

Unser Berlin Our Berlin

glaspaper

critical writings on architecture and space

few cities have been subject to as much analysis and critique as Berlin. For that matter few cities have witnessed as much history, trauma and human drama as Berlin.

07

This issue of glaspaper was produced in its entirety in this, the City of the Twentieth Century. All of the words, images and drawings were gathered during a fifteen day period in September 2003 when the GLAS co-operative established its news-office in the Aedes East Pavilion within Hackesche Höfe in the central district of Mitte. Initially armed with a modern arsenal of computers, digital cameras and recording equipment, we were quickly reduced to pens, scissors, glue and a typewriter by late night intruders. Our analogue gatherings have resulted in the scrapbook you have in your hands.

No attempt has been made to provide a comprehensive study of the city. Many of the contributors were Berlin first-timers, spoke little or no German and relied instead upon intuitive processes of selection, seeking out fragments which once assembled would provide portraits of the city. These will inevitably have holes in their narrative, inaccuracies in their detail and will have lost something in the translation. Native Berliners should not take offence. Though not journalists we have attempted to be fair and honest in our transcripts. The stories presented in this edition were related to GLAS by individuals and groups who visited our newsroom and met us throughout the city and by the city itself.

Many of the stories that have emerged during this time will resonate with readers in Scotland. Closures and cuts forced upon local communities have much the same consequence in a Berlin or a Glasgow housing estate. Local institutions which are treasured by the communities they serve are often disregarded by central authorities and omitted from official portraits of the city. The collective memory is a battleground where ideologies clash. Many of these issues are amplified in the charged atmosphere of Berlin, but can be found in any city, any community.

This portrait can only be understood as a product of the time in which it was constructed. Had GLAS been here in the spring, the winter, last year or next the story might have been very different. If you want to find out more about current developments within Berlin in regards to culture, urbanism, social issues and politics GLAS would like to recommend the SCHEINSCHLAG, a monthly newspaper that is distributed for free throughout Berlin and is produced by a likeminded group of enthusiastic young journalists, architects and historians. To find out more visit their web address www.scheinschlag.de.

Unser Berlin/Our Berlin was supported by many individuals and organisations. We specially would like to thank Dominik Bröllos, Hans-Jürgen Commerell, Christiane Droste, Kristin Feireiss, Sören Hanft, Thomas Knorr-Siedow, Franziska Meisel, Hans Christian Müller, Isolde Nagel, Florian Nolte, Jan Rave, Attila Saigel, Rolf Teloh, Tilman Weitz, Caroline Wolf.

Unser Berlin/Our Berlin has been funded through the Innovation Fund of the Scottish Executive's Policy on Architecture and the Lighthouse, Scotland's Centre for Architecture, Design and the City and by the British Council Berlin.

glaspaper relies entirely upon the generous support and encouragement of our readers, friends and supporters. Producing a regular journal without the intrusive presence of advertising allows glaspaper to represent a unique voice in Scottish + international publishing. Your contributing support is valued. If you would like to receive glaspaper regularly or wish to support us in any way, we can be contacted via the postal or web address on the back. GLAS would also like to receive feedback for this issue from you.



Glasgow Letters on Architecture and Space, September 2003

G.L.A.S. are Rosalie Adams, Allan Atlee, Judith Barber, Jason Bell, Gary Boyd, Jonathan Charley, Alistair Clements, Tony Dunworth, Florian Kossak, Carole Latham, Alan Pert, Tatjana Schneider, Adrian Stewart. Special thanks to Ulrike Enslein.

THE SCOTTISH EXECUTIVE'S POLICY ON

ARCHITECTURE

The Lighthouse
SCOTLAND'S CENTRE FOR ARCHITECTURE, DESIGN AND THE CITY

BRITISH
COUNCIL

GLAS is a co-operative of architects, teachers, writers and urban activists

GLAS is committed to fighting all manifestations of socio-spatial inequality, exploitation and deprivation

GLAS produces multi-media critical works and design ideas that promote a radical social and political rethinking of how we make and experience buildings and cities

GLAS is engaged in a critique of the capitalist production and use of the built environment

GLAS is committed to the dissemination of its ideas to as wide an audience as possible, exploring a broad range of communication techniques

GLAS aims to offer free advice and assistance to individuals and social groups engaged in struggles to transform their environment

GLAS is organised around the political principles of temporary existence and of collective self management and ownership of assets and ideas





girl with grenade in her hand demands
use the city wherever you can
add layers of joy and dissent

girl with grenade in her hand says
listen, the surface is yours and waiting
beware the trigger is pulled

Die Wagners aus Mitte



Ann Fuchs



Ann & Herman Wagner



Thomas Wagner



Willem Wagner

The Wagners are from Mitte, born and bred. For years the three hard working brothers shared a tiny room and kitchen until, to everyone's relief Herman, the oldest, met the lovely Ann Fuchs.

They got married within the year, moved up the housing list and got themselves a ground floor tenement flat on Gross Frankfurter Strasse. It was small, damp in winter and the toilet was out the back, but it was their first home together.

A long and happy marriage produced 5 children, all girls - to Herman's dismay, who longed for a son to play football with out in the back court.

After the war the name of their street changed to Stalin Allee, by which time the Wagner family's block was falling fell into disrepair. The demolished the building in 1952 and the entire family was decanted up the road into two new flats in the 'Worker's Housing' that the Communist Party was building.

They loved their new flats, they were small but each had a private toilet and central heating. Ann and Herman, who were now in their late 50's had a preference for the lift over tenement stairs.

Demand for new housing was high among families like the Wagners and the Party's solution was to build faster and higher. It wasn't long before tenants noticed the deficiencies of this hasty process.

In '53 there was a bit of trouble when a few of the blocks started to fall apart, everyone complained. By 1960 Anne, Herman and their children had to be re-housed for a second time.

Stalin died in 1961 and the street name changed to Karl-Marx-Allee.

Inga, the second youngest was fortunate to get a job in the Tatra Motokov factory, they allocated her a new flat close to Alexanderplatz, Inga was very happy here.

She had a secure front door and amenities were close With shopping and transport at Alexanderplatz, although she could never understand why there were no buses on Karl-Marx-Allee, she never asked.



The Wagner's - 1948



Inga Wagner





Inga left the Tatra factory in 1964 and got a new job across the road in the Café Moscow, she could leave the house at 08:55 and be in work by 08:57, crossing the 10 lane Karl-Marx-Allee was the only risk if there was any traffic.

The entire Wagner family would come around to Inga's on May Day, she was on the 8th floor and had a perfect view of the parades thundering past, they couldn't ignore this so they had to try and enjoy it.

Inga always tried to use the landing outside her flat to meet her neighbours but in those times people preferred to talk indoors.

Maria Schmidt from next door started spreading a rumour that the Party had positioned microphones everywhere and listened for conversations from dissenters. She convinced a few people that the manhole covers had holes to allow people to listen from below, Inga didn't believe it.

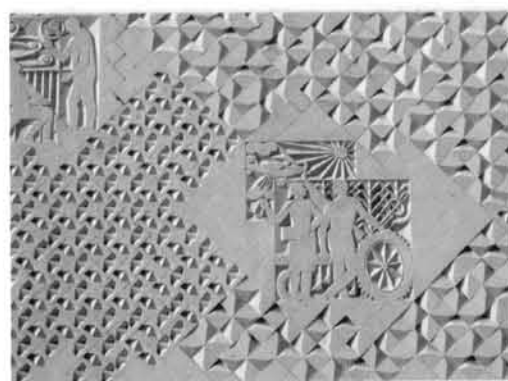
The International Cinema as it was known, now Kino, was next door to Inga's house and it was here that she met her first proper boyfriend, Reiner. The film's were a bit serious and the big pictures from the West weren't allowed, but Inga and her new man would sit under the worker's mosaic around the side and invent their own endings.

Everything changed when the wall came down and Inga experienced new parts of Berlin the first time. She considered moving West and got a job in Charlottenburg but the rent prices there made living impossible.

In the 90's Inga's block was refurbished by the new Federal Government to the dismay of some in the former West. Suddenly it seemed artists, young couples and families all wanted to live in Mitte.

Visitors to Berlin sometimes draw comparisons of Inga's home with failed housing blocks in the West. The truth is that Inga lives in a South facing city centre apartment with tree lined back court, views over the city and fixed affordable rent, it is highly desirable, safe and very comfortable.

Inga Wagner still lives in the same flat and enjoys watching visits from curious Western tourists.



LOST IN SPACE

Like everyone else in Moscow, Dima was used to place names changing. A bureaucrats shorthand for rewriting history. He was also accustomed to greeting barely concealed disappearances with a stinking hangover.

Bleary bloodshot eyes and a dehydrated brain correspond perfectly to the continual blurring of what was true one day and an arrestable offence the next.

This morning was no exception. Waking up sprawled across the back seat of the bus he struggled hard to prevent the surrendering of his innards. He wiped the perspiration off his forehead knocking what turned out to be his passport onto the floor. Odd, he couldn't work out why it was there.

He had enjoyed but was now suffering from what had been a memorable send off. Four yashiks of vodka between the twenty of them. All he could remember about the bus station was the number three. The platform for Moscow. Bye, bye Kiev. That he had in his stupor walked to platform eight had yet to dawn on him. He had paid at the gate, crawled onto the bus and collapsed unconscious.

Now the morning sickness lurched into view as the bus bounced down broken peripheral roads. Cutting a slice through the kaleidoscope of nauseous concrete panels. He must be nearly home. Although in truth this was a little difficult to tell as the outskirts of most cities built in the Soviet era looked almost identical. Bleak, repetitious and disorientating.

He closed his eyes again and attempted to steady his nerves. Peering apprehensively out of his right eye, he blinked. Weird. It looked like the street names had been changed from Cyrillic to Latin. This should have been Yaroslavskoye Shosse but it now read Frankfurter Allee. "What the fuck next" he mumbled. The East Germans must be on their way for a mutual flattery Party party. As usual this would be staged with theatrical exactitude.

Even by their standards though, this was a little over the top. On the verge of throwing up he groped into his hold all for a bottle of Zubrovka and a jar of gherkins. He was saving it for a crisis. With a fierce commitment to steadying his nerves and liquid stomach, he slugged heavily and fortified himself before returning his gaze to the bus window.

His mouth open his dry furry throat contracted. His head throbbed. What should have read Prospect Mira had been changed as well. Forget Prospect "World" "Peace". It was now Karl Marx Allee. Russians love the absurd. It's a form of satirical survival. There goes Gorky's nose running off with the briefcase. And here is Bulgakov's dog swearing at passers by. A century before that they thought nothing about erecting false facades to protect the Tsarina Catherine from the realities of peasant life.

But this. This was a step too far. The vodka allowed him to focus again. There was something else that was bothering him. Had the city changed that much in his six year absence? The wedding cake facades were immediately familiar, but somehow different. He zipped his bag up and hobbled down the aisle. He could ask the driver to drop him off at the Inner Garden Ring Road. But as the ornate tiled Stalinist buildings faded away, the problem resolved itself. "Alexander Platz." He went white. Shivering, he shook from head to toe. This couldn't possibly be true. He fell down the bus steps and cracked his head on the pavement. He lay on his side clutching his bottle for comfort as the words "Steh Auf" split his fragile skull.



