



# MUNICH

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This is a personal 15 day trip map to Munich 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: Altstadt-Lehel			
***	Kirche St. Anna	Gabriel von Seidl	St.-Anna-Straße 21A, 80538 München	The rather pompous neo-Romanesque Pfarrkirche St Anna im Lehel arrived on the scene in 1892 when the Klosterkirche St Anna im Lehel became too small. Conceived by locally born architect Gabriel von Seidl, it's worth a spin for the huge Byzantine-style painting behind the altar and little art nouveau touches throughout. Gabriel von Seidl chose a neo-Romanesque style as the architectural style, which is based on the Rhenish Romanesque style, in particular the imperial cathedrals. This is mainly for political reasons. After the founding of the German Empire in 1871, the Romanesque was seen as an architectural style that emphasized loyalty to the dynastic empire and at the same time constructed a continuity with the Roman-German empire of the Middle Ages. The floor plan of the parish church therefore shows a three-aisled pillar basilica, which has a transept and a crossing square. In the east there is an apse extended by a yoke, on which there are concentrically surrounding side rooms. It sustained severe damage toward the end of World War II and underwent considerable renovation in the 1950s. Check mass times <a href="https://www.erzbistum-muenchen.de/pfarrei/st-anna-muenchen">https://www.erzbistum-muenchen.de/pfarrei/st-anna-muenchen</a>
**	Bavarian National Museum	Gabriel von Seidl	Prinzregentenstraße 3, 80538 München	The Bavarian National Museum is one of the great art and cultural history museums in Europe and dates back to its foundation by King Maximilian II in 1855. However, the building in Prinzregentenstraße is not the original museum: a first building was opened on October 12th 1867 in Maximilianstraße - today the State Museum of Ethnology. However, because this building showed massive damage after a few years and gradually became too small for the collections, the Bavarian Parliament decided to build a new building in 1892. The Munich architect Gabriel Seidl designed the new museum in the style of historicism. On September 29th 1900, the new Bavarian National Museum opened on Prinzregentenstrasse, which today is one of the most important and original museum buildings. The architecture alone is worth a visit for its mixture of Romanicism, Gothic, Baroque and Renaissance. The interior design of the halls is also impressive, as it is individually adapted to the works of art. Shortly after the opening, the new museum building in the north was extended by some halls and a workshop wing. During the Second World War, the Bavarian National Museum was heavily damaged. Bomb impacts led again and again to fires. After the end of the war, numerous reconstructions began, so that the public was able to visit the first halls again as early as 1947. In 1978, a complete renovation was ordered, in the course of which new workshops and studios were built on Himselstrasse and Oertlingenstrasse. The core of the collection is formed by the royal art holdings of the Wittelsbach family - Bavaria's ruling dynasty for many centuries. General admission €7, concessions €6. Tue-Sun (10am-5pm), Thu (10am-8pm)
*	Archäologische Staatssammlung	Helmut von Wertz	Lerchenfeldstraße 2, 80538 München	The Bavarian State Archaeological Collection is the central museum of prehistory of the State of Bavaria, considered to be one of the most important archaeological collections and cultural history museums in Germany. The museum was founded on 14 October 1885 on the initiative of the physiologist and anthropologist Johannes Ranke, a nephew of Leopold von Ranke. As part of his teaching at the University of Munich, he had assembled a private collection of both original prehistoric objects of Bavarian origin and copies. Due to restoration the museum is closed till 2023/24.
**	Haus der Kunst	Paul Ludwig Troost	Prinzregentenstraße 1, 80538 München	The Haus der Kunst is a non-collecting modern and contemporary art museum. The building was constructed from 1933 to 1937 following plans of architect Paul Ludwig Troost as Nazi Germany's first monumental structure of Nazi architecture and as Nazi propaganda. After the end of World War II, the museum building was first used by the American occupation forces as an officers' mess; in that time, the building came to be known as the "P1", a shortening of its street address. The building's original purpose can still be seen in such guises as the swastika-motif mosaics in the ceiling panels of its front portico. Beginning in 1946, the museum rooms, now partitioned into several smaller exhibition areas, started to be used as temporary exhibition space for trade shows and visiting art exhibitions. Some parts of the museum were also used to showcase works from those of Munich's art galleries that had been destroyed during the war. The original steps at the building's entrance were removed to make way for a road tunnel, which opened in 1972. In 2002, the National Collection of Modern and Contemporary Arts moved into the Pinakothek der Moderne. Today, while housing no permanent art exhibition of its own, the museum is still used as a showcase venue for temporary exhibitions and traveling exhibitions. General admission €14, concessions €10. Tue-Sun (10am-8pm), Thu (10am-10pm)
*	Prinz-Carl-Palais	Karl von Fischer	Franz-Josef-Strauß-Ring 5, 80539	The Prinz Carl Palais in Munich is a mansion built in the style of early Neoclassicism in 1804-1806. It was also known as the Palais Salabert and the Palais Royal, after its former owners. The Prinz-Carl-Palais



				was planned in 1803 by the young architect Karl von Fischer for Abbe Pierre de Salabert, a former teacher of King Maximilian I Joseph of Bavaria. On the death of the Abbe Salabert in 1807, Maximilian I Joseph acquired the building. After his death in 1825, his son, Ludwig I, gave the building to his brother Prince Carl. He ordered Jean-Baptiste Métevier and Anton Schwanthaler to decorate the rooms. After Carl's death the Palais served as Diplomatic mission for Austria-Hungary from 1876 onwards before it became a residence for the Bavarian Prime Ministers in 1924.
****	Bavarian Government	Ludwig Mellinger. Neubau: Diethard J. Siegert und Refo Gansser	Franz-Josef-Strauß-Ring 1, 80539 München	Bayerische Staatskanzlei (Bavarian State Chancellery) is the name of a state agency of the German Free State of Bavaria and also of the appendant building. The Bavarian State Chancellery is serving as the executive office of the Minister-President as head of government. It was erected from 1989 to 1993 around the central dome of the former Bavarian Army Museum, which had been built in 1905 at the site of the Hofgartenkaserne barracks and was demolished in World War II. The museum then was moved to the New Castle in Ingolstadt. With reference to Leo von Klenze's neighbouring Festsaalbau of the Munich Residenz, the new building of the Bavarian Army Museum was also influenced by the Italian High Renaissance architecture, but shows the monumentalization of the late Historicism. The remnants of some Renaissance arcades of the Hofgarten in the north were integrated to the building. The two new wings are covered in full length with glazed stairs in the style of Jacob's Ladders, giving the impression of ship stairs.
*****	Residenz	Leo von Klenze	Residenzstraße 1, 80333 München	The Munich Residence served as the seat of government and residence of the Bavarian dukes, electors and kings from 1508 to 1918. What began in 1385 as a castle in the north-eastern corner of the city (the Neuveste, or new citadel), was transformed by the rulers over the centuries into a magnificent palace, its buildings and gardens extending further and further into the town. The rooms and art collections spanning a period that begins with the Renaissance, and extends via the early Baroque and Rococo epochs to Neoclassicism, bear witness to the discriminating taste and the political ambition of the Wittelsbach dynasty. Much of the Residence was destroyed during the Second World War, and from 1945 it was gradually reconstructed. Today, with the museums of the Bavarian Palace Administration (the Residence Museum itself, the Treasury and the Cuvilliés Theatre) along with other cultural institutions, this is one of the largest museum complexes in Bavaria. General admission €9, concessions €6. Check opening times here <a href="https://www.residenz-muenchen.de/englisch/tourist/opening.htm">https://www.residenz-muenchen.de/englisch/tourist/opening.htm</a>
*	Marstallplatz	Gewers Kühn & Kühn	Marstallpl., 80539 München	A new cultural space with three buildings, including the new rehearsal building for the Bavarian State Opera, created a unique new city quarter in the old town, in which historical traces and the remains of historical buildings, such as found objects, were naturally integrated into the new buildings. Public and private spaces were to be interlinked particularly closely at Marstallplatz, which had almost completely disappeared from urban planning and the consciousness of Munich residents after the war. The Bürklein building from the 19th century, whose glass rear unmistakably expresses its transformation, was the first to be rebuilt as a modern office and shop building. The second office building was designed as an open square into which a historic columned hall could be elegantly integrated. Slightly twisted from the axis of the ensemble, very different, attractive spaces for the city and work have now emerged. Partly translucent, partly traditionally perforated, its luminous body is now a striking counterpart to Leo von Klenze's old stables. With it, the newly designed Marstallplatz, which is designed as an integral part of the project for open-air urban events, can once again be experienced spatially.
****	Bayerische Staatsoper	Leo von Klenze	Max-Joseph-Platz 2, 80539 München	The National Theatre in Munich is a historic opera house, home of the Bavarian State Opera, Bavarian State Orchestra and the Bavarian State Ballet. In 1806, the Elector Max I Joseph became King of Bavaria, and Karl von Fischer was his leading architect. The King was so impressed by a visit to the Theatre de l'Odeon in Paris that he ordered a test to be carried out to see whether the "Paris Model" could work in Munich. Construction began on 26th October 1811 but was interrupted in 1813 because of financing problems. In 1817 a fire occurred in the unfinished building. Finally, on the 12th of October 1818, the theatre was opened with a performance of Die Weihe by Ferdinand Franzi, but was soon destroyed by another fire on 14th January 1823. The theatre was burnt down to its foundations. Coincidentally, the Paris Odeon itself burnt down in 1818. Under the direction of Leo von Klenze, the theatre was reconstructed in just two years. In the night of 3rd October 1943, explosives and fire bombs struck the theatre. The third and present theatre recreates Karl von Fischer's original neo-classical design, though on a slightly larger, 2000-seat scale. Check performances <a href="https://www.staatsoper.de/en/about">https://www.staatsoper.de/en/about</a>
**	Salvatorgarage	Peter Haimerele Architektur	Salvatorplatz 3, 80333 München	The appraisal of the façade intended the development of a façade concept for the planned heightening of the multi-story car park at 'Salvatorplatz' in Munich. In the context of the reconstruction of an office and garage building the multi-story car park has been increased by 2 1/2 floors. In the view of the historical surrounding and the inventory building, which stands under single monument and under monument protection and lies in embraced of an ensemble range, the organization of the new façade has been of great importance. The multi-story car park is situated in the midst of the old town of Munich. Leaving of the former medieval city wall and parts of the 'Jungfernturm' of 1430 directly border the multi-story car park. The existing multi-story car park of Franz Hart (1964/65) is oriented on the former city wall. The exposed lying brick wall has been absorbed and resumed. The new steel façade structure of Peter Haimerele made of galvanized steel has been developed through computer generated expirations, which generate new order samples. A netlike network has been invented on the basis of 20 000 wands with the width of the thin formatted brick used at the inventory building and a constant staff length of 1.5 m.
****	FÜNF HÖFE	Herzog & de Meuron	Theatinerstraße 15, 80333 München	More than any other German city, Munich has cultivated a classical and classicist tradition, which accounts for the city's expansive Italianate air. The buildings erected after the war around the city block of Theatinerstrasse / Kardinal-Faulhaber-Strasse are also faithful to this relatively conservative spirit. The result is an entirely new complex, a sequence of courts varying in size and shape with shops, restaurants and cafés. On one hand, the concept for the "Five Courts" may be seen as a contemporary complement to the historical courts of residences, and on the other, as a European response to American shopping malls. The project is a puzzle assembled out of a









				number of different building blocks or pieces. But these blocks are not buildings; they are courts and arcades or passages which establish a new order. In collaboration with the artists Rémy Zaugg, Thomas Ruff and Olafur Eliasson, the courts have been given a distinctive appearance so that strolling through the complex becomes a lively and diversified urban experience. Artist Olafur Eliasson, from Iceland, complements the character of the architecture with his suspended spiral sphere. Rémy Zaugg's text pictures and color designs are placed on the walls and the floor throughout the arcades and lead to a variety of associations and encounters. Photographs by Thomas Ruff have been printed on 12 panels set into the ground and reflect the history of various places. Mon-Sun (10am-8pm)
*****	Neues Rathaus	Georg von Hauberrisser	Marienplatz 8, 80331 München	The New Town Hall is at the very heart of Marienplatz, and as a result it has become one of the most famous buildings in Munich. Built in the late 1800s, it covers a staggering 9,159 square metres (98,600 sq ft) and has over 400 rooms. It was designed by Georg von Hauberrisser, who won a competition for the honour. Today, it's still a working office for the city council and mayor – not to mention home to the balcony where football club FC Bayern greet fans when they celebrate winning the Bundesliga, Germany's football league. Keep your eye on the time when you visit: one of its most famous features is the elaborate Glockenspiel cuckoo clock where a carousel of figures dance at 11am, 12pm and 5pm. Mon-Sat (10am-7pm), Sun (10am-5pm)
*****	Juristische Bibliothek	Georg von Hauberrisser	Marienplatz 8, 80331 München	Hidden away in the Neues Rathaus is one of the most stunning libraries in the world, and one of Munich's best kept secrets. The Juristische Bibliothek is a beautiful art nouveau library decked out with wrought-iron spiral staircases and multiple stories of colourful books popping from the shelves. The Legal Library is one of the most beautiful libraries in Munich. Founded in 1843, in 1906 it moved into the two-story reading room in the new town hall on Marienplatz, which was splendidly designed by Georg von Hauberrisser. It's open to the public, but not really for sightseeing. If you want to come read or explore the collections, standard Munich library rules apply (leaving your stuff in lockers outside), but if you want to come for photos and sightseeing, you must do so through a guided tour of the Rathaus. Mon-Fri (9am-4.30pm)
****	Marienplatz		Marienplatz, 80331 München	Marienplatz is the central square in the city centre of Munich, since 1158. During the Middle Ages, markets and tournaments were held in the Marienplatz, which was originally called Markth ("market"), Schranne ("grain market") and later Schranneplatz ("grain market square"). After said grain market was moved into the modern glass-and-iron Schranne near "Blumenstrasse" in 1853, the square received its new name, starting 9 October 1854. Marienplatz was named after the Mariensäule, a Marian column erected in its centre in 1638 to celebrate the end of Swedish occupation. Today the Marienplatz is dominated by the New City Hall (Neues Rathaus) on the north side, and the Old City Hall (Altes Rathaus, a reconstructed gothic council hall with a ballroom and tower) on the east side. The Glockenspiel in the tower of the new city hall was inspired by the tournaments that were held in the square during the Middle Ages, and draws millions of tourists a year. Furthermore, the pedestrian zone between Karlsplatz and Marienplatz is a crowded area with numerous shops and restaurants.
*****	Marienplatz Station	Alexander von Branca	80331 München	Designed by German Architect and Artist, Alexander von Branca, the underground addition and pedestrian tunnel to Munich U-Bahn: Marienplatz is hard to avoid. Marienplatz is the busiest underground station in the state capital. From 2011 to 2015, new floor, ceiling and wall coverings were installed here and the sales stands were moved to the edge of the lock floor. The complete lighting design with LED lighting and red ceiling panels was also renewed in cooperation with lighting designer Ingo Maurer. The goal: to make the underground bright, friendly and clear is definitely a success – and the current, bright red color scheme on the mezzanine is definitely eye-catching. The U-Bahn operates daily from 4:15 am to 1 am
***	BEYOND	Geisel	Marienplatz 22, 80331 München	Adjacent to the 13th-century St Peter's Church, Beyond by Geisel is a slick option for a city break. Rooms are clad in mustard and midnight-blue hues, some with private balconies and others with floor-to-ceiling windows taking in glorious views of Rindermarkt square – and bathrooms are fitted with rain showers. Cooked-to-order breakfasts are available come morning, or simply pop into the kitchen to help yourself to a midnight snack.
****	Munich Frauenkirche	Jörg von Halsbach	Frauenplatz 12, 80331 München	The Frauenkirche is a church in Munich, Bavaria, Germany, that serves as the cathedral of the Archdiocese of Munich and Freising and seat of its Archbishop. It is a landmark and is considered a symbol of the Bavarian capital city. Although called "Münchner Dom" (Munich Cathedral) on its website and URL, the church is referred to as "Frauenkirche" by locals. Because of local height limits, the church towers are widely visible. According to the narrow outcome of a local plebiscite, city administration prohibits buildings with a height exceeding 99 m in the city center. The south tower, which is normally open to those wishing to climb the stairs, will offer a unique view of Munich and the nearby Alps after its current renovation is completed. A Romanesque church was added adjacent to the town's first ring of walls in the 12th century, replacing a former late Romanesque building. This new church served as a second city parish following the older, Alter Peter church. The late Gothic building visible today, commission of Duke Sigismund and the people of Munich, was erected in the 15th century. The Frauenkirche was constructed from red brick in the late Gothic style within only 20 years. The building is designed very plainly, without rich Gothic ornaments and its buttresses moved into and hidden in the interior. This, together with the two tower's special design (battered upwards, etc.), lets the construction, mighty anyway, look even more enormous and gives it a near-modern appearance according to the principle of "less is more". 7.30am-8.30pm
**	St. Michael's Church	Friedrich Susstris + Wendel Dietrich	Neuhauser Str. 6, 80333 München	St. Michael's is a Jesuit church in Munich, the largest Renaissance church north of the Alps. The style of the building had an enormous influence on Southern German early Baroque architecture. In 1556, Albert V, Duke of Bavaria granted the Society of Jesus (Jesuits) permission to establish what is now Wilhelmsgymnasium in Munich, thus establishing the order's presence in the city. The facade is impressive and contains standing statues of Duke Wilhelm and earlier rulers of the Bavarian Wittelsbach dynasty, cast in bronze, in the form of a family tree. The interior is a representation of the triumph of Roman Catholicism in Bavaria during the Counter-Reformation. The heavily indented chancel arch as well as the short side aisles and even the side chapels are designed as a triumphal arch to ancient model.





