

AUSGANG

Herbst

—
2016

Berlin

Urban Spatial Experimentation

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Note from the editors.....

Ausgang reflects the changing cultural attitudes which repeatedly enter and exit our lives

A hard concept to define, our realisation of time can be formed from a combination of what we already know, what we know now and what we are still to know.

Addressing the city of Berlin, this issue touches upon a constantly changing city with demanding recent history. The consideration of the passage of time reveals the accompanying political and cultural changes in the city that create the place of now and indicate the future.

Forty students, five days and 120 hours of research and curiosity in Berlin have formed the basis of this edition. Speculate, enquire and journey with us, as we reflect on the present, past and future of cultural pervasion, both built and theorised.

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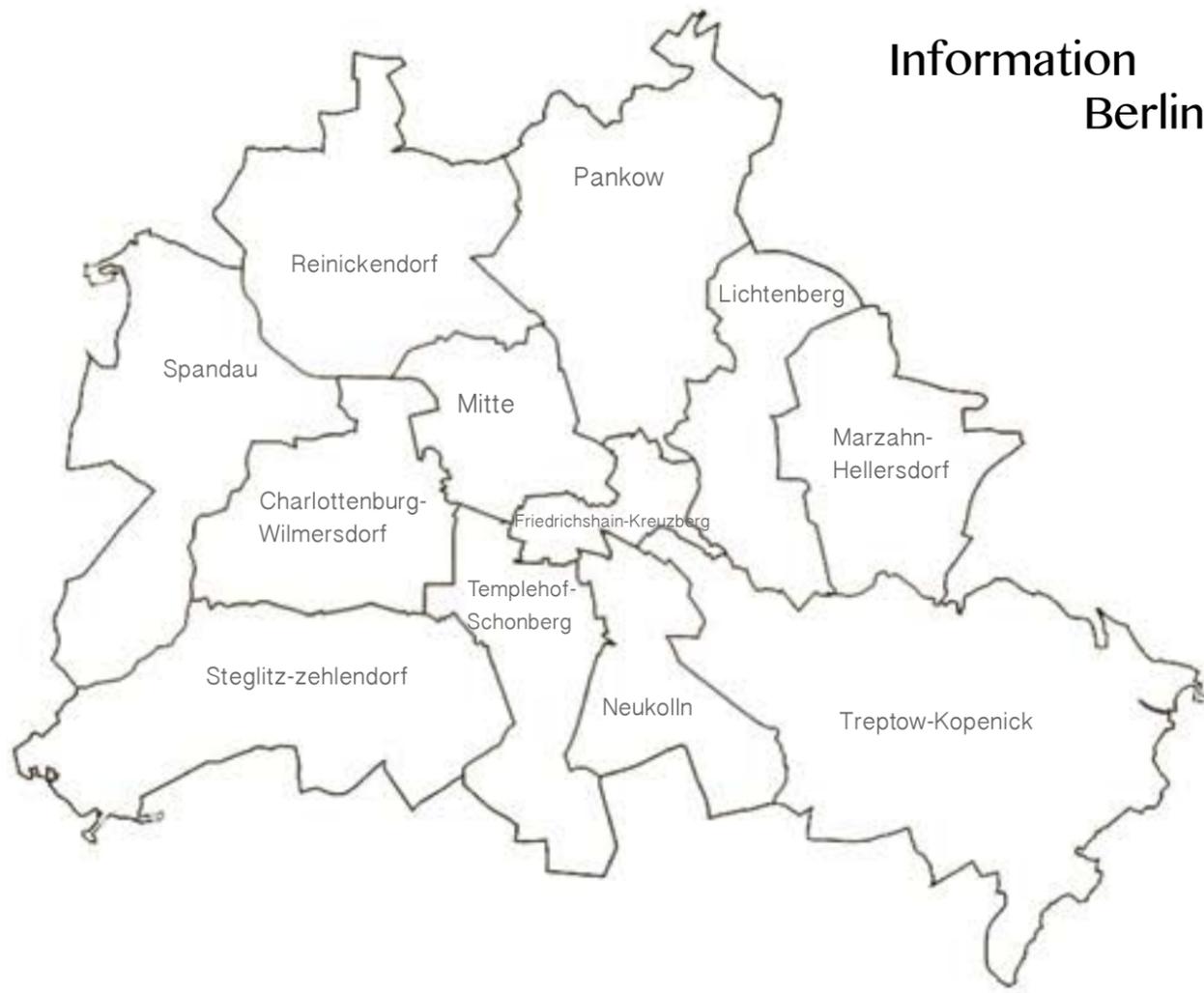
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PRESENT

Berlin has stepped into a new phase of urban development: after 40 years of physical division, in which the city became the symbol of a bi-polarized world, it is now in the unique position to redefine its role

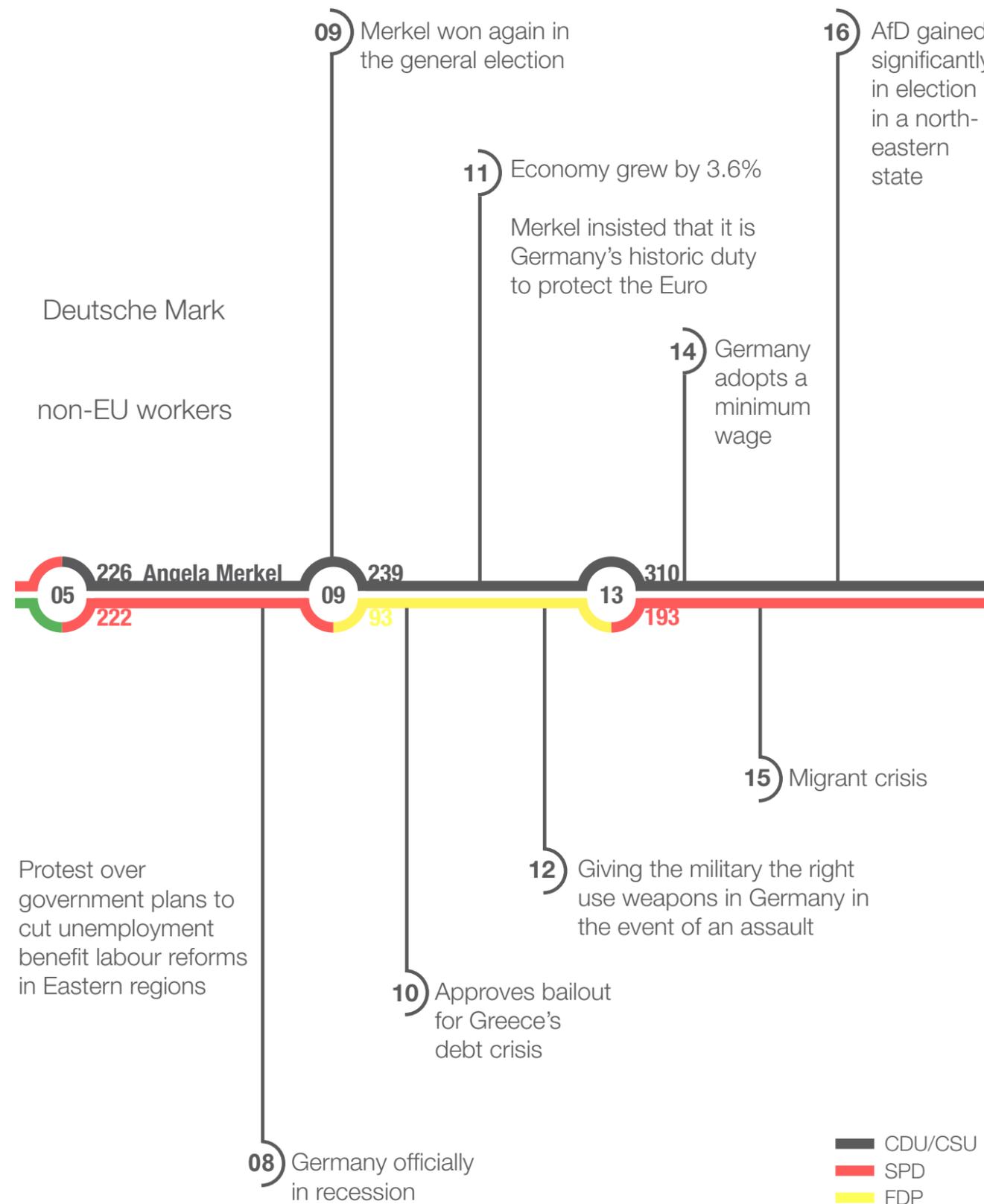
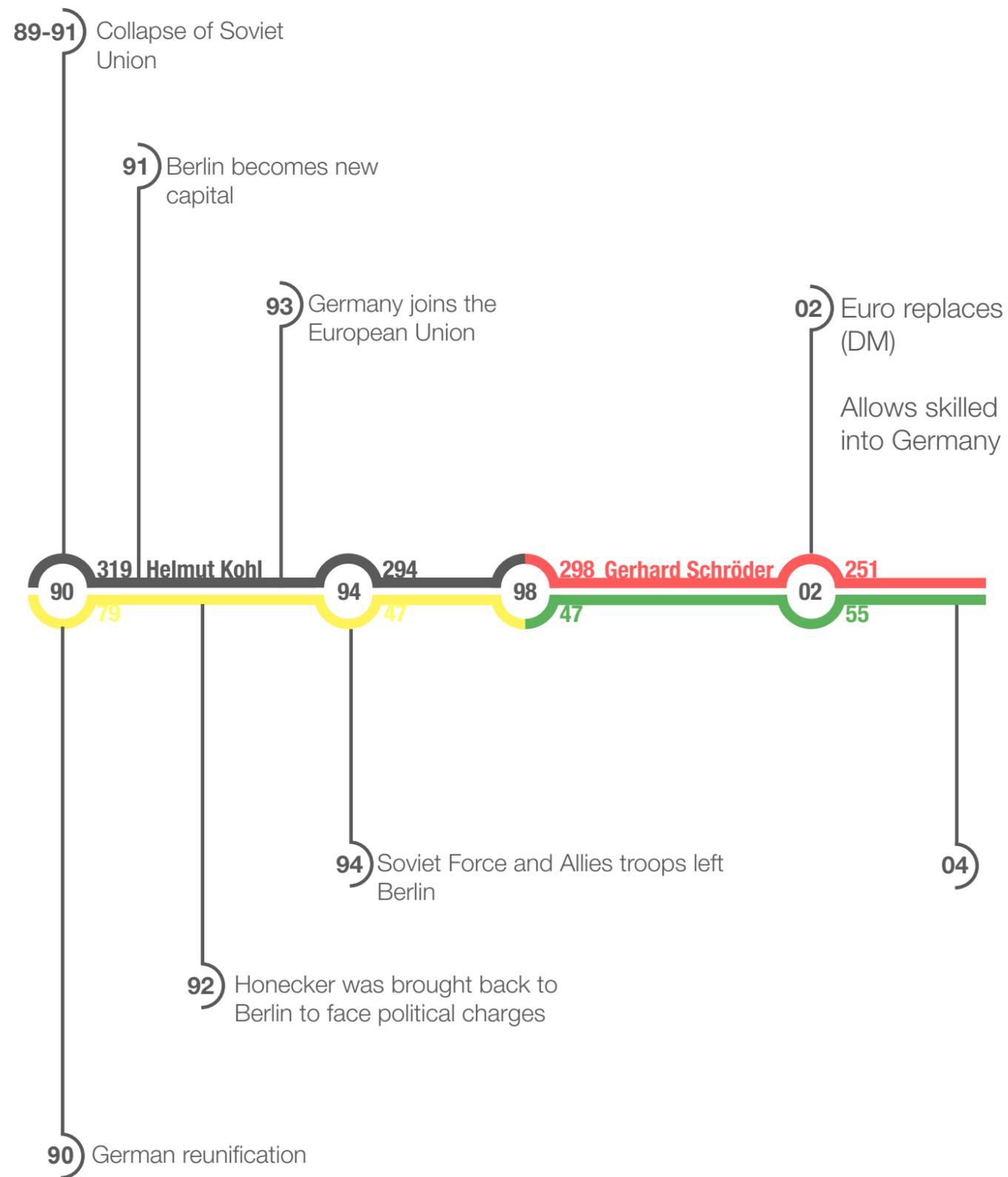
Information Berlin