T R I P

W I R E

It is often said that the modern metropolis can be understood as a palimpsest. Fading stone-etched scripture buried in the traces of former words. Something akin to a richly textured cake Berlin possesses layer upon layer of secret flavours. Densely packed strata of meaning, obscured, camouflaged and meshed together in a dizzying geological formation.

Berlin is a special case. A veritable SchwarzwälderKirschtorte. It seems to have more cake shops and levels of ambiguity than most cities. Not least because it acts as the repository for all of the moral questions and social contradictions thrown up by the twentieth century. And it must endure this fate alone drowning in the collective guilt of Europe. Functioning in this way as a magnifying glass it concentrates memory in an intense cacophony of sound and image. Memory that operates not so much as a lens for investigating the past, but more as a working theatre.

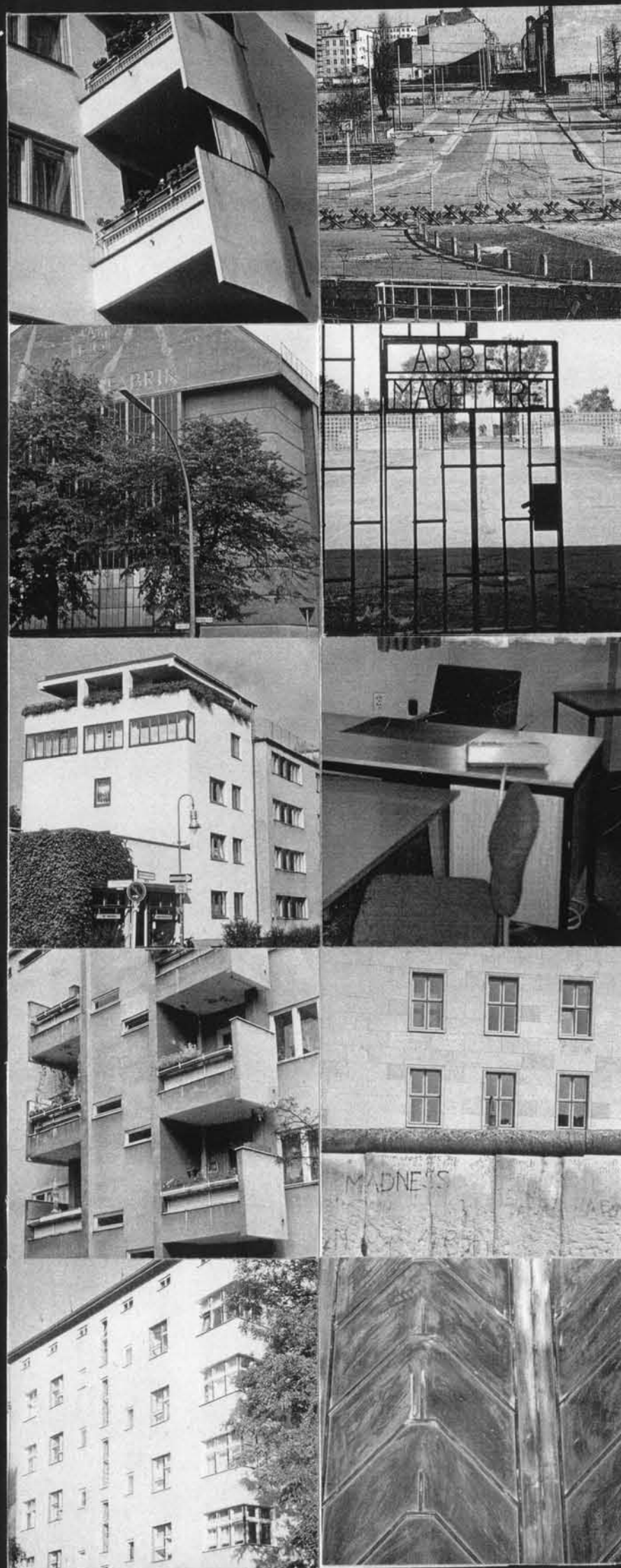
Trip wires are stretched taught across every boulevard. Some are painfully visible and can be carefully stepped over. Others are not. They lay unseen. Waiting for a single trigger that will unlock acts and scenes in a terrifyingly unexpected pyrotechnic spectacle. Siegfried Kracauer caught it. Berlin, a "labyrinth of fragmentary signs". A city in which "an explosive lies ready in all possible hidden places that, in the very next moment, can indeed blow-up."

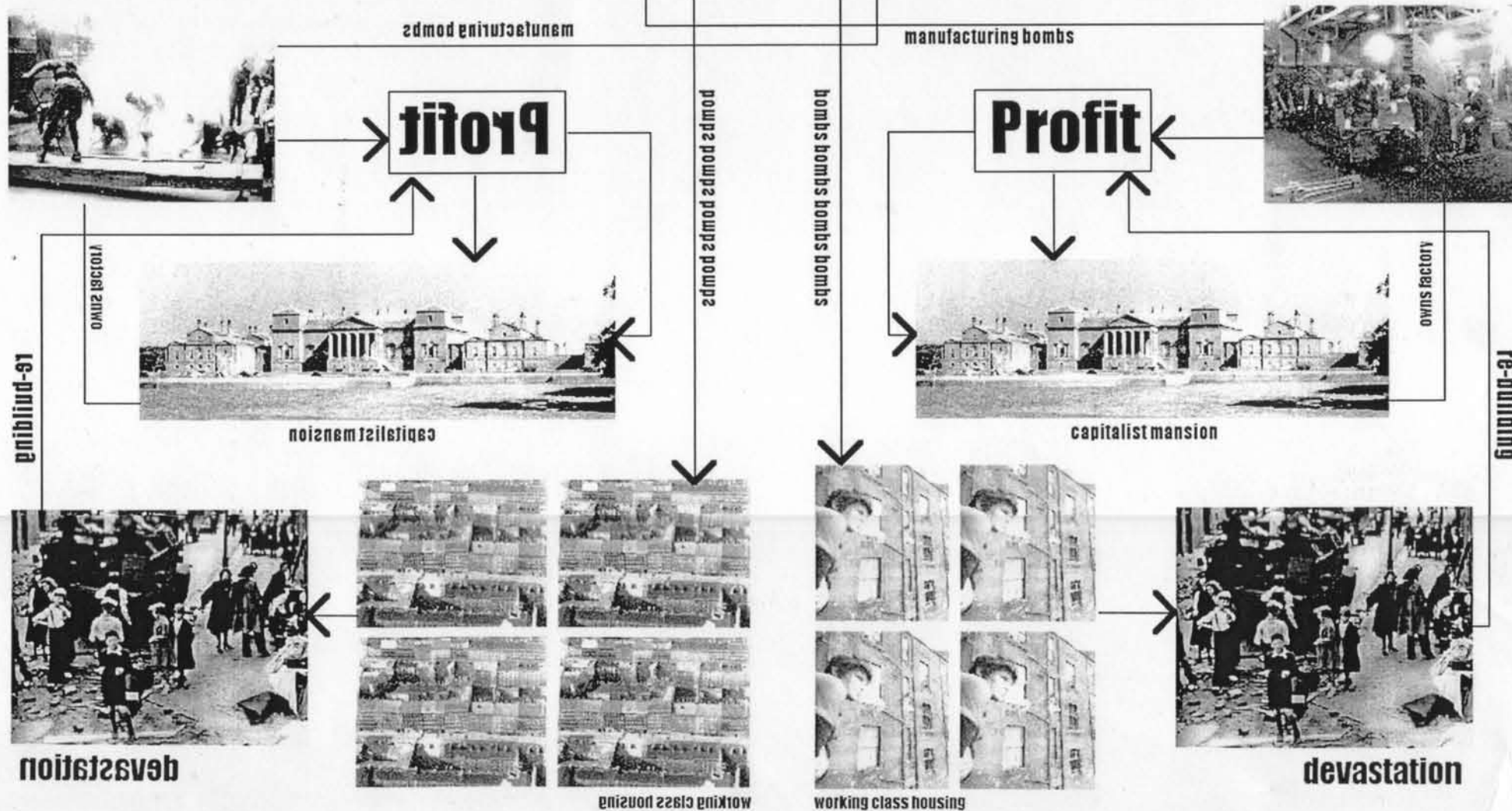
But Berlin does not belong to amateur drama. For the intrepid explorer Berlin offers a professional crash course in the social sciences and critical theory. All of history's clichés and shibboleths are carved and embedded in its walls. They hover in the wings ready to pounce and emerge out of alleyways and passages with arresting force. It is all there to be had.

Encapsulated by Schinkel, Hegel's unified Prussian State and alienated self screams from every rooftop and street corner. Marx's fetishised commodities are proudly proclaimed in Potsdamer Platz and parodied in themepark Checkpoint Charlie. Foucault's disciplined bodies and panopticon litter the urban landscape. Where do you want to begin? Moabit (Imperial Germany), Wilhelmstrasse (Gestapo HQ), Gensler Strasse (Stasi). And that's just for starters. Henri Lefebvre's socio-spatial dialectic. Where do you want it to end? Red Wedding, Große Siedlung Siemensstadt, the Spree axis, or the east-west divide.

Walter Benjamin's aestheticisation of politics. Here again we are spoilt for choice. The new map guides to the cold war and the sites of Nazi terror clatter into view as a particularly ironic postscript. Although here it should be remembered that it was the avant-garde who had ably displayed the very real power of fusing art and politics. The paradox of romantic nostalgia. Morning time would be spent immersed in the paintings and prints of Grosz and Kollwitz. Rainy afternoons watching Battleship Potemkin. Late afternoon, time to relax with Kurt Weill and Hans Eisler. Onto the Volksbühne in the evening for some Erwin Piscator agit-prop. And if this is not enough we might pass by the bar in the Worker's Sports Association before finishing at Heartfield-Herzfeld's Dada pleasure house.

Adorno's violent flip side of reason is the subtext to everything - the banal administration of mass murder. It was not the rubber torture chamber or the SS pathology laboratory. It was the drab and grotesque simplicity of the interview room. The veneered desk. Bakelite anglepoise lamp. Brown patterned wallpaper and portrait of Dzerzhinsky hanging as if he had always been there and always will. "Just fill out the form and sign here please." And no there really can't be anymore poetry. Sachsenhausen slaughtered poetry for all time. At least it did in my mind. So my friends, as you tread Berlin take great care. Watch out for the cracks in the pavement. The bears are ready, skulking in the shadows to eat anyone who crosses the wrong line at the wrong time.





Accordingly, the new political freedoms afforded East Berliners after the Wall fell tended to correspond with new, economic instabilities. The chic shoe-shops, galleries and wine-bars of Mitte testify to a process of wholesale gentrification and the apparent replacement of an ageing, institutionalised population by a class of über-trendy young aesthetes. But this act, the unconscious will, if you like, of internationalised capital, is perhaps one of the most benign to befall Berlin's working-class population. The eastern section endured fifty odd years of totalitarian

In Mitte, the epitaphs of these moments of terror, the pock-marked stonework of shrapnel and explosive are being slowly removed - repaired and replaced - by the beautifying ethos of gentrification. As I stand and watch the last obscuring skim coat of plaster be applied to these masonry wounds on the corner of this Mitte street, I am reminded that my Scottish home-town in the 1940s manufactured bombs and armaments in its iron foundries and steel-works. Bombs, produced by the working class of one country, labouring under obfuscating ideologies, designed to destroy the working classes of another country who, at the same, were labouring and fighting under some equally fictitious body of ideas. According to Marx, the working classes have no country. In my home town the factories, foundries and steel-works have all closed down.