				Mon (10am-7pm), Tue (8am-8.15pm), Wed-Thu (8am-7pm), Fri (10am-7pm), Sat (8am-7pm), Sun (7am-10.15pm)
*	Joseph Pschorr House	Kuehn Malvezzi	Neuhauser Str. 19, 80331 München	The commercial building, which was completed in October 2013, is a hybrid of two different building typologies. On the one hand, the building follows the historic model of a mixed-use building, with the retail functions on the lower two floors and apartments on the top floor which, in this case, has been extended to include a full residential loft. On the other hand, the building represents a development of the department store typology; three separate units are interwoven over four levels in the middle zone and the upper floors are largely shielded from the street. As a result, the building is more open to the city on the top floor and lower two floors, while the design of the elevations of the middle floors is more withdrawn. The compact organisation of the inside of the building and the city structure - its immediate environment - create a tension that is the basis of this design. The commercial building has been built on several historic plots, and forms a perimeter block along three very different streets. It is situated opposite two historic churches, St Michael (1583-97) to the north and St Anna (1735) to the south. Mon-Sat (9am-8pm)
*	Sendlinger Tor		Sendlinger-Tor-Platz 1, 80336 München	The construction of the Sendlinger Tor was commissioned by Ludwig of Bavaria. Between 1285 and 1337 a second city fortification was built, which also led to the construction of the Sendlinger Tor. In 1420, the two characteristic side towers were added. In 1860, Arnold Zenetti carried out a restoration of the structure. During the modification of the building in 1906, Wilhelm Bertsch replaced the original gate entrances with a central arch for traffic-related reasons. In the Second World War, the Sendlinger Tor was only slightly damaged. During the 1980s, it underwent general renovation works. One highlight is the fountain in Sendlinger-Tor-Platz. The fountain and its basins have a diameter of more than 18 metres, and extend over an area of 320m <sup>2</sup> . Five fountains, with a height of approximately 3.50 metres, are grouped around a sixth central fountain. The system is the work of sculptor Heiner Schumann and has been in operation since 1972. In 2012 it was renovated.
*****	Asamkirche	sculptor Egid Quirin Asam and painter Cosmas Damian Asam	Sendlinger Str. 32, 80331 München	St. Johann Nepomuk, better known as the Asam Church is a Baroque church built from 1733 to 1746 by a pair of brothers, sculptor Egid Quirin Asam and painter Cosmas Damian Asam, as their private church. It is considered to be one of the most important buildings of the southern German Late Baroque. The church was not commissioned, but built as a private chapel for the greater glory of God and the salvation of the builders. This also allowed the Asam brothers to build in line with their ideas as independent contractors. For example, Egid Quirin Asam could see the altar through a window of his private house next to the church (Asamhaus). He also designed the church as a Beichtkirche (confession church) for the youth. The small church therefore has seven confessionals with allegorical scenes. The Baroque façade is integrated into the houses of the Sendlingerstraße and swings slightly convex outward. St. Johann Nepomuk was built in a confined space, its property just 22 by 8 m. Even more astonishing is the artistry of the two builders, who were able to harmoniously unite in the two-story space architecture, painting, and sculpture. The indirect lighting in the choir area is especially well done: hidden behind the cornice window, the Trinity figures are illuminated effectively from behind. The cornice itself seems to swing up and down on its curved construction. Mon-Sun (9am-6pm)
****	Jewish Museum Munich	Rena Wandel-Hoefler and Wolfgang Lorch	Sankt-Jakobs-Platz 16, 80331 München	The main idea was that of a natural integration of the Jewish Center into the structure of the city through public space. Its public nature and openness can be experienced in a succession of squares, paths and passage-ways between the buildings and in their neighbourhood./ Community center, the chief synagogue and the Jewish Museum of the City of Munich are a balanced ensemble, in their own autonomy formulated and across their spaces correlated. The Jewish Museum of the City of Munich as the smallest cube communicates between Synagogue and community center, takes up the duality of the synagogue and invert it in materials, an introverted cube for the exhibition and a glazed ground floor. In the tension between fragility and mass, between openness and compactness, the building of the museum has its own independence and weight beside the cubes of the community center, and especially beside the base of the synagogue. The structure is planned as a public meeting and exchange place, as a mediator among the three buildings on the square. The volume of the community center is fragmented in different cubes. The extensive space and utilization program had to be organized, with two undergrounds floors and six upper floors housing the youth - and cultural-centers, event rooms, dining facilities, school, daycare for children and administration offices. The Jewish Museum Munich is a vibrant place showcasing the diversity of Jewish history and culture as well as the wide variety of Jewish lifeworlds and identities, while also focusing on the subjects of migration and inclusion. General admission €6, concessions €3. Tue-Sun (10am-6pm)
*****	Ohel Jakob synagogue	Rena Wandel-Hoefler and Wolfgang Lorch	Sankt-Jakobs-Platz 18, 80331 München	The new Ohel Jakob Synagogue (from the Hebrew for "Jacob's Tent") was officially inaugurated at the Jüdisches Zentrum in November 2006. It meant that, finally, Munich's Jewish community had a main synagogue once again following the destruction during 1938's Pogromnacht (also known as Kristallnacht, the Night of Broken Glass) of the former Ohel Jakob Synagogue in Herzog-Rudolf-Straße (near Maximilianstraße). Munich's Jewish community defines itself as orthodox, and is the second largest in Germany, numbering some 9,500 adherents. The synagogue consists of two cubes, one on top of the other: The mighty stone base is intended to resemble the Wailing Wall in Jerusalem. Atop it sits a glass cube featuring interlaced Stars of David, encased in a bronze metal veil. The glass structure represents a tent, symbolising the 40 years the Jews spent wandering the Sinai desert. On the portal of the synagogue are the first ten letters of the Hebrew alphabet, which are reminiscent of the Ten Commandments. Visitors can access the interior of the building via the underground "Gang der Erinnerung" ("Corridor of Memory"), which connects the synagogue with the community centre. The walls of the 32-metre passage bear the names of 4,500 Munich Jews who were murdered under the Nazi regime. The Israelitische Kultusgemeinde München und Oberbayern (Jewish Community of Munich and Upper Bavaria) organises regular tours of the synagogue in German, English, French, Italian, Russian and Hebrew. For organisational reasons, visitors must book tours at least ten days in advance. Phone +49 89 20 24 00 100, email: <a href="mailto:anmeldung@ikg-m.de">anmeldung@ikg-m.de</a> .
****	Schrannehalle Munich	Oliv Architekten Ingenieure	Blumenstraße 4, 80331 München	With a unique concept consisting of a mixture of retail business and gastronomy, the new Schranne Halle in Munich breaks new ground.



				Customers can now move freely around the different market stalls, thus experiencing a new product presentation. The challenge was to develop an overall concept in which the wares occupied the foreground and the charm of the hall remained a great experience. Materials and colors are restrained, emphasizing the natural and offering perfect surroundings for the wares. Oak and nero assolutosand for naturalness, honesty, and continuity, and clear shapes and lines determine the image. This results in a coherent overall picture, and the hall appears to have been designed as a single unit. Mon-Sat (9am-8pm)
<b>Zone 2: Ludwigsvorstadt-Isarvorstadt</b>				
	Europäisches Patentamt	gmp Architekten von Gerkan, Marg und Partner	Bob-van-Benthem-Platz 1, 80469 München	The European Patent Office is one of the two organs of the European Patent Organisation, the other being the Administrative Council. Supported by a change in the type of glazing, the central building section separates and connects the two angled office wings. This glazed bridge, which affords a view of the Isar river and the city of Munich, contains the escalators while the ground floor includes a public pedestrian passage. All areas frequented by visitors are on the ground floor of the two wings. As the building is divided into small-scale flat-roofed sections and the two higher wings, the overall impression is that of diversity. The special configuration is enhanced by the location on the Isar and the extended park. Its aesthetic restraint in terms of colours and materials unintentionally contrasts with the building's multiformity, varied landscaping and planting as well as with the many works of art displayed inside.
	Erhardt10 Apartments	Thomas Kröger Architekt	Erhardtstraße 10, 80469 München	The multi-layered new apartment building Erhardt10 on the banks of Munich's Isar River is the first large-scale inner-city building by Thomas Kröger, known for his award-winning buildings in the rural and remote context of northern Germany. A distinguishing feature of Kröger's design is its wide variety of apartment typologies and outdoor spaces, an homage to the structures that have evolved in the neighborhood. Kröger's ensemble is a mediating force between the representative buildings along the river and the workshop character typical of the neighborhood's courtyards. Its differentiated built volumes result in a total of 28 apartments, far more living space – in a variety of price classes – than was available on the site before. The elaborate design of its facades and outdoor spaces, as well as the heterogeneity of its residents, is a true exception within contemporary private-sector residential construction. Facing the Isar River, the new building slots confidently into Erhardtstrasse while fulfilling the landmark-protection framework and finding broad approval from the Munich Design Commission. With its interplay of projecting columns and bay windows, the facade adopts the classicist motifs of upscale living typical of the surrounding area.
	Kath. Pfarramt St. Maximilian	Heinrich von Schmidt	Deutingerstraße 4 / I, 80469 München	St. Maximilian is a Roman Catholic parish church of the Isar suburb in Munich. It was built from 1892 to 1908 under design by Heinrich von Schmidt in the Romanesque Revival style. The impressive size of the Church building was erected in the period from 1892 to 1908 in a neo-Romanesque style according to plans of the German architect Heinrich von Schmidt. During the Second world war the Church was badly damaged. Reconstruction was begun in 1949. The Church was reopened in 1953. The pointed roof of the towers of the churches that formed the shape of the building before the war – were never recovered. After the consecration of the "new" main altar has gradually entered into the new interior decorations of the Church, in which was integrated a few survivors of the war of art works. Mon-Thu (10am-4pm)
	Flixbus	Auer+Weber+Assoziierte	Arnulfstraße 17, 80335 München	Zentraler Omnibusbahnhof München is a central bus station located in Maxvorstadt, Munich, Bavaria, Germany. The terminal has an area of 17,221 square metres. The bus station was established on 11 September 2009 and is a major transportation hub for bus and train with national and international traffic. The ZOB was designed as a multifunctional property with a floor area of around 25,000 m <sup>2</sup> , seven storeys and various levels of use. The bus station, which is located below the ground floor, is accessible via Arnulfstraße and has 29 stops where national and international long-distance scheduled bus services as well as most of Munich's tourist bus services are operated. The futuristic exterior façade is based on the shape of an ICE powerhead, which was to fit in with the redesign of Munich's main railway station discussed at the time. Almost 31 km of tubes were used for the aluminium tube design, which is unique in Germany.
<b>Zone 3: Maxvorstadt</b>				
	Justizpalast	Friedrich von Thiersch	Prielmayerstraße 7, 80335 München	The Justizpalast Munich (Palace of Justice) are two courthouses and administrative buildings in Munich. The palatial (old) Palace of Justice was constructed in 1890-97 by the architect Friedrich von Thiersch in Neo-Baroque style at the west side of the Karlsplatz (Stachus). The building of the Gründerzeit is dominated by a central glass dome. The four façades of the free-standing building are of varying proportions, but they have similarities with the granite base as a substructure and the colossal arrangement of pilasters or columns on the central structure and the corners. On the ground floor there is an open porch, which once served as an underpass for carriages. On the first floor, the front porch serves as a balcony. The three central axes of the avant-corps are crowned by a gable with the Bavarian coat of arms. On the pediment stands the statue of Justitia, flanked by Innocence and Vice. The east facade is strongly marked by the central avant-corps with a convex front and obelisks at all four corner points. The People's Court sentenced the members of the White Rose in the Justizpalast in 1943. Room 253 is today a memorial place. In 1962 Vera Brühne and in 2014 Uli Hoeneß were convicted in the Justizpalast. Since the huge building turned out to be too small Friedrich von Thiersch constructed already in 1905 at the west side of the building the so-called New Justizpalast. This time he created the courthouse in strong contrast to the Justizpalast in red brick stone in northern Brick Gothic style with two towers. You are allowed to wander around the palace freely. There is no entrance fee, but there is a tight security check at the entrance. So, perhaps don't bring the biggest backpack. Mon-Thu (8am-3pm), Fri (8am-2pm)
	Lenbachhaus Museum	Foster + Partners	Luisenstraße 33, 80333 München	Designed in the Florentine style, and completed in 1891 as a villa and studio for the artist Franz von Lenbach, the Lenbachhaus became Munich's city art gallery in 1924. Over the succeeding fifty years the building was extended and adapted in two major phases. By the turn of the century, however, with visitor numbers exceeding 250,000 a year, it lacked the facilities needed to cater to its widening audience. The Museum's historic buildings have been carefully restored and the