175 museums
 140 theatres
 300 cinemas
 4,650 restaurants
 900 bars
 190 clubs and discotheques
 Total distance covered by streets 5,350km
 Total amount of trees lining the streets 400,000
 highest building: Television Tower (368 m)
 highest natural elevation: Mouggeberge (114m above sea level)
 longest river: Spree 45,1 km inside the city limits
 Foreigners: 472.321

City	Population	Area (km ²)	Density (inh/km ²)
Berlin	3,520,031	891.68	3,947.6

District	Population	Area (km ²)	Density (inh/km ²)
Charlottenburg-Wilmersdorf	300,000 +	64.45 km ²	5,127.3
Friedrichshain-Kreuzberg	250,000-300,000	20.25	13,746
Lichtenberg	250,000-300,000	51.95	5,296.6
Marzahn-Hellersdorf	<250,000	61.59	4,211
Mitte	300,000 +	39.32	9,237.5
Neukolln	300,000 +	44.77	7,327.6
Pankow	300,000 +	102.72	3,796.6
Reinickendorf	<250,000	88.97	2,884.4
Spandau	<250,000	91.5	2,564.2
Steglitz-zehlendorf	250,000-300,000	102.15	2,934.6
Templehof-Schonberg	300,000 +	52.91	6,448.3
Treptow-Kopenick	<250,000	167.11	1,516



- CDU/CSU
- SPD
- FDP
- Alliance '90/ The Greens

Tomorrow's promise

Berlin's rich history in political state can be likened to its urban density.

Germany's political regimes have directly influenced the architectural form of the city and the subsequent attitudes of the Berlin citizen.

On November the 9th 1989, the fall of the Berlin wall marked the end of the Cold War. Efforts at housing provisions in the post war decades predominantly took on the form of high-rise apartment blocks, set in generous green spaces. Damage was most significant at the heart of the city, where Bezirk Mitte and adjoining Friedrichshain and Tergarden all lost over half of their housing stock. The densely packed inner parts of Charlottenburg and Schonenberg also suffered a similar degree of damage. In addition, nearly every public building in the central areas lay in ruins - during the time these areas were known as the 'dead eye' or 'dead heart'. Post war stats from 1946 showed that the population within the city now only had 8sq.m of residential space per head, against the previous 16.4sq.m residential space per head in 1939. The redevelopment of the devastated Hansa quarter on the western fringe of the Teirgarden is an example of such efforts made by Alvar Aalto and Walter Gropious.

Following the fall of the Berlin wall and the reunification of Germany on October 3rd 1990, the city became host to many architectural

projects with international acclaim.

In June of 1991, Berlin became the capital of a unified Germany. The German parliament had voted to move the capital back to Berlin from Bonn after Germany decided to have two capitals. The vote had only won by a narrow margin with 338 for and 320 against the move. In 1999 federal ministries and government offices moved back from Bonn to Berlin along with about 20 government authorities as planned in the compensation of the 1994 Berlin/Bonn act. Such political alterations manifested in the demolition of the Ministry of foreign affairs building in 1996, bringing forth a wave of architectural development within the following decades.

After the reunification, planning and construction was most dominant in the city's historic centre; Friedrichstrase and Unter den Linden. However in recent years, attention has returned to the west of the city.

With an awareness of a once divided city, contemporary architects have proposed and demonstrated how such disparities can promote the renewal and unification of past conflicts through varying styles and design. Yet, in the wake of the reconstruction of the Berlin city palace, the relationship between past, present and future remains a tentative topic for socio-political interventions through

A great abundance of cheap housing in Berlin's city-centre areas became available during the 1990s as a result of a process of the "dead heart" and de-industrialisation. The eastern parts of the city had undergone a dramatic erosion of their formerly state-governed industry. West Berlin's industry had been reduced within a few years, resulting in rising number of firms looking for new locations outside the city. Larger enterprises such as Simions moved their working factories outward from the city into more rural settlements. A strategic move to ensure more economic security and stability for the future of Germany and subsequently Berlin. A revival of this dead inner city started to take place in a dispersed form along the main road radiating through the less disturbed sectors of the Wilhelmain ring and the outer zone.

a building boom that was fueled by special tax concessions and other assistance from the federal government. The area and neighboring streets eventually evolved into one of Europe's best-known shopping areas.

The growth of the public sector and decline of the population, saw the start of a great migration of not only West Germans but also young Europeans (Kratke, 2004). Berlin slowly started being branded as a 'creative city', becoming attractive to the tertiary industry, such as media, software production, advertising and research. More than 80% of jobs available in Berlin in 2006 belonged to the service sectors, education, consulting and advertising (Verwiebe, 2011).

