedenskirche became a sacred architectural work of art instead of a multifunctional building.
☆☆☆	Bayer Konzernzentrale Headquarters	Helmut Jahn	Kaiser-Wilhelm-Allee 3, 51373 Leverkusen	Bayer Konzernzentrale Headquarters was completed in 2003. Comprising four storeys, the structure is semi-elliptical in shape. To the south it blends harmoniously with the Carl-Duisburg Park while to the north, a long garden pergola provides the link to the entry hall. In order to make maximum use of natural resources and minimize technical equipment the concrete structure has a twin shell façade, facilitating natural ventilation and optimizing daylight. This building skin regulates interior and exterior conditions and integral heating and cooling system takes advantage of the low energy characteristics of water and the thermal storage capacity of concrete.
Zone 2: Köln, Brühl, Bonn, Remagen, Bergisch Gladbach and Odenthal				
☆☆☆	Evangelische Brückenschlag-Gemeinde Köln	Sauerbruch Hutton	Bonhoefferstraße 8, 51061 Köln	The ensemble of buildings designed for the Protestant Brückenschlag parish in 2013 comprises a small chapel for private prayer, a bell tower and the church itself. These are grouped around a raised lawn that is defined by a ring of mature trees. This contemplative entrance situation also provides an ideal setting for the congregation's outdoor activities. It is reached from the street up a shallow flight of steps marked by a prominent bell tower. All three of the ensemble's buildings are clad externally with diagonally laid timber planks, while inside, the load-bearing structure of prefabricated timber columns and panels is left unclad. The church's evocative character owes much to its treatment of natural light, which enlivens the altar screen and the matt glass panel above the gallery opposite, where the changing shadows from the trees form a natural complement to the play of colours on the screen.
☆☆	Messeparkhaus P22a	Wulf Architekten	Pfälzischer Ring 105, 50679 Köln	The challenge for the car park was to design a facade that not only appears light and transparent, but also surrounds the S-shaped curved structure with a poetic-organic shell that gives it a light plasticity. The homogeneously designed facade does not appear ornamental - rather, it is designed like a large organic structure that gives the impression that it is breathing. Cologne Exhibition Centre's P22a car park (design: schultearchitekten, Cologne) is located on the Zoobrücke bridge and offers 3,260 parking spaces on 5 parking levels. Around 3,000 laser-cut panels with edge reinforcement were manufactured from perforated sheeting. The gill-like openings and the perforation of the plates themselves ensure the necessary natural air flow through the car park and at the same time the natural lighting of the interior. The overlapping sheets create interesting geometric patterns that develop a sensual, symbolic symbolism, especially at night.
☆☆	Tanzbrunnen	Frei Otto	Rheinparkweg 1, 50679 Köln	The radial wave tent is a classic in terms of lightweight roofing with minimal surface structures. The design is based on the model of the soap film. Frei Otto designed and built the tent in 1957 during the Garden Festival in Cologne. It covers the round dance floor, which hovers above the water level, in the centre of a circular fountain - the so-called Dance Fountain. Renovated firstly for the 1971 Federal Garden Show, dismantled in 1993 because of structural fragility and rebuilt in 2001, when the cotton sailcloth was replaced by a polyester fabric. The Tanzbrunnen became a popular institution, which is still the scene of many events and festivals.
☆☆☆☆	Cologne Cathedral		Domkloster 4, 50667 Köln	Cologne Cathedral (Kölner Dom) is a Catholic cathedral. It is the seat of the Archbishop of Cologne and of the administration of the Archdiocese of Cologne. It is a renowned monument of German Catholicism and Gothic architecture and was declared a World Heritage Site in 1996. It is Germany's most visited landmark, attracting an average of 20,000 people a day. At 157 m (515 ft), the cathedral is currently the tallest twin-spired church in the world, the second tallest church in Europe after Ulm Minster, and the third tallest church in the world. Construction of Cologne Cathedral began in 1248 but was



				halted in the years around 1560, unfinished. Work did not restart until the 1840s, and the edifice was completed to its original Medieval plan in 1880. Don't miss the windows by Gerhard Richter
★	St. Maria im Kapitol		Kasinostraße 6, 50676 Köln	St. Maria im Kapitol (St. Mary's in the Capitol) is located on the site of the ancient Roman Capitoline temple. The present church was built in the 11th century. The temple's proportions were retained for the nave of the church. The construction of the church was initiated by the Benedictine abbess Ida, a granddaughter of Emperor Otto II. Her imperial heritage and the sense of status associated with it are clearly expressed in the size of the church and the crypt. The surviving furnishings were also of the highest quality at the time they were made. They include two wooden door leaves from about 1065, an expressive forked cross consecrated in 1304, Late Gothic stained-glass windows and a Renaissance rood screen that separates the choir from the nave. Mon-Sat (10am-6pm), Sun (1pm-6pm)
★★★★★	Kolumba Museum	Peter Zumthor	Kolumbastraße 4, 50667 Köln	Situated in Cologne, Germany, a city that was almost completely destroyed in World War II, the museum houses the Roman Catholic Archdiocese's collection of art which spans more than a thousand years. Zumthor's design delicately rises from the ruins of a late-Gothic church, respecting the site's history and preserving its essence. Zumthor, consistently mindful of the use of the materials, and specifically their construction details, has used grey brick to unite the destroyed fragments of the site. These fragments include the remaining pieces of the Gothic church, stone ruins from the Roman and medieval periods, and German architect Gottfried Böhm's 1950 chapel for the "Madonna of the Ruins." Articulated with perforations, the brick work allows diffused light to fill specific spaces of the museum. General admission €8, students €5. Wed-Mon (12-5pm)
★★★	Kranhäuser	Bothe, Richter, Teherani (BRT)	Im Zollhafen 12, 50678 Köln	This building, located in Cologne, Germany was designed by BRT Architekten Bothe Richter Teherani. The building was completed in 2009. With the three lined up "crane houses", one of which is used as a residential building and the other two as an office building, a new high-rise typology has emerged in Cologne's Rheinauhafen, based on El Lissitzky's utopian cloud bars from 1924. The wide cantilevers form a concise silhouette that also symbolically establishes a reference to the location - it takes up the shapes of the historical cranes, the preservation of which was significantly promoted by the preservation of monuments. The classic cube is sculpturally dissolved in the crane houses. By far the largest volume of the building, each only 30 meters wide, is only found above the ninth floor and extends to the top, 16th floor. In addition to its aesthetic value, the resulting air space also has a functional function: because it provides space for the public promenade that leads through the building. Cologne is moving closer to the river and the gap between the former port area and the city is being closed. With their dynamic shapes and associations with the historical loading cranes, the "crane houses" send a striking signal of the new beginning for an architectural commitment of the city on the river and at the same time form a portal to the water.
★★★★★	Cologne Tower	Jean Nouvel	KölnTurm, Im Mediapark 8, 50670 Köln	The Mediapark tower constitutes an urban and contextual ensemble with the Jollyhotel and "A-building". Like an ephemeral mirage on the lower levels of the façade, the city's image becomes a second view from the windows on each floor; at each successive level the image is slightly shifted upwards. The vision of the building oscillates between reflections of the actual sky and reflections of the city printed on the glass. The double glazed façade amplifies the effect of the screens and multiplies the reflections. The superimposition of reality and its printed mirroring image creates a complex and enigmatic visual impact.
★	St. Gereon's Basilica		Gereonshof 2, 50670 Köln	St. Gereon's Basilica (Basilika Sankt Gereon) is a German Roman Catholic church. The first mention of a church at the site, dedicated to St. Gereon, appears in 612. However, the building of the current choir gallery, apse, and transepts occurred later, beginning under Archbishop Arnold II von Wied in 1151 and ending in 1227. It is one of twelve great churches in Cologne that were built in the Romanesque style. St. Gereon has a highly irregular plan, the nave being covered by a decagonal oval dome, 21.0 m long and 16.9 m wide, completed in 1227 on the remains of Roman walls, which are still visible. It is the largest dome built in the West between the erection of the Hagia Sophia in the 6th century and the Duomo of Florence in the 15th century. Archaeological excavation has revealed the presence of an earlier structure from the fourth century, possibly a funerary building that was converted into a church by the sixth century.
★★★	THE QVEST		Gereonskloster 12, 50670 Köln	A hidden gem in the center of Cologne's midtown, The Qvest Hotel marries neo-Gothic architecture with a museum-worthy collection of