Haus Schwarzenberg

Verein Schwarzenberg wurde 1995 gegründet

The association Schwarzenberg was founded in 1995

der Verein ist Hauptmieter

The association is the main tenant of the house

Eigentümer ist eine Erbengemeinschaft

Owner of the Haus Schwarzenberg is a disparate group of heirs

Haus Schwarzenberg ist ein funktionierendes integratives Modell für wirtschaftlich effektives Kulturmanagement

Haus Schwarzenberg is a functioning integrated model for an economically effective cultural management

kostengünstiger Bereitstellung von Räumen zur Kulturproduktion

Its aim is the provision of affordable spaces for a cultural production

Der Fortbestand der gegenwärtigen Nutzungsform soll gesichert werden

The continuation of the existing form of usage should be secured

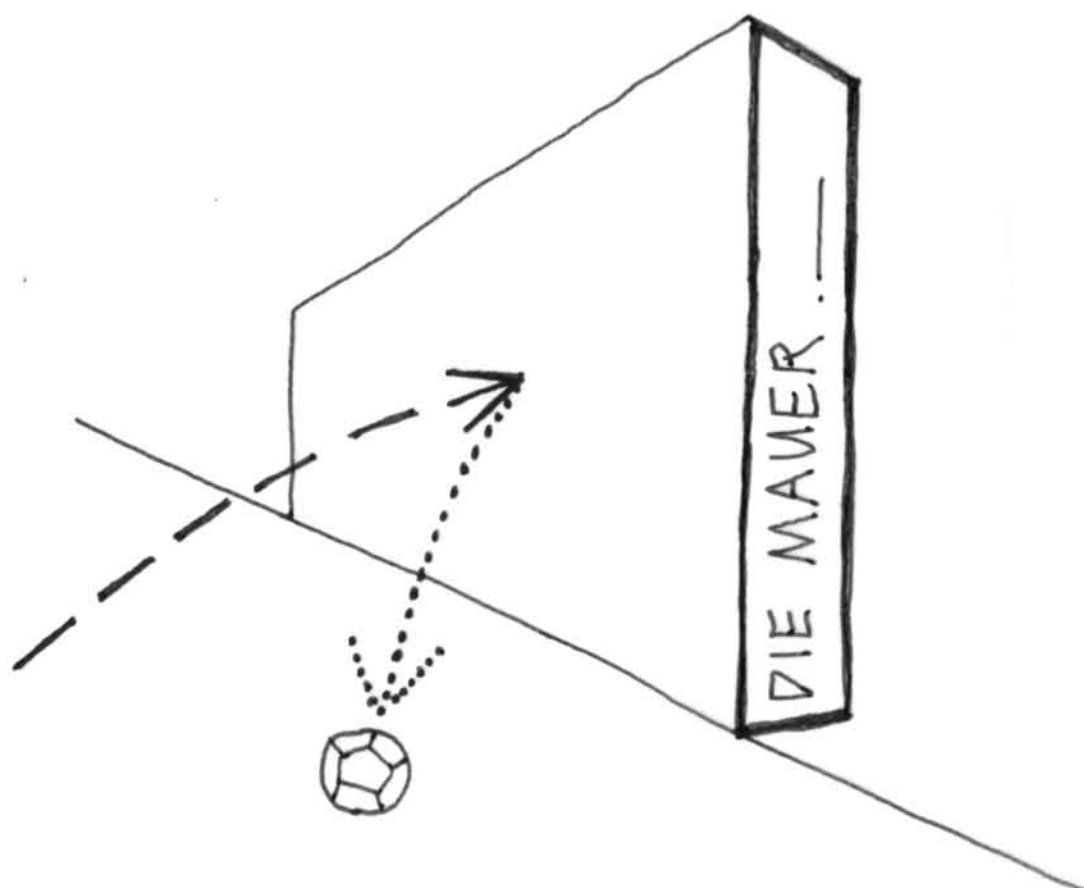
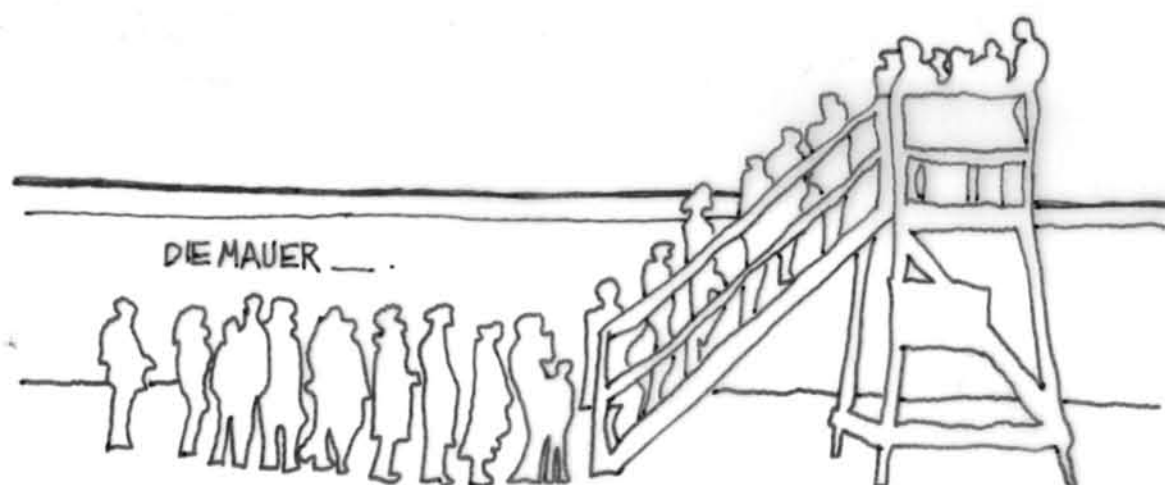
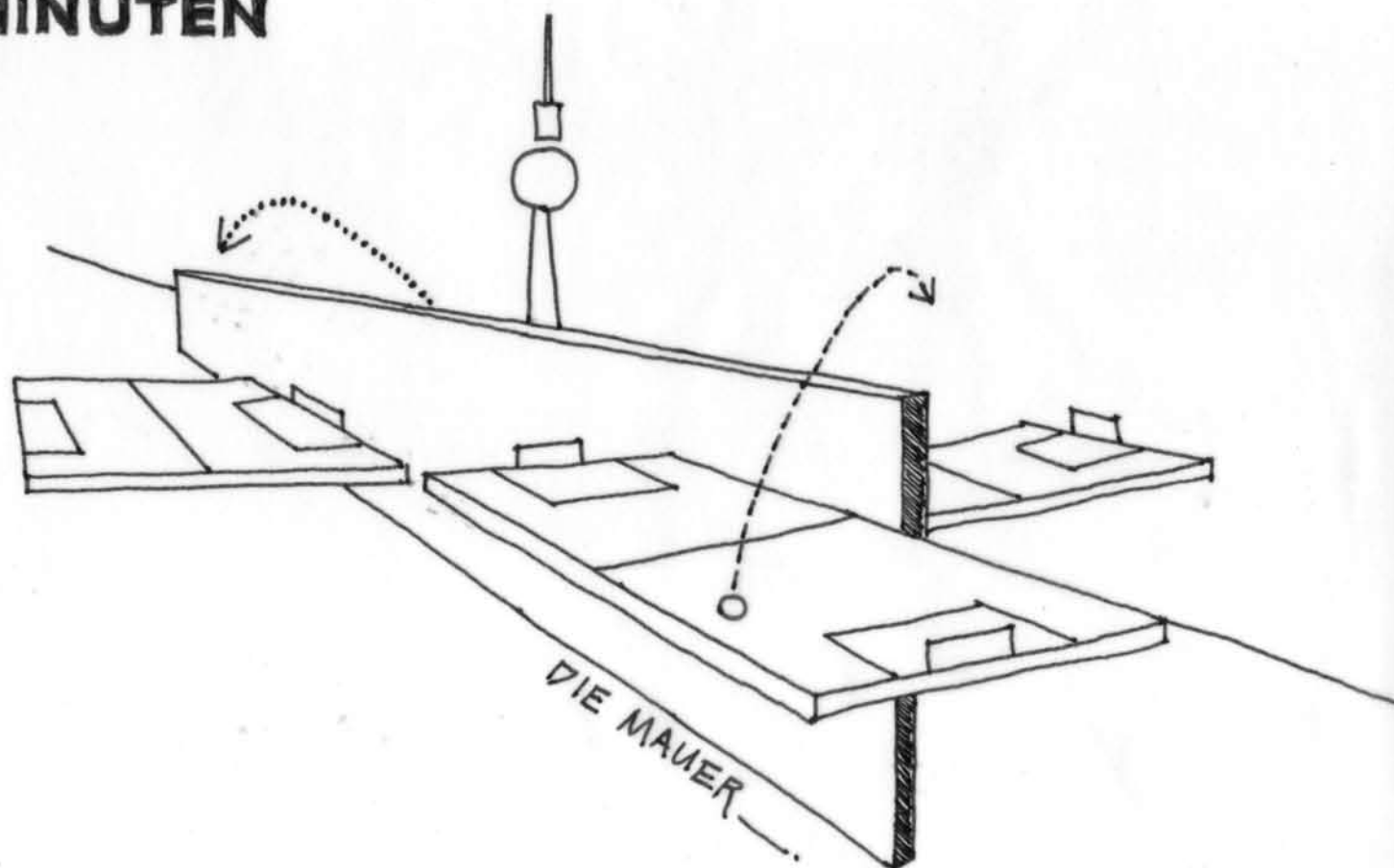
Der Verein will möglichen Erwerb durch einen rein kommerziell interessierten Investor verhindern

The association wants to prevent the take over of the house by an investor that is only driven by commercial interest