The Kurfurstendamm region emerged as the second central area in Berlin; growing as a typical capitalist 'central business district' in

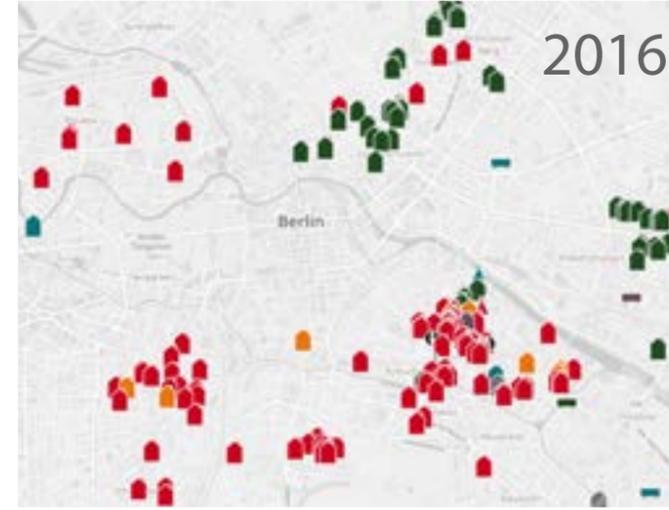
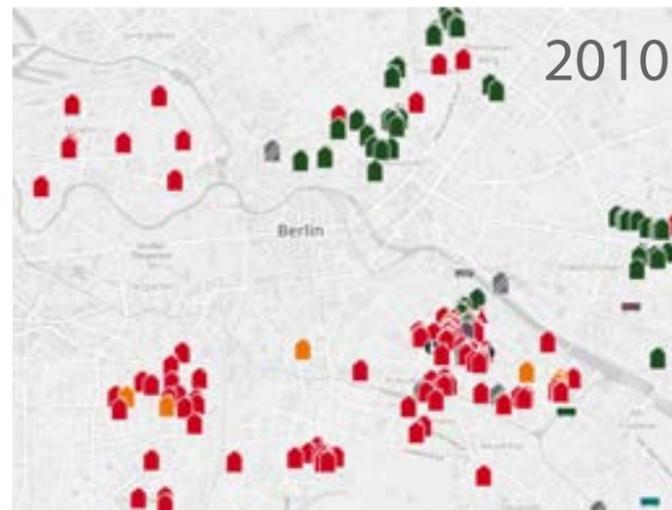
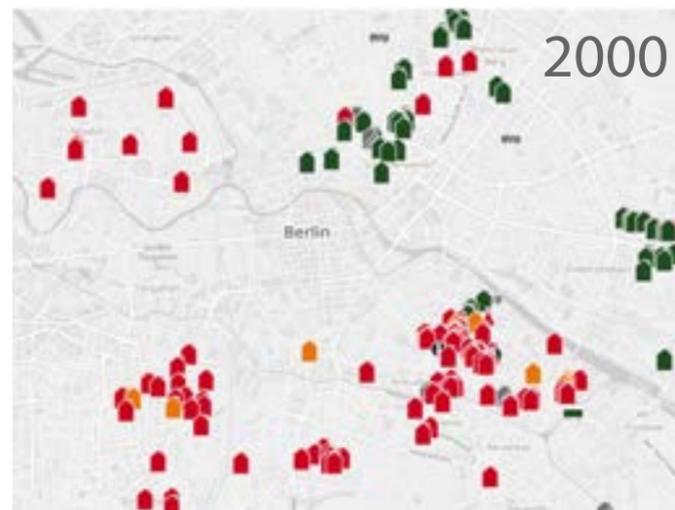
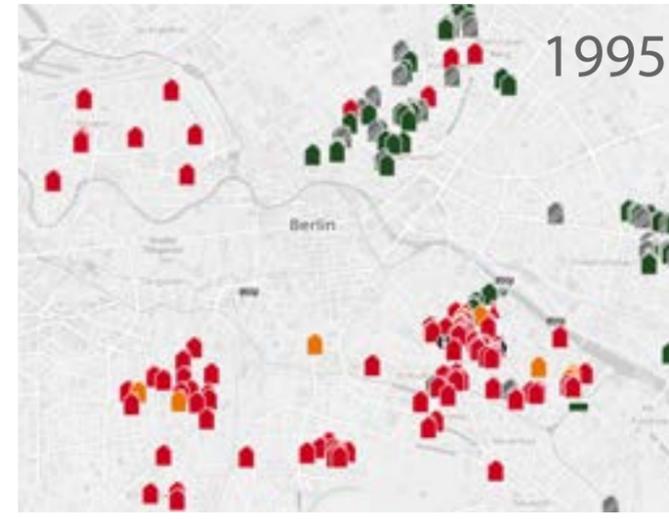
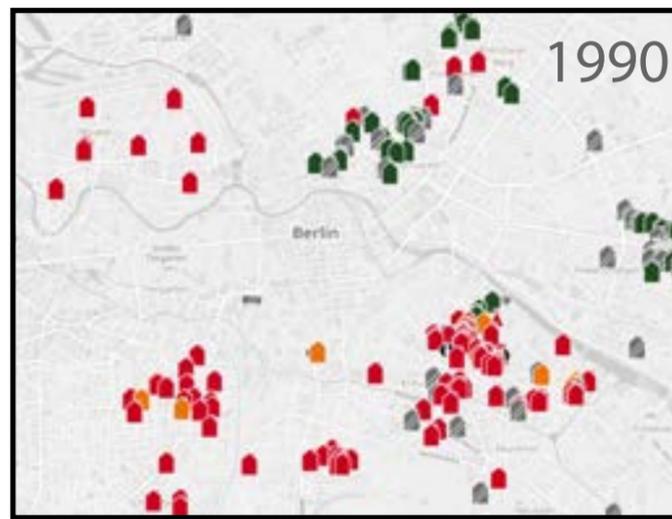
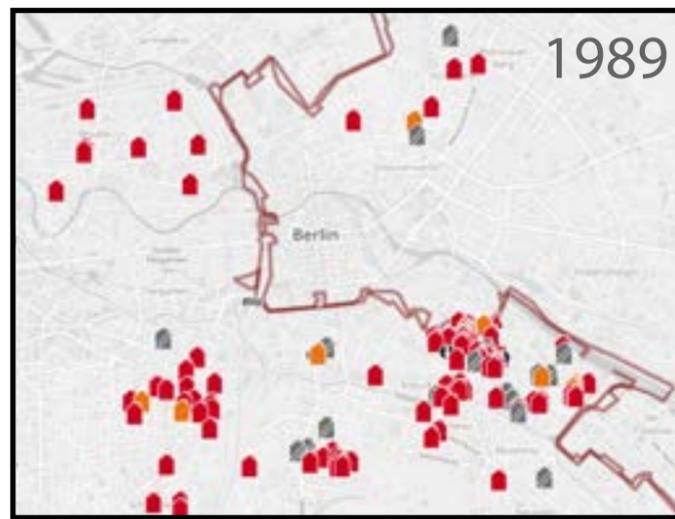
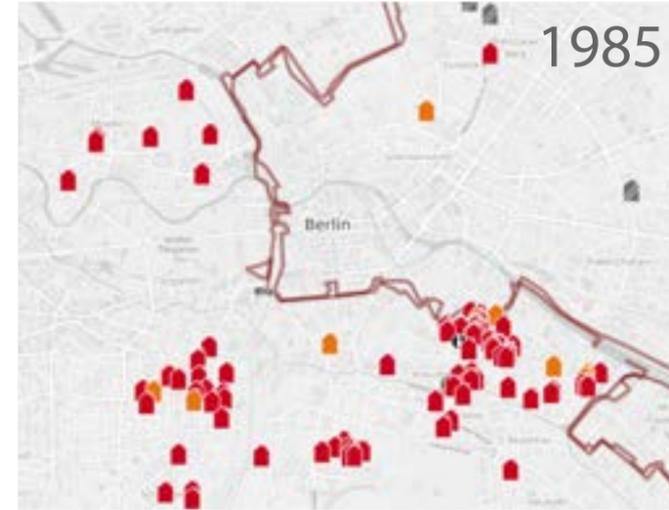
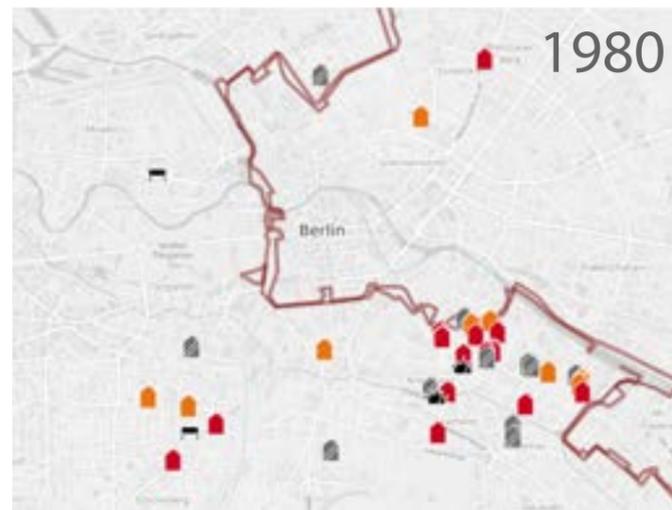
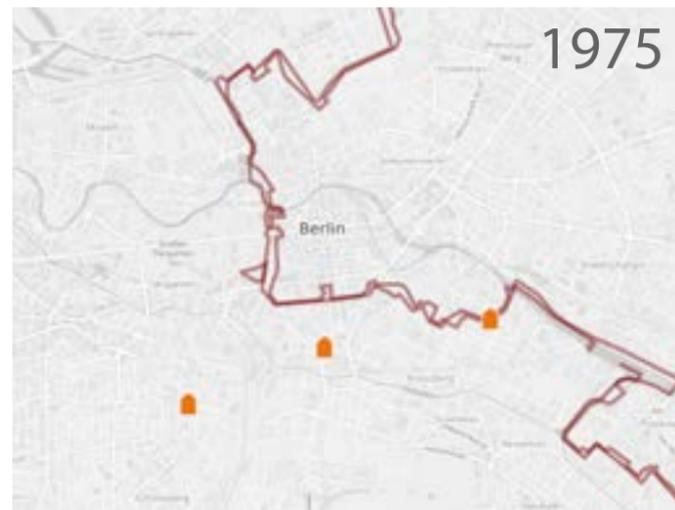
- Christian Democratic Union of Germany (CDU)
 - Centre-right
 - Liberal
 - Conservatism
 - Pro-Europeanism
- Christian Social Union in Bavaria (CSU)
 - Centre-right
 - Bavarian
 - Regionalism
 - Conservatism
- Social Democratic Party of Germany (SPD)
 - Centre-left
 - Social Democracy
 - Pro-Europeanism
- Free Democratic Party (FDP)
 - Centre-right
 - Liberalism
 - Pro-Europeanism
- Alliance '90/ The Greens
 - Centre-left
 - Green Politics