				modern design, art, and photography. After two years of extensive renovation, the neo-gothic 1897 property is now a showcase of modern design. Each of the 34 rooms and suites are cut differently and befittingly furnished with individual character, while also showing sensitivity to the building's historical details. Some of the suites feature six-meter-high cross vaults, while the Salon Suite boasts a handpainted medieval wooden ceiling from 1390.
	Cologne Central Mosque	Gottfried Böhm, Paul Böhm	Venloer Str. 160, 50823 Köln	The Cologne Central Mosque is a building commissioned by German Muslims of the Organization DITIB for a large, representative Zentralmoschee (central mosque) in Cologne, Germany. This mosque was inaugurated by Turkish President Erdogan. After controversy, the project won the approval of Cologne's city council. The mosque is designed in neo-Ottoman architectural style, with glass walls, two minarets and a dome. The mosque is proposed to have a bazaar as well as other secular areas intended for interfaith interactions. The complex is mainly characterized by the praying hall, which consists of several shell-like walls. In the center these walls build a light-flooded dome. There is a fountain to the centre of the yard, which connects the two main levels again and creates a pleasant atmosphere.
	Kath. Kirche Christi Auferstehung	Gottfried Böhm	Brucknerstraße, 50931 Köln	Christi Auferstehung is a Catholic church in the district of Lindenthal in Cologne. It was built between 1968-1970 by architect Gottfried Böhm and later consecrated in 1971. It is regarded as a typical example of sculptural buildings by the architect and there are similarities in the design with The Pilgrimage Church which was designed at the same time. This hall church has an irregular polygonal plan with pyramiding building structures made of brick and concrete. Several building sections grow gradually in the air and end off in sloping roof surfaces. Inside, there is a cave-like atmosphere. The interlocking building masses create separate spaces for each liturgical task, for example a side chapel to the left of the main altar, and an intimate oratory for private prayers on the right hand side. The dominating effect, however, comes from the ceiling construction: heavy concrete columns carry the vault with its concrete masses piling up to the maximum height above the altar.
	Roonstraße Synagoge	Schreiterer & Below	Roonstraße 50, 50674 Köln	Roonstrasse Synagogue, located in Cologne, Germany, is the only surviving of the five synagogues of the city before the Nazi era. The Jewish community in Cologne has the longest history in Germany, being first mentioned in 321. Expelled in 1424, the Jews did not return to Cologne until 1798. In 1815 the community numbered 150, growing to 8000 in 1895, and 18,281 by 1933, the largest in Germany after Berlin. The foundation stone of the Neo-Romanesque style building, designed by Cologne architects Schreiterer & Below, was laid on October 23, 1895, and the inauguration took place on March 22, 1899. Like all the other synagogues on the city it was attacked and set alight on the night of November 9, 1938, known as Kristallnacht, the nationwide attacks on Jewish businesses and synagogues. It was further damaged during World War Two, with the front portion was completely destroyed leaving only the burnt out tower and central section. Returned to the surviving Jewish community in 1945, in the late 1950s they decided to completely rebuild, as it was the only one not completely destroyed.
	Saint Pantaleon		Am Pantaleonsberg 8, 50676 Köln	The church dates back to the 10th century and is one of the twelve Romanesque churches of Cologne. A Roman villa originally occupied the hill, just outside Roman Cologne, on which the church stands. Remains of this villa are still visible in the church crypt. The villa was replaced with a church around 870 and in 955, Archbishop Bruno the Great (brother of Emperor Otto the Great) added a Benedictine abbey. The former monastery church is consecrated to Saint Pantaleon and the Saints Cosmas and Damian and is the oldest church of the cult of Saint Pantaleon west of Byzantium. The empress Theophanu and the archbishop Bruno the Great are buried in the church, which also contains shrines of saints Alban, the first Christian martyr of Britain, and Maurinus of Cologne. In 1890-1892 the building underwent restoration and in 1922 the church, through an exchange with the Cologne Charterhouse, again became Catholic. Pope Benedict XVI visited the church in 2005. Mon-Sun (9am-7pm)
	Kirche Johannes XXIII.	Heinz Buchmann and sculptor Josef Rikus	Berrenrather Str. 127, 50937 Köln	The Church of the Catholic University Community of Cologne - St. Johannes XXIII. is a church in the Sülz district built in 1968/1969 by Josef Rikus and Heinz Buchmann. The then university pastor Wilhelm Nyssen had been in conversation for a long time - and probably also befriended - with the sculptor Josef Rikus, who was so decisive for the design of the church building. This should be designed from the interior, the community and the liturgy and not as a "monument that can only be seen from the outside". The cave and the tree, the root



				of Jesse, which can be seen as a "metaphor of the earthly" were chosen as architectural symbols for the interior space. The architecture should emerge from the latter and only be encased by thin side walls made of glass or concrete palisades. Josef Rikus also played an important part in the design as part of the overall concept. Altar, ambo, tabernacle and the seats reserved for the liturgy come from him. These pieces of equipment, made from heavy oak blocks, correspond to the central architectural motif - the tree - thanks to their natural material.
☆☆☆☆☆	Cologne Oval Offices	Sauerbruch Hutton Architects	Gustav-Heinemann-Ufer 72, 50968 Köln	The pair of free-form volumes responds to the landscape qualities of the site - part of the Rhine's former flood meadows, which are becoming increasingly developed. Further, the new buildings acknowledge the sculptural characteristics of the neighbouring twelve-storey 1960s high-rise, while their vivid polychromy reinforces the organic character of the original situation. Both buildings are structured around three cores, each of which offer an attractive entrance area. Full-height openable casements and variably printed solar screening panels allow both the lighting level and the view out at each workplace to be controlled individually by the user.
☆☆	St. Maria Königin	Dominikus Böhm	Goethestraße 84, 50968 Köln	The Catholic parish church of St. Maria Königin in Cologne-Marienburg was built in 1953/54 according to plans by Dominikus Böhm and in 1959/60 a bell tower was added by Gottfried Böhm. Böhm created a building on a square floor plan with a low tent roof. In the north there is a low prayer room (weekday and confessional chapel), above it a gallery. The tower is covered with a high pyramid roof. The brick-clad reinforced concrete building is only provided with a window wall on the south side. The design for the colored glazed south wall comes from D. Böhm and H. Bienefeld, depicting the cloak of the Queen of Heaven, surrounded by foliage and tree motifs. The round, light-flooded baptistery made of reinforced concrete is lower than the church interior and is connected to it by a glass corridor. The memorial chapel is located on the first floor of the bell tower.
☆☆☆☆☆	Köln Airport Terminal 2	Helmut Jahn, Murphy/Jahn	51147 Cologne	The existing Cologne/Bonn Airport is a landmark. The demands of wide-body jets, the associated requirement for additional functional and circulatory areas, intensified security arrangements and baggage handling all combine to demand a restructuring of the airport. Both on the air and landsides, the solution consists of tensioned steel umbrella structures that also provide roofing over the new vehicle access driveway. Outside the existing building, the same steel umbrellas form a light and translucent terminal hall with adjacent terminal gates. The architecture is transparent and structurally expressive, intentionally simple and reserved so as not to conflict with the strong architectural presence of the existing building.
☆☆☆☆☆	Brühl Castle	Johann Conrad Schlaun and François de Cuvilliés	Parkplatz, Max-Ernst-Allee, 50321 Brühl	The Augustusburg and Falkenlust Palaces form a historical building complex in Brühl, North Rhine-Westphalia, Germany, which has been listed as a UNESCO cultural World Heritage Site since 1984. The buildings are connected by the spacious gardens and trees of the Schlosspark. The palaces were built at the beginning of the 18th century by the Archbishop-Elector of Cologne, Clemens August of Bavaria of the Wittelsbach family. The main block of Augustusburg Palace is a U-shaped building with three main storeys and two levels of attics. The magnificent staircase was designed by Johann Balthasar Neumann. General admission €9, students €7.5. Tue-Fri (9am-4pm), Sat-Sun (10am-5pm)
☆☆☆☆	Falkenlust Castle	François de Cuvilliés	50321 Brühl	Set in an idyllic garden landscape, Augustusburg Castle (the sumptuous residence of the prince-archbishops of Cologne) and the Falkenlust hunting lodge (a small rural folly) are among the earliest examples of Rococo architecture in 18th-century Germany. The Castle of Falkenlust stands in its own small park. It was built by François de Cuvilliés between 1729 and 1737 for Prince-Elector of Cologne, Clemens August, to practise his favourite sport of falconry. The main building has two floors and is built in the style of a country house in brick with a rough-cast rendering. It is flanked by two rectangular single-storey buildings, which originally housed the Prince Elector's falcons and are now mainly used for exhibitions. Falkenlust is a country house with symmetrical avant-corps. On the ground floor, an oval salon is conceived in the same language of improvisation, charm, and liberty François de Cuvilliés was known for in his work. In the Chapel, the Bordelais Laporterie, an astonishing marine grotto was created, its walls faced with shells and concretions. Tue-Fri (9am-4pm), Sat-Sun (10am-5pm)
☆☆☆☆	Heilige Stiege	Balthasar Neumann	Kreuzberg, Stationsweg 21, 53127 Bonn	The Heilige Stiege (holy steps) on the Kreuzberg hill in Bonn are not only a pilgrimage site, but also a late Baroque work of art. In all its finery, they are a reminder of the Passion of Christ. The stairs in