Verein hat Maßnahmen eingeleitet, das Haus selbst zu kaufen

The association has started to secure means to buy the house

NACH NEUNZIG MINUTEN



89 minuten

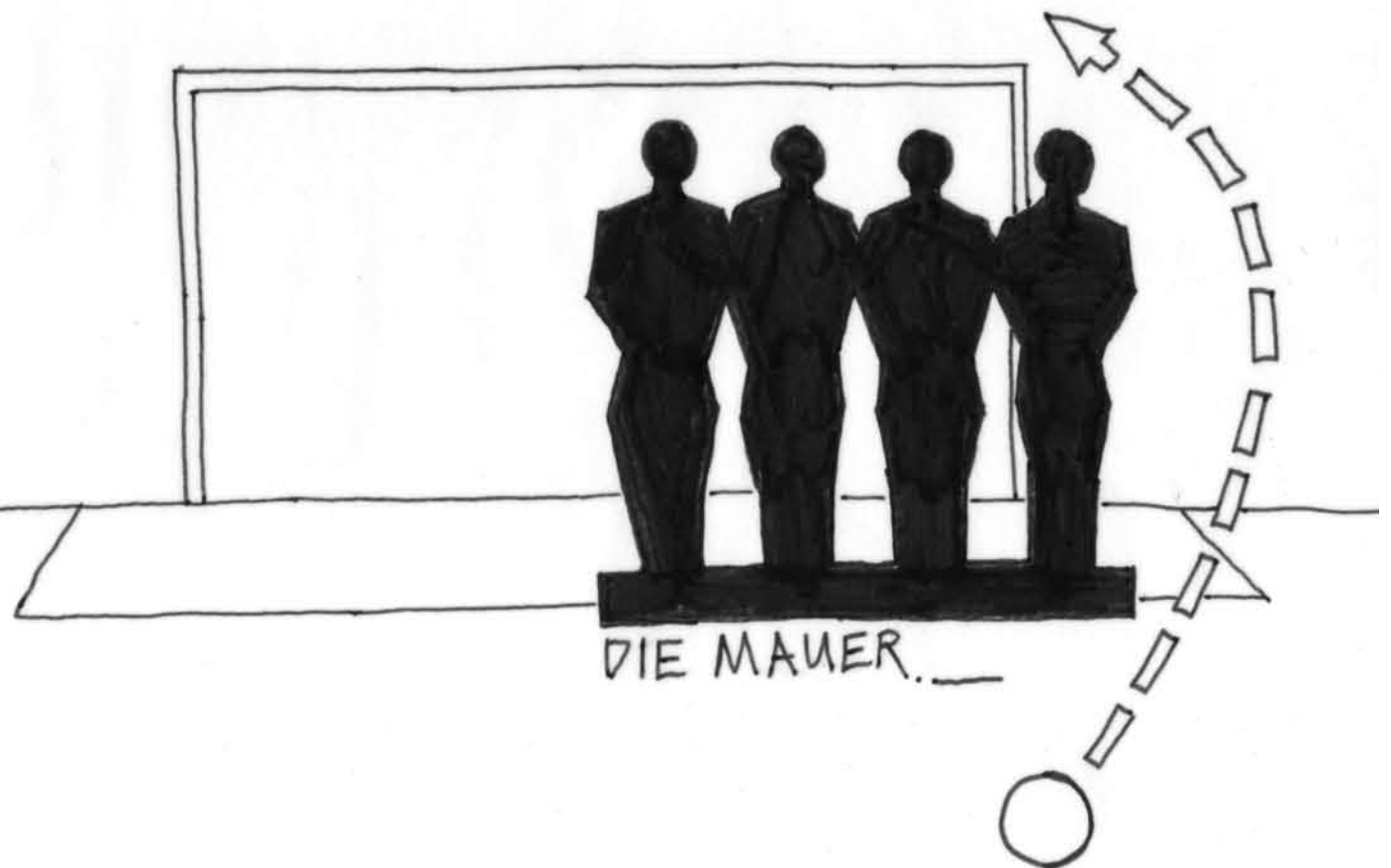
2 1. SEP. 2003

Pariser Platz
Fussball Globus. The world's football triumphantly kicked over the neighbours fence. Symbolically sited where once returning armies swaggered and lines of curious Trabants spluttered, this giant football will unite Berliners and weekenders alike. Planet Football reduced to a series of glass cases. Replicas of the Jules Rimmet Trophy. Gerd Müller's 1974 match ball. David Beckham's right boot. Electronic data swirls inside this Fussball Globus. An animated photo album evokes memories of 1990 and Beckenbauer whilst outside in Pariser Platz the replica Hotel Adlon captures another 1990, locked in aspic.

13 minuten

1 5. SEP. 2003

Glasgow
The only wall I remember was the one we used as an imaginary goal for three-and-in. The position of the goalposts negotiated endlessly into long summer evenings. But my city too is divided. It's blue west and green east seep at the edges. Match day in Glasgow brings a curtain of division across the city, a patchwork of tri-colours and red-hands. Flags of allegiance. Flags of convenience. Few jump the wall.



2 minuten

18. SEP. 2003

Olympic Stadium

Freddy Bobic scores a memorable double and still finishes on the losing side. Somehow I know this is not my team. The home fans sit passively through 45 minutes of excruciating capitulation. Only when the final whistle blows do they hiss and boo their team of pantomime dames. Half-time reggae rousing and a flashy new roof on Werner March's stadium couldn't lift the spirits of this eleven. They are not for me. I have read about Union, Hertha's cousins in the East. I have suspicions they will be the real thing.

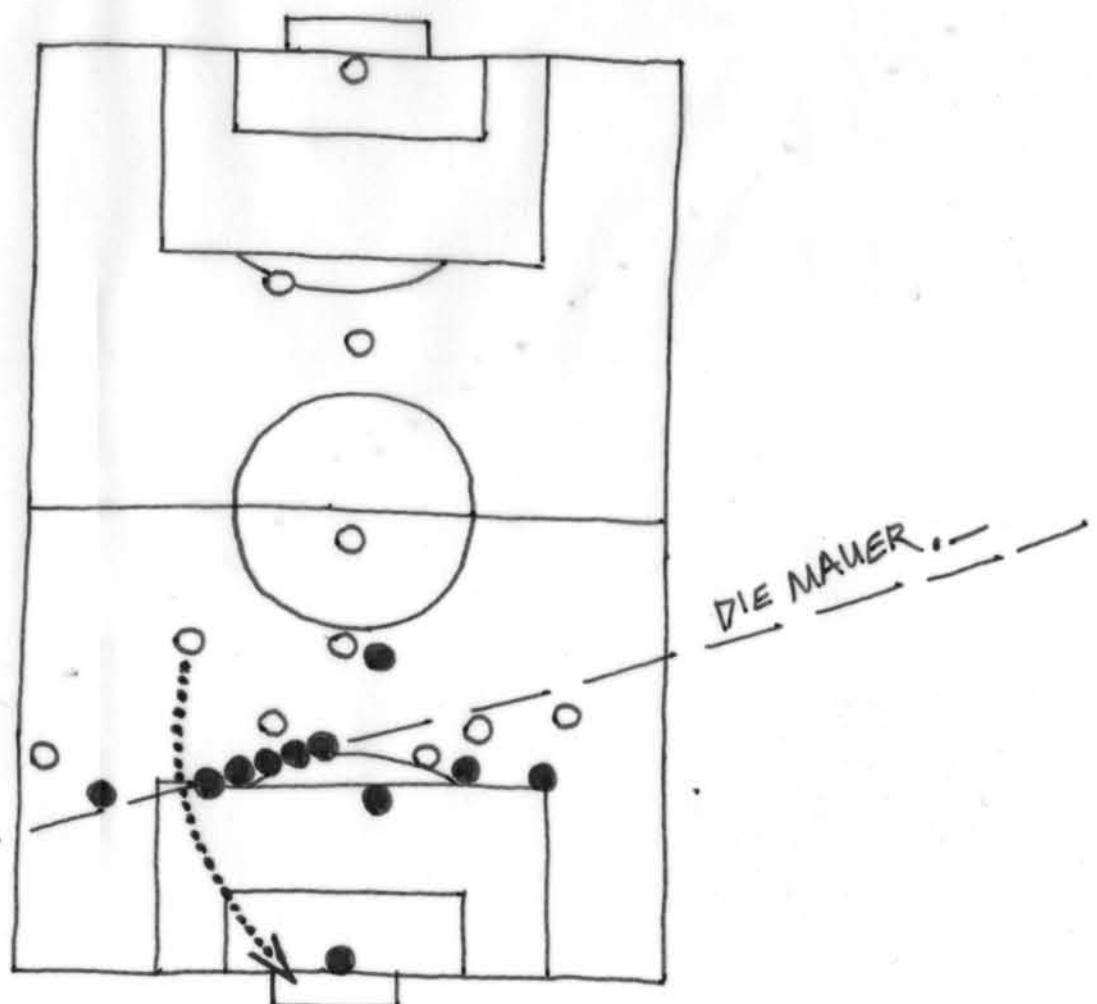
26minuten

18. SEP. 2003

Mein Berlin

Abseitsfalle. Only later would I discover this German word for offside. Abseitsfalle, the supporter's bar of Football Club Union Berlin is my Berlin. Mein Berlin.

Perhaps Schumann, the convivial man behind the bar is explaining how Union had deployed die abseitsfalle to devastating effect in 1984. Perhaps not. My lack of German is no match for his lack of English, yet he knows I am a fan. I have made the pilgrimage to his club in Kopenick in the farthest outskirts of old East Berlin. His Berlin. This is enough for Schumann. He passes me a second beer.



DOUBLE VISION AT THE OLYMPIC STADIUM

herta berlin

2

hannover 96

3

One eye was fixed on the pitch. Fredi Bobic had scored twice in the first fifteen minutes. The first goal looked offside but wasn't. The second looked good. But the giant replay screen showed the linesman had a blind spot. The pale blue and white Hertha fans that had suffered a shaky start to the season didn't care. Two nil up and the red and black Hannover contingent were already facing a miserable coach journey home. What happened next surprised everyone. Jesse Owen broke through the finishing tape first. Denting the campaign for Aryan physical supremacy.

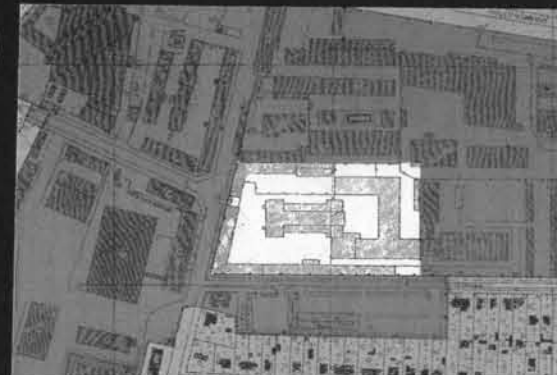
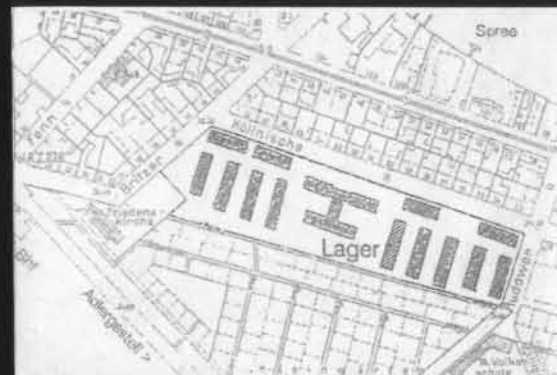
Hitler turns away in disgusted disappointment. Hannover 96 pull one back. This wasn't in the script. Berlin's defence shakes. Half time. Fans streak past an enormous semi-naked German, idealised in stone. Bratwurst mit sempf washed down with lager brings renewed optimism. This was to be short lived. The early celebratory chants of "Fred, Fred, Fred, Bobic, Bobic, la la la" peter out. Hertha's back four step out of the way for Hannover's black stars. Obrigado amigo. Two all.