Berlin's physical, urban pattern adopts the concentric zone model

Berlin's urban population by borough

Time line: The 2 colour strips shown on the time line represent which two major political parties are ruling as a coalition government at a certain period. The number shows the seat distribution in the German Bundestag. For instance, under Kohl's period from 1990 to 1994, CDU and FDP were operating as coalition government with 319 and 79 seats in the German Bundestag.



Between home and place

the transition PERIOD

As the West was seeing vast and rapid development, streets were being cleared of tenants and housing stock. New development meant that former buildings were demolished to make way for the Capitalist dream. The lack of housing affected young families, students and the unemployed the hardest. In Kreuzberg and other parts of West Berlin, a movement of squatting emerged as a political protest against the destruction of good buildings and lack of provision for the poor. The squatters explore new ways of living by developing sociocultural centers which bring life, work and leisure under one roof.

The maps opposite show the development of the Berlin squatting scene from 1975 to today. Before the fall of the wall, there was a much greater concentration of known squats on the West. Whilst it cannot be guaranteed that there were not a greater number of under the radar squats on the East, the key change in the squatting scene was during the transition period between 1989 and 1990, just after the fall of the wall. The vast number of squats that arose in the East occurred as there were many empty buildings and apartments that were taken over by squatters amongst the political uncertainty of the unification. There were many properties with unknown ownership and a political loophole making squatting legal during this period. In 1990 the brief gap of freedom was over and police began to take back properties from the squatters. However, this period created a fertile scene for the development of an underground music and subculture that has gone on to inform the culture of Berlin to this day.

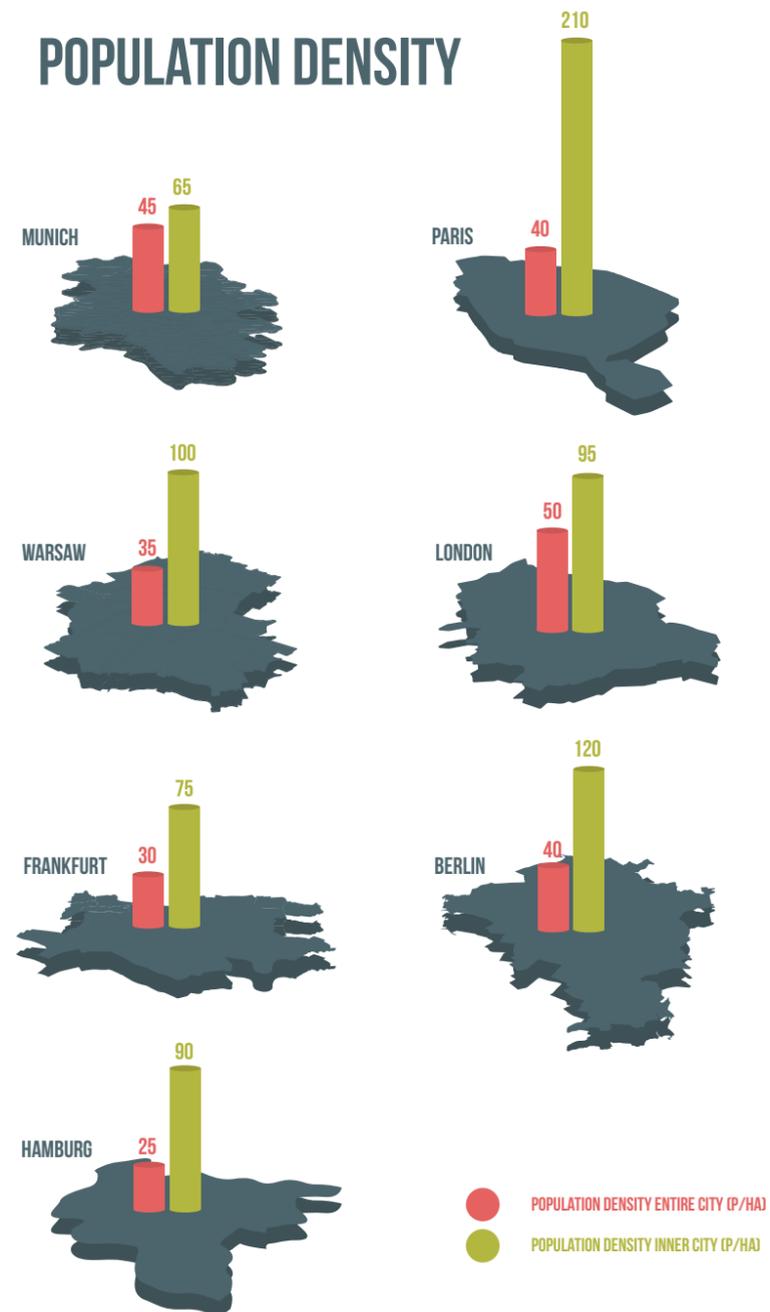
Orange houses show squats which were established in the 1970s, red houses show squats established in the 1980s and green houses show squats established in the 1990s.

Straight after the end of WWII, Berlin counted 2m less people than 1939. The number decreased to 1m less, following the relocation of Ethnic Germans to West Germany following expulsions and flight from Soviet Union. In 1871 Berlin had about 930,000 inhabitants. In 1900 Berlin had more than 2,7 million. Today there are approximately 3 million inhabitants. The proportion of foreigners in the city has also increased.

The economic, social and political significance of this internal German westward migration exceeds that suggested by its long term quantitative magnitude.

The West sought the occupation of whole buildings as a political statement, whereas the East sought occupation of individual apartments as a way of living. Vast swathes of development displaced many poor West Berliners who sought to find their own ways of living opposed to the Capitalist 'norm.' This squatting type is what Berlin is well known for and this period has influenced squatters and political activists across Europe. The squatting lifestyle of the East occurred mainly in empty, old buildings that were not being redeveloped. The state, (Soviets) tolerated squatting much more than the allies in the West. This was because squatting led to the maintenance and development of run down properties as well as reducing the drama of rehousing tenants after eviction.

Although squats remain to be a pertinent part of the city's fabric, the move towards normalising alternative cultures must also be considered. Firstly, the squatters move into vacant buildings in areas of Berlin . These squats provide unique habitats for alternative lifestyles. Proximity to the city center and the lure of an alternative cultural lifestyles provides a greater appeal for individuals and Investors who are always drawn to "trendy" areas to develop upmarket commercialised schemes. This shift in urban interest results in a change in old tenancy agreements and leases, as squatters and low income creatives are evicted. Such transformations result in the area becoming sanitised and homogenised losing what many would call, "the creative edge". The counter culture that once drew in many, is lost.



Population density, 2015

Safe Haven

the pervading culture of surveillance

the Berliners' inherent self-censorship still persists, as freedom is sapped from their synapse tips.

Through ever more complex technologies and practices, surveillance has infiltrated the lives of people across the earth, challenging established notions of privacy and controlling public behaviour. Berlin has a particular sensitivity to surveillance culture due to the multiple oppressive forces which have acted on its people throughout recent history.