				exhibition spaces augmented by a spectacular new wing, which provides an ideal environment for viewing the magnificent 'Blue Rider' collection. As well as radically improving the buildings' environmental performance, the remodeling has created a new entrance and social spaces, including a restaurant, terrace, education facilities and a dramatic full-height atrium, where the old is articulated within the new. Tue-Sun (10am-6pm), Thu (10am-8pm)
	Propylaea	Leo von Klenze	Luisenstraße 31, 80333 München	The Propylaea is a city gate in Munich at the west side of Königsplatz. The building constructed in Doric order was completed by Leo von Klenze in 1862 and evokes the monumental entrance of the Propylaea for the Athenian Acropolis. The gate was created as a memorial for the accession to the throne of Otto of Greece, a son of the principal King Ludwig I of Bavaria. Each of the two towers of the gate is a powerful block with a large portal and an open room upstairs. The two portals of the towers served to freight transport, the driving (as seen from the city) leaving the city was operated through the left gate, in the downtown of freight passed through the right gate. The monumental gate in the middle of the Propylaea was reserved for riders and city cars. The underside of the roofs of the towers was designed as a coffered ceiling. If somebody wanted to move the upper floor between the towers, one would have to climb over the railing on the flat roof.
	Königsplatz	Leo von Klenze	Königsplatz 1, 80333 München	At the beginning of the 19th century, the architect Karl von Fischer was commissioned by King Ludwig I to build a magnificent square at the western end of Brienner Strasse. Fischer designed the square based on the model of the Acropolis in Athens. The completion of the square was then taken over by the architect Leo von Klenze. The result is an urban work of art in the style of European classicism: with the Doric Propylaea, the Corinthian collection of antiquities and the Ionic Glyptothek, the Königsplatz is considered one of the major works of the Ludovician "Isar-Athens". There is probably no place in Munich that was used so much by the National Socialists for self-promotion as Königsplatz. Even before the seizure of power in 1933, the so-called Brown House, the party headquarters of the NSDAP, was located in nearby Brienner Strasse, so Königsplatz was already the focus of the Nazis at an early stage. The Königsplatz was badly damaged during bombing raids in the Second World War. After the end of the war, the "temples of honor" were blown up by the US Army. After that, the area was used as a parking lot for most of the time. It was not until the late 1980s that the Königsplatz began to be restored to its 19th century appearance. Until the turn of the millennium, the buildings were generally renovated.
	Glyptothek	Leo von Klenze	Königsplatz 3, 80333 München	The building, commissioned by the crown prince (later king) Ludwig of Bavaria and designed in the Neoclassical style by Leo von Klenze, was erected in 1816-30. It is part of the Königsplatz, a square of Neoclassical buildings that includes the Staatliche Antikensammlungen ("State Collection of Antiquities"); that museum specializes in Greek and Etruscan bronzes and vases and Greek and Roman glass, jewelry, and terra-cottas. The Glyptothek was damaged during World War II, but it was restored and reopened in 1972. It again underwent extensive renovations between 2018 and 2021, during which time the museum was largely closed. Most of the core collection was acquired by Ludwig. It comprises Greek sculptures from the Archaic, Classical, and Hellenistic periods as well as Roman sculptures from the Imperial era. Notable pieces include the Barberini Faun (c. 220 BCE) and the pediment sculptures (c. 500 BCE) from the Temple of Aphaia in Aegina, Greece. General admission €6, concessions €4. Tue-Sun (10am-5pm)
	NS- Dokumentationszentrum München	Georg Scheel Wetzel Architekten	Max-Mannheimer- Platz 1, 80333 München	On 1 May 2015, the new Munich Documentation Centre for the History of National Socialism opened as a place of education and remembrance documenting and addressing the crimes of the Nazi dictatorship and their origins, manifestations and consequences right up to the present day. As the place where the NSDAP was founded, Munich is associated more than any other German city with the rise of National Socialism. The Documentation Centre has been built on the site of the former 'Brown House', once the headquarters of the National Socialist German Workers' Party (NSDAP). The new construction is designed to be an open and lively forum of information and discussion. As well as the permanent exhibition, there are also a series of special exhibitions, a learning centre, a varied programme of events and various educational resources. In addition to its cubic, compact form the architecture of the new building is strongly determined by the material: the fine, exposed white concrete characterises both the exterior and the interior. The building is in stark contrast with its environment. The facades consist of light, closed surfaces and dark, partly cross-storey window areas. Admission to the Munich Documentation Centre is free for all visitors. Tue-Sun (10am-7pm)
	Staatliches Museum Ägyptischer Kunst	Peter Böhm	Gabelsbergerstraße 35, 80333 München	The Staatliches Museum Ägyptischer Kunst is an archaeological museum in Munich. It contains the Bavarian state collection of ancient Egyptian art and displays exhibits from both the predynastic and dynastic periods. The associated small Middle East section displays objects from the areas of Assyrian and Babylonian culture. For decades, the Egyptian museum was located in the Munich Residenz, but it was moved to the Kunstareal in June 2013. A new, subterranean museum, opposite the Alte Pinakothek and reaching underneath the new structure for the University of Television and Film Munich was conceived by the architect Peter Böhm. The project was inspired by an ancient Egyptian burial chamber. Its entrance area is marked with a portal wall reminiscent of the pylon gateways to Egyptian temples. The light-filled entrance hall leads to three large halls, and subsequently into smaller, darker and lower catacombs with several theme rooms such as "The Pharaoh", "Religion", "Realm of the Dead", "Beyond belief", "Egypt in Rome" or "After the Pharaohs". An atrium brings natural light into some parts of the exhibition. The museum displays ancient Egyptian artefacts, such as statues, sculptures, cult articles, papyri, stone tablets with hieroglyphics, glasswares, jewellery, amulets but also mummies, textiles and household goods. General admission €7, concessions €5. Tue (10am-8pm), Wed-Sun (10am-6pm)
	Alte Pinakothek	Leo von Klenze and Hans Döllgast	Barer Str. 27, 80333 München	King Ludwig I of Bavaria was a passionate art collector. Around 1820, he decided to make his treasures accessible to the public and commissioned his court architect Leo von Klenze to design a worthy art gallery. Construction work began in 1826. At the time of its completion, the Alte Pinakothek was considered the largest museum building in the world, a showcase for other museums such as the Hermitage in St. Petersburg. Leo Klenze designed his masterpiece to be both magnificent and functional: large halls lit by skylights are perfectly complemented by cabinet rooms on the north side. The building was severely damaged during the bombing nights of World



				War II. Fortunately, the paintings had been moved out of storage beforehand. The way the building was rebuilt until 1957 is a matter of taste, as architect Hans Döllgast opted for repair rather than reconstruction. Well over 700 paintings are on display in 19 halls and 47 cabinets. As one of the most important painting galleries in the world, the Alte Pinakothek shows European painting from the 14th to the 18th century. General admission €7, concessions €5. Tue-Wed (10am-8.30pm), Thu-Sun (10am-6pm)
☆☆☆	Neue Pinakothek	Alexander von Branca	Barer Str. 29, 80799 München	The Neue Pinakothek is an art museum in Munich, Germany. Its focus is European Art of the 18th and 19th centuries, and it is one of the most important museums of art of the nineteenth century in the world. Together with the Alte Pinakothek and the Pinakothek der Moderne, it is part of Munich's "Kunstareal". Today's Neue Pinakothek opened its doors in 1981 and replaces the previous building dating back to 1853 that was destroyed in the Second World War. Ludwig I. had commissioned the construction, which was designed by Friedrich Gärtner und August Voit and to stand on the site opposite the Alte Pinakothek, as a gallery for his collection of contemporary painting. His vision was to facilitate a dialogue between the art of his day and the Old Masters, who were seen as role models. Whereas Leo von Klenze's Alte Pinakothek was rebuilt by Hans Döllgast after the Second World War, the ruins of the Neue Pinakothek were demolished and replaced by a modern, new building in accordance with the plans of Alexander von Branca, which incorporated not only the gallery of the Neue Pinakothek but also the administration of the Bayerische Staatsgemäldesammlungen and the Doerner Institute. The exterior of Branca's Neue Pinakothek was sometimes criticized because of the striking references to historical form and style elements. However, the interior is undisputedly regarded as one of the best museum buildings of the post-war period in Germany thanks to the richly varied sequence of outstandingly well lit rooms oriented to meet the requirements of the works on display. Temporarily closed.
☆☆☆☆	Pinakothek der Moderne	Stephan Braunfels	Barer Str. 40, 80333 München	The Pinakothek der Moderne, built by Stephan Braunfels, is one of the largest museums for modern and contemporary art, architecture and design in Europe. Four completely independent collections present themselves under one roof: the Architekturmuseum of the Technical University of Munich, the Neue Sammlung - The Design Museum Munich, the Sammlung Moderne Kunst and the Staatliche Graphische Sammlung. Covering an area of approx. 12,000 m <sup>2</sup> , the museum offers an overall view of the arts of the 20th and 21st centuries. Apart from the two permanent presentations of works in the Sammlung Moderne Kunst on the upper level and the Neue Sammlung on the lower level, the Pinakothek der Moderne also has space for temporary exhibitions on the ground floor. General admission €12, concessions €8.80, Sundays €1. Tue-Sun (10am-6pm)
☆☆☆☆	Museum Brandhorst	Sauerbruch Hutton	Theresienstraße 35a, 80333 München	The Brandhorst Museum houses a substantial private collection of late 20th-century and contemporary art, predominantly paintings. The building consists of a long volume that lines the street and a taller one that marks the north-eastern corner of Munich's museum quarter. These are both clad in a textured and polychromatically treated skin, whose gradations in hue and tone give the building the appearance of three simple interlocking volumes. The museum contains naturally lit galleries on three floors, whose rooms are distinguished by variations in sequence, dimension and proportion. A daylight patio on the lower level serves as the starting point for a suite of artificially illuminated galleries dedicated to photography, media and graphic art. The universal exhibition spaces on the ground floor are illuminated from the side by an innovative daylight guidance system, whereas the large rooms on the top floor, including the polygonal hall designed for Cy Twombly's Lepanto Cycle, are all naturally lit from above. The external envelope is composed of ceramic batons mounted in front of a horizontally folded metal skin. Embodying the principle of kinetic polychromy, this lends the building a dynamic appearance with countless gradations between a smooth, almost dematerialised impression when seen from afar and one of a three-dimensional woven structure from close proximity. Like a vast abstract painting, the façade communicates the spirit of the museum as a place where art comes alive. General admission €7, concessions €5. Tue-Sun (10am-6pm)
☆☆	Ludwig Ferdinand Palace	Leo von Klenze	Wittelsbacherpl. 3-4, 80333 München	The Palais Ludwig Ferdinand (also called the Alfons Palais and the Siemens Palais) is an early 19th-century palace in Munich, Germany, designed by Leo von Klenze. The palace was built in 1825-26 for Karl Anton Vogel, a manufacturer of gold and silver thread, to a plan by Franz Xaver Widmann and with façades by Leo von Klenze, who lived on the piano nobile for 25 years. Around 1850, the building was extended to the west. Ludwig Ferdinand had it remodelled, and around 1900 the façade on Wittelsbacherplatz was embellished with arched doorways and a balcony. The building was badly damaged in World War II. After Prince Ludwig Ferdinand died in 1949, the cousins Hermann von Siemens and Ernst von Siemens, then chairman and CEO of their company, decided to buy it for the company's headquarters, as official seat of the management board and the supervisory board, and in 1957 finalized the sales contract with the prince's heirs. Those leading institutions of Siemens still today reside in this house.
☆☆	Ludwigpalais	Friedrich von Gaertner	Ludwigstraße 8, 80539 München	King Ludwig I's tremendous love for Munich and Italy is reflected by Ludwigstrasse, a street named after him. It was the first street designed completely in the round-arch style - and the first paved street in Munich. Ludwigstrasse was a way to highlight the pillars of his kingdom: Science and the Arts, the Roman Catholic Church, and the Royal Government. In 1816, he commissioned Leo von Klenze to design the entire street. Von Klenze assigned the task to Friedrich von Gärtner in 1827. Both architects created impressive buildings - those designed by von Klenze are mainly neo-renaissance buildings found to the south of the street, while von Gärtner's buildings feature neo-romantic elements in the northern section. Von Klenze and von Gärtner managed to create a magnificent overall work of art: Ludwigstrasse, Briener Strasse, Maximiliansstrasse and Prinzregentenstrasse are the streets with the most important urban landscaping in Munich.
☆☆	Bavarian state library	Friedrich von Gaertner	Ludwigstraße 16, 80539 München	After its foundation in 1558 the Wittelsbach court library was firstly located in the Kanzleigewölbe (chambers vault) of the Alter Hof (Old Court). One of the first construction plans of King Ludwig I was to create a representative building for his court and state library. Firstly, the site opposite the Glyptothek on Königsplatz, the location of today's Antikensammlung (collection of antiquities), was intended to become the building site for the new library building. But then the gap between the Ministry of War and the Ludwigskirche (St. Ludwig's church) on the new boulevard which the King intended to have extended in a northbound direction, the Ludwigstrasse, came into play. The