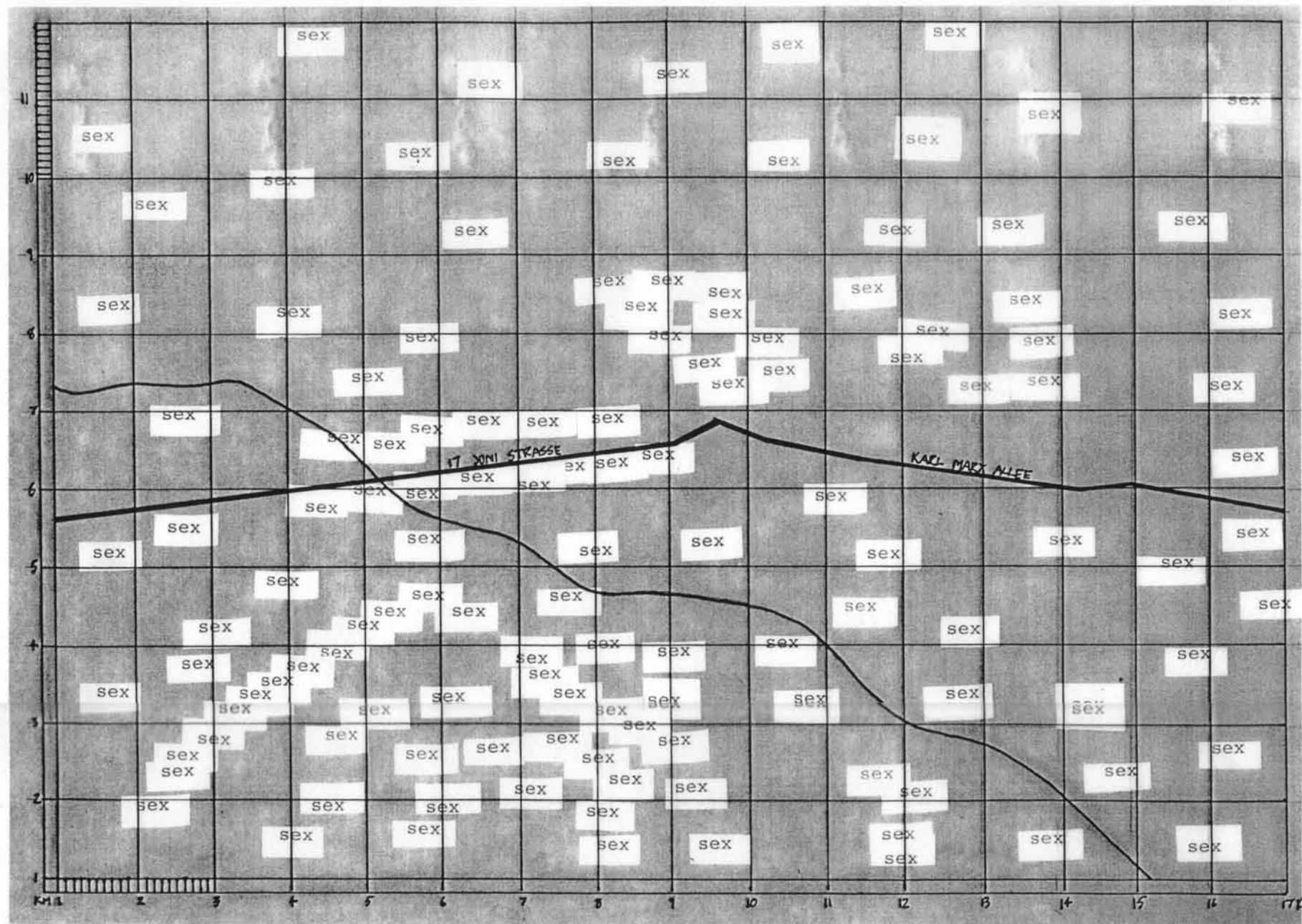
Losing a two-goal lead at home is nothing short of scandalous. A draw would be small consolation. But the disconsolate fans momentarily reconcile themselves to the new situation. A single point is better than non at all. The ghost of Leni Riefenstahl appears from the former tribune to rally Hertha. She exhorts the players to flex their sinews in a last ditch attempt to retake the lead. But with ten minutes to go, up steps Mohammed Idrissou, and just to rub it in almost walks the ball into the net with a nonchalant swagger. Thank-you and good night. Hanoverian Africans teach Berlin a lesson. Nothing like snatching gold in the heart of the beast.



"all aboard the anti-fascist bike ride"

Antifaschistischer Fahrradkorso / Sonntag / 14.09.2003 / 11.00 Uhr / in Köpenick





prostitution has been decriminalised in Berlin

10% of prostitutes pay taxes on their earnings. The government now claims its share of an estimated 600 million euros spent annually on procuring sex

immigrant sex workers do not have the same rights as German sex workers

Berlin does not have strictly defined red-light areas

sex is for sale throughout the city

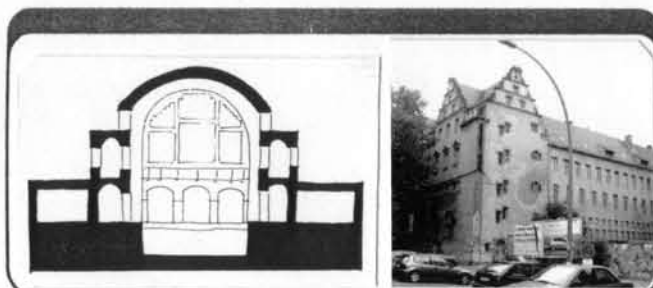
swingers clubs, sex cinemas, brothels, s&m studios, sex saunas and sex parties for heterosexuals and homosexuals are freely advertised in the city on the 'Stadtplan fur Manner' (City Plan for Men)

Berlin has a long history of sexual experimentation. Prostitution, public sex and masturbation, and sex parties were rife during the years of the Weimar Republic.

Swim Berlin



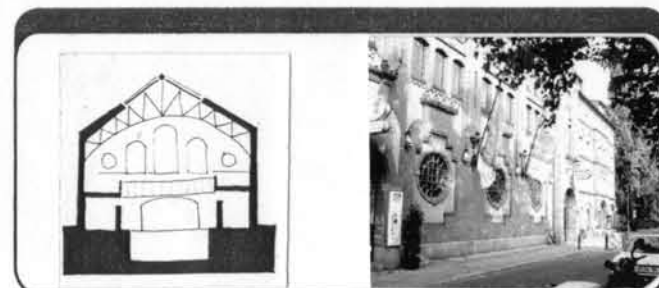
Berlin has a vast array of indoor, outdoor swimming pools and an extensive network of Freibader, or lakes, to the periphery of the city. The city is bankrupt however and some pools have been closed due to the lack of municipal funding and pressure to provide 'fitness centres' and other facilities. Recently there has been a substantial increase in admission prices. First impressions on the volume, light and arrangement of a selection of pools in the city note a significant reduction in quality of space and light in these municipal building from the start of the 19th Century to the present day.



Anschrift **Stadtbad Prenzlauer Berg**
Oderberger Str. Prenzlauer Berg

Anz.	Artikel	Einzelpreis	€	Ct
25m	One of first pools in Berlin + designed to provide cleaning facilities as well as swimming Strong local campaign against its closure 2 years ago Functions as temporary club + theatre venue Dramatic pool space with even subdued lighting - moody		-	-
CLOSED				
Betrag enthält €		Datum		Verk.
20-795148		1884		
Bei Irrtum oder Umtausch bitte diesen Kassenzettel innerh. von 8 Tagen vorlegen.				

D36/02



Anschrift **Stadtbad Charlottenburg**
Krumme Str. 10, Charlottenburg

Anz.	Artikel	Einzelpreis	€	Ct
25m	Ornate Art Nouveau + pool + sauna		4	-
50m	Calm, light + airy space with discrete poolside changing Nude bathing on Tues, Wed + Fri nights - gay haunt			
Betrag enthält €		Datum		Verk.
21-795148		1898		
Bei Irrtum oder Umtausch bitte diesen Kassenzettel innerh. von 8 Tagen vorlegen.				

D36/02

Stadtbad Prenzlauer Berg Prenzlauer Berg

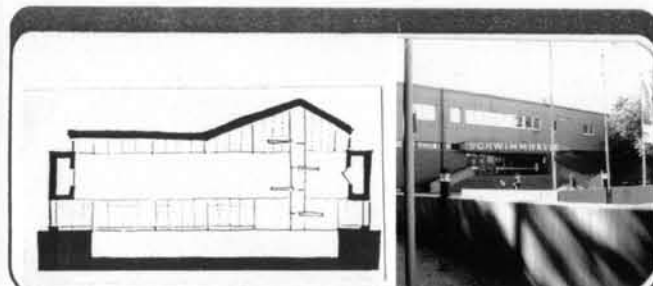
CLOSED

for swimming



OPEN

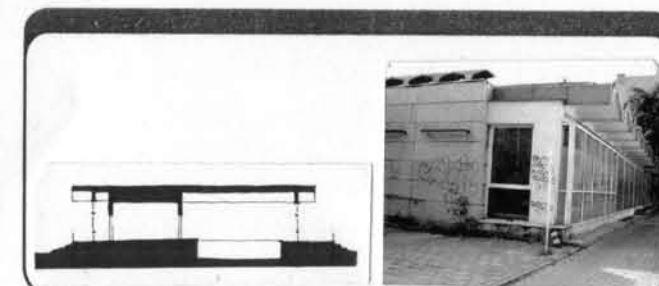
for theatre and clubs



Anschrift **Sport und Lehrschiimhalle**
Sachsendam 11, Schöneberg

Anz.	Artikel	Einzelpreis	€	Ct
25m	Modernist sports pool with spacious gallery + dining area. Even quality of light + clear organization of space. Concrete exterior has been cheerfully recast in dark, green panels		4	-
Betrag enthält €		Datum		Verk.
24-795148		1963		
Bei Irrtum oder Umtausch bitte diesen Kassenzettel innerh. von 8 Tagen vorlegen.				

D36/02



Anschrift **Swimmhalle Weinstrasse**
Weinstrasse, Friedrichshain

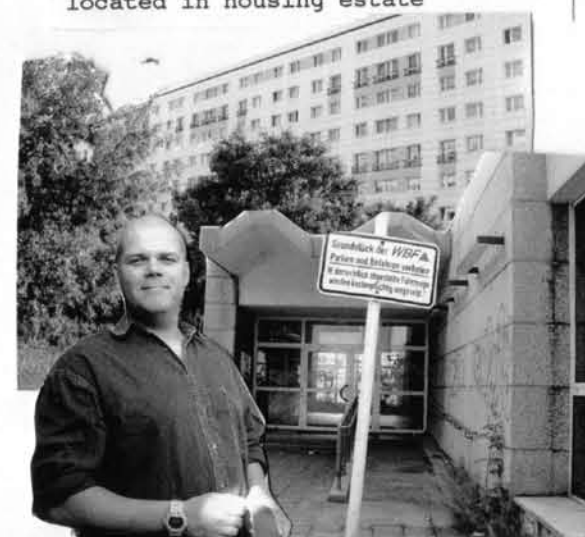
Anz.	Artikel	Einzelpreis	€	Ct
25m	Disused former GDR pool centrally located in the housing estate. Simple, straightforward design + layout Closed last year due to mechanical problems + lack of funding. Adjacent gym + similar design closed too.		-	-
CLOSED				
Betrag enthält €		Datum		Verk.
25-795148		1970's		
Bei Irrtum oder Umtausch bitte diesen Kassenzettel innerh. von 8 Tagen vorlegen.				