The main culprit of this was East Germany's Ministry of State Security, more commonly known as The Stasi. Formed after the establishment of the GDR in 1949, The Stasi was conceived as an internal army to 'protect the Party from the people' and thus keep the government in power. The 'people' of East Berlin were treated as suspects, under surveillance of Stasi Officers whose job it was to know everything about everyone, to prevent any potential betrayal of the communist state.

Letters inspected, phone calls intercepted, apartments bugged, suspects drugged, kept awake, questioned, filed, sent away, with a face-full of radioactive spray, Geiger Counters track your day. While Stasi officers spied on and interrogated the most suspicious suspects, they also recruited unpaid informants at every level of society. In apartment blocks, offices, hospitals, bars, and schools, these undercover informants were everywhere, and anybody from your mother to your son could be one of them. It was not only the Stasi that suspected everyone else of betrayal.



The public mistrust in thy neighbour was rife, and everyone was constantly censoring their behaviour, conversations, and relationships. The reasons people agreed to inform were said to be driven by feelings of superiority amongst peers or fear of persecution if they refused, but one former Stasi psychologist believes that people informed because of a deep seated drive for order and thoroughness in the German mentality, and an impulse to make sure their neighbour is doing the right thing. Whatever their reasons, after the fall of the wall and subsequent end to the Stasi regime, the informants, if found out, became the most hated people in Berlin.

As the wall was falling, Stasi officers were desperately trying to destroy the secret files they kept on the public, shredding, tearing, and burning the evidence of their oppressive regime. They were stopped from doing so, however, by the public, who in years to follow have been able to access their own files, and to see exactly how their lives were affected by the Stasi and their informants. Today, 46 'Puzzle Women', and men, are employed to sort through torn up files, and piece them back together, in a vain attempt to reconstruct the information which other hands sought to destroy. It is estimated that to puzzle all the pieces back together would take 375 years.

Now, more than ever, surveillance culture is all pervading. Berlin's denouncement of those who seek to survey, as well as Germany's relatively strict privacy laws, have turned the city into an anti-surveillance safe haven for the likes of Wiki Leaks Julian Assange. The anti-surveillance attitude of Berlin was demonstrated in 2013 when it unofficially hosted Camover, a game in which players were to record themselves destroying CCTV cameras, gaining points for quantity and creativity in destruction, in a reaction to rising numbers of surveillance cameras. Berliners also tend to use cash rather than card, considering it important to keep what they spend their money on private. This deliberate avoidance of surveillance is said to be just one of the acts of censorship that Berliners feel the need to undertake for security: "As soon as you start to censor yourself, you leave the path of free speech. So many people now do this in Berlin. They avoid certain expressions. When we have meetings they leave their phones in different rooms." The Stasi are long gone, but their microchip data driven offspring have updated the surveillance game, and the Berliners' inherent self-censorship still persists, as freedom is sapped from their synapse tips.

“If it’s so, then why can’t it be otherwise?”

Oskar Kokoschka

Double Spread East Side Gallery

Berlin has a long standing culture of artists squatting in disused and vacant buildings, however recently there have been many high-profile evictions. Kunsthaus Tacheles was one such place but has since become a tourist attraction and an exhibition of its own. Berlin has very few commercial galleries, selling works - only 30 out of 600 - reflecting this attitude of focusing on creativity rather than giving priority to economics.

The East Side Gallery comprises 101 works created in 1990 following the fall

of the wall, painted directly on a 1316m stretch of its East side, by artists from all over the world. It aims to document the changing times and capture the sense of hope and unity following the end of the Cold War. It has now become somewhat controversial as many of the paintings are damaged by erosion, graffiti or vandalism but some of the artists object to their work being restored. Many grouped together in order to defend their copyright in court. If the art is listed as destroyed then it can be recopied without the artists' permission.

Arts



Ideas, customs and social behaviours



Immer für Sie da

STRATESY
BERLIN

Galleries

			Galerie Sandra Buerger Wilsnacker Str. 60, 10559 Berlin T: +49 162 1676 999, Website, Map Tue–Thu: 9am–3pm, Fri+Sat: 2–7pm	08 Nov – 31 Dec 2016	Please contact for further info
			Luis Campassa Berlin Axel- Springer-Str. 43, 10969 Berlin T: (030) 76 216 506, Website, Map Tue–Sat: 12m–6pm	01 Nov – 31 Dec 2016	Please contact for further info
Arratia Beer Potsdamer Str. 87, 10785 Berlin T: + 49 (0)30 23 63 08 05, Website, Map Tue–Sat: 12n–6pm	29 Oct – 03 Dec 2016	Matthew Metzger	Capitain Petzel Karl-Marx-Allee 45, 10178 Berlin T: +49 (0)30 24 08 81 30, Website, Map Tue–Sat: 11am–6pm	05 Nov 2016 – 07 Jan 2017	Barbara Bloom The Weather
Galerie Guido W. Baudach Potsdamer Strasse 85, 10785 Berlin T: +49 (0)30 31 99 81 01 , Website, Map Tue–Sat: 11–6pm and by appointment	12 Nov – 22 Dec 2016	Thilo Heinzmann Morbidezza	carlier gebaue Markgrafenstr. 67, 10969 Berlin T: +49 (0)30 24 00 86 30, Website, Map Tue-Sat: 11am-6pm	30 Oct 2016 – 07 Jan 2017 30 Oct 2016 – 07 Jan 2017	Julie Mehretu and Jessica Rankin Struggling With Words That Count Erik Schmidt Rays around you
Blain Southern Potsdamer Strasse 77-87, 10785 Berlin T: +49 (0)30 6449 31510, Website, Map Tue-Sat: 11am–6pm	17 Sep – 12 Nov 2016 26 Nov 2016 – 28 Jan 2017 24 Dec 2016 – 02 Jan 2017	Chiharu Shiota Uncertain Journey Nasan Tur Funktionieren Winter break	Chert Ritterstrasse 2A, 10969 Berlin T: +49 (0)30 35512054, Website, Map Summer opening times: Tue–Sat, 12–6pm	25 Nov 2016 – 28 Jan 2017 23 Dec 2016 – 09 Jan 2017	Tyra Tingleff and Rosa Iliou Winter break and you
Niels Borch Jensen Gallery Lindenstrasse 34, 2, 10969 Berlin T: +49 (0) 30 6150 7448, Website, Map Tue-Sat: 11am-6pm	29 Oct 2016 – 14 Jan 2017	John Zurier Summer Book	Mehdi Chouakri Edisonhoefe: Eingang/Entrance: Schlegelstrasse 26 Invalidenstr. 117, 10115 Berlin T: +49 (0)30 28 39 11 53, Website, Map Tue–Sat: 11am-6pm	12 Nov – 22 Dec 2016	In Retrospect: Good & Plenty, Too Sassdane Afif, Gerold Miller, Charlotte Posenenske
BQ Weydingerstr. 10, 10178 Berlin T: + 49 (0)30 23 45 73 16, Website, Map Tue–Sat: 11am–6pm.	12 Nov – 17 Dec 2016	Ruth Nemet	Contemporary Fine Arts Am Kupfergraben 10, 10117 Berlin T: +49 (0)30 288 78 70, Website, Map Tue–Fri: 10am–6pm, Sat: 11am–6pm	05 Nov – 17 Dec 2016 05 Nov – 17 Dec 2016	Hannah Perry 100 Problems Cafe Pittoresque
Sandy Brown Goebenstr. 7, 10783 Berlin T: +49 (0)151 2164 0399, Website, Map Thu–Sat: 1–6pm and by Appointment	10 Dec 2016 – 28 Jan 2017	Aude Pariset	Galerie Crone Rudi-Dutschke-Str. 26, 10969 Berlin T: +49 (0)30 259 2449 0 , Website, Map Tue–Sat: 11am–6pm	15 Oct – 12 Nov 2016 04 – 12 Nov 2016 13 Nov – 08 Dec 2016 10 – 31 Dec 2016	Robert Muntean Sonic Wave Ibrahim Quraishi Screening III Constantin Luser Schall und Rauch Tobias Hoffknecht Bein
Galerie Buchholz Berlin T: +49 (0)30 88 62 40 56, Website, Map Tue–Sat: 11am–6pm	11 Nov – 23 Dec 2016 11 Nov – 23 Dec 2016	Michael Krebber Flat Finish Mayo Thompson Fasanenstr. 30, 10719	Delmes & Zander Berlin Rosa-Luxemburg-Str. 37, 10178 Berlin T: +49 (0)30 24 33 31 44, Website, Map Tue-Fri: 12–6pm + Sat: 11am–4pm	16 Sep – 26 Nov 2016 02 Dec 2016 – 04 Feb 2017	Obsession Photo collages from the 19th century. One / Other Margret – Chronikeiner Affure, Morton Bartlett, Alexander Lobanov, Miroslav Tichy a.o.
Isabella Bortolozzi Schoeneberger Ufer 61, 10785 Berlin T: +49 (0)30 2639 7620 , Website, Map Tue-Sat: 12–6pm and by appointment	15 Nov – 17 Dec 2016	Yuri Ancarani THE CHALLENGE Opening: Berlin Premiere Screening at Kino Babylon, Rosa-Luxemburg-Platz, Berlin-Mitte, Saturday 12 November 2016, 10 pm (limited capacity, tickets will be available at the door)	Duve Berlin Gitschiner Strasse 94/94a (Entrance D, Floor 2) , 10969 Berlin T: +49 (0)30 77 902 302, Website, Map Tue–Fri: 11am–6pm, Sat: 12n–4pm and by appointment.	17 Sep – 02 Dec 2016 09 Dec – 16 Jan 2017	Marianne Vlaschits A disturbance traveling through a medium Winter break
Buchmann Galerie Charlottenstr. 13, 10969 Berlin T: +49 (0)30 258 999 29, Website, Map Tue–Sat: 11am-6pm; Box Wed-Sat: 2–6pm and by appointment	18 Nov 2016 – 14 Jan 2017 23 Dec 2016 – 09 Jan 2017	Drawings / Zeichnungen Winter break			