				the Bonn district of Endenich were built in 1751 by Baroque master builder Balthasar Neumann on orders from the Archbishop of Cologne and prince-elector Clemens August, and lead to the choir of the pilgrimage church on the Kreuzberg hill, which was built in 1627/28. During this time, the pilgrimage church was given its sumptuous Baroque façade and interior. The two-storey façade of the Heilige Stiege is intended to show the house of Pontius Pilate, the Roman persecutor of Christians. On the balcony above the entrance, the famous scene from the Bible is displayed in which Pontius Pilate appears before the people with Jesus. Mon-Sun (9am-5pm)
☆☆☆☆	Arp Museum Bahnhof Rolandseck	Richard Meier	Hans-Arp-Allee 1, 53424 Remagen	The design of the Arp Museum represents the seamless integration of the building's spectacular site with the museum's mission to showcase the work of the Dadaist master Hans Arp and his circle. One of the unique features of the region in which the museum is located is the series of medieval castles that line a 35-mile stretch of the river Rhine. The Arp Museum, sited on a wooded escarpment overlooking the Rhine, is intended to respond to and echo the forms of these captivating relics. Johannes Wasmuth had met the American architect Richard Meier during the 1970s. Together they developed plans for a museum which was to be dedicated to the art of Hans Arp and his wife Sophie Taeuber-Arp. They had plenty of ideas, but the financial means were lacking, and so initially the plans could not be realised. After they had finally arranged the financing of the project with help from politicians and with funds from the Land of Rhineland-Palatinate and the Bonn-Berlin Compensation Fund, the Arp Museum opened officially in the Bahnhof Rolandseck in 2000. The new wing is a unique building complex: the Neo-Classical station building is linked by an exciting subterranean architecture passage with a new exhibition pavilion on the other side of the railway tracks and Meier's modern white castle perched 40 metres above the Rhine. General admission €11, concessions €9. Tue-Sun (11am-6pm)
☆☆☆☆☆	Rathaus Bensberg (Technisches Rathaus)	Gottfried Böhm	Wilhelm-Wagener-Platz, 51429 Bergisch Gladbach	It is one of the most distinctive town halls in Germany: almost half a century old, pure concrete, the mighty tower cast in plastic forms. The Bensberg town hall stands on the site of the destroyed medieval ring castle. Almost a fortress – and at the same time a sign of pride. Civic pride. Long before the building was completed, the building was discussed critically. As part of this debate, it was suggested, among other things, that the building should be placed in the monkey enclosure of the Cologne Zoo, because it would simply not suit Bensberg. This view was shared by some of the citizens of Bensberg, for whom Böhm's design was too brave, unusual and extravagant. In fact, until the construction of the new town hall, Bensberg was not a particularly remarkable place: a widely visible, unspectacular church on the hill that characterizes the town, not far from an old, makeshift baroque castle, the ruins of the old castle in the city center Bensberg, surrounded by half-timbered houses. The nicest thing about Bensberg back then was the view of Cologne and Cologne Cathedral – in good weather. The contract for the construction took place in 1963, the completion of the first construction phase 1965 to 1967, the second with the addition of the new council chamber 1969 to 1971.
☆☆☆	Bensberg Palace	Matteo Alberti	Kadettenstraße, 51429 Bergisch Gladbach	Bensberg Palace (Schloss Bensberg) was designed by Italian Baroque architect Matteo Alberti in the beginning of the 18th century. Originally planned as a hunting lodge, during the building phase the plan turned more and more towards the role model of Versailles. It is the second-largest baroque castle northern of the Alps. Its exposed location with fantastic view of the the bight of Cologne and its surroundings already impressed Goethe and his contemporaries. Schloss Bensberg was built from 1700–1716 by Prince Jan Wellem (Kuerfuerst Johann Wilhelm II.) as his private retreat with the help of the Italian architect count Matteo d'Alberti. Sadly, Prince Jan Wellem died in 1716 before he could sleep in his new castle himself. 300 years later and following a lavish renovation, guests from all over the world can enjoy the castle now since the inauguration as Grandhotel Schloss Bensberg. From 1945 to 1999, the caste was used by the Belgian army, but in 1997 it was sold to the by the state North-Rhine-Westphalia to the Aachner und Muenchner Lebensversicherung, which leased it to the Althoff Hotel Group. Since 2000, Schloss Bensberg was opened to the public as the new Grandhotel Schloss Bensberg.
☆☆	Christkönigskapelle Altenberg	Gernot Schulz	Ludwig-Wolker-Strasse 12, Odenthal	The place is characterized by the former Gothic monastery church, the so-called "Altenberger Dom". An important part of the expansion completed in 2014 is the construction of a chapel on the 1st floor of a new building. This is on the historical trail of the Gothic cloister south of Altenberg Cathedral, which was destroyed during the period of secularization. The position of the new building, which is derived



				from history, harbors the challenge of an elongated spatial proportion for the chapel, contrary to the liturgical orientation towards the east. The geometry and offset of the tracery stones follow construction techniques that have been handed down since the Middle Ages, such as the grisaille coating of the glass panes. Check opening times here http://www.altenberger-don.de/
Zone 3: Mettmann, Velbert and Essen				
☆☆	Neanderthal Museum	Zamp Kelp	Talstraße 300, 40822 Mettmann	A short distance from the site where, over 160 years ago, the first recognised Neanderthal was found, stands one of the most modern museums in Europe. It tells the story of humankind from its beginnings on the African savannah more than four million years ago through to the present. Multimedia installations and audio presentations, along with traditional media like informational texts and the exhibits themselves, vividly convey the latest research findings from the fields of archaeology and palaeoanthropology. The central feature of the building completed in 1996 is a spiral ramp serving the different exhibition spaces determining the museum's appearance. Through the ribbon like ramp, synonymous with infinity, the building becomes a spatial parable for the evolution of man that is part of infinity. General admission €11. Tue-Sun (10am-6pm)
☆☆☆☆	Nevigeser Wallfahrtsdom	Gottfried Böhm	Elberfelder Str. 12, 42553 Velbert	Church of the Pilgrimage, also known as Neviges Mariendom, is a colossal concrete form that rises above the rooftops of the medieval German town. It announces the destination of a historical pilgrimage that once attracted hundreds of thousands of visitors each year. Designed in 1963 and consecrated in 1968, the structure was one of dozens of churches conceived by the German Pritzker Prize winner, but is widely considered to be his greatest work and has been associated with various artistic movements. Böhm was one of 17 architects invited to design an all-new church for the hillside site where, in the 17th century, a friar had delivered a rendering of the Virgin Mary to a small chapel. Böhm chose to defy the competition guideline to put the church's entrance near the train station, instead opting to create a procession across the site. He proposed a building on the site's highest peak – the only design that didn't involve flattening the landscape – so that pilgrims would need to climb up to it. Check services www.mariendom.de
☆☆☆☆	Folkwang Bibliothek	Max Dudler	Klemensborn 39, 45239 Essen	Folkwang University of the Arts is North Rhine Westphalia's college of art and music was completed in 2012. Its main campus is housed in the former Benedictine abbey of St. Ludgerus in Essen-Werden, situated in the southern Ruhr Valley. The small 8th century site was extended into a princely baroque residence in the 18th century, arranged around a magnificent courtyard (Cour d'honneur). The construction of the new library on the south side of the courtyard by the architect Max Dudler replaces a 19th century military hospital building demolished in 1969. In 1811, while under French occupation, a prison was set up in Werden Abbey. The Prussians extended this and erected a hospital building on the south side of the courtyard. Upon the demolition of the hospital building, the remaining ensemble of buildings looked unbalanced. Without reproducing the original shape of the prison, the new building encloses this side of the courtyard with its voluminous crystalline structure. The new building's eastern side adjoins the so-called administrative wing of the old abbey. The volume of the new building corresponds approximately to that of the Prussian wing across the courtyard. Folkwang Library was conceived as a monolithic body built atop the level base of an old rough stone wall.
☆☆☆☆	Kirche St. Suitbert	Josef Lembrock and Stefan Polónyi	Klapperstrasse 12, Essen-Überruhr	The St. Suitbert Church is a Roman Catholic church built from 1963 to 1966. It's considered the most modern church building in Essen. The patron saint of the church is Saint Suitbert, an Anglo-Saxon missionary who lived and worked in the 7th and 8th centuries and missionary in the Brukterer area between the middle Ems and the upper Lippe. In 1961 the decision to build the new church was made and the architect Josef Lembrock and the structural engineer Stefan Polónyi were commissioned with the planning. A kindergarten was added in 1973. Extensive renovation was necessary 25 years after the church was built. The exposed concrete outer walls were given insulation protection and painted white. Check opening times here https://st-josef-ruhrhalbinsel.jimdo.com/
☆☆☆☆	Museum Folkwang	David Chipperfield	Museumsplatz 1, 45128 Essen	Fólkvangr (people's meadow): a term used in the Old Norse epic verses, Edda, to describe the abode of the goddess Freya. Museum Folkwang was founded by Karl Ernst Osthaus (1874–1921) in the Westphalian industrial town of Hagen in 1902. Today Museum Folkwang is one of the most prominent art museums in Germany with outstanding collections of painting and sculpture from the 19th century, Classical