D36/02

CLOSED

Swimmhalle Weinstrasse Friedrichshain

Disused 1970's GDR pool centrally located in housing estate



"there are buildings closing everyday in this area - the pool, the gym, the cinema. The school just over there is only open for one more month. This area is poor. The city has no money. The people here are not used to complaining about these things."

Unki
Waiter, Parkblick Restaurant,
Freidenstrasse

OPEN

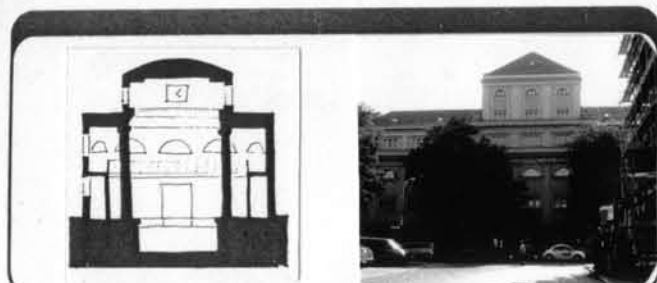
Swimmhalle Fischensel Mitte

1970's GDR pool centrally located in vibrant housing estate with playgrounds, school, cafe and shop. Of similar design to Swimmhalle Weinstrasse.



"my friend stays in that block just over there. We all meet here and hang about here at the playground, and sometimes we go swimming."

Dario
Swimmhalle Fischensel



Anschrift **Stadtbad Neukölln**
Ganghofferstrasse 3, Neukölln

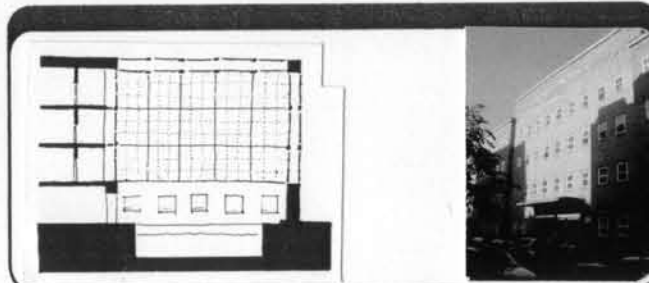
Anz.	Artikel	Einzelpreis	€	Ct
25m	When it was built pool			
+	was described as most		4	-
50m	beautiful in the world.			
	filled with mosaics + frescos			
	popular with elderly ladies.			
	Beautiful relaxing environment			
	with spaces for retreating			
	+ resting			

Betrag enthält € / % MwSt. 4 -

22-795148 Datum 1914 Verk.

Bei Irrtum oder Umtausch bitte diesen Kassenzettel innerh. von 8 Tagen vorlegen.

D36/02



Anschrift **Stadtbad Mitte**
Garten Str. 5, Mitte

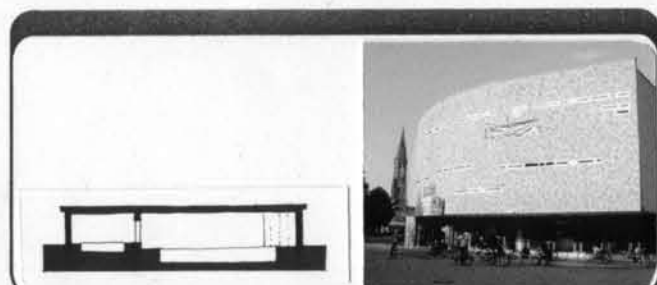
Anz.	Artikel	Einzelpreis	€	Ct
50m	Simple, clean glass		4	-
	box - refurbished		4	-
	Bauhaus building			
	- feels like outdoor			
	swimming - even quality			
	d light + cool water.			
	most beautiful space			
	+ pool visited			
	- double glass skin roof + walls			

Betrag enthält € / % MwSt. 8 -

23-795148 Datum 1928 Verk.

Bei Irrtum oder Umtausch bitte diesen Kassenzettel innerh. von 8 Tagen vorlegen.

D36/02



Anschrift **Bad am Spreewaldplatz**
Wienerstrasse 59, Kreuzberg

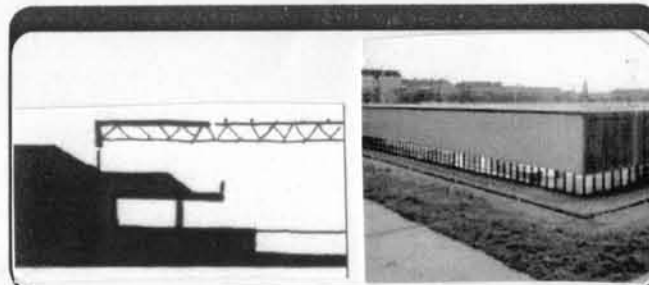
Anz.	Artikel	Einzelpreis	€	Ct
25m	1980's 'fun' pool with			
+	fumes, lounge areas +		4	-
fun	25m pool.			
pool	Confusing circulation,			
	disorientating, dark +			
	banal.			
	Only one corner window			
	in 25m pool			

Betrag enthält € / % MwSt. 4 -

26-795148 Datum 1980's Verk.

Bei Irrtum oder Umtausch bitte diesen Kassenzettel innerh. von 8 Tagen vorlegen.

D36/02



Anschrift **Olympia Sportstätten GmbH**
Friedrichshain

Anz.	Artikel	Einzelpreis	€	Ct
50m	Two 50m pools and			
x2	velodrome built for		-	-
	Berlin's 2002 Olympic Bid			
	All buildings are sunk into			
	the ground to apparently reduce			
	impact on surroundings			
	Stylish + simple - has impacted			
	on smaller pools in the			
	area - closures etc.			

Betrag enthält € / % MwSt. - -

27-795148 Datum 2002 Verk.

Bei Irrtum oder Umtausch bitte diesen Kassenzettel innerh. von 8 Tagen vorlegen.

D36/02



Fariborz, 58, Persia

It's not easy being a street vendor, I carry my boxes for a long time to get here and they are heavy. The benches help with the weight and give me a good place to sell from. I have been a vendor for 15 years. I used to be a draughtsman in Persia, but now I am a refugee. I sell here for four hours each day, but in winter, I can only manage to sit for one hour. Most times it's a good life, I am satisfied.

verbinden sie erinnerungen mit alexanderplatz



Matthais Labrenz, 43, Berlin

Me and my friends, sit here every day, to spread the gospel of Jesus. The benches are not comfortable to sit on but we stand on them which is good for communication. I think the people are the best view in the Platz.



Parvez, 27, Pakistan

I visit all the platz and gardens in Berlin. When it's good weather, and all the poeple out, it's beautiful, it's life. I work here just now for a few months. I have to work hard, so it's good to have these spaces to sit and watch. I like these big benches that you can meet new people on. I am friendly and like talking. Do you want a coffee?



Karina, 34, Wittenberge

I'm an office worker and don't know that many people here. When the weather is good, once or twice a week I sit here to eat and drink. I like the feeling of busy places and people around me, even strangers, it doesn't make me feel so lonely.



Judith, 17, Berlin

It's better to sit on the floor than the benches, I'm here with my friends two or three times a week and you can't talk to a big group on the benches. I was here for the anti-war demonstrations, my friends and I came from school, and joined the thousands to scream and shout "Make love not war" It felt very powerful and emotional. Some people were standing on top of the fountain, the police wanted to get them down but no-one would let them through.



benchmark

We are surrounded by hidden information, embedded within the city, such as the graffiti tag that signifies gangland borders, the park bench designated for young lovers or a tolerance zone for prostitutes.

What hidden stories could be uncovered on a public bench in Alexanderplatz, Berlin?

Abenteuerlicher Bauspielplatz

Kolle 37

Spielort & Lebensraum



Interview with Martyn Sorge
Educational coordinator, Kolle 37

WHAT ARE THE ORIGINS OF ADVENTURE PLAYGROUNDS + CITY FARMS?

The idea of creative play was investigated by a landscape architect in Denmark in the 1940's. He observed that children didn't tend to play in areas constructed by adults but preferred to play in spaces such as disused factories and tree houses.

These ideas developed over time into adventure playgrounds and city farms which founded the idea of children having free access to raw materials and tending animals.

After some time around 1968 the idea came together + from an organisation which combined the ideas of play and creativity with social care for children with little care at home or not enough money to take part in activities they would normally have to pay for.

CAN YOU EXPLAIN A LITTLE THE NETWORK OF PLAYGROUNDS THAT EXIST IN GERMANY?

There are different networks that exist. There is the German Network BdJA - The German federation of city farms and Adventure Playgrounds. Another is AKiB - Activity Playgrounds and Farms in Berlin.

Netzwerk Spiel / Kultur Prenzlauer Berg e.V. (Network Play + Culture) was founded by a group of people who developed play action in Berlin East before the wall came down. I was involved in this. We were a group who carried out voluntary work. We ran a mobile playbus. In the setting up of Kolle 37 Adventure Playground we were building on ideas we had prior to 1989. We could develop our ideas of the Adventure Playground, city park and Youth Museum.

WHEN WAS KOLLE 37 ESTABLISHED?

In April 1990 we had a small plot of land at No.37 Kollwitzstrasse. We have since expanded to No.35 but have retained the No.37 name.

We planned for many years to construct a building on the site. In 1997 we got funds to realise this and we moved into the House in 1999.

The playground is continually changing + evolving. We started with 800sqm and we now have 4000sqm of space.

SO, ARE ALL ACTIVITIES AT KOLLE 37 FREE AT SOURCE?

Yes, any child can come along. We call this 'open work' - the children can come and go as they wish. The playground is a very free and simple area for children to spend their free time after school - especially for children with difficult home backgrounds.

It is worth mentioning that too much care can be a problem too. Children must have free space to develop themselves. If you care too much for a child they expect + demand attention from adults and don't get involved in developing their own life. A large part of the adventure playground idea is to allow children the opportunity to develop themselves.

HOW ARE PROJECTS LIKE KOLLE 37 ADVENTURE PLAYGROUND FUNDED?

We get 85-90% of our funding from the city of Berlin. This area called Pankow is the 3rd biggest community in East Berlin and the largest district in Berlin. The remaining 5-10%, of around 20,000 Euros, has to be raised by ourselves.

There are a couple of projects here which generate some income. Kulturproject organises activities after 7pm for evening adult groups who want to meet for workshops, meetings etc. Groups can also rent our building for private events such as parties.

WHAT ACTIVITIES TAKE PLACE WITHIN THE ADVENTURE PLAYGROUND?

Every day after school the children can build houses from wood, make fires, play with water, give food to the rabbits and guinea pigs. Every evening we cook and eat together.

There is also a weekly programme of activities. For example, on Mondays we have an artist who makes clay sculptures with the children, on Tuesday we have a music workshop Schildhorn. There are evenings to bake, and look after animals, have blacksmithing workshops. We run an activity everyday.



- AKiB is a Federation of adventure playgrounds and children's farms in Berlin. It lobbies for play space for children and young people in the new German capital.
- Founded in 1994 as a result of 10 years of work as a loose network of adventure playgrounds and city farms it is a federation representing it's members, but also a medium for qualification and information for children and adults involved in the playwork scene.
- AKiB is a cooperative network of playworkers supporting their struggle for adequate pay and qualification as well as public acceptance of their specific pedagogical work
- AKiB is a non-governmental, self-organised service structure working mainly on a voluntary basis.