Ideas, customs and social behaviours

The vacant nomad

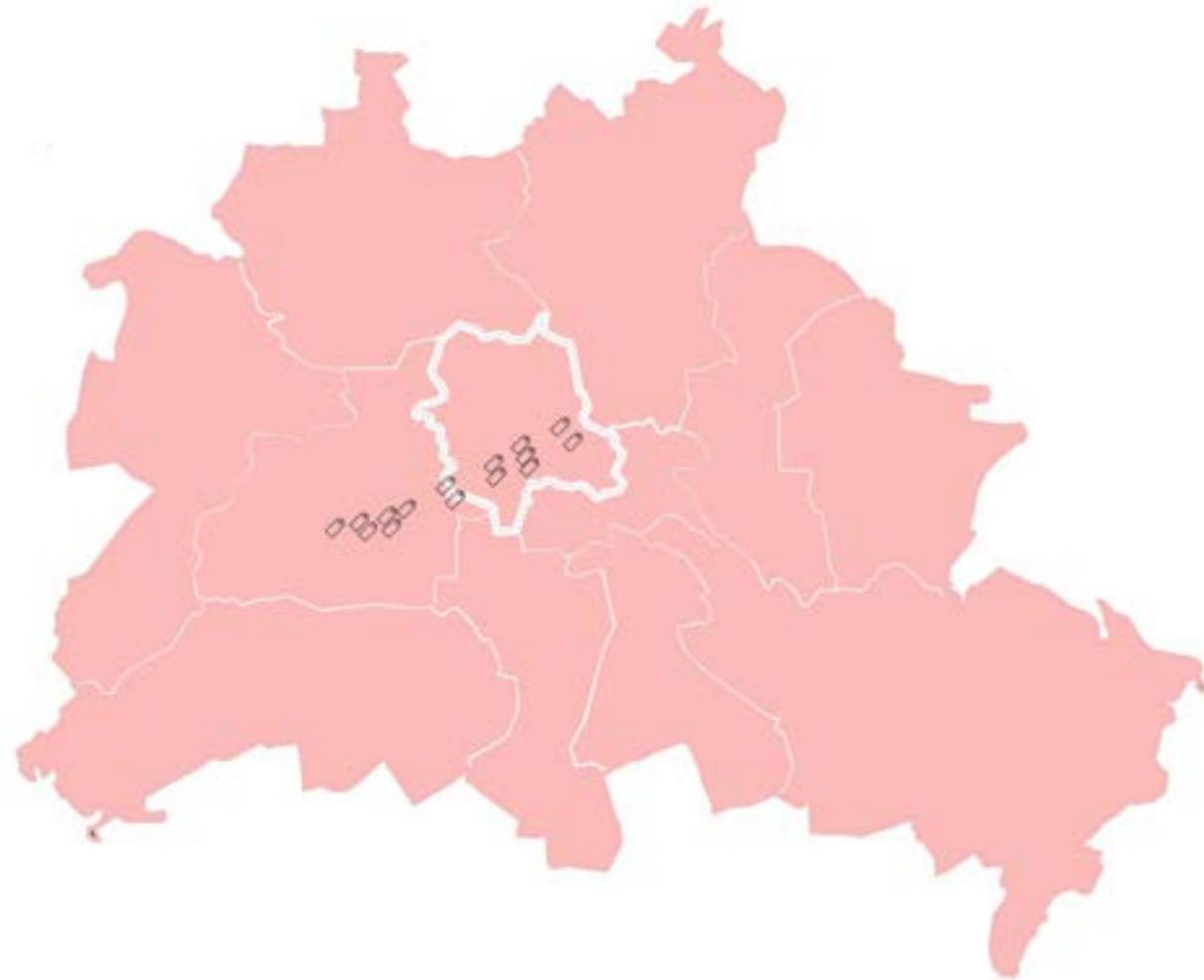
the search for retail shops

Within the past 10 years there has been a rapid increase in fashion activities in Berlin. From the vast number of small fashion companies, usually comprising of 2/3 people, popping up in the Mitte neighbourhood to the arrival of the biannual Berlin Fashion weeks in 2007 and the wide coverage of Berlin Fashion in the press, Berlin's fashion culture is growing stronger.

Berlin has a long tradition of social projects created by non-profit organizations which receive great support from the city government and the EU. These social projects are being used by Berlin's Fashion industry to provide training and education for women and disadvantaged groups who would otherwise not have access to such learning. Nemona, Common-Works and Nadewald are all social enterprises found in Berlin who offer support to creatives looking to get into the fashion industry and place emphasis on ethical issues in fashion and focus on contributing to Berlin's neighbourhoods. Nemona is found in the Turkish district, Neukoelln and has had a positive impact on the integration of migrant women in Berlin and creating jobs in the fashion industry in a socially inclusive way. These types of socially inclusive fashion networks are rare to see in cities and contrast greatly to the "unapologetically elite" businesses modelling enterprises seen in London. (McRobbie, 2012) This has created a unique "anti-elitism" fashion culture in Berlin which greatly contrasts to fashion cultures of other major cities such as

London which pride themselves on pretentiousness and exclusivity. Furthermore, the support of job creation schemes has had a huge effect on the vast number of small, independent fashion studios found in Berlin neighbourhoods something that is not seen in London. (McRobbie, 2012) These small, 2-3 people enterprises represent the "anti-elitism" and reinforce the "anti-capitalist" culture in Berlin's fashion industry. This "anti-elitism" and "anti-capitalist" fashion culture is also demonstrated in how Berliners dress. Luxury brands are not popular among those living in Berlin as Berlin is a creative city not a financial one and showing off wealth is not highly regarded. (Ingram, Sark, 2011). Berlin's fashion culture opposes the hyper-sexualized and glamorous styles seen in the international fashion world.

the availability of space at reduced rent created a more self-employed culture and an increase in start-ups in Berlin's fashion scene, designers are using the urban spaces to add meaning and depth to their creations