				<p>Modernism and the post-1945 period, as well as photography, to which Museum Folkwang has dedicated its own department since 1979. David Chipperfield Architects then emerged as the winners of an international architectural competition tendered by the city of Essen in March 2007. The building was constructed by Neubau Museum Folkwang Essen GmbH, a member company of the Wolff Group, and opened its doors in January 2010.</p> <p>Tue-Sun (10am-6pm), Thu-Fri (10am-8pm)</p>
☆☆☆	Aalto-Theater	Alvar Aalto	Rolandstrasse 10, Essen	<p>The Aalto Theatre (Aalto-Theater) is a performing arts venue home to the city's opera company Aalto-Musiktheater and the ballet company Aalto Ballett. The theatre opened on 25 September 1988 with Richard Wagner's opera Die Meistersinger von Nürnberg and is mainly used for opera and ballet, but also for concerts and galas. The design by the Finnish architect Alvar Aalto was the unanimous winner in a competition in 1959, but the building was begun only in 1983, seven years after Aalto's death. A feature of the auditorium's design is its asymmetrical layout and the indigo blue colour of the seats.</p>
☆☆	Am Thyssenhaus	Albert Peter Kleinwort, Hanns Dustmann	Am Thyssenhaus, 45128 Essen	<p>The RUHR Tower (originally Rheinstahl high-rise , later Thyssen , ThyssenKrupp) is one of Essen's first high-rise buildings built after the Second World War . It is located in the Südviertel district and has been a listed building since 2015. In the period of reconstruction after the Second World War, the city planned to leave the city center without high-rise buildings. The Dortmund architect Albert Peter Kleinwort was awarded the contract and was in charge of the design and construction. The architect Hanns Dustmann was also called in for the final planning and execution . As a result, one of the first high-rise buildings in the city of Essen with 22 floors and around 16,000 square meters of office space was built at the current location. In April 2016, renovation work began in the seven-storey front building by the new owner, Fakt AG. The 22-story main building followed. The entire building complex received a new facade in the old look with the same structure and lines.</p>
☆☆☆☆☆	Haus der Essener Geschichte	Stadtarchiv by Frank Ahlbrecht	Bismarckplatz, Bert-Brecht-Strasse, Essen	<p>The project, completed in 2010, comprises the reconstruction of the listed Luisenschule to be used as a library, an administration and an exhibition area and also the new construction of an archive building. The accurate design of the new building and the sensitive handling of the old building were of paramount importance. By doing so the Luisenschule turns its focus towards education and history. The overlapping utilizations of school-library-archive-exposition demonstrates a special quality and offers new opportunities. The corten steel tables, which cover the new archive, are made of a material that constantly alters and protects itself by corrosion. It communicates the change of time, appears protective and alludes to the background of the City of Essen.</p>
☆☆☆	ThyssenKrupp Quartier	JSWD Architekten, Chaix & Morel et Associés	Altendorfer Str. 103, 45143 Essen	<p>Announcing its return to Essen, the principal, ThyssenKrupp AG, clearly turns its attention to the region where the technology giant has its roots. The company continues to write its history on the grounds of the former Fried. Krupp cast iron factory from 1811. Typologically, the new quarter follows the idea of campus architecture, an ensemble of various individual buildings on a "green carpet" with trees, connecting paths and small squares. Expectations were focused on a structure that would flexibly react to changes within the company. The Q1 building is the readily noticeable accent at the centre of the structure-providing main water axis. The new campus symbolizes openness, coming together and communication, both within the quarter and looking outward, toward the bordering city neighbourhoods. The overriding design motif applied to all the new buildings on the campus is the "shell - core" principle. All buildings in the quarter are composed of L- shaped elements enclosing a shared central space. This gives a clear alignment not only to the headquarters (Q1) but also the forum building (Q2) and the neighboring office buildings Q5 and Q7. There are two types of facade: One faces the central space, the other faces the exterior and is therefore responsible for the impact the buildings create in the area.</p>
☆☆☆☆☆	Folkwang Universität der Künste	SANAA	Gelsenkirchener Str. 209, 45309 Essen	<p>The Zollverein Design School is located between a historical coalmining factory and a sprawling suburb. The building is a 35 meter cube, which, at the scale of the large neighboring factory buildings, stands in strong contrast to the finer suburban texture. Its intense presence announces the former factory grounds. Given traditional standards, the building volume might be perceived as too large for its program, an approach which not only has an urban impact, but is also a response to the building's program. This undivided production floor is an unusually lofty and fully flexible space, which is enclosed only by external structural walls. These walls, punctured by numerous</p>



				apertures, filter the light and view from the surrounding factory landscape, softening the transition between exterior and interior.
☆☆☆☆☆	UNESCO-Welterbe Zollverein	Fritz Schupp, Martin Kremmer and Norman Foster	Gelsenkirchener Str. 181, 45309 Essen	The Zollverein Coal Mine Industrial Complex (German Zeche Zollverein) is a large former industrial site. The first coal mine on the premises was founded in 1847, and mining activities took place from 1851 until December 23, 1986. For decades, starting in the late 1950s, the two parts of the site, Zollverein Coal Mine and Zollverein Coking Plant (erected 1957-1961, closed on June 30, 1993), ranked among the largest of their kinds in Europe. Since the coal, iron and steel industries of the Ruhr area flourished in the late 19th and early 20th centuries, the mine was extended significantly. After it had been closed down in 1993, the coking plant was planned to be sold to China. The negotiations failed and it was subsequently threatened to be demolished. However, another project of the state of NRW set the coal mine on a list of future exhibition sites resulting in first gentle modifications and the cokery also became an official heritage site in 2000. The Ruhr Museum in the former Coal Washery, located on the UNESCO World Heritages Site Zollverein, is the regional museum of the Ruhr Area. In its permanent exhibition the Ruhr Museum presents, with over 6,000 exhibits, the fascinating history of one of the largest industrial regions of the world, from the formation of coal 300 million years ago to the current structural change towards the Ruhr Metropolis. Mon-Sun (10am-6pm)
☆☆☆☆	Zollverein Schacht XII	Fritz Schupp	UNESCO-Welterbe Zollverein, Areal A, 45309 Essen	The biggest and most modern colliery in Europe was created when the Zollverein Schacht XII - Katernberg colliery was built in 1928. Architects Fritz Schupp and Martin Kremmer used functional cubic elements to create a fascinating architectural ensemble in the Neue Sachlichkeit (New Objectivity) style. The impressive buildings were placed under historical preservation as excellent examples of this kind of industrial architecture after the colliery closed down in 1986. The former boiler house, now the headquarters of the renowned Design Zentrum Nordrhein-Westfalen, was redesigned by star architect Norman Foster in the mid-nineties. One aim of the Internationale Bauausstellung Emscher Park (IBA) in the 1990s was to restructure disused industrial land and to improve living conditions in the region with ecologically-orientated redevelopment. A further goal was to provide forward-looking ideas in the form of offers for social and cultural institutions.
☆☆☆☆☆	Ruhr Museum	OMA	Gelsenkirchener Str. 181, 45309 Essen	The Ruhr Museum, along with the Visitor Center is located inside the old washing plant of Zeche Zollverein and today is a focal point of activity in constant motion with over a million and a half visitors each year. The office led by Dutch architect Rem Koolhaas was commissioned in 2002 to design the Master Plan of what had once been the Zollverein mine, out of service since 1986 and a World Heritage Site in 2001. The plan was to encourage the revival of the area through a new program, a combination of business, education and information, art and design, which, along with an improvement and expansion of public space, would become a cultural center of reference. The project carried out by Floris Alkemade, OMA, and Heinrich Böll, Heinrich Böll Architekt BDA DWB, inserted a new program while respecting as much as possible the essence of the historical building. People would access to the inside through an escalator going up to 24 m, the movement from top to bottom has been kept, similar to the flow of the original factory production, reaching a distribution space where the information point, ticketing, cafe, shop and wardrobe are located. Above this level all the machinery remains in its original condition, in order to raise awareness of industrial culture, the history of the Ruhr and the transformation that the area has suffered over the years. General admission €8. Mon-Sun (10am-6pm)
Zone 4: Duisburg and Krefeld				
☆☆☆☆☆	Museum Küppersmühle	Herzog & de Meuron	Philosophenweg 55, 47051 Duisburg	A grain mill was erected in 1860 on the site of the present Museum Küppersmühle by industrialist Wilhelm Vedder, one of the founding fathers of Duisburg's Inner Harbour. In 1900 the first mill using the most up-to-date technology went into operation in the Inner Harbour, which became known as the 'bread basket of the Ruhr district', and in 1908 the earlier buildings were replaced by the three-part structure now housing the museum. The business was taken over in 1912 by the Werner & Nicola works, who added a boiler house with chimney. The adjoining steel silos were constructed in the 1930s. In 1969 the company merged with the Küppers works of Homberg, which gave its name to the mill and the museum. The mill closed down in 1972. The Museum Küppersmühle (MKM), a project by Herzog & de Meuron dating from 1999, was the first milestone in the transformation of the Inner