				architect Friedrich von Gaertner was commissioned to plan the building, which was erected between 1832 and 1843. The elongated building on Ludwigstrasse, comprising two inner courtyards, has a length of 152 metres, a depth of 78 metres and a height of 24 metres. With these dimensions the library building is the largest blank brick building in Germany. At the time of its inauguration the building was regarded as the most modern German library building. Mon-Fri (10am-7pm)
✳	St. Ludwig München	Friedrich von Gärtner	Ludwigstraße 22, 80539 München	King Ludwig I of Bavaria wanted his magnificent boulevard to also include a sacred building as a monument to himself, and so his architect Friedrich von Gärtner was commissioned to build the Catholic Parish and University Church of St. Ludwig (Pfarr- und Universitätskirche St. Ludwig) – commonly known as Ludwigskirche. The king felt such a strong identification with Ludwigskirche that he even named the six church bells after himself, his wife Therese and their four children Maximilian, Otto, Luitpold and Adalbert. Construction was repeatedly interrupted by wars, political unrest and epidemics, meaning the process spanned 15 years; the church on Ludwigstrasse was finally inaugurated in 1844. The church was built in the style of classicism. This comes from the king's fondness for Italian architecture – which is clearly apparent in buildings all along Ludwigstrasse. After intensively studying the techniques associated with the glazing of roof tiles, Friedrich von Gärtner decided to roof the building with sheet iron, contrary to the original plans. He then had the entire roof covered with tiles, creating the appearance of a colourful woven rug. Ludwigskirche is also known for the wonderful sound of its organ, installed in the 1960s. The instrument has 54 stops which are distributed across four manuals, and a fully mechanical action. The church regularly hosts concerts at which attendees can savour the sound of the organ for themselves, while also marvelling at the beauty of the building. Mon (9am-12pm), Tue-Sun (9am-12pm/2-5pm)
*	LMU Munich	German Bestelmeyer	Geschwister-Scholl-Platz 1, 80539 München	The historic main building on Geschwister-Scholl-Platz is the landmark that everyone associates with LMU Munich. Friedrich von Gärtner was commissioned to plan and construct the main building, whose colonnaded entrance hall extends into the interior. The auditorium maximum in the main building is the only part of the main building that was not destroyed during the war. Although it feels like the main building's centerpiece today, the atrium is actually part of the extension erected about 70 years later, following plans drawn up by the architect German Bestelmeyer. The skylight dome is the central ceiling element above the atrium. Natural daylight enters during the day, while spotlights mounted in the dome are used at night. The White Rose Memorial commemorates the student resistance group that stood up to the Nazi regime. It features biographies of members and their activities. The Amalienstrasse forum. The two monoliths depict the "Victory of Science" and the "Truth".
***	Siegerstor	Eduard Mezger		The Siegestor ("Victory Gate") was built between 1843 and 1850 according to plans by Friedrich von Gärtner. It forms the border between two of Munich's most famous streets: Ludwigstrasse and Leopoldstrasse. The Siegestor is located directly next to Ludwig Maximilian University. The stone structure is adorned with a quadriga: a figure of Bavaria, the patron saint of the Free State, on a carriage drawn by lions. After the end of the Second World War, the gate, which was heavily destroyed at the time, was turned into a memorial and the following inscription was added during reconstruction: "Dedicated to victory, destroyed by war, admonishing peace" ("Dem Sieg geweiht, vom Krieg zerstört, zum Frieden mahnend"). The Siegestor is not only used for art projects such as light installations, but is also used as a popular backdrop for films. On the Siegestor you can see a bronze sculpture of Bavaria with four lions looking northwards. The Bavaria was sculpted by Friedrich Brugger, the lions by Johann von Halbig. The quadriga was also badly damaged during the Second World War. Elmar Diefz took care of the restoration so that a restored version could be placed on the Siegestor in 1972. The quadriga has a weight of about 20 tons.
*****	Academy of Fine Arts	Gottfried Neureuther (1886) and Coop Himmelbl(l)au (2005)	Akademiestraße 2-4, 80799 München	The Academy of Fine Arts, Munich is one of the oldest and most significant art academies in Germany. The history of the academy goes back to the 18th century, before the 1770 founding by Elector Maximilian III. Joseph, the so-called "drawing school", which already bore the name "academy" in its name. The Academy of Fine Arts was enhanced in 1808 by King Maximilian I Joseph of Bavaria as Royal Academy of Fine Arts. The Munich School refers to a group of painters who worked in Munich or were trained at the Academy between 1850 and 1918. The paintings are characterized by a naturalistic style and dark chiaroscuro. Typical painting subjects included landscape, portraits, genre, still-life, and history. The large 19th-century Renaissance Revival style building complex, designed by Gottfried Neureuther, was completed in 1886. It has housed the Academy since then. A new Deconstructivist style expansion, designed by the architectural firm Coop Himmelbl(l)au as an extension from the original building, was completed in 2005. Check events here <a href="https://www.adbk.de/en/aktuell-en.html">https://www.adbk.de/en/aktuell-en.html</a>
-	Zone 4: Schwabing-West			
✳✳✳	Nordbad	Karl Meifinger	Schleißheimer Str. 142, 80797 München	The newly refurbished Nordbad swimming pool in Munich retains a classic monumental architectural style while offering swimmers all the conveniences required from a modern swimming pool. Built during the Second World War, Nordbad is famous for its impressive 33-meter swimming pool and sauna area, there is also an outdoor pool that remains open through the winter for any hardy soul that wishes to take a dip in the freezing cold. Lighting designers Gabriele Allendorf Light Identity aimed to create a lighting scheme that would make Nordbad equally famous for its lighting design. The concept uses our natural human fascination with water and the colours and shadows created when water is lit, and funnels this inspiration into a contemporary illumination of the swimming hall. First proposed in the 1920s as a public swimming pool in the northwest of Munich the realisation of the Nordbad was delayed from 1936 to 1941 when it was finally erected under the direction of Karl Meifinger and Philipp Zamezger. At the end of the Second World War the public swimming pool was partly destroyed and hence rebuilt from 1949 to 1951. The architecture of the building is typical of the time, the use of columns an example of the attempt pre-war German architects made to resurrect the traditions of a more classical school of architecture, taking particular inspiration from the buildings of Ancient Rome. The original interior of the building featured imposing murals and two ornately painted horses that sat between a large and regal wall clock. These were later edited out of the building during the reconstruction in 1949. Mon-Sun (7.30am-11pm)





*	Sankt Ursula München-Schwabing	August Thiersch	Kaiserpl. 1, 80803 München	St. Ursula is the first sacred building in Munich to turn away from the medieval architectural models and thus assume a bridging function between historicism and art nouveau/modernism. With its prominent position, the church forms the end of the line of sight from Friedrichstrasse, which leads out of town. It therefore faces north and lacks the easting typical of churches. The tower to the west of the church is on the axis of Barer Straße and visually connects the church with Maxvorstadt. The three-aisled, 60 m long basilica has a transept, crossing and tiered chancel. The naves of the nave with simple round-arched windows are separated by round-arched columned arcades. The half-barrel vaults in transept arms, chancel side chapels and ante-choir bay are exposed with stuccoed, gilded coffers. The order of the columns of the nave is continued by flat pilasters with entablature and frieze in the transept and chancel. The apse has cruciform coffers with figures of angels. The 64 m high campanile is crowned by a Venetian spire. Mon-Sun (8am-7pm)
***	Münchner Freiheit	OX2 Architekten	80802 Munich	OX2 Architekten designed the Haltestelle Münchner Freiheit in Schwabing München Germany, named after the 80's band and completed in 2009. The tram stop in the city's busiest hub has smooth corners like a cave and slits cut in to reveal green. The white, goblet-shaped supports, shimmering green from the inside, merge directly into the amorphous roof and give the impression of an almost floral-looking hall that has grown out of the ground, which perfectly complements the tree planting and sets a clear counterpoint to the surrounding architecture. The 18 filigree supports with their goblet-like ends are made up of three segments each and carry the approximately 200-tonne roof of the stop. In addition, there are around 15 kilometres of cables and lines laid within the roof construction. The underside of the roof forms a large reflector screen for the suspended lighting elements, in which the loudspeakers for the announcements are also integrated. In order to stage the columns perfectly in the dark, each column was fitted with a deep-beam tectum m LED downlight.
*	Schwabinger Tor	Hilmer Sattler Architekten	Schwabinger Tor, Munich	The 5-star hotel belonging to the Hyatt chain is the first hotel in the Andaz collection in Germany – and the third in Europe. "Andaz" means "personal style" in Hindi. The individuality of the Andaz Hotel is also reflected in the identity of the facade. A profiled perforated facade clad in light natural stone translates the use of the hotel to the outside in its own style. The bay windows of the hotel rooms allow far-reaching views of the Schwabing area. Handcrafted cast supports on the ground floor underline the individuality of this hotel facade in Munich's new Schwabinger Tor district. The hotel's 227 loft-inspired rooms and suites showcase designers' contemporary interpretation of Bavarian traditions, with unique furnishings like custom sofas reminiscent of vintage car seats.
*	Tram Station Schwabinger Tor	Felix Fischer Architekten	80805 Munich	"Schwabinger Tor" is a newly built city district, acting as a centre for its immediate surroundings and as a prelude to central Munich. The Tram-station with its curving canopies acts as a point of identification and a powerful urban exclamation mark for the district, giving a unique character to the city square behind Andaz hotel. Since "Tor" means gate in German, the canopies arch across the tram-tracks thereby letting the trains literally pass through a gate on their way to or from the city. The canopies are two quite similar structures that differ mainly in size. The surface area of each canopy is a hyperbolic paraboloid and therefore has double curvature at any given point. Thereby a highly effective static form with low cost in material is created. Both canopies are made from welded steel beams and due to the special form, the structures could be assembled by using only straight beams – except for two bordering trusses on each canopy which was a deliberate design decision. As an additional feature of the hyperbolic form, all water naturally flows towards the foundations where it can be safely collected and discharged. The structure is covered by a single layer "wrinkle-free" ETFE foil. Weather protection for the passengers is only one purpose.
<b>– Zone 5: Au-Haidhausen</b>				
*****	Maximilianeum	Friedrich Bürklein, Gottfried Semper and Karl Kergl	Max-Planck-Straße 1, 81675 München	Initially created as a foundation for gifted students by King Maximilian II to help them prepare for civil service, the Maximilianeum is now most famous for its well-known tenant, the Bavarian state government, which moved in in 1949. The king's foundation, one of the primary goals of which was to promote science and the arts, is still around today: Each year, six to eight male scholarship holders – who must have received the highest possible grade in their Abitur (A-level equivalents) – move into the Maximilianeum for free room and board. In terms of its architectural history, Maximilianeum forms the impressive conclusion to Maximilianstrasse, which Maximilian II had built according to plans drawn up by the architect Friedrich Bürklein from 1852 onwards. The foundation stone for the Maximilianeum was laid in 1857, with construction work finally completed in 1874 following multiple improvements. The magnificent building was severely damaged by bombing during the Second World War, when around two thirds of the building were destroyed. It was later rebuilt under the guidance of the architect Karl Kergl. Individual visitors can also follow committee meetings that are open to the public provided there is still free places in the meeting room. Check visiting conditions here <a href="https://www.bayern.landtag.de/en/services/visit-to-the-maximilianeum/">https://www.bayern.landtag.de/en/services/visit-to-the-maximilianeum/</a>
*****	Müller'sches Volksbad (Hallenbad)	Carl Hocheder	Rosenheimer Str. 1, 81667 München	The Müllersches Volksbad was completed in 1901. The neo-baroque Art Nouveau building was the largest and most expensive swimming pool in the world and the city's first public indoor pool. The construction goes back to a donation by the Munich engineer Karl Müller to the city of Munich, combined with the requirement to build a bath for the "poor people". The building was designed by Carl Hocheder. With its architecture and interior design, the bath is one of the most beautiful bathhouses in Europe. He was now inspired in the design of a variety of models: Roman thermal baths as well as baroque sacred buildings, hammams and mosques, all held together by contemporary Art Nouveau elements. The facade is structured by window reveals and cornices on Pollinger lime tuff. The rich baroque decorations inside include wide staircases leading down into the pools, murals with marine motifs, stucco work, a bronze statue in the main pool, ornate iron railings and wooden parapets, as well as intricately designed clocks. The decorative elements were designed by Ernst Pfeifer, Hermann Hahn, Josef Flossmann, Ernst Andreas Rauch and others. In the ceiling there are three exhaust air openings, through which cold water was afomized in the bathroom when the weather was hot when it was founded, which, according to Hoheneder, also provided a "graceful embellishment through the formation of rainbow colors". After a construction period of four years, the official opening took place on May 1, 1901. The