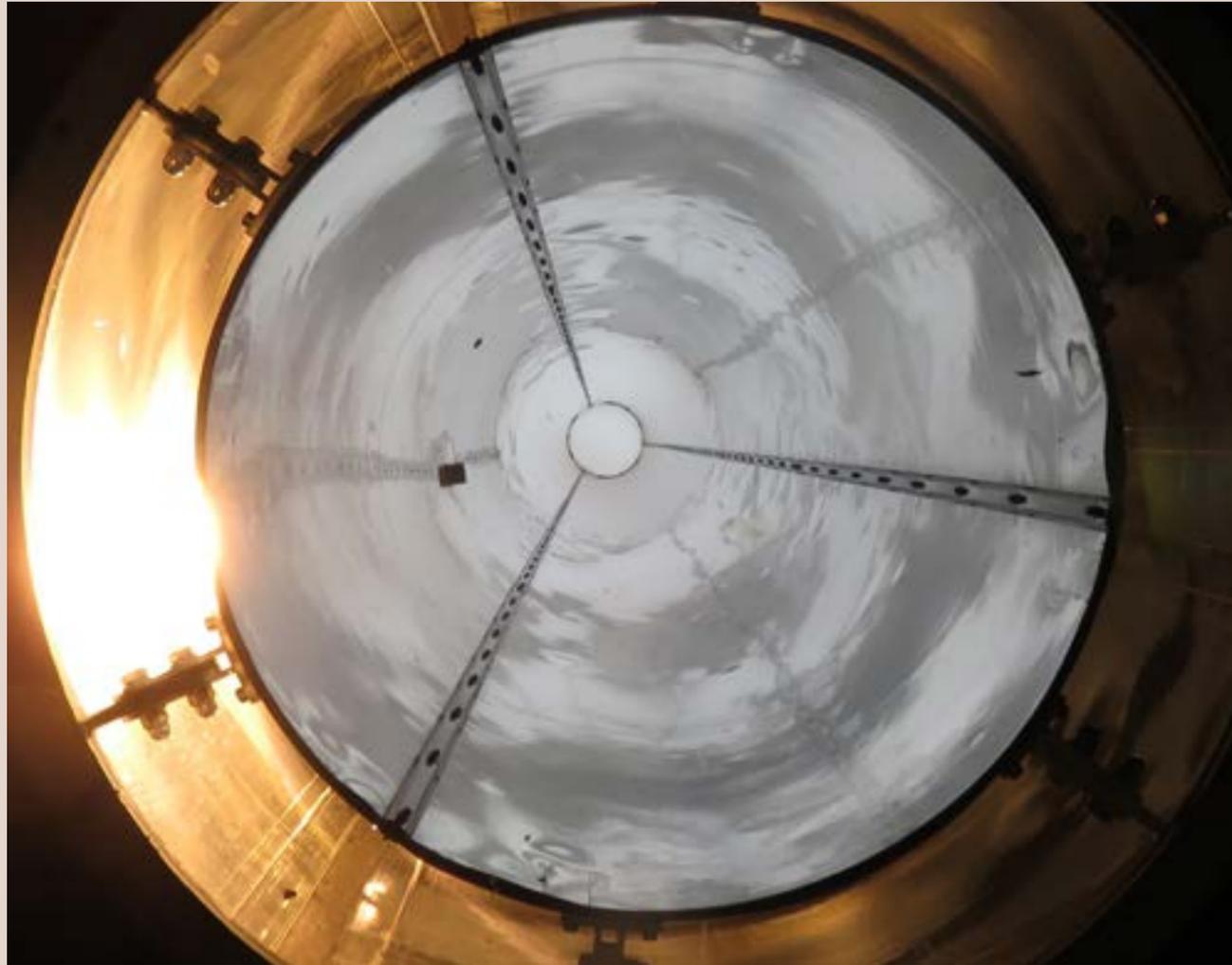


The above image shows the mapping of a collection of recent Google searches of various outlets throughout Berlin. The exercise highlights the demographics of Berlin through the admittedly tongue-in-cheek approach of Googling services, in relation to the demographics districts in Berlin. The search for designer shops showed a very clear concentration along one of the main roads in Berlin. This further reinforced our belief that both Mitte and Wilmersdorf were the more affluent areas with the higher concentration of businessmen and a population on a higher average income.

Another influence on Berlin's Fashion Culture is the renting of temporary and vacant spaces. After the fall of the GDR and communist regime in 1989 shops and business premises were abandoned due to economic crisis. An agency known as "Co-opolis" in Berlin allows start-ups to use these city-owned and privately owned abandoned spaces. "Zwischenutzung" is a term coined by Berliners to describe the use of these spaces by creative groups. (McRobbie, 2012) This has had influence in the amount of Berlin fashion graduates working with urban planners to find spaces for their studios and fashion shows. Not only has the availability of space at reduced rent created a more self-employed culture and increase in start-ups in Berlin's fashion scene, but fashion designers are using the urban spaces to add meaning and depth to their creations, something seen more in Berlin than in other fashion cultures. (McRobbie, 2012) Even Berlin's fashion week has developed a strong tradition of using Berlin's urban spaces to add value and atmosphere to their shows, more so than other Fashion Weeks. This was seen in one catwalk show where an "underground runway" was created on the U5 line between Alexanderplatz and Frankfurter Allee. The show did not include any types of guest lists and was open to the public, the only way of catching it was by hoping on the right train at the right time. Developed from a reaction to the exclusivity and excessive rents of most Fashion Week tents, this unique location was used to create a socially inclusive and "anti-capitalist" show. (Contributor in Fashion, 2015) Counter-culture ideas are showcased once again in Berlin's fashion culture.

The unpretentious and socially conscience fashion culture, that opposes the international fashion industry, seen in Berlin today may have developed from the subcultures that emerged in Berlin during the 70s and 80s. Residents leaving in East Berlin throughout the cold war period were restricted to only wearing garments produced by the GDR Fashion Institute, which were designed to be have practical value and were plain and ornament-less in style. (Ward) This strict regime where you could get punished for merely having glitter in your hair caused and underground scene to develop.

During the 80s fashion designers, photographers and models came together to form the subculture group known as "The Mob". Another important subculture group who have influenced Berlin's Fashion culture today are the Punks. During the 1970s there was only known to be two dozen punks in East Berlin. The number of Punks grew rapidly as Punk music became more popular in Berlin and the GDR took notice. At this point Punk turned political and sought to change society.



Berlin has become a cultural and creative hub, attracting people from across the globe.

Today

Berlin today is one of the most liberal cities in the world. Well known for its bohemian and alternative cultural tendencies, such factors have played a major role in the cultural progression of the city's forward attitudes towards female empowerment and equality. The open-policy nights in Berlin are surprisingly un-daunting. Its not uncommon to see mostly male bodies moving in the near pitch black but also see a straight couple getting it on between the same four walls, and lesbian couples holding nothing back. It is now the case that dark rooms are not exclusively for gay men and it would be wrong to assume that women don't find fun in the secret chambers of clubs like Berghain or Ficken3000. Women are increasingly present: girls and boys and girls and girls all playing together in spaces that were once reserved for boys and boys only. So what's changed?

These clubs are mostly about music, dancing and socialising and to be letched on or objectified in Berlin's clubs is much less likely than others. The euphoric freedom of Berghain has given rise to legendary status. Yes it's hard to get in, but once you're there you understand why. It's about as liberal a place as you can get, and the selected crowd are unfazed and non-voyeuristic. The birth and transformation of techno music

has formed a large part of Berlin night life. Commonly played in many of the city's clubs the force of techno has continued to advance beyond the fall of the Berlin wall and the reunification of Berlin. The freedom offered by such political changes encouraged individuals and neighbourhoods to flourish in ways that would transform the clubbing culture and architectural progression of Berlin today.

Tresor, a popular night club is a prime example of how social change can dictate the programme of public buildings. Formally a bank, the empty building quickly re-emerged as a trendy social hub. Equally, the rebirth of an abandoned power-plant has come to form the most acclaimed night club in Berlin today, Berghain.

Like the changing hands between programme and building, the popularisation of techno music has become an extended metaphor for the soundtrack for liberation. Rooted within the troubled history between east and west Berlin the musical expression of Berlin has grown to encompass the wide spread cultivation of techno music across Europe and the Americas. Despite the popularity of techno within other major cities, Berlin is most popularly accredited with being the capital of techno.

"Berlin is an anomaly that makes room for this degree of openness. There are enough people coming to Berlin, looking for absolution from their dull lives elsewhere or just a quick escape from reality. That's what Berlin's club culture can be at its best."

"It highly depends on the energy you brings to the space yourself. If you attend a sexy club/night with a half boner and go up to girls blatantly asking for sex you'll probably not go far"

"The only time I feel a problem is when you notice someone creeping, and they're harmless and probably turn out to be younger than you. Although it's annoying, it's just funny. There are also tourists. You notice them because they gawp at your boobs!"

Alix Berber, columnist

After dark the City and her mistress

Friedrichshain

Berghain
Am Wriezener Bahnhof
10243 Berlin
Germany
Capacity: 1,500

Salon Zur Wilden Renate
Alt-Stralau 70
Berlin 10245

Kreuzberg

Falckensteinstrasse 49
Berlin 10997

HAU
(Hebbel am Ufer)
Main office: HAU2,
Hallesches Ufer 32
Berlin 10963

Ficken 3000
Urbanstrasse 70, 10967
Berlin Germany

Mitte

Tresor
Kopenicker Strasse
70 Berlin

Golden Gate
Maxxim
Dircksenstrasse 77
Berlin 10179

White Trash
Am Flutgraben 2
Berlin 12435

So what makes Berlin such a great scene for late nights?



As a result of an intense history of sexual fluctuations and purgatory, as well as peaks and trough of feminism, a vibrant and powerful sexuality and gender appropriation has formed in Berlin. Berlin isn't the only city with such a scene, but its complicated history of suppression, liberation and a long-time queer identity have helped foster an open attitude to sex.

Discussions about sex in Berlin are totally open and there's more blurriness about what makes you male, female, gay or straight. What has always been an open explorative space for gay males is increasingly the same for people from across the spectrum of gender and sexuality .It's

unsurprising that in a place where you might feel most liberated and free—dancing in a dark nightclub—your confidence and carnal desires will soar (no matter what gender or sexuality you are). It's empowering to know these environments exist and allow you to let go amidst our cluttered and stressful lives.