				Harbour into an attractive focus of urban life. Since 1999 the Küppersmühle has housed an art museum, run by the Stiftung für Kunst und Kultur e.V. (a registered cultural association in Bonn), that contains one of the finest collections of German art from the 1950s to the present. Wed (2-6pm), Thu-Sun (11am-6pm)
☆	Lehmbruck Museum	Manfred Lehmbruck	Düsseldorfer Str. 51, 47051 Duisburg	The commission for this new building in the Kantpark as a downtown villa quarter was awarded to Manfred Lehmbruck (1913-1992), son of Duisburg-Meiderich-born sculptor Wilhelm Lehmbruck, and at the time a resident of Stuttgart. The fact that the museum would be embedded in the park inspired Manfred Lehmbruck to create a "place of tranquillity and reflection where nature and art are closely connected" in the centre of a major town. Sculptures by Wilhelm Lehmbruck, after whom the museum is named, make up a large part of its collection. However, the museum has a substantial number of works by other 20th-century sculptors. This is complemented by a considerable number of paintings by 19th- and 20th-century German artists. The museum circulates its substantial collection by re-installing works on an annual basis. Tue-Sun (12pm-5pm)
☆	NRW State Archive Department Rheinland	Ortner & Ortner Baukunst	Schifferstraße 30, 47059 Duisburg	A house-shaped tower with no windows (completed in 2013) rises from the roof of an ageing warehouse to create a new archive building for the state of North Rhine Westphalia, Germany. The archive tower that rises 70 metres high out of the historic brick warehouse is distinguished from the old walls by its brick facade. The new cultural function as the memory of the state is given an appropriate envelope. In architectural terms the addition blends with the existing building but without weakening the independence of either. They've also added a snake-like extension that stretches out from the north-west facade, accommodating reading rooms, offices and storage facilities over six storeys. Dark red brickwork contrasts with the brown bricks of the old building, plus the infilled original windows to create a protective enclosure for housing the archive's fragile contents.
☆☆☆☆☆	Tiger & Turtle	Ulrich Genth and Heike Mutter	Ehinger Str. 117, 47249 Duisburg	Tiger and Turtle – Magic Mountain is an art installation and landmark in Angerpark. It resembles a roller coaster, but it is a walkway with stairs. Its vertical loop continues the walkway and stairs, but it is unwalkable and is blocked off. In 2013, Tiger and Turtle was ranked as #6 on HuffPost's list of Most Extreme Staircases.
☆	Museum Burg Linn		Rheinbabenstraße 85, 47809 Krefeld	The castle goes back to a residential and defense tower of the noblemen Otto and his brother Gerlachus von Lynn, which was built in the 12th century. The first three sections form exactly half of the planned hexagonal ring wall and were built quite quickly one after the other between 1195 and 1200. At the beginning of the 14th century, the expansion into a sovereign defense system began. The castle now belonged to the county of Kleve. The castle was renovated until 1926 and turned into a state museum. In 1930 the Jagdschlösschen was added. The castle and hunting lodge complement each other with the archaeological museum located in the immediate vicinity of the castle. Tue-Sun (10am-6pm)
☆☆☆	Museums Haus Lange Haus Esters	Ludwig Mies van der Rohe	Wilhelmshofallee 91- 97, 47800 Krefeld	The two country houses Haus Esters and Haus Lange were erected in 1927-1928 by Ludwig Mies van der Rohe, one of the leading representatives of the Bauhaus. Each of the two houses, whose siting is perfectly attuned, comprises a set of unadorned boxes that are offset and interlocking. Large windows, some of which can be lowered to disappear beneath the floor, pierce the masonry façades of red brick. While the buildings are closed off to the street, stepped terraces at the rear open the living space out into the park-like gardens. They were built at about the same time as the Haus Tugendhat in Brno and the world-famous Barcelona Pavilion, which were also designed by Ludwig Mies van der Rohe. Since 1955 and 1981 respectively, Haus Lange and Haus Esters have been used as exhibition spaces for contemporary art. Only open during exhibitions.
☆	Deuß-Tempel		47800 Krefeld, Germany	The origins of Krefeld's city forest go back a century to the silk manufacturer Wilhelm Deuß who donated land to the city and set up a foundation for a much-needed recreation space for Krefeld's workers. The Stadtpark has a large, sinuous pond, fringed by a walking path, and station for renting pedal boats. But the big sight is the Stadtwaldhaus, a lovely Art Nouveau building, which to its rear has one of the largest beer gardens outside Bavaria, for more than 3,000 guests.

Zone 5: Dortmund, Bochum, Gelsenkirchen, Oberhausen

☆☆☆☆☆	Dortmund U-Tower	Walter und Emil Moog	Dortmunder U, 44137 Dortmund	The U-Tower or Dortmunder U is a former brewery building, completed in 1927. Since 2010 it has served as a center for the arts and creativity, housing among other facilities the Museum Ostwall. The
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				Union Brewery used this building for the fermentation and storage of their products and it was the first high-rise built in Dortmund. In 1994 the brewery and all its surrounding buildings were closed and demolished; only the Dortmund U-Tower was spared due to having landmark status. In January 2008 the Dortmund U-Tower was decided to be redeveloped as a flagship project for the "Ruhr 2010 - Cultural Capital of Europe". The Dortmunder U shows artworks from 20th and 21st centuries, develops innovative concepts of cultural education in the digital age, initiates partnerships between art and science, and cooperates with different players in the context of creative industries. Tue-Sun (11am-6pm)
☆☆☆☆	Dortmund City and State Library	Mario Botta	Max-Von-Der-Grün-Platz 1-3, 44137 Dortmund	Adopting the building lines and heights of its urban surroundings, the complex comprises an elongated tract clad in stone and a glazed semicircular volume facing the station. The two tracts are linked by bridges over the entrance area. The linear block has a reinforced concrete structure with red Swedish quartzite cladding. In the semicircular block, the floor slabs are supported by reinforced concrete columns and the facade by a boldly dimensioned steel framework. It was completed in 1995. Tue-Fri (10am-7pm), Sat (10am-3pm)
☆	RWE Tower	Ingenhoven Architects	Platz von Amiens, 44137 Dortmund	Completed in 1996, the 127 meters high-rise is the first ecologically orientated building with a double skin overall glass façade for natural ventilation of office areas. The building is classified as the first German ecologically orientated high-rise. The RWE high-rise is situated free behind the realigned boundaries of the block edge. Through punctual density the inner area is kept free to the benefit of a generously laid out park space. The offices are lit and ventilated naturally by way of a floor-high twin-shell glass façade. All functions of the natural ventilation system, daylight controls, sunscreens and blinds and the façade construction were integrated in the specially developed facade element, so-called "fish-mouth". All functions can be adjusted to individual requirements by means of a control panel in each room.
☆☆☆☆	Altes Hafenamts Dortmund	Friedrich Kullrich	Sunderweg 130, 44147 Dortmund	According to the plans of the architect and urban planning inspector Friedrich Kullrich, the old port authority was built and inaugurated in 1899 together with the newly founded Dortmund port. Today it is a listed building. The building was used as a port administration until 1962. Today the listed building houses the water police and the imperial room, which has been preserved with the original furnishings and is now available for weddings. The architecture of the port authority is characterized by Low German styles based on the Dutch architecture of the 17th century.
☆	Zeche Westhausen	Paul Knobbe	Bodelschwingher Str. 140, 44357 Dortmund	The pit in the Dortmund district of Bodelschwingh is named after Schloss Westhusen (a palace) in the adjacent district of Westerfilde and was commissioned in 1873. The pit's surface facilities are among the architecturally most significant in the entire Ruhr area. The art nouveau wages shed (ca. 1906) with the admin wings aside, there is the monumental 27m tall Malakowturm over mining shaft 1 from the pit's early days. You can also visit the workshops from 1905 with the fan shed (1908), the machine shed of mining shaft 2 (1922/27) and a steam-driven hauling machine. The plant houses a mining museum created by the Geschichtsarbeitskreis Westerfilde/ Bodelschwingh (a local history workshop) and exhibiting important documents about the eastern Ruhr area's mining tradition.
☆	LWL Industrial Museum Zollern	Paul Knobbe, Bruno Möhring and Reinhold Krohn	Grubenweg 5, 44388 Dortmund	The Gelsenkirchener Bergwerks-AG projected Zollern in 1898 as a model colliery. Most of the buildings of the colliery were built in solid brickwork by the architect Paul Knobbe and were completed in 1904 with the central engine house, in which the most up-to-date generators and machinery used in the colliery were housed. The architecture and state-of-the-art technology support the transition of Gothic-revival to Art Nouveau and the industrialization of the early 1900s. Due to deadline pressure, the central engine house was built in iron framework construction with infilling of red brickwork, planned and executed by the Gutehoffnungshütte. The Art Nouveau styled main entrance was designed by the Berlin architect Bruno Möhring, it shows a lead glazing of blue, green and-glass. In 1969, three years after it closed down, the colliery was recognized as Germany's first technical building monument of international importance. Since 1981, it has been the headquarters of the Westphalian Industrial Museum. Tue-Sun (10am-6pm)
☆	Planetarium Bochum	Karl Heinz Schwarze	Castroper Str. 67, 44791 Bochum	The modern building, completed in 1962, was erected based upon plans by städtisches Hochbauamt (municipal construction office) and is still one of the most modern planetariums worldwide. The 20m high and 600 sq m large dome is for astronomical demonstrations of a general kind.