				engineer Karl von Müller, who had since been knighted by the Prince Regent, was present. Until 1978 there was a dog bath in the basement, as well as initially 86 baths and 22 shower baths. Essential sequences of the feature film Deep End (1971) and the film Suspiria (1977) were shot in the Müllersches Volksbad. Mon-Sun (7.30am-11pm)
☆☆	Gasteig Munich	Raue, Rollenhagen and Lindemann	Rosenheimer Str. 5, 81667 München	Since opening its doors in 1985, the Gasteig has become a centre of cultural life in Munich. The Gasteig (named after its location, the gachen = steep climb up to the banks of the Isar) is the largest cultural center in Europe. There are three concert halls, a studio stage and a lecture hall. The center records 1,700 events a year. The team of architects Raue, Rollenhagen, Lindemann and Grossmann designed this great social sculpture on the site of the war-damaged Bürgerbräu with a gigantic 445,000 m <sup>2</sup> of enclosed space - in 1975 they won the competition for a new cultural and educational center. Up until the opening of the Philharmonie in 1985, the office was constantly being treated to new, expensive requests. The then obligatory brick building with carefully placed exposed brickwork outside and inside (there have been brick kilns on site since the Middle Ages) is a matter of course today. No sign of age or wear. Only the approximately 280 building services systems, from the air conditioning to the sprinkler system, are slowly failing. Check performances <a href="https://en.gasteig.de/">https://en.gasteig.de/</a>
☆☆☆☆	Sudetendeutsches Museum	pmp architekten	Hochstraße 10, 81669 München	The Sudeten German Museum is the central museum of the German-speaking population in the Bohemian lands. The permanent exhibition spans more than 1,100 years of the history of the region, its art and its culture. That history is related by authentic objects from the museum collections exhibited in a space measuring 1,200 square metres. The building's design equips the search for a home with a new sleeve, attempting to shape the identity of the place accordingly. Very little space was available for the new building, in a quite heterogeneous location: a gas station and a multistory hotel building across the road, a steep ten-meter slope towards the Auer Mühlbach on the other side, and the nature conversation area of the Isar towards the South. The building - in accordance with the terrain - develops into a looser structure as it stretches down the hillside. Finally, it opens up towards the green hillside with a five-story incision that spans the entire height of the building. The new build is clad with natural stones and mostly appears enclosed and monolithic. The natural stones on the vertical surfaces have been treated by hand and have a rough finish. General admission €5, concessions €3.50. Tue-Sun (10am-6pm)
**	Mariahilfkirche	Joseph Daniel Ohlmüller		The Catholic parish church Maria Hilf in der Au, called Mariahilfkirche, is the main parish church of the Au. It was started from 1831 to 1839 by Joseph Daniel Ohlmüller and completed by Georg Friedrich Ziebland. The landmark of the Au is considered to be a prototype of neo-Gothic church building of the 19th century. It is one of the three "neo-Gothic siblings of Munich", the Holy Cross Church and St. Johann Baptist, all three of which have a similar monumental brick style and are located east of the Isar. The foundation stone was laid in 1831. The church was completed in 1839 and inaugurated by Archbishop Lothar Anselm von Gebssattel. This makes the Mariahilfkirche the first neo-Gothic church building in Germany. During the Second World War, during the heavy air raid on Munich on April 25, 1944, the Mariahilfkirche was destroyed down to the outer walls, only the tower held out. In 1947, the architect Georg Holzbauer submitted plans for a pure reconstruction of the old church, but these were rejected. In 1951/52 it was rebuilt according to plans by Hans Döllgast and Michael Steinbrecher. With the exception of the west tower, the external appearance was very much simplified, and little of Ohlmüller's original conception was preserved. The large pointed arch windows of the church were bricked up except for narrow slits, so that contrary to the external impression, a modern church building could arise inside. Check mass times <a href="https://www.erzbistum-muenchen.de/pfarrei/pv-mariahilf-st-franziskus-muenchen">https://www.erzbistum-muenchen.de/pfarrei/pv-mariahilf-st-franziskus-muenchen</a>
**	Städtische Berufsschule	Fritsch + Tschaidse Architekten	Simon-Knoll-Platz 3, 81669 München	The vocational training center on Simon-Knoll-Platz in Munich was expanded with a new, four-storey building alongside the street with a central hall. A spacious, spiral-shaped staircase connects all levels and allows insights into the training rooms. The extension is divided into a glazed basement and three upper floors. The main entrance, canteen, examination rooms and canteen kitchens for cooking training are located on the ground floor. The upper floors are each assigned to a department: bakers and confectioners on the first floor, butcher school on the second and hotel and gastronomy training on the third floor. A brewery and an underground car park are located in the basement. The upper storey façade is structured irregularly by rows of windows and individual windows alternating with pastel-colored glass panels, in accordance with the functional arrangement of classrooms and ancillary rooms and the diversity of the professions. Mon-Thu /7am-4pm, Fri (7am-2pm)
*****	WERK12	MVRDV + N-V-O Architekten	Speicherstraße 20, 81671 München	Forming the nucleus of the Werksviertel-Mitte district, an urban regeneration plan on a former industrial site, the 7,700m <sup>2</sup> mixed-used development located close to Munich's East Station stands out with its bold and expressive art façade featuring five-metre-tall verbal expressions found in German comics. The design of WERK12 combines a simple form, honest materials, and transparent façades. Users can move around the building in multiple ways: the design's external circulation core on the building's northeastern side is supplemented by 3.25-metre-wide terraces that surround each floor of the building. These are connected by external staircases curling around the building to connect these generous open spaces (a playful reference to one of MVRDV's most famous early projects, the Dutch Pavilion at the Expo2000 in Hanover). This public route up the building blurs the distinction between interior and exterior, placing the interior spaces in conversation with exterior balconies. These are additionally finished in the same material as the ground-level sidewalks to emphasise their status as part of the public area of the building. Mon, Tue, Wed & Fri (6am-12am), Thu, Sat & Sun (9am-10pm)
****	Medienbrücke München	Otto Steidle Architects	Rosenheimer Str. 145 d, 81671 München	On the industrial site directly neighboring the East Railway Station, the IVG Munich developed a concept for the future of the "new media" many of which were already housed in an existing building on the site. In order to fulfil the desperately needed extra space requirements for the already fully rented 100,000 square meters of building, Steidle Architects studied the zoning and building situation of this area neighboring the well-known "Kunstpark Ost" (artistic park east). On a very limited site within a city block, the concept for the Media Bridge was developed; a concept very unusual for Munich. The three story high building, measuring 90 x 23 meters lies horizontally on top of two massive pillars in which the access cores are situated. The depth of the building is unusual for an office, as are the areas with a ceiling








				height of 3.8 meters. These dimensions translate into large open spaces with flexible use and a loft-like character within a kind of horizontal high rise. The position of the building is also unusual as it seems to rest diagonally across the interior courtyard of the already existing buildings. The raised situation of the structure together with the existing buildings surrounding it create an ensemble which defines a new space for the public in the form of internal streets and a plaza.
**	St.-Martins-Platz	Masayuki Akiyoshi	81541 München	Construction of the underground line from the Olympia shopping center to Moosach station began on October 7, 2004. The station was built using the diaphragm wall cover construction method, the tunnel using shield driving. Originally the name Leipziger Straße was intended for the breakpoint, but the current name was chosen during the construction phase. The underground station was opened on December 11, 2010 with the extension of the U3 line from the Olympia shopping center to Moosach. The artistic design of the walls comes from the Japanese artist Masayuki Akiyoshi. You can see a mosaic of 76,200 photos, all of which were taken in Moosach. The U-Bahn operates daily from 4:15 am to 1 am
*****	Paulaner Headquarter	Hierl Architekten	Hochstraße 77, 81541 München	The design falls back on the type of courtyard development that is both suitable for giving the Paulaner headquarters an identifiable building and also for making reference to the history of the place and thus continuing the tradition of the former Zacherl brewery. Furthermore, it enables the creation of an administration building with various usages, flexible mixed, and with variable, largely hierarchy-free occupancy, short distances, and compact dimensions. The inner courtyard, as an expressive space and central point of the building, makes it a distinctive location. In the basement, the function rooms such as the banqueting hall and the restaurant are organized around the inner courtyard, which can be involved in all usages. On the ground floor, there is a generously sized entrance area that connects the main entrance – in the originally reconstructed gate hall – with the southern entrance plus conference zone. The upper floors contain the office areas with views across the city and into the inner courtyard. The still existent substance of the listed Zacherl brewery consists of the exterior façades up to the central buttress, the gate hall – thought to have been influenced by Leo von Klenze – and the cellar vaults.
**	Business Premise	KSG Architekten	Tegernseer Landstraße 64, 81541 München	Kister scheithauer gross in collaboration with realgrün Landschaftsarchitekten now completed the commercial building on Tegernseer Landstraße 64. It is located at the intersection between the small-scale, picturesque development of the Feldmüller Estate and the urban context at Tegernseer Platz. The tower-like shape of the corner merges into the style of house façades on Ichostraße. The rhythmised solid façade visually encapsulates the overall composition. The independent composition principle of open and solid elements gives the building a presence, whilst the rhythmic concentration towards the building corner ensures a sculptural termination. Especially worth mentioning is that no underground car park was planned in order to provide more retail space. Instead, the parking area was moved to the second level.
☆☆	St.-Quirin-Platz	HOE architects	81547 Munich, Germany	In the area of St.Quirin-Platz, the U1 subway line crosses an inner-city green space. So it was a matter of fact to design a subway station here that – being close to the surface – incorporates the green surroundings and allows natural daylight to come into its own to an extent that has not been realized before. Accordingly, the appearance of the platform hall is characterized by a wide, curved opening in the ceiling, which continues in the south-west side wall and is covered by a shell-shaped glass dome. The glass dome sets a sign that can be seen from afar and marks the end of the green area. The light dome determines the spatial character of the station and its emotional impression, shaped by the day and night rhythm and depending on the respective weather conditions. By leading down the opening on the park side, the nature of the green area has an effect right into the station. The contrast between the “natural” shell and the refined interior enhances the extravagant spatial effect of the subway station. The suspended ceiling made of slightly reflective, satin-matt aluminum suspended between the bored pile walls reinforces the spatial impression of the spacious platform hall. The color application with iridescent shades of blue on the smooth concrete surfaces of the opening frame creates a dialogue between interior and exterior space. The U-Bahn operates daily from 4:15 am to 1 am
☆☆☆☆	Candidplatz	Sabine Koschier	81543 Munich	Named after 16th century artist and sculptor Peter Candid (1548-1628), this station on the southern section of the U1 line was opened in 1997. Its geometric shape is defined by a hat-shaped ceiling, curved lines and imposing columns. The harshness of the underground construction was softened by natural colour tones. Artist Sabine Koschier encased the central columns with stained glass to match the walls, which were covered by a colour spectrum. The U-Bahn operates daily from 4:15 am to 1 am
-	Zone 6: Sendling + Sendling-Westpark			
☆☆	Gasteig HP8	Gerkan, Marg und Partner	Hans-Preißinger-Straße 8, 81379 München	The Gasteig is Europe's largest and most successful arts centre with more than 1.8 million visitors annually. The venue owes its name to its location: on the »gachen Steig« (steep track), near Munich's centre and visible from far and wide above the banks of the river Isar. It is a meeting place for artists and audiences, teachers and students, novices and experts, avid readers and bookworms. Since it opened its doors in 1985, the Gasteig has grown into a hub of culture and creativity that is truly unique in Europe. It is also the home of a number of Munich's renowned cultural and educational institutions: the Munich Philharmonic, the Münchner Volkshochschule (Munich Community College), the Munich City Library under the auspices of the city's Department of Arts and Culture, and the University of Music and Performing Arts (HMTM). The heart of the Sendlinger site: the listed Hall E, a former transformer hall made of red brick, is the foyer of the interim philharmonic hall and the quarters of the city library. In addition, it houses the gallery aspects, the projector event hall, cultural mediation, gastronomy and the central information counter and ticket sales. Mon-Sun (7am-11pm)
☆☆☆☆	Münchner Volkstheater	LRO Lederer Ragnarsdóttir Oei	Tumblingerstraße 29, 80337 München	Münchner Volkstheater, or Munich People's Theater, is a company based in the Bavarian capital and operated by the cultural office of the city government. Its original performing home opened in 1903. This was rebuilt in 1955, in 1983 and finally in 2021. Following a contest, the architecture office LRO Lederer Ragnarsdóttir Oei got to plan and finish the project. Their Münchner Volkstheater presents itself as a powerfully poetic brick building, which gives the quarter an important cultural impulse in a dialogue with the old buildings of the former







				Munich stockyard. The aim was to create a new building that is sufficiently distinctive while also reflecting the history of the place. All in all, a new urban district – with residential buildings, infrastructure facilities and educational and cultural institutions – is currently being created on the approximately 50-hectare site of the old stockyards. Check performances <a href="https://www.muenchner-volkstheater.de/">https://www.muenchner-volkstheater.de/</a>
✶	Theresienhöhe Park Plaza	Otto Steidle	Theresienhöhe, 80339 München	The Theresienhöhe is a district of Munich, the extent of which extends beyond the street of the same name Theresienhöhe and its surroundings. From 1843 to 1853, the Bavaria with the Hall of Fame was built on the site above the Theresienwiese according to plans by Leo von Klenze, surrounded by the Bavaria Park (until 1850 "Theresienhain", later also called "Bavariahöhe"). The overall concept of this exhibition park was developed by Gabriel von Seidl from 1900, and it was opened for the 750th anniversary of the city in 1908. A year later, an amusement park was opened for summer use, which closed again in 1934. Since Messe München moved to the new Messestadt Riem in 1998, the former exhibition grounds on the outskirts of the city center were replanned as a new city quarter. The overall concept of the district was developed on the basis of an urban planning ideas competition in 1996. The competition winner was the office of the Munich architecture professor Otto Steidle, together with the landscape architecture office Thomanek and Duquesnoy (Berlin).
✶✶✶✶	Endless Staircase	Olafur Eliasson	Ganghoferstraße 29A, 80339 München	Hidden in the courtyard of an office building in the Schwanthalerhöhe district of Munich, you will find a unique sculpture by Olafur Eliasson. The endless staircase is called Umschreibung which is the German word for 'circumscription' or 'periphrasis'. The sculpture was finished in 2004 inside the headquarters of the KPMG trust. According to the artist, it is supposed to create "movement without destination, a space defined by motion rather than walls". There are no opening hours – it's a freely accessible courtyard.
✶	Fraunhofer-Gesellschaft	HENN	Hansastraße 27c, 80686 München	The Fraunhofer's headquarters in Munich were built in 2003. As Europe's largest research organization, Fraunhofer-Gesellschaft interacts with various interest groups in politics, science, industry and society. Innovation in application-oriented research is the fundamental principle of the Fraunhofer Society based in Munich. The 17-storey new building demonstrates transparency and communication in function and form – with glass and bright, naturally ventilated office rooms which enable the direct visual horizontal and vertical rapport with one another. The primary facades are designed as a column and beam construction, the secondary facades as an elemented curtain wall. The space between the upper and lower story is closed so that there is an independent air belt around every floor. An active concrete core conditioning levels off the building's inner stress. At night, the concrete core conditioning of the ceiling cools down the inside, a re-cooling system has been installed for this on the roof. Water acts as a heat carrier.
✶✶	ADAC Headquarters	Sauerbruch Hutton	Hansastraße 19, 80686 München	The ADAC headquarters provides Germany's largest automobile association with a flagship building that responds to their aspiration for a strong presence in the landscape of the city, while at the same time sensitively repairing the local urban fabric. The design creates an efficient and sustainable structure with a clear, flexible layout containing around two thousand workplaces and a range of areas accessible to the public. The headquarters' five-storey base responds to the scale and grain of the surroundings. Its dynamic five-pointed 'starfish' form creates a generous courtyard as well as outdoor spaces of specific character. These include the entrance driveway and an area of open landscaping that frames a neighbouring listed house. The eighteen-storey tower situated to the north serves as a landmark that punctuates the linear space of the railway tracks. The various routes towards the building converge at a large glazed foyer in the courtyard, which gives access to a 'ring road' on the first floor. Elevating the internal circulation in this way allows the ground floor to be given over to communal uses that include a conference centre and a staff restaurant.
–	Zone 7: Laim + Neuhausen-Nymphenburg			
✶✶✶	Neuapostolische Kirche	Haack + Höpfner	Helmpertstraße 7, 80687 München	The white, monolithic volume of the church is framed on the side by ancillary structures and set apart from the surroundings by a water basin in front of it. A small square facing the street with seating forms an ensemble together with the church building. At a respectful distance from the church, a meeting point is created in front of the church, which also conveys the structural environment and invites you to linger. In the sheltered sacred building, perception of the natural environment as well as retreat and reflection are possible. The façade of the church interior is a bright, monolithic volume with a multi-layer smooth plaster with glass powder and marble additives, which gives it an abstract and special character through the fine play of light. In front of this shimmering white shell, a cross made of brightly shining metal is freely arranged in the water basin. The way to the church is along the side wall of the church room. Sun (9.30–10.30)
✶	Kap West	Wiel Arets Architects	Birketweg 36, 80639 München	Located on the western edge of Munich, near the Friedenheimer bridge, and adjacent to the light-rail lines that string throughout the city's center, 'Am Hirschgarten' is a campus-like cluster of four buildings, each of which entails a tower, which rises from the base of every building's plinth. The project's urban planning requirements mandated economical, sustainable, and flexible buildings, whose programming could also accommodate a future conversion-for instance-into residential spaces. 'Am Hirschgarten' therefore constitutes four horseshoe-shaped buildings, each with a plinth of six to seven stories. The courtyard of each building is offset from surrounding public space by a single story pergola; these pergolas are a buffer zone between public and semi-public exterior areas. Each is entered through a massive gate, which autonomously pivots open in accordance with office hours, for added security. Each building has a depth of around 18 m; this creates interior flexibility, and enables the office workspaces to be awash with ample daylight. All entrances are oriented toward public roads; this maintains a semi-bucolic character in the spaces between the four buildings and encourages pedestrian interaction.
✶	FRIENDS Tower 1	Allmann Sattler Wappner architects, a+p architects	Friedenheimer Brücke 19, 80639 München	The 15-storey residential towers are located in the new quarter "Am Hirschgarten", which is close to the parks of west Munich. These residential high-rises present a concept that reimagines the future of urban living. As a prototype of modern city dwelling, their residential and communal spaces interconnect and their striking façades give the entire block a unique character. It is particularly the protruding alcoves that make the design so distinctive. The alcove