Nikolaiviertel, 1980-87; Günter Stahn.

Nikolaikirche

Berliner Rathaus

Spandauer Straße

Spree

Palast der Republik

Marx-Engels-Forum

Bauten unserer Tage

Seit der vom Generalsekretär des Zentralkomitees der SED und Vorsitzenden des Stadtrates der DDR, Erich Honecker, am 15. Februar 1981 auf der XIV. Bezirksdelegiertenkonferenz Berlin der SED dargelegten Aufgabenstellung, in den folgenden Jahren den historischen Stadtkern am Marx-Engels-Forum wieder aufzubauen, ist das vielgestaltige Stadtzentrum um ein weiteres städtebauliches Ensemble reicher geworden.

Gestützt auf Untersuchungen der örtlichen Situation und der historischen Entwicklung durch Denkmalpfleger, Architekten und Historiker sind im historischen Stadtkern Altes und Neues, Beschauliches und Denkwürdiges, Anregendes und Besinnliches zu einem harmonischen Ensemble vereint worden.

Der Magistrat von Berlin hatte für dieses Gebiet einen städtebaulichen Wettbewerb ausgeschrieben. Den ersten Preis erhielt das Kollektiv Günter Stahn, dessen Projekt zur Grundlage für die Bebauung wurde, die in Verantwortung von Bernd Melzer, Baudirektion Berlin des Mini-Ministeriums für Bauwesen, erfolgte.

So entstanden u.a. die sich gut einfügenden Wohnbauten zwischen dem Roten Rathaus und der Spree, die einen würdigen städtebaulichen Rahmen für das Marx-Engels-Forum bilden. Gleichzeitig sind die vorhandenen denkmalgeschützten Häuser rekonstruiert und die historische Struktur der Altstadt um die Nikolaikirche in der ursprünglichen Form wiederhergestellt worden.

Über die meisten der hier wieder errichteten Gebäude lagen zuverlässige Quellen und Unterlagen vor, so daß sie mit hoher Authentizität projektiert und gebaut werden konnten.

20 Gaststätten, moderne Restaurants und Cafés sowie die Altberliner Gaststätten "Zum Nußbaum", "zur Rippe" und "Rolandseck" laden im historischen Stadtzentrum zur Einklehr ein.

Daß an der Gründungsstätte Berlins Wohnungen für 1500 Bürger entstanden sind, entspricht den Beschlüssen; darin spiegelt sich die große Fürsorge und Aufmerksamkeit der Partei- und Staatsführung für die Lösung der Wohnungsfrage als soziales Problem und die weitere städtebaulich-architektonische Gestaltung Berlins wider.

Aus: Berlin. Bauten unserer Tage, 1985.

Nikolai Quarter, 1980-87; Günter Stahn. Berlin's oldest quarter was located around the Nikolai Church. Efforts have been made to restore the destroyed quarter by reconstructing existing buildings, moving in valuable historic houses from other locations, and building modern structures.



from the
Re-Discovery of Architectural Participation
 to the
Appropriation of Space

Hier entsteht

Strategien partizipativer Architektur und räumlicher Aneignung 28. Juni bis 12. Juli 2003
 Bauexperiment, Ausstellung und Veranstaltungsreihe / Offener Raum für Spontanansiedlung und ungeplante Aktivitäten in, um und auf dem Pavillon der Volksbühne am Rosa-Luxemburg-Platz

Für zwei Wochen wurde der Pavillon neben der Volksbühne am Rosa-Luxemburg-Platz zu einer zweigeschossigen offenen Plattform umgebaut, um Raum zu bieten für einen modellhaften Ort sozialer Mitbestimmung und selbstorganisierter räumlicher Aneignung. Dieses Bauexperiment bot Raum für Vorträge und Diskussionen zu partizipativer Architektur in Planung und Praxis. Im Zusammenhang mit dem Projekt wurde eine Karte veröffentlicht, in dem eine erste Übersicht über partizipative Architektur in ihren unterschiedlichsten Formen in Berlin vorgestellt wird.

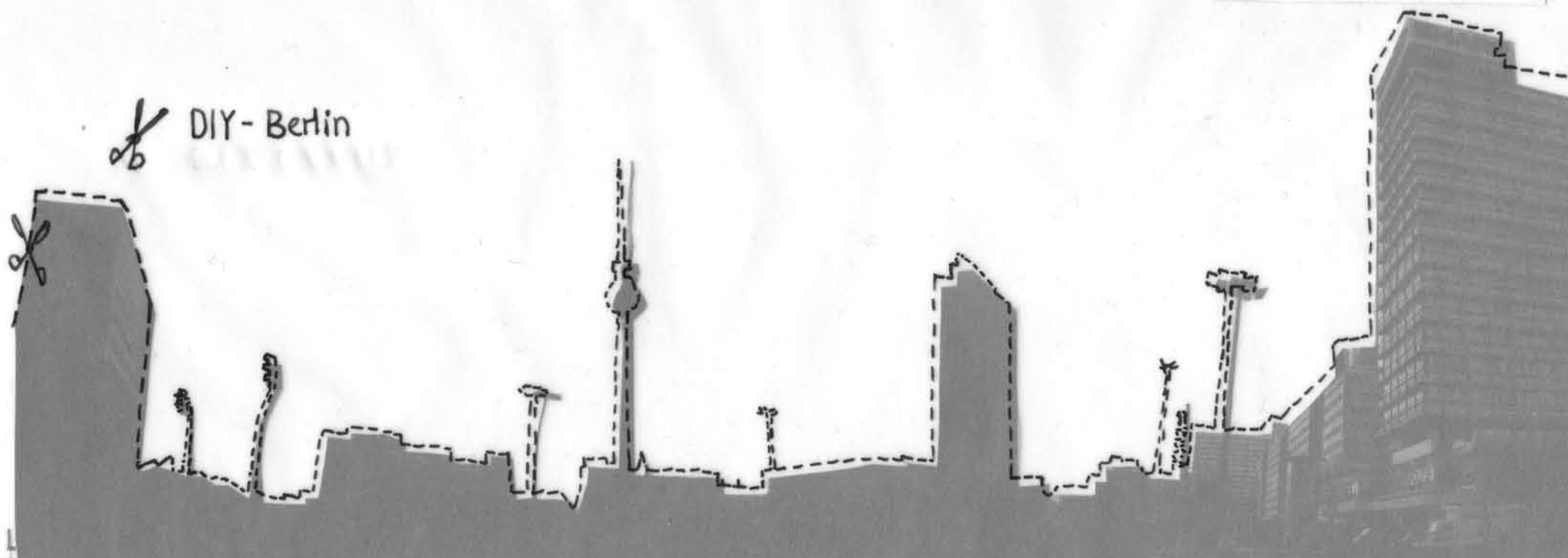
For two weeks, the Pavilion of the Volksbühne was transformed into a two level open platform offering space for social participation in the decision-making process. This event also encouraged the self-organised appropriation in architecture. This building experiment offered space for lectures and talks about participative architecture in planning and practice. A map has been published in connection with the project which gives an initial overview about participative architectural projects of various forms in Berlin.

<Hier entsteht> war ein Projekt im Rahmen von ErsatzStadt - ein Initiativprojekt der Kulturstiftung des Bundes in Kooperation mit der Volksbühne am Rosa-Luxemburg-Platz.

www.ersatzmedia.info



images courtesy of
 Henrik Schulte



die Zwischennutzungs- Agentur

-ein berlinweites Instrument praktischer Teilhabe

Die Zwischennutzungsagentur agiert als eine berlinweite Vermittlungsagentur für die temporäre Nutzung momentan ungenutzter Gebäude und Liegenschaften. Durch eine Zwischennutzung können neue Ideen auf brachliegenden Flächen getestet werden, die unter Umständen kraftvolle Impulse für die zukünftige Entwicklung der Flächen geben können. Durch die Organisation legitimer Zwischennutzungen sollen festgefahrene Denk- und Handlungsweisen überwunden werden aber auch zugleich neue Wege in der Stadtentwicklung aufgezeigt werden.

The „in-between user“ agency functions as a distributor for the temporary use of spaces that are presently abandoned and empty. This „in-between use“ of space has the potential to generate new ideas and create future development within an area. The aim is to establish a flexible visionary system as an alternative approach to how a city can develop.

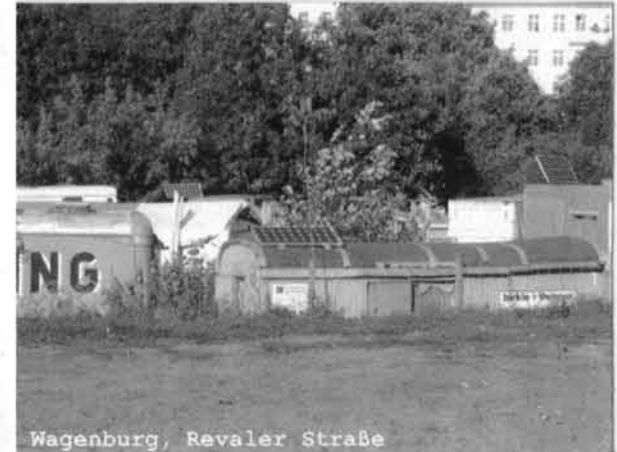
Initiiert wurde das Projekt von RAW Tempel e.V. und der Werkstatt Ideenwerkstatt Berlin e.V.

www.ideenaufwurf.de.vu

www.urbancatalyst.de hat im Rahmen eines europaweiten Forschungsprojekts das Thema Zwischennutzung im Berliner Kontext tiefergehend erforscht.