				The parabolic dome shell of reinforced concrete, clad in stainless steel and supported on three points, extends over a hill. Under this outer shell is a plastic-coated aluminium dome with a diameter of 20 metres. The foyer, whose facade elements are glazed, is arranged around the central demonstration hall. In a side wing there are rooms for administration and seminars.
✿	Exzenterhaus Bochum	Gerhard Spangenberg	Universitätsstraße 60, 44789 Bochum	The Exzenterhaus is a commercial office building in Bochum completed in 2013. Designed by architect Gerhard Spangenberg, the building was constructed on top of an air raid shelter built during the World War II era. The cylindrical bomb shelter stands 22 metres and was constructed in 1942. The building rises 15 storeys above the top of the bunker and at an overall height of 90.5 metre, it is the tallest building in Bochum. The name Exzenterhaus literally means "eccentric house" in German, which itself is derived from the latin phrase "ex centro", meaning off-centre.
✿	University Library Bochum	Bruno Lambart	Universitätsstraße 150, 44801 Bochum	After just eighteen months' construction (for the engineering sciences department buildings), the Ruhr University in Bochum opened with great symbolic significance in 1965. The RUB library is one of the largest university libraries in Germany. Combining a central university library and specialist research libraries, it offers users approximately 4.2 million monographs, 6,000 journals, and extensive online offerings. The Bochum university library was planned by the architect Bruno Lambart, from Ratingen, during the founding of the university. For the atrium and staircase, the centerpieces of the imposing functional building, the architects deliberately chose an industrial flooring that was both indestructible and, thanks to its extraordinary design, aesthetically striking. Mon-Fri (8am-8pm), Sat (10am-6pm)
✿	Audimax der Ruhr- Universität Bochum	Fritz Eller, Erich Moser and Robert Walter	Universitätsstraße 150, 44801 Bochum	The Ruhr University Bochum was the first university to be re-established after the Second World War and was built from 1964 according to plans by Hentrich, Petschnigg & Partner. The main auditorium of the university forms the central point on the listed campus ensemble. It was created together with the library, the administration and the cafeteria in the forum area between 1971 and 1974. The main auditorium serves the university as a place for celebrations, congresses and lectures. Exhibitions, trade fairs and receptions are also held in the foyer. The spacious foyer is the perfect location for exhibitions and receptions. The Major Hall offers space for up to 1,750 people. It is equipped with a large stage and the well-known Klais organ. The architectural concept of the building is based on the metaphor of the university as a port in the sea of knowledge. With its shell-shaped floor plan and roof, the Audimax also ties in with this theme. Like the other buildings on campus, it was made of concrete. A total of 22 sloping exposed concrete pillars structure the facade, which is characterized by large window areas. The building slopes slightly towards the south, so that the window areas are reduced. The tent-like roof construction made of trapezoidal windows finds its center slightly offset in the south with an oval recess above the large ballroom.
✿	Holy Cross Church	Josef Franke and Hans Meyer	Bochumer Str. 113-117, Gelsenkirchen	The church, built between 1927 and 1929, is one of the main German works of brick expressionism . Its west side is dominated by the 41 meter high main tower, which has three portals and a large window in the form of a parabola. The main tower braces the two bell towers, which are covered by a mighty crucifix made of brick which goes back to a design by the Gelsenkirchen sculptor Hans Meyer, it depicts the crucified Christ with a crown on his head. On the east side, the nave ends in another tower, which because of its design is reminiscent of the Malakow towers used in the early days of Ruhr mining remind. The interior is formed by a 19-meter-high and 17-meter-wide hyperbolic barrel made of reinforced concrete. The sacred space is also characterized by its wonderful acoustics.
✿	Hans-Sachs-Haus	Alfred Fischer and Max Burchartz	Ebertstraße 11, 45879 Gelsenkirchen	The Hans-Sachs-Haus in Gelsenkirchen was built between 1924 and 1927 by the Essen architect Alfred Fischer and is one of the city's landmarks. Originally the house was planned to be multifunctional (offices, hotel, catering, shops, concert hall, etc.); soon after its completion it became the central administrative seat of the city of Gelsenkirchen. It is one of the most important buildings of the modern age (cf. eg " Neues Bauen ") in the Ruhr area. Stylistically, it can be assigned to brick expressionism . The name was given after an ideas competition in which all interested citizens could participate. The building, which the war was partially destroyed, rebuilt later and completed in the late 1950s.
✿	LVR Industrial Museum St. Antony Ironworks	Scheidt Kasprusch Architekten	Antoniestraße 32-34, 46119 Oberhausen	The archaeological excavations of St Antony have been realized to make the region accessible to the first blast furnace of the Ruhr. The competition challenge implied to protect these archaeological



				excavations by a weather barrier and, furthermore, make them tangible by a footbridge. In the 18th and 19th centuries St. Antony's ironwork manufactured cast iron products of outstanding quality. This spirit of dealing with metal was the basic concept for the choice of material for the new roof structure. The roof-shell covers the excavation and essential parts of the archaeological finds. The eastern or western end enables the visitors to enter the site. Two platforms also collect larger groups and brief on the place's history. The footbridge made of steel with glass parapets is arranged 80 centimeters above the excavation. Alternately, the bridge is supported by many pillars, which hold essential informations about the place of discovery as well as the illumination. General admission €5, concessions €4. Tue-Fri (10m-5pm), Sat-Sun (11am-6pm)
✪	LVR-Industriemuseum	Peter Behrens	Essener Str. 80, 46047 Oberhausen	When objects become museum pieces, they go to the depot. It is no different in the LVR industrial museum. The objects are properly stored in long aisles and hundreds of drawers and cardboard boxes, on pallets and clothes hangers. No place seems to be more suitable for this than the former main warehouse of the Gutehoffnungshütte Group (GHH). The well-known industrial designer and Bauhaus architect Peter Behrens designed the imposing building that bears his name today. It was completed in 1925. Since 1998 it has served the LVR industrial museum as a central collection depot. Exhibitions are also presented here. General admission €8. Mon-Fri (8am-6pm), Sat-Sun (10am-3pm)
✪	Pfarrkirche St. Mariae Geburt	Emil Fahrenkamp and Dominicus Böhm	Althofstrasse 1-5, Mülheim	The Catholic parish church of St. Mary's Birth in Mülheim an der Ruhr was designed by Emil Fahrenkamp. The foundation stone of the entire complex with chaplaincy, community center and community hall around a large inner courtyard was laid in 1928. St. Mary's Birth is a clinker-clad steel-framed building with a tower that has moved to the side of the street. Fahrenkamp's design inherits the three-aisled basilica type and incorporates historical elements such as buttresses and the three-arched motif. The white plastering of the interior comes from a renovation in 1988.

Zone 6: Neuss, Jüchen, Mönchengladbach

★★★★★	Insel Hombroich		Minkel 2, 41472 Neuss	Opened to the public in 1987, Museum Insel Hombroich comprises a 21-hectare, conservation-grade landscape and is an exclusively daylight museum with ten walk-in sculptures some of which are used as exhibition buildings. To make art and nature a sensory experience, not only has artificial lighting been dispensed with but also all labelling, signposts, captions under works of art, barriers and so on, and for that matter, didactic material of any kind. The motto of Museum Insel Hombroich was chosen to echo a statement of Paul Cézanne's - that art is a harmony parallel to nature; and it captures the spirit of the Museum's fostering concept of creating a space as an ideal in both museum and landscape terms. It was in order to be able to present a major collection of art that the collector Karl-Heinrich Müller conceived it, in conjunction with the artists Gotthard Graubner (installation of the collection) and Erwin Heerich (walk-in sculptures) and the landscape planner Bernhard Korte (landscaping). General admission €10. Mon-Sun (10am-5pm)
★★★★★	Langen Foundation	Tadao Ando	Raketenstation Hombroich 1, 41472 Neuss	Langen Foundation near Neuss, North Rhine-Westphalia, Germany is a museum designed by Japanese architect Tadao Ando. The foundation showcases a collection of Oriental Art and Modern Art. It is located on the grounds of the Museum Insel Hombroich. Marianne Langen's collection of Japanese art, once mainly housed in Switzerland, consists of about 500 works dating from the 12th to the 19th century. Her husband, Viktor, who held several patents for technical innovations in automobile production, had traveled regularly to visit customers in Japan, where the couple's collection was formed. The Langen Foundation's building was created on grounds which used to be a NATO rocket base. The building has double-skin volume and two half-buried temporary exhibition wings. The museum opened to the public in 2004. General admission €8. Tue-Sun (10am-6pm)
★★★★	House of Music	Raimund Abraham	Raketenstation Hombroich 8, 41472 Neuss	The Haus für Musiker on a former NATO base in Germany is one of several architectural projects which were initiated to convert the former rocket station into a cultural venue. The first plans for the studio by the Austrian born architect Raimund Abraham were already conceived in the 1990s. The whole building is a monolithic structure of light concrete. The eye-catching element is the 50 cm thick, 1,500-ton circular slanted roof above the cylinder body of the music studio. The roof has a diameter of 33 m and appears floating in spite of its heavy weight. In its center there is a cut in the form of an isosceles triangle with a side length of 17 m. Raimund Abraham who also called