				<p>theme gives the building a three-dimensional shell with a highly sculptural aspect. For the residents, the living space expands from within and their view becomes a 180-degree cityscape without intruding on the neighbors. The result is an apartment block that makes the most of city living and the interior space. The design of these residential high-rises offers an architectural rendering of the "sharing" economy: the roof terraces are open to all residents and the communal "Kitchen Lounges" provide space for entertaining outside the apartments.</p>
	Paketposthalle	Rudolf Rosenfeld, Herbert Zettl, Ulrich Finsterwalder	Georg-Lindau-Straße 12, 80634 München	<p>The former parcel post hall is a self-supporting precast concrete hall built between 1965 and 1969 northeast of the Friedenheimer Bridge in Munich with flat circular segment arches, with a span of 146.8 meters, a height of 27.3 meters and a length of 124 meters long, it was the largest of its kind in the world at the time. 15 tracks led to the 20,000 m<sup>2</sup> folding arch hall, which was used as a transshipment point for postal parcels until May 31, 1997. The building, built according to a design by the Deutsche Bundespost by the architects Rudolf Rosenfeld and Herbert Zettl with Ulrich Finsterwalder, with the engineering planning by Helmut Bomhard and the structural planning by Paul Gollwitzer, consists of two three-cell end arches and 24 normal arches. The latter each consist of two mutually inclined parts that are 8.5 cm thick and weigh 3.8 t. In 1996 the hall was officially granted monument status. After a renovation, Deutsche Post AG has been using the building since June 1998 as a letter center BZ 80. In 2018, Deutsche Post sold the building, including the surrounding 100,000 square meter property, to the Büschl group of companies. After the sale to the Büschl Group in 2018, the architects Herzog &amp; de Meuron were commissioned to plan the future use,[10] which would transform the hall and the surrounding area into a district center with a "broad concept with commercial, residential, also social areas and facilities for young and old". Public tours in small groups have been possible in the parcel post hall since September 11, 2021.</p>
	Schloss Nymphenburg	Agostino Barelli, Henrico Zuccalli and Joseph Effner	Schloß Nymphenburg 1, 80638 München	<p>Nymphenburg Palace owes its foundation as a summer residence to the birth of the long-awaited heir to the throne, Max Emanuel, who was born in 1662 to the Bavarian Elector Ferdinand Maria and his wife, Henriette Adelaide of Savoy, after some ten years of marriage. A site on the edge of the court lands, to the west of the city and the Residenz, was chosen for the new building – a location which, at that time, was still some way out of Munich surrounded by open countryside. In 1664 construction began to the plans of the north Italian architect Agostino Barelli, who also designed Munich's Theatine Church. Nymphenburg Palace acquired its present-day dimensions under the elector Max Emanuel (reigned 1680-1726). Supervised by the court architect Henrico Zuccalli, two off-set pavilions were built on each side of the existing structure, to the north and south. About 1715, the court architect Joseph Effner, together with the French landscape architect Dominique Girard, designed an overall plan for Nymphenburg and the subsequent extension was carried out in accordance with this plan. General admission €8, concessions €7. April to 15 October: daily 9 am-6 pm // 16 October to March: daily 10 am-4 pm</p>
	Amalienburg	François Cuvilliés the Elder	Schloß Nymphenburg 203, 80638 München	<p>In 1734 Elector Karl Albrecht ordered work to commence on the Amalienburg, a small pleasure palace and hunting lodge for his wife, Maria Amalia, a daughter of Emperor Joseph I. Sited opposite the Magdalenenklause, the building, which was completed in 1739, was conceived as a small independent palace complex. The Amalienburg is one of the most exquisite creations in the European Rococo style. Its ground plan, exterior and sequence of rooms form a gesamtkunstwerk of rare beauty. François Cuvilliés the Elder supplied the designs for the architecture and decoration, and was responsible for overseeing the craftsmen involved. The stucco work was largely done by Johann Baptist Zimmermann, the woodcarving by Johann Joachim Dietrich and the painting by Joseph Pasquatin Moretti. This outwardly simple, yet noble, building, whose central section is slightly accentuated by a flat dome with a platform, houses a suite of rooms of striking unity. At the same time, however, the individual rooms are differentiated according to the precepts of French court art and in each case variously designed with great refinement. The Kitchen, too, is a remarkable creation with an exotic air. Whilst the blue-and-white ceiling is painted with Chinese scenes, the walls are decorated with Dutch tiles. The highlights of this unusually imaginative and colourful tiling are the flowers vases and Chinese scenes. April to 15 October: daily 9 am-6 pm // 16 October to March: daily 10 am-4 pm</p>
	Pagodenburg	Joseph Effner	Schlosspark Nymphenburg München, 80638 München	<p>The Pagodenburg was built between 1716 and 1719 by Joseph Effner to a commission from Elector Max Emanuel. Sited north of the main canal, it respects the original plan of the park. To the south of the little palace lies a garden parterre, and to the north a green where the "Mailspiel", a game similar to golf, was played. On the ground floor the colours blue and white predominate which, together with the exotic elements of the partly ornamental, partly figural ceiling painting and the Dutch tiles, allude to China and porcelain production. The upper floor accommodates very small but cleverly designed rooms. The Chinese Drawing Room with Chinese wallpaper and black-grounded lacquer painting looks exotic thanks to its colour scheme. The Chinese Cabinet, by contrast, has red-based lacquerwork. Despite its European Regency-style decoration, the Boudoir also has an exotic air on account of its bizarre shape. The rooms were furnished by Johann Anton Gump and Johann Adam Pichler. The Pagodenburg is a prime example of eighteenth-century chinoiserie which was very much in vogue at the time. April to 15 October: daily 9 am-6 pm // 16 October to March: daily 10 am-4 pm</p>
	Botanical Garden Munich-Nymphenburg	Entrance Building by Kunze Seeholzer	Menzinger Str. 65, 80638 München	<p>There's been a Botanical Garden in Munich since 1809. First it was located between Stachus and the Hauptbahnhof (Central Train Station). Today, this park bears the name of "Alter Botanischer Garten" (Old Botanical Garden). However, it soon became too cramped in the city center and the air pollution became too strong. A new green lung needed to be created over a larger space. The new Botanical Garden, considerably larger at 21.20 hectares, was laid out in Nymphenburg in 1914. The two gardens, the State Botanical Collection located on the same site and the Institute of Systematic Botany of the Ludwig Maximilian University, have been under joint management since 1966. The Botanical Garden is also an important training center for gardening apprentices and students. The Botanical Garden München-Nymphenburg, is home to approximately 19,600 species and subspecies. General admission €5.50, concessions €4. Mon-Sun (9am-6pm)</p>



	Herz-Jesu-Kirche	Allmann Sattler Wappner	Lachnerstraße 8, 80639 München	Herz Jesu Kirche (Church of the Sacred Heart) in Munich is one of several contemporary churches that were built in Germany to mark the turn of the millennium. Over the past 15-plus years, this church has become one of the city's landmarks and a globally recognized icon of ecclesiastical architecture. The architectural concept is based on a process of elaborating and integrating contradictions. Crossing boundaries becomes the strategic principle for the church – an architecture of conversion and transformation rather than an expression of unchanging dogma. The clear-cut cubature of the church building dissolves thanks to its ambiguous and mutable exterior. The boundaries between interior and exterior are not definitively prescribed, but rather chosen in response to the situation at hand. The church presents itself as a box inside a box– the interior box clad in vertical maple louvers and the exterior box encased in glass. Herz Jesu Kirche is the architectural rendering of transcendence: the space facilitates experiences that transcend sensory perception. <a href="https://www.erzbistum-muenchen.de/pfarrei/herz-jesu-muenchen">https://www.erzbistum-muenchen.de/pfarrei/herz-jesu-muenchen</a>
	Bayerische Architektenkammer	Drescher & Kubina	Waisenhausstraße 4, 80637 München	With the new building, the Bavarian Chamber of Architects has created an event and seminar building on Waisenhausstraße that has become a meeting place for everyone interested in building and planning. On the same property is the historic post villa by the architect Littmann, in which the Bavarian Chamber of Architects has its headquarters. The extensive seminar and event activities made it necessary to build an additional building for the advanced training academy. The Drescher Kubina office won the competition organized by the chamber with a clearly structured design that forms a consistent but reserved contrast to the historic neighboring building. The building is characterized by exposed concrete and horizontally structured glazing. Inside, you will find asphalt floors in all areas. The entire height of the three-storey foyer opens up as a viewing shaft above the visitor's head. The cloakroom and the offices are accessed from here. The large, light-flooded event hall as the main room of the house is on the second floor. The symmetry of the overall concept is based on the flexibility of hall use: two identical stairwells on both narrow sides of the building enable different hall subdivisions, which can be accessed independently of one another. The Bavarian architects' chamber serves the self-regulation of all architects, landscape architects and interior designers in Bavaria. The chamber determines the policy of the professional guild and participates in discussing laws and orders. Besides, the chamber offers information about the subject architecture to the public through events and publications. Mon-Thu (9am-5pm), Fri (9am-3pm)
	Heavy riders – dance theater music	Mahlknecht Herrle	Dachauer Str. 114, 80636 München	The old Schwere Reiter – this beautiful, extremely charming theater and concert space in the creative district – was rebuilt next door; and looks just like the old one. The city decided to build a new building after the renovation of the old hall was estimated to cost around 80 percent of the cost of a new building. In the creative quarter of Munich – a transitional area on the site of the previous Luitpold barracks – a new cultural building of a special type has arisen. The architect firm Mahlknecht Herrle created an original, temporary events location for dance, theatre and music that attracts attention with its extremely striking facade in classic sheet piling. The new building replaces the previous venue for three free cultural institutions that was in severe need of renovation. For the artistic cooperation, a building was needed that could be implemented in the shortest possible time and easily taken down again after its period of use. The sheet piling used, which is normally set into the ground to secure building excavations, can simply be taken out again and transported to a new location to be reused when the building is dismantled. Its raw, untreated, rusty iron surface with the typical corrugated, building-site look is ideally suited to the provisional character of the creative quarter, which is characterised by workshops and studios, alternative art and lots of individual initiatives of local promoters of culture. Check events <a href="https://www.schwerereiter.de/files/index_intro.php">https://www.schwerereiter.de/files/index_intro.php</a>
<b>– Zone 8: München-Moosach</b>				
	Westfriedhof	Ingo Maurer	80992 Munich	Westfriedhof Station can be found in Munich's Moosach district. It is part of the Munich U-Bahn, the city's network of underground railways, which started running in 1971. As the system has grown, many of its stations have taken on dramatic, colorful designs. Rolf Schirmer, a member of the subway planning council, wrote that the designs are meant to "make a passenger's wait more pleasant, something that cannot generally be said of subterranean, mostly artificially lit, spaces." The lighting concept was created by the designer Ingo Maurer, who also provided the lighting at the Münchner Freiheit train station, among other things. There are 11 lamps at this station, which measure about 12 feet in diameter. They divide the platform with swaths of blue, red and yellow light. Opened in 1998, Westfriedhof is one of the more dramatic examples of architecture in the U-Bahn. When then tunnel walls were reinforced they created rock-like structures that were left uncovered as a design feature. These semi-natural features are a stark contrast to the architectural style of the rest of the platform. The U-Bahn operates daily from 4:15 am to 1 am
	Georg-Brauchle-Ring	Franz Ackermann	80992 Munich	Located on the U1 line, this U-Bahn station is the first in a new generation of artist-designed stations. Opened in 2003, this vast space with no columns feels more like a giant concert hall with pop-art coloured walls. Artist Franz Ackermann installed his concept entitled 'The Great Journey' which transformed the 7.5 metre station walls into a large patchwork with 400 metallic colour panels, paintings, maps, postcards and photographs of different places around the world, topped by a polished stainless steel ceiling. Each wall weighing 30 tons. The U-Bahn operates daily from 4:15 am to 1 am
	O2 Tower	Ingenhoven Overdiek und Partner	o2 can do Tower, Georg-Brauchle-Ring 50	This high-rise tower with 38 storeys is 146 metres tall and was built immediately adjacent to the Olympic Stadium in Munich. The main feature of this landmark building is its glass façade with curved corners and circular windows that are electrically operable to provide natural ventilation for the offices. The high-rise tower is supplemented by four lower buildings and a pine-tree garden. The seven-storey office blocks that flank the tower are connected with one another by means of a curved roof of louvers and a boulevard. The glass walls between them create quiet patios. Restaurants, cafés and shops line the path from the nearby subway station to the offices and give the entire district an important degree of autonomy
	Moosach	Martin Fengel	80992 Munich	The walls at the back of the track are made of white panels on which large-scale images of different plants and animals are attached. This artistic design was produced by the Munich-based artist Martin Fengel