Wagenburg, Michael Kirch Straße



Wagenburg, Revaler Straße



Bethaniendamm



RAW Tempel e.V. Revaler Straße



Alte Schönhauser Strasse



Kunst, Kommune, Kapital
Kastanienallee 77



Frankfurter Allee



Schwedter / Templiner Straße



Lychni 60, Lychner Straße 60

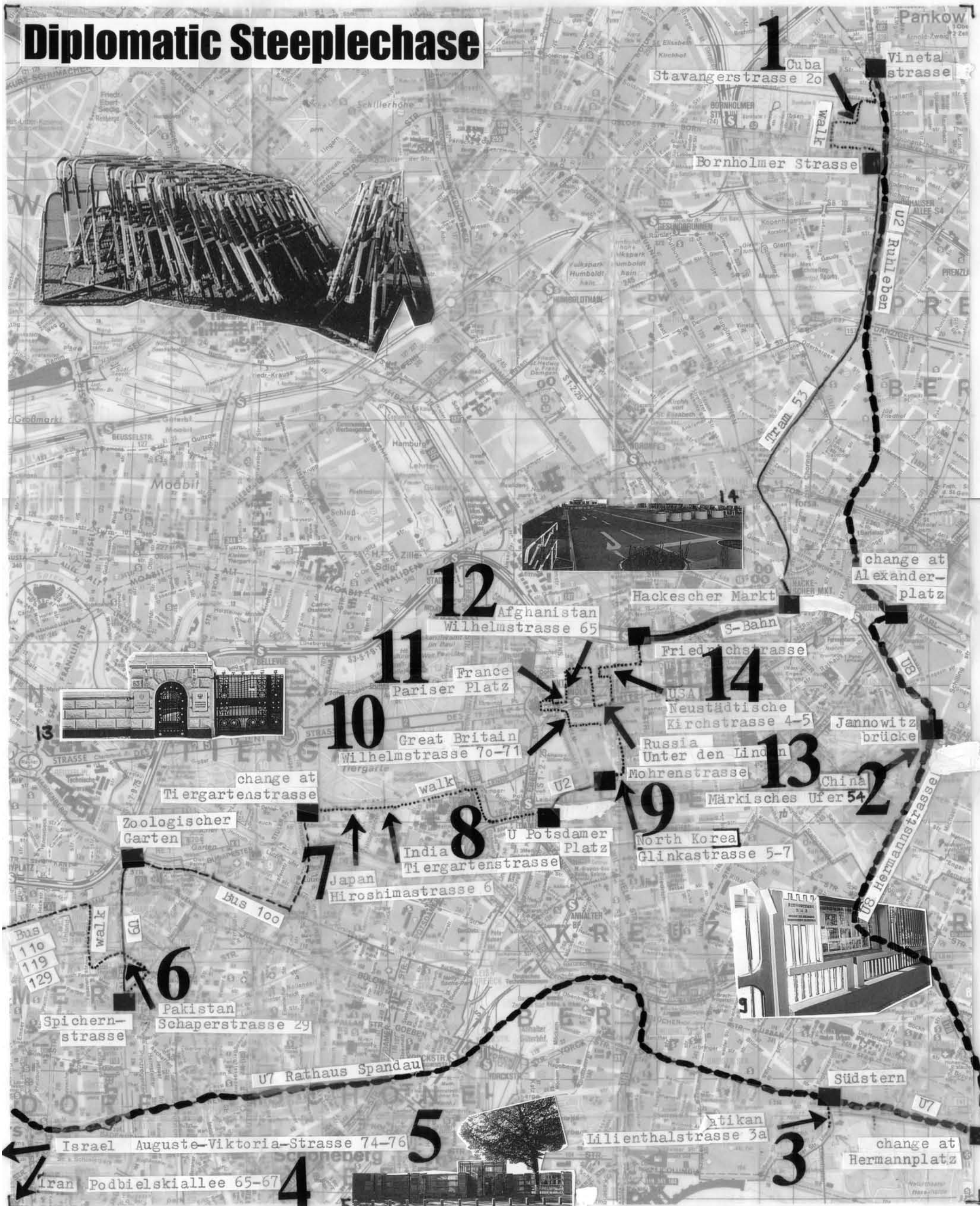
FREE ZONE 50M

AS PART OF THE ON GOING FIGHT AGAINST THE GLOBAL THREAT OF TERROR THE EMBASSIES OF THE FREE WORLD ARE TO BE AFFORDED A 50M FREE ZONE.

16 SEP. 2003
W



Diplomatic Steeplechase





**HOMES
FROM
HEROES**

HOMES FOR HEROES

MV

Fridtjof F. Schliephacke, Karl Feig, Herbert Stranz, Hansrudolf Plarre, Finn Bartels, Christoph Schmidt-Ott, Waldemar Poreike, Hans Blandel, Harald Franke, Oswald Mathias Ungers, Ludwig Leo, Rene Gages, Volker Theissen, Werner Weber, Hasso Schreck, Hans C. Müller, Georg Müller, Ernst Gisel, Werner Düttmann, Günter und Ursel Plessow, Astra Zarina Haner, Shadrach Woods, Lothar Juckel, Jo Zimmermann, Peter Pfankuch, Heinz Schudnagies, Anatol Gineli, Chen Kuen Lee, Rodo Fleischer, Stephan Heise

The Märkische Viertel in the North of Berlin was built between 1963 and 1974. Its master-plan was developed by the Berlin architects Werner Düttmann, Georg Heinrichs and Hans C. Müller. This whole new city quarter which was designed by some 30 architects comprises of 17.000 flats for 40.000 inhabitants as well as 12 schools, 7 nurseries, a cultural centre, a public swimming pool, 27 shops, 2 department stores, and 4 community centres.

2003. Out of the 17.000 flats of the Märkisches Viertel only 500 are currently empty. Compared with an overall of 160.000 empty flats all over Berlin this is a low figure. Families live here in the second and third generation and new tenants, foreign and German, enhance the social and cultural mix.

Monday lunchtime. People are wandering through the open shopping arcade. Pensioners have a c...

that and some c...
urry wurst near t...
he fountain, children...
ne bus. The place looks l...
ome r... deal.

2003. Märkische Viertel architect u...

are running for...
like an architect's dr...
s to be talking about...
more. If you would as...
practising in Berlin...
of them will have ev...

awing c...
the Mär...
k any Ar...
hardly an...
er been t...

is icon of 60s planning and modern housing and it is a fair guess a student of a...

ight be a...
rchitectur...
e presentl...
y studying...
in the ci...
ty will...
have h...
eard...
of i...
t.

Just recently the adventure playground "Der Acker" celebrated its 30th year running.

Dem 30.08.03 ab 15 Uhr
Acker
Wird 30

MENTUS-LEIPZIG



LET'S GO....



A typical day at the
Aedes Pavillion



A picnic shop story unfolds...
and GLAS decides to go



GLAS make their way to
brunnen strasse.



... and wait for PICK NICK
to open



... only to discover it is
an art installation! *



Not dispirited, GLAS buys a
stylish picnic bag and snacks.



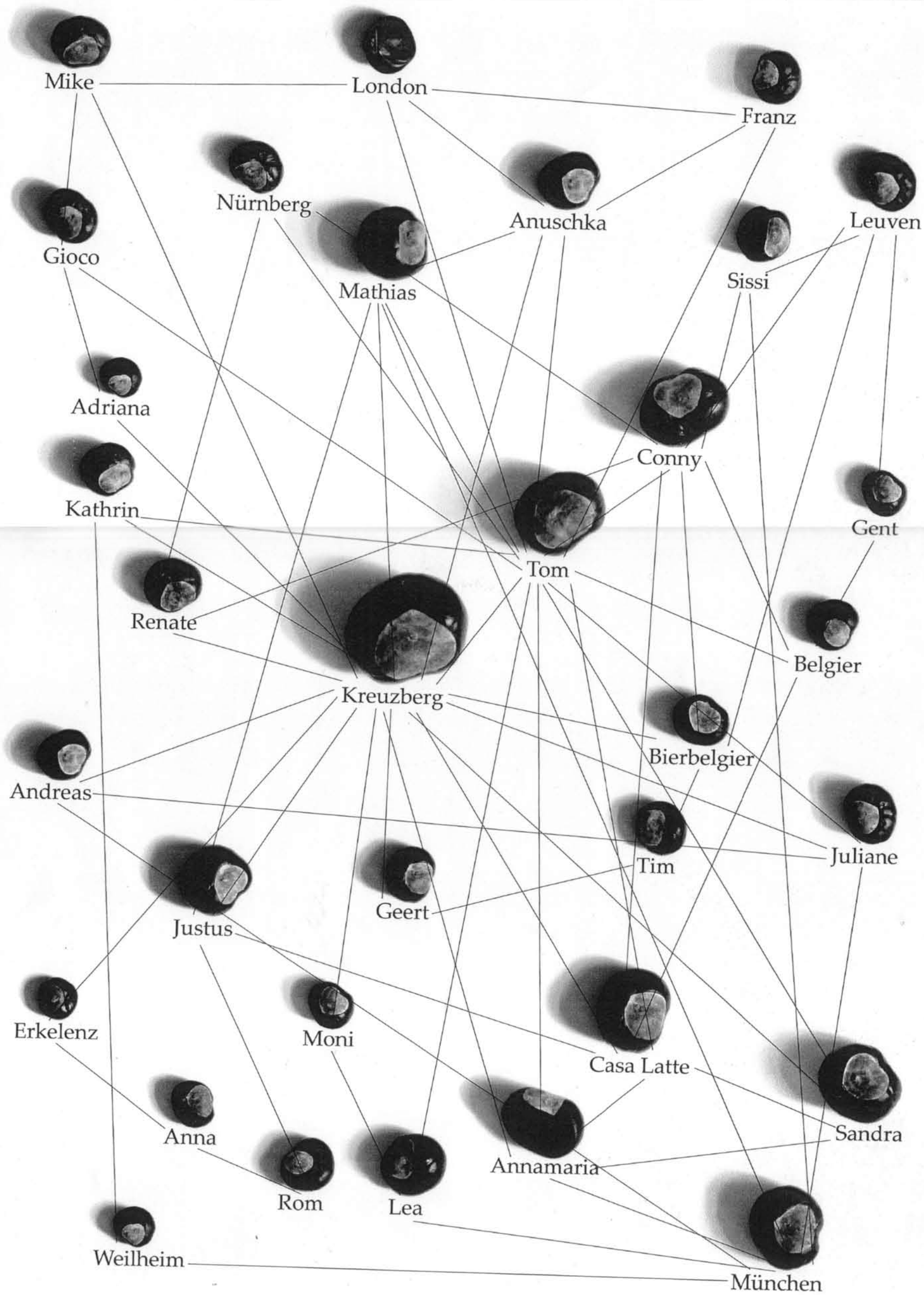
GUTEN APPETIT!



GLAS loves Berlin.

www.auf-zum-picknick.de

Psychologin Tanja Kreis and Produktdesigner Björn Ney widmen sich einer beliebten Freizeitbeschäftigung der Berliner im Grünem: dem Picknick. In ihrem Laden in Mitte packt das Duo individuelle Picknickkörbe. Alle Utensilien einschließlich Verpackungsmüll sind nach dem Picknick wieder abzugeben. Die "Regeln" sind auch die erste Rubrik in der Navigation der minimalistischen Homepage, die etwas Schwierigkeiten mit dem eingebauten Javascript hat. Die Adresse -> www.produkte-fuer-staedter.de, unter der dieses Startup auch zu erreichen ist, stimmt erwartungsfroh für mehr.





glaspaper is produced by
Glasgow Letters on Architecture + Space Ltd.
All material in glaspaper may be reproduced in
full with the prior consent of GLAS Ltd.
editorial address:
G.L.A.S.
31A Errol Gardens
Glasgow G5 0RA
phone: 0044 141 4296891
fax: 0044 141 4233092
e-mail: info@glas-collective.com
www.glas-collective.com

ISSN 1476-3206
printed by UNION DRUCKEREI, Berlin

SUBSCRIPTIONS

G.L.A.S. relies on the support of friends and
sympathetic organisations around the world as
we wish to continue distributing the majority of
copies to community groups for free.

glaspaper is produced quarterly and will be sent
via 1st class post to you.

☐ I want to subscribe

- | | |
|---|-------------------------|
| <input type="checkbox"/> £10/EUR 17 | Reduced Rate |
| <input type="checkbox"/> £20/EUR 35 | Standard |
| <input type="checkbox"/> £50/EUR 80 | Institutions (3 copies) |
| <input type="checkbox"/> £50/100+/EUR 80/160+ | Friends |

Name _____
Address _____
City/Post code _____
e-mail _____

Please make cheques payable to Glasgow
Letters on Architecture and Space Ltd.

I am a member of a Community Group and
would like G.L.A.S. to contact me.

Community Group _____

Name _____
Address _____
City/Post code _____
e-mail _____