				the studio the Quartet House because it allows four musicians to live, work and perform there.
☆☆☆☆	Hotel Schloss Dyck		Schloß Dyck, 41363 Jüchen	The history of the castle began in 1094 when the knight Hermannus de Disco was mentioned in a record of the Archbishop of Cologne as the lord of a simple fortification. Over time the site was converted into a fortified moated castle. In 1383 the castle was besieged by the cities of Aachen and Cologne, as well as by the archbishop Friedrich III von Saarwerden and Duke William I of Guelders and Jülich. They accused Lord Gerard van Dyck of being a robber knight. The main building, the forecourts, and the outbuilding and the stables are spread over four islands. In the 17th century the castle was turned into an early baroque residence. Count Salentin of Salm-Reifferscheid extended the main building into a four-wing complex; stables, watch rooms, and the brewery were renewed. In the 18th century, Schloss Dyck became a Rococo residence, with fine tapestries and exquisite furniture. Unfortunately not everything has been saved: the famous library was sold at an auction in 1992, as was the armory and weapons collection. Tue-Fri (10am-6pm)
☆	Abteiberg Museum	Hans Hollein	Abteistraße 27, 41061 Mönchengladbach	The Abteiberg Museum, located in the heart of the historic German city Mönchengladbach, was designed by Hans Hollein in 1972. Hollein, an Austrian architect recognized for his designs and the philosophies behind them, and producing unique innovative proposals is one of them. Hence, representing the Abteiberg Museum as a work of art standing on its own that showcases different works of numerous artists. The contemporary art museum was seamlessly and elegantly built having its prominent façade face the hillside area of the landscape. Although there were many concerns in terms of the design, the harmony between Hollein's building and the topography of the west German site gives the modernist building a sensation of belonging in the neighborhood. The museum is designed to have different configuration spaces of different volumes offering both artificial and mainly natural lighting into the building, as the ratio percentage of windows to the stone cladding is higher in the front façade of each volume, giving the experience being in the museum a spatial sensation. Tue-Fri (11am-6pm), Sat-Sun (11am-6pm)
Zone 7: Aachen, Stolberg, Inden, Düren, Mechernich, Cochem, Wierschem				
☆☆☆	Aachen University Car Park	JSWD Architekten	Forckenbeckstraße 6, 52074 Aachen	The building is designed as an open car park with 8 parking decks using split-level construction and accommodates 300 cars in total. The chosen construction method will feature an efficient steel, steel-reinforced concrete composite construction system design that overspans the individual levels without the need for supports. The design of the car park facade is based on the central theme of an "artificial green facade". This concept is realized by means of an open facade made up of aluminium profiles that are arranged irregularly on two displaced levels. The original field is restored by sowing lawn and planting shrubs along the exterior. A concrete slab path will connect it with the ILT+IPT Institutes.
☆☆☆☆	Aachen Cathedral	Odo von Metz	Domhof 1, 52062 Aachen	One of the oldest cathedrals in Europe, it was constructed by order of Emperor Charlemagne, who was buried there in 814. From 936 to 1531, the Palatine Chapel saw the coronation of thirty-one German kings and twelve queens. The church has been the mother church of the Diocese of Aachen since 1930. The cathedral uses two distinct architectural styles, with small portions of a third. First, the core of the cathedral is the Carolingian-Romanesque Palatine Chapel, which was modeled after San Vitale at Ravenna and is notably small in comparison to the later additions. Secondly, the choir was constructed in the Gothic style. Finally, there are portions that show Ottonian style, such as the area around the throne. According to legend, the people of Aachen ran out of funding to finish the construction of the cathedral. It is said that they made a deal with the devil to obtain the remaining funds, in exchange for the soul of the first to enter the cathedral. Upon completion, the locals sent a wolf into the cathedral and the devil quickly took the animal's soul. Upon realizing the trick, the devil stormed from the cathedral, severing his thumb in the lion head door handles. A wolf statue sits in the entrance to the cathedral, and the "devil's thumb" can be felt inside the lion's mouth. Mon-Sun (7am-6pm)
☆☆	Bushäuschen "Frittengang"	Peter Eisenman	Friedrich-Wilhelm-Platz 14, 52062 Aachen	This futuristic bus stop was built in 1998 by Peter Eisenman, the architect who created the Holocaust Memorial in Berlin. The Aacheners gave it the nickname the 'waiting claw' or - even less flattering - 'öcher Frittengang'.
☆☆☆☆	Stolberg (Rhineland)		Stolberg (Rhineland)	Stolberg is first mentioned in documents from the 12th century. It became an important centre of brass production when Protestant



				brass producers resettled to Stolberg from Aachen around 1600 to escape religious persecution and economic restrictions. Stolberg belonged to the Duchy of Jülich until 1794, when it became occupied by France and part of the Canton of Eschweiler in the Département de la Roer. After the Congress of Vienna in 1815, Stolberg became part of the Kingdom of Prussia. Because of its heavy industry, Stolberg has become associated with diseases of metal poisoning, literally "Gressenich cadmium cattle-dying" disease and "Stolberg lead children" disease. The town's landmark is a castle which was rebuilt at the beginning of the 20th century at the location of the former medieval castle of Stolberg. Other remarkable old buildings are the Kupferhöfe (Copper yards) and the old town in general.
☆☆☆	Indemann	Maurer United Architects	Zum Indemann 1, 52459 Inden	In the municipality of Inden, in Germany, there is a brown coal open cast mine and in order to excavate the mineral resources several entire villages were relocated within the municipality. The mine currently covers an area of 4,500 hectares and excavation has created an unusual landscape. This scene will change after 2030 when the excavation work stops since the site will be transformed into a large area for water sports and other recreation called 'Der Indische See'. The municipality Inden wanted to erect a watchtower and landmark at this location. MUA decided on using the shape of an immense, 36 m tall robot: the Indemann. The Indemann's design is characterised by its striking external appearance, but the real surprise lies in the staged experiences that the visitors can expect in its interior.
☆☆☆☆	Burgau Castle		Von-Aue-Straße 1, 52355 Düren	The earliest findings can be traced back to the year 1100. The building was constructed on a motte. The keep also dates back to the Middle Ages; after that the southern, eastern and northern wings of the main castle were constructed. In the 16th century a bay, richly decorated with reliefs, was added to the house tower. This room is also referred to as the gazebo room. In 1675 it was decided to renovate the damaged castle. Around 1730 the conversion into a baroque three-wing building began. Additionally, from 1685 onwards the construction of the Vorburg commenced, an outer bailey consisting of a three-winged building used for the management of the castle. After the castle was destroyed during the Second World War in 1944, the restoration process lasted from 1975 to 1998. Wed, Sat-Sun (2pm-6pm)
☆☆☆☆☆	Bruder-Klaus-Feldkapelle	Peter Zumthor	Iversheimer Str., 53894 Mechernich	Bruder Klaus Field Chapel all began as a sketch, eventually evolving to become a very elegant yet basic landmark in Germany's natural landscape. The design was constructed by local farmers who wanted to honor their patron saint, Bruder Klaus of the 15th century. Arguably the most interesting aspects of the church are found in the methods of construction, beginning with a wigwam made of 112 tree trunks. Upon completion of the frame, layers of concrete were poured and rammed atop the existing surface, each around 50cm thick. When the concrete of all 24 layers had set, the wooden frame was set on fire, leaving behind a hollowed blackened cavity and charred walls. Tue-Sun (10am-5pm)
☆☆☆☆☆	Cochem Castle		Schlossstraße 36, 56812 Cochem	The castle we see today towering above the scenic town of Cochem on the Moselle River is not the castle that originally stood there in the 12th century. That castle had a long and colorful history until French King Louis XIV had his troops obliterate it in 1689. The castle remained a colorful stone ruin for 180 years until wealthy Berlin businessman Louis Ravené decided to buy the ruins and rebuild the castle in 1868. But he was not interested in restoring it to its original Romanesque style and condition. He had his architects create a neo-Gothic castle that could serve as a summer residence for his family. Castle tours are conducted in German, but English tours are available at half past the hour from 10:30 to 16:30 in the summer season. General admission €6.
☆☆☆☆☆	Eltz Castle		56294 Wierschem	Eltz Castle is a medieval castle nestled in the hills above the Moselle between Koblenz and Trier, Germany. It is still owned by a branch of the same family (the Eltz family) that lived there in the 12th century, thirty-three generations ago. The castle is a so-called Ganerbenburg, or castle belonging to community of joint heirs. This is a castle divided into several parts, which belong to different families or different branches of a family; this usually occurs when multiple owners of one or more territories jointly build a castle to house themselves. Platteltz, a Romanesque keep, is the oldest part of the castle, having begun in the 9th century as a simple manor with an earthen palisade. By 1157 the fortress was an important part of the Holy Roman Empire under Frederick Barbarossa, standing astride the trade route from the Moselle Valley and the Eifel region. The Rübensch and Rodendorf families' homes in the castle are open to the