				who has included all the motifs of Moosach. The height of the platform walls is 7.80 metres. The U-Bahn operates daily from 4:15 am to 1 am
– Zone 9: Milbertshofen–Am Hart				
☆☆☆☆	Oberwiesenfeld	Rudolf Herz	80809 Munich	Located at the northern end of the Olympic Park on the U3 line, Oberwiesenfeld opened in 2007. The area above used to be a large industrial site with an airfield and military barracks. Underground, artist Rudolf Herz create a masterpiece of contrasting visuals in an elongated space without columns. Entitled “Ornament”, his white and black panels on the wall manipulate your perception as you move through the space, in stark contrast with the continuing orange theme on the opposite wall. The U-Bahn operates daily from 4:15 am to 1 am
☆☆☆☆	OlyDorf Bungalows	Günther Eckert and Werner Wirsing	Connollystraße 3, 80809 München	Since 1972, students have been living in the tower and the bungalows of the former women’s olympic village. Between 2007 and 2009, the bungalows were rebuilt, and in the autumn of 2009, students moved back in. The Studentenwerk München commissioned the Munich architects Günther Eckert and Werner Wirsing with the construction of a student residency that was used as an Olympic village for women during the Olympic Games. The bungalows in the south are still used today as a dormitory and to be held apart from the student city Freimann, were referred to as a student district or student village. A skyscraper and some of the terrace buildings are also used as a dormitory. From spring 2007, the bungalows were partially demolished over a period of three years and rebuilt monument-appropriate, since renovating the existing buildings would not have been cheaper. Of the old bungalows, 12 were original preserved and renovated.
☆☆☆☆	Olympiahalle	Frei Otto and Günter Behnisch	Olympiapark, Spiridon-Louis-Ring 21, 80809 München	With peaks and valleys echoing the nearby Alps, the vast canopy of the Munich Olympic Stadium has been a local landmark since the opening of the 1972 Olympics for which it was designed. Intended to present a new face for post-war Germany, the stadium—strikingly Modernist in character—was meant to stand in harmony with its surroundings. Despite these modest intentions, however, controversy surrounded the project from its outset, which centered on skyrocketing costs, the erosion of local heritage, and the grim specter of the country’s own recent past. The decision to hold the 1972 Summer Olympic Games in Munich held considerable political significance for the republic of West Germany. The international spectacle of the Games was one of the nation’s best chances to build a new image for itself. While the sunken arenas were developed by B+P, the firm turned to designer Frei Otto for the element which would tie the entire complex together. Otto had spent a decade studying the enclosure of space under suspended roofs, gaining particular attention for his contribution to the German pavilion at Expo ‘67 in Montréal. Working together with B+P, Otto helped to devise a scheme for tensile roofs of steel cable and acrylic panels, stretching over the Olympic site like a massive, segmented tent. The translucent canopy was designed to shelter the athletes and spectators without obscuring lines of sight or casting uneven shadows that would impede upon televised footage of the Games. Check events <a href="https://www.olympiapark.de/en/olympic-park/event-locations/olympic-hall/">https://www.olympiapark.de/en/olympic-park/event-locations/olympic-hall/</a>
☆☆☆☆	Munich Olympic Stadium	Frei Otto	Olympiapark München, Spiridon-Louis-Ring 25, 80809 München	The architects Günther Behnisch and Frei Otto were in charge of designing and building the stadium would host the Olympic Games in Munich 1972. They raised a lightweight structure where tensions are nullified by a system of supports and cables, allowing both economy and new way. They pioneered the use of mathematical calculations based on computational procedures to determine the shape and behavior of the surface of the cover. Otto had to adapt their design to the preconceived form above for the winner Günther Behnisch. The Munich Olympic Park, built for the event is in the area of the city known as “Oberwiesenfeld”, “High Meadow Country” or “Mountain of Debris” because during the Second World War was a military ground. It was destroyed and debris created this mountain. Currently continues to serve as the venue for cultural, social or religious events. Otto and Behnisch voltage conceptualize a structure that continuously flow along the site mimicking the draping and the rhythmic elevations of the Swiss Alps, a structure suspended like a cloud that seems to float over the place branching between the pools, gym and the main stadium. The roof of the main stadium is a polyester fabric coated with PVC suspended independently in each of the cells formed by a network of prestressing cables. The masts support the main cables maintained in tension by providing the necessary hanging roof surfaces support. The masts are responsible structural elements transmit loads to the strong hand, and do so in an inclined manner. The junction between the various cables that make up the structural mesh is materialized by a knot of steel casting with a system using bolted anchors and tensioned. Check events <a href="https://www.olympiapark.de/en/olympic-park/event-locations/olympic-stadium/">https://www.olympiapark.de/en/olympic-park/event-locations/olympic-stadium/</a>
☆☆☆☆	Olympia-Schwimmhalle (Hallenbad)	Günter Behnisch	Coubertinpl. 1, 80809 München	The Olympic Swimming Pool was built for the 1972 Summer Olympics, which hosted all the Olympic swimming, jumping and water polo finals. The American Mark Spitz was able to win seven gold medals, each in a world record time, which no one before him had managed to do. One year after the Olympic Games, Olympiapark München GmbH opened the swimming pool for public bathing. The roof of the swimming pool designed by Günter Behnisch’s architects’ office is part of the Olympic tent roof, which also covers parts of the Olympic Stadium and the Olympic Hall. In addition to an indoor pool, the swimming pool offers a lawn for sunbathing, a sauna and the M-Fitness Center Olympic swimming pool for members. There are a total of six pools with a water surface of 2,300 square meters on the site. Two 50-meter lanes are reserved for competitive swimmers. Mon-Sun (7am-11pm)
☆☆☆☆	Olympiaturm	Sebastian Rosenthal	Olympiaturm, 80809 München	The Olympic Tower, a television tower in Olympiapark, has an overall height of 291 metres and was designed by Sebastian Rosenthal. Construction started in 1965 and was finished in 1968. At a height of 190 m there is an observation platform as well as a small rock and roll museum housing various memorabilia. At a height of 182 m there is a revolving restaurant that seats 230 people. In 1964, the Munich City Council decided on the construction of a television tower to improve the transmission power of the radio and television programs. Construction work began in 1965 following plans from the architect Sebastian Rosenthal. One year later, when Munich was selected to hold the Olympic Games in 1972, the decision was made to include the television tower in the Olympic ground plan. 52,500 tons of steel and concrete were used until the tower was opened in 1968. Various renovation work was completed in 1999 and the tower was closed for three months. General admission €11, concessions €7. Mon-Sun (9am-11pm)



	BMW Welt	Coop Himmelb(l)au	Am Olympiapark 2, 80809 München	The BMW Welt is a combined exhibition, delivery, adventure museum, and event venue located in Munich's district Am Riesenfeld, next to the Olympic Park, in the immediate vicinity of the BMW Headquarters and factory. It was built from August 2003 to summer 2007. A solar system with 800 kW of power is installed on the roof of the main building. In 2001, an international architectural design competition was sponsored by BMW. Twenty-seven offices participated in the competition[5] four of which were awarded prizes. The jury awarded two offices Sauerbruch Hutton and COOP HIMMELB(L)AU first prize and made the recommendation for the competitors to rework their design submissions in a third design phase in order for BMW to determine which office would be awarded the contract. The contract was awarded to the Vienna-based architects COOP HIMMELB(L)AU and the facility was constructed from August 2003 through summer 2007. Admission to BMW Welt is free. Specific tickets for exhibitions €10. Mon-Fri (7.30am-12am), Sun (9am-12am)/ Museum Tue-Sun (10am-6pm)
	BMW Welt	Coop Himmelb(l)au	Am Olympiapark 1, 80809 München	In 2000, the BMW Group decided to build a brand-experience and car-delivery center in close vicinity to the corporate headquarters and the BMW Museum. The design proposal by Coop Himmelb(l)au consists of a large transparent hall with a sculptural roof and a double cone, informed by the relation to the existing company headquarters building. The realization of the technical building facilities within the scope of the architecture led to a planning model with five thematic blocks: Hall, Premiere, Forum, Gastronomy. The Double Cone is used as an exhibition space and for special events. Air is brought in by means of a low-induction system placed along the base of the façade and then flows into the roof through openings located at the top of the cone. The ventilation technology fulfills the high demands on comfort and soundproofing placed on such a sensitive area when it is situated in the middle of other function areas. The technical facilities for this special area were conceived independently, including a plan for integrating them into the architecture. Mon-Sat (7.30am-12pm), Sun (9am-12am)
	BMW Headquarters	Karl Schwanzer	BMW-Vierzylinder, Am Olympiapark 2	The BMW Headquarters, also known as the BMW Tower, is a high-rise building located in the Am Riesenfeld area of Munich, Germany. The building has served as the global corporate headquarters of German automaker BMW since 1973. It was declared a protected historic building in 1999, and it is often cited as one of the most notable examples of modern architecture in Munich. Extensive renovations commenced in 2004 and were completed in 2006. The 101-metre (331 ft) building is located next to the Olympiapark and BMW's main factory. The Tower's exterior is supposed to mimic the shape of four cylinders in a car engine, with the Museum building representing a cylinder head. Both buildings were designed by the Austrian architect Karl Schwanzer. During construction, individual floors were assembled on the ground and then elevated. The Tower has a diameter of 52.30 metres (171.6 ft) and has 22 occupied floors, two of which are basements and 18 of which serve as office space. Mon-Sat (8am-8pm)
	Am Hart	Hilmer and Sattler	80937 Munich	Located opposite the BMW research and technology centre and museum on the U2 line is the Am Hart U-Bahn. Opened in 1993, architecture firm Hilmer and Sattler and lighting expert Werner Lampl created a distinct space with a simple design and colour palette of white, blue and red. A channel of lights follow the line of central pillars, and walls covered with blue glass tiles divided by a red band is capped by wing-like curved aluminum panels.
	Dülferstraße	Ricarda Dietz	Dülferstraße, 80933 München	The Dülferstraße underground station is located in the Hasenberg district and was the northern terminus of the U2 line from 1993 to 1996 before the line was extended to Feldmoching. It was planned by the architects Peter Lanz and Jürgen Rauch in cooperation with the subway department of the city of Munich. The colorful wall design is by the Munich artist Ricarda Dietz. The station is named after the street of the same name, which stretches from Schleißheimer Straße to Feldmoching and commemorates the mountaineer Hans Dülfer, who opened up numerous climbing routes in the Wilder Kaiser and the Dolomites. In the lower area of the rear track walls there are colored glass plates with rhythmic colors, which are painted with rainbow colors of different widths. The glass panels are grouped by metal rods that are attached in front of them and to which the signs of the line with the name of the station are also attached. A white ceiling shade begins above the glass panels, contributing to the bright impression of the station.
	Mira	Chapman Taylor	Schleißheimer Str. 506, 80933 München	The Mira is a district and shopping center that opened in 2008. Planning for the shopping center was done by Chapman Taylor, and the responsible project architect was Ruprecht Melder. The office of Léon-Wohlhage-Wernik-Architekten was responsible for the design of the façade. The West, North, and northern half of the Eastern facades, with a total coverage of 5,800 square meters, was made of colored lacquered metal panels which were placed on the walls to form prisms. Since the sides of the prisms have different colors, the façade appears from the southwest and northwest in different colors. In between, a gradual transition takes place, so that the building changes dynamically as one passes by. In addition to the colored panels, the façade also contains panels made of polished aluminum, which reflect the sky and surrounding buildings. Mon-Sat (7am-8pm)
	Kinderhaus Dominikuszentrum	Meck architects	Hildegard-von-Bingen-Anger 3, 80937 München	The Dominikuszentrum constitutes a cultural and spiritual centre in the newly developed district near Münchener Nordheide. It is a fitting counterpart to the urban square, which is within eyeshot. Situated in an architectonic sculpture cut out of brick, the chapel and the social and cultural amenities are grouped around a central contemplative courtyard. Various passageways invite people to enter or to walk down them. The main passageway facing the square also forms the sheath enclosing the extended chapel. The community and youth centre with its large parish hall and various group rooms is connected to the chapel. To the left of the main passageway is the Kindergarten, which caters for three groups and contains play areas. 300 bronze crosses have been immured in the external walls of the chapel. Their arrangement in groups of three symbolises the holy trinity. The proportions of the chapel are derived from the golden section, both in ground plan and elevation. The room appears rectangular only at first sight, for the two outside walls have been turned slightly on their axis; the dynamics of the space created point to Mary, to the place of private prayer. Mon-Fri (7.30am-5pm)
<b>Zone 10: Schwabing-Freimann</b>				
	Highlight Towers	Helmut Jahn	Mies-van-der-Rohe-Straße 6, 80807 München	Highlight Towers is a twin tower office skyscraper complex completed in 2004. Tower I is 126 m (413 ft) tall with 33 storeys, and Tower II is 113 m (371 ft) tall with 28 storeys, which make them among the highest buildings in the city. The towers are joined by two skyways








				made of glass and steel. A wedge-shaped swath outside the city center, but prominently located next to a ring road and near a freeway, became available when Munich officials held a redevelopment competition in 1999. Officials intended the office-building development to signal a new life for a district full of warehouses that have gradually emptied. Design partner Helmut Jahn placed the towers in the middle of the site to avoid the noise and pollution produced by the ring road. A six-story office block on the south side doubles as a sound barrier, with the freight elevator and the stairwells shielding workers from traffic noise. A seven-story, four-star designer hotel, the Inside, wraps the towers on the north.
☆☆☆☆	Textilmacher	Tillich Architektur	Lindberghstraße 7, 80939 München	The new building completed in 2016 works as a production and office space for a company from the textile industry and is located in an industrial area in the north of Munich. The defining element of the building is the folded facade, whose geometry creates a characteristic interplay of light and shadow. The smooth, matt-shiny surfaces of the colored concrete always react anew to the time of day and year, the weather and the incidence of light. The facade is sometimes modeled more strongly by the light, then less so again. Due to the exposed location on a corner plot, this special feature can be experienced from several sides, and the sequence and precise joining of the elements can also be understood. Mon-Fri (8am-10pm)
☆☆☆	Apassionata Showpalast	GRAFT Architekten	Hans-Jensen-Weg 3, 80939 München	In Munich's Apassionata adventure park, which is all about horses, GRAFT Architekten created a theatre for horse shows enclosed in a unique timber and glass case. This unusual building in the Allianz Arena park helps diversify an area formerly associated strictly with football. The simple building makes a few concessions to creativity, though without abandoning traditional country style, using fragmented sunbreaks that screen the glass on which they are assembled: a rarely seen combination. But this mitigates the heat, the imaginative arrangement of the wooden strips and the coldness of the glass, which might otherwise make the construction look like a cold, impersonal office building. The work involved in creating a significant weight-bearing structure composed of struts and tie-rods is visible only to an expert eye, making it a great success in terms of construction details. Check events <a href="https://www.showpalast-muenchen.com/">https://www.showpalast-muenchen.com/</a>
☆☆☆☆	Allianz Arena	Herzog & de Meuron	Werner-Heisenberg-Allee 25, 80939 München	This ground-breaking home for two football clubs, Bayern Munich and TSV 1860, was also the venue for the opening game and one semifinal of the 2006 World Cup. The stadium's unusual form and skin of translucent ETFE pillows make it instantly recognisable. The effect is enhanced at night by special lighting that allows the colour of the façade to change to match the colours of the home team playing that night. A three-tier seating bowl ensures that all spectators have good views and are close to the action. The seating configuration accommodates all the requirements of two distinctly different home crowds. The seating bowl is also designed to take in the wide range of VIP and media provisions during and after the World Cup. The main concourse creates a grand and open promenade with views into the main arena, while perimeter cascade staircases provide a direct link between the mid and upper tier concourses. Since only football will be played in the new Munich Stadium, the seating is directly adjacent to the pitch and each of the three tiers is as close as possible to the playing field. Check matches <a href="https://allianz-arena.com/en">https://allianz-arena.com/en</a>
— Zone 11: Bogenhausen				
☆☆☆☆	Pharao-Haus	Karl Helmut Bayer	Fritz-Meyer-Weg 55, 81925 München	The Pharaoh's house, which takes its name from its triangular outline, is a pyramid-shaped terraced residential building consisting of three right angled wings containing over 400 flats. The "Wohnmaschine" in Oberföhring as it was known, consists of three wings arranged at right angles to each other with triangular elevations of different heights. The south-west wing has eighteen, the north-east fourteen and the north-west ten floors. An extensive low-rise building with a shopping center and several restaurants extends to the southeast. The mighty residential building is popularly known as "Pharaoh" or "Pharaoh House" because of its shape. It has often been the backdrop for TV crime novels. Although the quality of life in the flats, most of which have large balconies and terraces, is very good, the residential complex, which was a major drug trafficking centre in the 1990s, still does not have a very good reputation in Munich
☆☆☆☆	Goetz Collection	Herzog & de Meuron	Oberföhringer Str. 103, 81925 München	The exhibition building of the Sammlung Goetz was designed by the Swiss architects Jacques Herzog and Pierre de Meuron in 1989/90 and completed in 1993. The elongated two-storey gallery has an additional mezzanine located in a park-like garden. The simple structure, which appears almost to float almost weightlessly, rests on a translucent pedestal. The facade of wood, glass and aluminum is characterized by a strictly geometric structure. The Goetz gallery is a freestanding volume nestled on an intimate site between the street and a house from the 1960s. The galleries sit on the lower and upper floors with two reinforced-concrete tubes resting between the spaces holding the office and reception area. Through their glazing selection, the project has a dramatic evening essence, as the upper glowing galleries seem to hover over the illuminated ground level. Such parallels to the floating volume parti have been further developed by the firm, just look at their Philharmonic – a transparent dynamic form topping an old masonry base – or perhaps, even the balancing act of the Vitra Haus where the illuminated faces of the volumes provide an offset-set composition of suspended glowing pentagons in the evening. The entrance is free of charge. Tue-Fri (2-8pm), Sat (11am-4pm)
☆☆☆☆	Hügelhaus	Walter Ebert	Titurelstraße 3, 81925 München	The Hügelhaus was built by the Volkswagen Foundation as a combined residential and guest house for scientists and guest lecturers of the Munich's research institutes. For that purpose, architect Walter Ebert designed a two-part, eight-story terrace building which tapers towards the top. The 59 residential units have been staggered in steps, always creating one terrace per apartment on the roof of the apartment below. The parapets are formed by concrete plant shells that interlock with the house structure. Just like the exposed concrete facade of the building, they feature the horizontal grain of the wooden cladding. The plant shells are also repeated in the design of the exterior. The Hügelhaus was built with internally insulated exposed concrete bulkhead construction and wood-aluminum framed insulating-glazed windows.
☆☆	HVB-Tower	Walter & Bea Betz architects	Arabellastraße 12, 81925 München	The listed HVB Tower or formerly Hypo-house (Hypo-Haus) or Hypo high-rise building (Hypo-Hochhaus) is an administrative building of the HypoVereinsbank built in 1981. The static calculations were very complicated due to the unusual architecture and included 100,000 pages. As an architectural feature five floors are hanging in the Tower (5th-9th floor), which are suspended from a central support



				frame. The 114m high HVB Tower in Munich designated and listed as a protected monument was converted by the architecture firm HENN into a climate-efficient "green" building. In the foyer, a huge "crystal" made of solid surface material unfolds over 3 levels upward in the building. The crystal acts simultaneously as a balustrade and as a spatial boundary to the airspace in the centre of the building.
<b>Zone 12: Outskirts</b>				
	Kirche Seliger Pater Rupert Mayer	Meck Architekten	85586 Poing	The church of Seliger Pater Rupert Mayer in the town of Poing, near Munich, is topped with a ceramic crown clad with 15,000 white, three-dimensional tiles. The church dedicated to a German priest named Rupert Mayer, who was a leading figure in the Catholic resistance to the Nazis in Munich, has two visually distinct elements. Its single-storey base is made of grey stone blocks constructed from molasse – a type gravel that is found in the region, while the sculptural roof is entirely clad in reflective white tiles. The roof is formed of four geometric elements that give the building a sculptural appearance. Meck Architekten designed the church with no steeple so that it didn't compete with a nearby evangelical church, however one corner of the building rises higher than the other and is topped with a cross and a weathercock. The form of the sculptural roof, which is supported on a steel cross that spans the church, forms the "baroque-like" roof of the main worship space. Three of the roof's geometric forms contain skylights, with the highest one directly illuminating the altar. Mon-Sun (8am-8pm)
	Friedhof Riem	Meck Architekten	Am Mitterfeld 68, 81829 München	Opposite the entrance to the old cemetery, the new cemetery buildings are arranged as a strict, almost monastic square in the flowing Riem landscape park. They are conceived as heavy bodies growing out of the earth: oak, corten steel and stone (concrete and natural stone) determine the picture. All materials are solid and left untreated. Your natural aging represents the cycle of life. Together with the rough surrounding walls, the buildings form a place of silence. The complex is divided into three courtyards: the central, quiet entrance courtyard is the starting point for visitors to the cemetery, the funeral parlor, the laying-out cells and the entrance to the old cemetery area. The atmosphere in the funeral parlor is characterized by the warm wood tone of the surrounding walls and has an introverted, sacred character, which is created by avoiding a direct view. As a meditative focal point, a golden surface of water gives the room a special light and atmosphere. From the funeral parlor, the path of the coffin leads over the covered courtyard by the water and past the death knell over crunching gravel to the cemetery. Mon-Sun (8am-8pm)
	Pfarrkirche St. Florian	Florian Nagler Architekten	Platz der Menschenrechte 2, 81829 München	The parish of St. Florian is located in the east of Munich, in the middle of the trade fair city of Riem, on the site of the former Munich-Riem airport. The architecture of the church building is of strict simplicity. The cubic form is reminiscent of a modern "fortress of faith." The bell tower is like a white pillar and are free on the court of human rights. The north and south form thin slits a cross. On the west and east sides acoustic window for the belfry are embedded.
	Barcode House	MVRDV	Sohnckestraße 6A, 81479 München	Located in the suburbs of Munich, this large villa and studio completed in 2005, stretches across two rectangular building plots forming a barcode collage of nine individual units. The programmatic arrangement of the building, informed by the daily routine of the owners, is expressed visually. Each 'strip' accommodates a separate programmatic element or activity; its idiosyncrasy accentuated by distinctive interior and exterior material applications. The large, heavy volume of the Barcode House is divided into ten sections, nine of which have been incorporated into the proposed building envelope. A curtain crosses over the 6 m-wide gap between the two envelopes and unifies the elements to form a single entity. Each individual strip has a unique atmosphere in contrast to that of adjacent strips. A prominent central axis allows for a spatial and visual connection between the sequence of elements and offers voyeuristic moments along the length of the villa.
	Pfarrjugend St.Nikolaus Neuried	Meck architekten	Maxhofweg 7, 82061 Neuried	The structure of the new parish center arranges the urban situation and is designed as a powerful sculpture. Its various functions are grouped around an inner courtyard, and the church interior meaningfully dominates the building mass. The bell-bearer of the new community center is aligned with the old church. A spherical Grand Cross made of Corten steel on the new parish center points to the church from all directions. A reinforced concrete structure growing out of the ground supports the new building and connects it to the site: the bush-hammered and warm-toned concrete shows pebbles from the Munich gravel plain and refers to the building site in Neuried. This base is clad in a robe of dark and irregularly fired peat bricks. Depending on the incidence of light, they show a varied play of light and shadow. The interior of the building is characterized by well-proportioned rooms with differentiated heights and lighting that underlines the room concept. The church interior is set into the overall structure as a "white vessel" and its independence can be read spatially. The material wood as a grown building material is a symbol for the growing community and reflects the history of the place (Neuried = new clearing). Check services <a href="https://www.st-nikolaus-neuried.de/">https://www.st-nikolaus-neuried.de/</a>
	Blutenburg Castle		Seldweg 15, 81247 München	Blutenburg Castle is an old ducal country seat in the west of Munich. The castle was built between two arms of the River Würm for Duke Albert III, Duke of Bavaria in 1438-39 as a hunting-lodge, replacing an older castle burned down in war. The origin of this castle is a moated castle of the 13th century. The core of this castle was a residential tower, the remains of which were uncovered in 1981. The main building became derelict during the Thirty Years War, but was rebuilt in 1680-81. The castle is still surrounded by a ring wall with three towers and a gate tower. The defensive character of the castle, however, was with the reconstruction in 17th century significantly reduced. Sigismund of Bavaria also ordered the construction of the palace chapel, a splendid masterpiece of late Gothic style which still has preserved its stained-glass windows, along with the altars with three paintings created in 1491 by Jan Polack. Since 1983 the International Youth Library (Internationale Jugendbibliothek) has been housed in Blutenburg Castle. The Blutenburg concerts are well known. Wed-Mon (12-8.30pm)
	Oertelplatz Square	Pool Leber Architekten	Oertelplatz 9, 80999 München	Oertelplatz, a square in the Allach area of Munich, is a new development providing the quarter with a new urban heart and transportation centre. Bordered to the east by the railway and an industrial area, to the south by a new commercial mall, and to the other sides by smaller residential buildings, Oertelplatz is divided into two separate areas. To the south, the urban square functions as a marketplace, with terraces for cafés and restaurants, and as a



				meeting place next to the fountain or under the trees. The north part is the node for all modes of transport – a bus station, a station for the suburban railway, a bicycle park, a taxi rank, a drop-off point for cars, and a large underground park and rides car park. The task was to integrate all these transportation elements and to form them into an architectonic design that would give an urban framework to the many traffic spaces and make these pleasant and legible. The main part of the design is a roof of length 100 m which lies parallel and analogue to the platform roofing of the railway station. The roof and the colourful glass walling are arranged in two different heights, with the higher part forming the urban edge of the square. The point where the two roofs overlap is marked by a lantern and emphasizes from afar the entrance to the station. In the centre of the square, a winding curved roof covers the ramp to the park and ride garage. Mon-Sat (9am-8pm)
	Interims Audimax	Deubzer König & Rimmel Architekten	Boltzmannstraße 3, 85748 Garching bei München	Due to recent reforms in the German school system, a great number of school graduates will enter universities very soon. A significant lack of space made it necessary to build new lecture halls among other facilities. The new lecture hall will be a temporary solution for 10-20 years. The hall is situated north of the mathematics and computer science department of the Technical University Munich, Campus Garching. A very limited budget of just 60% of regular building costs and a very short planning and building period (approximately 9 months) made the decision to use a wooden structure easy. The primary structure is filled with a wooden frame construction based on a 62,5cm grid. The almost square building contains two lecture halls with 479 and 288 seats. They are separated by a corridor which provides the access for handicapped people and the speaker. The foyer, the bathrooms and the technical facilities are situated below the seating. This assured a maximum of seats within a minimum of cubature. The main accesses for the lecture halls are the two staircases and the first floor corridor. The facade consists of rough cut spruce planks. To counter the varying exposure to the weather and given the short time of service, the decision was made to coat the facade in black wood stain, so that the aging process is not visible. Check more <a href="https://www.tum.de/">https://www.tum.de/</a>
	ESO Supernova Planetarium & Visitor Centre	Bernhardt + Partner	Karl-Schwarzschild-Straße 2, 85748 Garching bei München	The ESO Supernova Planetarium & Visitor Centre is an astronomy centre located at the site of the European Southern Observatory Headquarters in Garching bei München. It offers exhibitions, guided tours and planetarium shows that feature observations made by the telescopes of the European Southern Observatory. The visitor centre was designed by the architects Bernhardt + Partner, that already designed the Haus der Astronomie, a centre for astronomy education and outreach. The design of the ESO Supernova resembles that of a close double-star system with one star transferring mass to its companion. This set-up will ultimately lead to the heavier component exploding as a supernova, briefly becoming as bright as the light of all the stars in the Milky Way combined. Wed-Fri (9am-5pm), Sat-Sun (12-5pm)
	Sankt Josef	Eberhard Wimmer	Pfarrweg 4, 83607 Holzkirchen	St. Josef is a Catholic church in Holzkirchen, Upper Bavaria, completed in 2018 to a design by Munich architect Eberhard Wimmer. The magnificent years of representative church building are over. Today we look at the budget. Declining numbers at services, churches closing because maintenance is too expensive or a scandal has shaken the media, there are many reasons why church communities are reluctant to invest. Most projects are refurbishments and restorations. The new construction of the Sankt Joseph church in Holzkirchen is therefore remarkable in several respects. In the Archdiocese of Munich and Freising it is the first newly consecrated church in ten years. And Sankt Josef was built entirely of wood. The new church center consists of a mighty round church with a small chapel and the church tower of the previous building. The church and chapel were designed as oval cones of different sizes, tilted slightly backwards. The elliptical floor plan with 32 different axes and angular deviations posed a number of challenges for the planners and designers, as no standardized formwork and sound gauges could be used. Both cones are capped, the larger at 22 meters, the smaller at eleven meters. Viewed in cross section, they take up the curves of the Alpine panorama on the one hand and at the same time convey an archaic-organic impression. The construction, made exclusively of wood, was designed as a triangular framework. The planners digitally calculated the individual polygons, which were then assembled as finished elements in the laminated beam structure. In ten rings the church grows upwards.

- ULR map: <https://bit.ly/3GNYaON>
- Metro map: <https://www.mvv-muenchen.de/en/index.html>
- Note: Directions are given in order of neighbourhoods following this diagram.

1. Altstadt-Lehel
2. Ludwigsvorstadt-Isarvorstadt
3. Maxvorstadt
4. Schwabing-West
5. Au-Haidhausen
6. Sendling + Sendling-Westpark
7. Laim + Neuhausen-Nymphenburg
8. München-Moosach
9. Milbertshofen-Am Hart
10. Schwabing-Freimann
11. Bogenhausen
12. Outskirts



# Stadtbezirke von München