				public, while the Kempenich branch of the family uses the other third of the castle. The public is admitted seasonally, from April to November. Visitors can view the treasury, with gold, silver and porcelain artifacts and the armory of weapons and suits of armor. Mon-Sun (9.30am-5.30pm)
Zone 8: Other locations				
☆☆☆	Autobahnkirche Siegerland	Schneider & Schumacher	Elkersberg, 57234 Wilnsdorf, Germany	In March 2009 schneider+schumacher won a competition run by the Förderverein Autobahnkirche Siegerland e.V, which was founded for the specific purpose of establishing an Autobahn church. The initiative for this project came from Hanneliese and Hartmut Hering, after they had visited an Autobahn church in south Germany. Just one glance at the map revealed that a place like this was lacking in the entire Siegerland area, and consequently also along the very busy A 45 motorway. Under the guidance of Michael Schumacher, it was designed in parallel with schneider+schumacher's extension to the Städel Museum. The Christian-ecumenical church was realised thanks to numerous donations. Building work began in March 2011, starting with the archaic sculptural concrete foundation slab, which forms the base for the timber-framed church above.
☆☆☆☆☆	Alter Flecken		Unnamed Road, 57258 Freudenberg	The town of Freudenberg in its current form came into being through municipal reform on 1 January 1969. The oldest constituent communities are most likely the two that were both mentioned in documents in the 11th century, namely Plittershagen and Oberholzklaun in 1079. Freudenberg is known to have been an Amt and court seat as of the early 15th century. The village and the castle of Freudenberg had their first documentary mention in 1389. Documents give clues that Freudenberg was established quite early on as a "Flecken", or market town. The historic town core is even still called Alter Flecken (alt means "old"; -er is a grammatical inflection). The "Alter Flecken" is Freudenberg's downtown core, built wholly of half-timbered houses. It gives the impression of a small town from the 17th century. The Alter Flecken was included in the Kulturatlas des Landes Nordrhein-Westfalen (Cultural Atlas of the State of North Rhine-Westphalia) as a "Building monument of international importance". The Evangelical church, after Freudenberg got its own parish in 1585, was built as a "fortress church" (i.e. with architecture somewhat reminiscent of a military fortification). The belltower is the only one of the former castle's towers still left standing.
☆☆	Gira Production Building	Ingenhoven Overdiek Architekten	Dahlstraße 12, 42477 Radevormwald	The Radevormwald facility, completed in 2003, is used by GIRA as its headquarters and production facility for electric installation systems. By purchasing an adjoining plot, the company had the opportunity to extend the works at the existing location in order to create new space for production. The project was based on a development study. In cooperation with the Fraunhofer Institute, the design produced optimal utilization of the available site area, taking into account optimized production processes and also allowing for further extensions and modifications. A characteristic feature of the two about 70 meters long and fully glazed buildings is the equal quality of the workplaces in both Production and Administration. The plan layouts are free from columns so that it is possible to arrange production facilities and modern forms of office organization on both floor levels.
☆☆☆☆☆	Jüberturm	Birk und Heilmeyer Architekten	58675 Hemer, Germany	With a 23.5 m high look-out tower, the "Landesgartenschau Hemer" contributes a new landmark upon the city. The tower, which has been completed after a planning and construction period of merely nine months, comprises a hyperboloid of straight timber members. In 2008, it won the second prize in a competition and has been designed, planned and completed by the working group Birk und Heilmeyer Architekten BDA and Knippers Helbig Advanced Engineering, Stuttgart. The construction of the building is based on the principle of the hyperboloid, which had frequently been used for steel constructions by the engineer Vladimir G. Suchov (1853 - 1939). It consists of 240 straight timber members of Siberian larch (glued laminated timber) with a cross section of 8 x 8 centimetres. A large-mesh structure has been designed by inclining two reverse planes of members, on which only the outer, delicate member system bears the loads. Additional vertical members, such as steel columns or a centre mast, were consistently omitted.
☆☆☆☆☆	Leonardo Glass Cube	3deluxe	Industriestrasse 23, Bad Driburg	Leonardo Glass Cube is a glass-fronted brand pavilion in Bad Driburg, Germany designed by 3Deluxe. Designed for the Glaskoch Corporation, the pavilion is used for informal meetings and corporate hospitality. The pavilion features six metre high frame-less glass panels, fitted with disc springs to reduce stress from wind



				pressure. The grounds of the glaskoch corporation, which has been run by the founding family for five generations and distributes innovative high-grade glass and gift articles under the "Leonardo" brand name world-wide, now boast striking corporate architecture. Since the official inauguration on 24 May 2007 it now forms a central element in the brand's overall communicative presence. Check http://www.leonardo-glass.com/glass-cube/
☆☆☆	Kunsthalle Bielefeld	Philip Johnson	Artur-Ladebeck-Straße 5, 33602 Bielefeld	The Kunsthalle building is one of Bielefeld's best-known landmarks. It is in the center of eastern Westphalia, between the old city center of Bielefeld and the edges of the Teutoburger forest. The view from the front of the building features the distant St. Mary's Church in the new city and the Sparrenburg castle. The 1968 international style museum by Philip Johnson Museum was renovated in 2002, and thanks to the initiative of museum supporters, the Förderkreis Kunsthalle Bielefeld e.V., the building is illuminated by night. It is the only European museum built by the Harvard graduate and former colleague of Mies van der Rohe, who also expanded the architectural department at New York's Museum of Modern Art. Initiated in 1950 with a donation by Oetker and gradually expanded from 1954 with municipal acquisitions, the collection focuses on Expressionism, international sculpture, and contemporary art. Check opening hours https://www.kunsthalle-bielefeld.de/
☆☆☆☆☆	MARTa Herford	Frank Gehry	Goebenstraße 2, 32052 Herford	Herford in the east of Westphalia is home to one of the most unusual museum buildings in the world. With its fluid and tilting forms, the Marta Herford is like a mysterious comet dropped from outer space. For the facade of the museum the American star architect Frank Gehry chose dark-red brick, forming a sharp contrast to the bright stainless steel of the roof. And in complete contrast to the accustomed use in historical industrial buildings in the region, the bricks here are surprisingly set in motion. A completely different world of architecture made up of straight lines and right angles is opened up to the visitor in the lobby. This part of the building is within the former textile factory built in 1959 by the Ahlers company according to the plans of the architect Walter Lippold. Gehry left this original building largely unchanged in its basic structure. The first floor of the pre-existing building houses the Lippold Gallery, which provides the space several times a year for special presentations in a smaller format. With the opening in May 2005, Herford also sent out a clear signal for the future-oriented development of the railway station quarter. Tue-Sun (11am-6pm)
☆☆☆	Hörsaalgebäude Osnabrück	Bentham Crouwel Architects	49076 Osnabrück	The master plan for the 'Hochschulcampus Osnabrück' (college campus Osnabrück, Germany) is the framework which includes the first building blocks (library, Forum, university building, campus and mensa). The centrally located university building is situated where in the future the campus area and the Forum will meet. Because of this location and the position of the university building as "link", the building is shaped like a volume of three floors with a cutaway at the bottom. The incision ensures a strong relationship with the outside area and gives the university building a clear, recognizable entrance: a striking building is created. In addition, the campus is enriched with a carefully designed outside area, which can be used for events and conferences. Upon entering the building (under the cantilevered section of the building) the hall opens upwards: open space along all floors creates a feeling of generous spaciousness. The glass roof allows natural light to flow through the entire lobby. This space can be used by the university, but can also be used for non-university events. The central atrium and green courtyard are special areas in the tightly organized building volume, which can be experienced in different ways and provide simple and clear orientation for visitors.
☆☆☆☆	Kaffee Partner GmbH	3Deluxe	Kaffee-Partner-Allee 1, 49090 Osnabrück	Following the international award-winning Leonardo Glass Cube 3deluxe have once again completed a piece of corporate architecture with an ambitious design and expressive formal language. The client was Kaffee Partner, a leading supplier of commercially used coffee brewing machines in Germany. The concept for the administration tract aimed to harmoniously integrate the logistics hall and workshop in the building complex, which has previously been planned by the Osnabrück-based engineering association igk Krabbe GmbH & Co. KG. Individually produced elements hanging in front of the façade proved to be the solution; their flowing forms expressing the vitality, lightness, and power of innovation that are Kaffee Partner's corporate values. The colour concept for the architecture and interior design of the new headquarters combines white as the main colour with near-natural hues from the world of coffee and here too helps create a holistic image of the company.



★	Philosophikum	Peter Böhm	Am Domplatz 23, Münster	The location between the cathedral square and the green area on the small river Aa led the architects to shape the former courtyard designed as a small quiet town square with the entrance to the new Philosophikum at the bottom. The elongated new building bar, completed in 2017, creates a striking well-proportioned public space on the floor of which a wide step ramp pours over the entire area. The new building makes a close reference to the opposite, the Fürstenberghaus, by taking up measurements, eaves height and the western end edge. It was also important to us to adapt to the environment with the materiality by picking up both the brick and the color of the local sandstone with the sand-colored mud.
★★★★★	Verband der Nordwestdeutschen Textil- und Bekleidungsindustrie e.V.	Behet Bondzio Lin Architects	Martin-Luther-King- Weg 10, 48155 Münster	Behet Bondzio Lin architekten used the inspiration for the brick facade from the alabaster fold of the Beethoven statue by Max Klinger, which is in the Leipzig Picture Museum. The viewer sees a seemingly fluent light scarf over the knees of Beethoven and recognizes at the same time that it consists of solid stone. Following this image, Behet Bondzio Lin architekten employ six special stones with a gradient that increases in gradient, creating a seemingly moving façade of light and shadow. The analogy to a light cloth over which the wind blows arises. The elongated structure is enclosed on three sides by a completely closed brick façade. The volume, closed to the east, south and west and open to the north, is the basis for an energy-optimized office building. Due to the north orientation, all rooms are well supplied with daylight and do not require sun protection. This allows even in midsummer the full-time view of the employees in the countryside.
★★★	St. Paul Kirche	Gottfried Böhm	Breslauer Str. 24, 46397 Bocholt	The church building was designed by Gottfried Böhm and erected between 1964 and 1966. In the 1980s and 1990s the church was redesigned and restored. The previously unadorned window surfaces were given colored motifs, four bells were purchased and finally an organ. It is noticeable that the church interior does not show any parallel lines in the horizontal. The room itself is almost round in shape. The ceiling design is unique: It consists of elongated concrete triangles that resemble a surface that has been folded several times. The ceiling rises from the entrance in the west and reaches its climax above the chancel in the east. Due to this construction, the room looks like a kind of cave or grotto, which completely absorbs the visitor. One window shows a large, abstract rose motif, another a large, abstract, blazing flame. These motifs were created by the artist Hildegard Bienen (Hamminkeln).



- ULR map: <https://www.google.com/maps/d/u/0/edit?mid=1n9-qdvbglkqW-CJ80DdKZFdsfTMqN0Xn&usp=sharing>
- Note: Directions are given in order of neighborhoods following this diagram.

1. **Düsseldorf**, Monheim am Rhein and Leverkusen
2. **Köln**, Brühl, Bonn, Remagen, Bergisch Gladbach and Odenthal
3. Mettmann, Velbert and **Essen**
4. **Duisburg** and Krefeld
5. **Dortmund**, Bochum, Gelsenkirchen, Oberhausen
6. Neuss, Jüchen, Mönchengladbach