Sex is freedom, irrespective of gender. The fact that women are increasingly present in the dark corners of clubs and sex parties marks a new era of female confidence.

“There is a rush that comes with making your way into a space and knowing that you're desired, to be desired is perhaps the closest anybody in this life can reach to feeling immortal and maybe that's exactly what Berlin night life is:
a tiny piece of immortality.”

Alix Berber, sex columnist

Picture this

a reflection on film

Berlin's past is defined by traumas and tensions. Through the film industry, it has been used as a vessel for ideology and an advertisement for the prevailing cultural programmes throughout history.

The Berlin School, a recent movement of filmmakers from Berlin, represents a new type of ideology, in that it's focus is on the here and now, human relationships and the city's present. Losing its status as an epicentre for ideological and political struggles, has given the city an opportunity to step back from its relationships with the world and look into itself, and the meaning and opportunity that grows within the city rather than outside its borders.

Berlin During the cold war was an ideological battleground, and film was used to promote the ideologies of either side during the period. Filmmakers of The New German Cinema were the first German directors since the war to make films which were recognised internationally.

In Post-war Berlin, film played a huge role in bringing the community together, the culture of film-making however, was largely dominated by the political centres of the U.S.A. and Hollywood in the West, and the centralised film production of the USSR in the East. The films produced and shown in Berlin at the time largely reflected this, with ideologies represented through the stories told.

Berlin has stopped being a symbol, and become a city. Recent government and city marketing of 'the creative city' works to reverse this effect, and to make a symbol out of what has been created since the fall of the Berlin wall.



Here and now, human relationships and the city's present.

Film Houses

Kino Intimes
Boxhagener Strasse 107
Berlin
Germany
T:+49 030 297 776 40

Tilsiter Lichtspiele
Richard-Sorge-Str. 25a,
Berlin
Germany
T:+49 030-4268129

Sputnik Kino, Hasenheide 54,
10967 Berlin
Germany
T: +49 030 6941147

FSK Kino und Peripher Filmverleih
GmbH, Segitzdamm 2
Berlin
Germany
T: +49 030 6142464

Odeo Kino, Hauptstr. 116
Berlin
Germany
T:+49 030/78704019

Lichtblick Kino, Kastanienallee 77,
10435 Berlin
Germany
T: +49 030 44058179

Acud Kino, Veteranenstr. 21
Berlin
Germany
T:+49 030 443 59 498

Food and Drink

editor's winter choice



Berlin, diverse in gastronomy, cultural identities and modern food cultures

Cafes / All day

Tiergarten

Concierge Coffee
Budapester Strasse 50
10787 Berlin
Mon–Fri: 10am–6pm
Sat: 11am–7pm

Cocolo Ramen
Paul-Lincke-Ufer 39
10999 Berlin
E: mail@kuchi.de
Mon–Sat: 12n–11pm
Sun: 6–11pm

Distrikt
Bergstrasse 68
10115 Berlin
W: www.distriktcoffee.de
E: info@galao-berlin.de
Mon–Fri: 8.30am–5pm
Sat+Sun: 9.30am–5pm

Silo
Gabriel-Max-Strasse 4
10245 Berlin
W: www.silo-coffee.com
Mon–Fri: 8.30am–5pm
Sat+Sun: 10am–7pm

Tres Cabezas
Boxhagener Strasse 74
10245 Berlin
W: www.trescabezas-shop.de
Mon–Fri: 8am–8pm
Sat+Sun: 9am–8pm

Kreuzberg

Louis Pretty
Ritterstrasse 2
10969 Berlin
T: +49 (0)30 773 211 22
Mon–Sat: 12–22pm

ORA
Oranienplatz 14/Erkelenzdamm 1
10999 Berlin
Daily: 9.30 am–1am

Bonanza Coffee
Adalbertstrasse 70
10999 Berlin
W: www.bonanzacoffee.de
Mon–Fri: 8.30 am–6.30pm
Sat+Sun: 10–6.30pm

Five Elephant
Reichenberger Strasse 101
10999 Berlin
W: www.fiveelephant.com
Mon–Fri: 8.30am–7pm
Sat+Sun: 10am–7pm

Nano Coffee
Dresdener Strasse 14
10999 Berlin
W: www.nano-kaffee.de
Mon–Fri: 8.30am–6pm
Sat: 9.30–6pm

Neukölln

Camon
Sonnallee 27
12047 Berlin
W: www.camoncoffee.de
E: info@camoncoffee.de
Mon–Fri: 8am–7pm
Sat+Sun: 10am–7pm

Mitte

The Barn
Auguststrasse 58
10119 Berlin
T: +49 (0)30 773 211 22
W: www.barn.bigcartel.com
Mon–Fri: 8am–6pm
Sat+Sun: 10am–6pm

Lois
Linienstrasse 60
10119 Berlin
Daily: from 9am

Galoo
Weinbergsweg 8
10119 Berlin
W: www.galao-berlin.de
E: info@galao-berlin.de
Mon–Fri: 7.30am–8pm
Sat: 8am–8pm
Sun: 9am–8pm

The Store
Torstrasse 1
10119 Berlin
W: www.thestores.com
E: berlin@thestores.com
Mon–Wed: 10am–7pm
Thu–Sat: from 10am

Cecconi's
Torstrasse 1
10119 Berlin
W: www.cecconiberlin.com
Mon–Thu: 11.30am–midnight
Fri+Sat: 11am–1am
Sun: 11am–midnight

Friedrichshain

Coffee Profilers
Karl-Marx Allee 136
10243 Berlin
W: www.coffeeprofilers.com
Mon–Fri: 8am–6pm
Sat: 9am–6pm
Sun: 11am–5pm

Happy Baristas
Neue Bahnhofstrasse 32
10245 Berlin
W: www.happybaristas.com
Mon–Fri: 8am–8pm
Sat+Sun: 10am–8pm

Schöneberg

Double Eye
Akazienstrasse 22
10823 Berlin
W: www.doubleeye.de
Mon–Fri: 9.30am–6.30pm
Sat: 10am–3.30pm

Prenzlauer Berg

Godshot
Immanuelkirchstrasse 32
10405 Berlin
W: www.godshot.de
Mon–Fri: 8am–6pm
Sat: 9am–6pm
Sun: 10am–6pm

Charlottenburg

Dao
Kantstrasse 133
10625 Berlin
W: www.dao-restaurant.de
E: info@dao-restaurant.de
Daily: 12n–11pm

Bars

There are many kinds of beer in Germany. The first historical record of German beer dates back to the year 736 to the town of Geisenfeld in Bavaria. The first document concerning beer was established in the year 766 in the monastery of St Gallen Bile in Geisingen. In 1516 the Bavarian Duke Wilhelm IV issued a beer purity law. During the years it underwent minor modification and since 1919 is used for the whole of Germany. It states that in the brewing process only four basic ingredients can be used namely malted barley, hops, water and yeast.

Charlottenburg

Diener – Tattersall
Grolmanstrasse 47
10623 Berlin
T: + 49 (0)30 8 81 53 29
Daily: 6pm
Food Served

Paris Bar
Kantstr. 152
10623 Berlin
T: + 49 (0)30 313 80 52
www.parisbar.net
Daily: 12m
Food Served

Times Bar
at Hotel Savoy
Fasanenstr. 9
10623 Berlin
T: + 49 (0)30 881 14 28
Mon–Fri: 11am–2am

Friedrichshain

CSA Bar
Friedrichshain
Karl Marx Allee 96
10243 Berlin
T: + 49 (0)30 29 044 741
Daily: 7pm

Kreuzberg

Ankerklause
Kottbusser Damm
10967 Berlin
T: + 49 (0)30 69 35 649
Daily: 10am

Kirk Bar
Skalitzer Strasse 75
10997 Berlin
reservierung@kirkbar-berlin.de Daily:
7pm

Moebel Olfe
Reichenberger Str. 177
10999 Berlin

Back Alley of Kottbusser Tor
At Dresdner Strasse
W: www.moebel-olfe.de
Tue–Sun: 6pm

Mysliwska
Schlesische Strasse 35
10997 Berlin
T: + 49 (0)30 611 48 60
Daily: 7pm

Woergeengel
Dresdener Strasse 122
10999 Berlin
T: + 49 (0)30 615 55 60
W: www.woergeengel.de
Daily: 7pm

Bellaman Bar
Reichenberger Strasse 103
10999 Berlin
Daily: from 6pm

Mitte

Bar 3
Weydingerstrasse 20
10178 Berlin
Tue–Sat: 9pm–5am

Bar Babette
Karl-Marx-Allee 36
10178 Berlin
W: www.barbabette.com
Daily: 6pm

Greenwich Bar
Gipsstrasse 5
10119 Berlin
Daily: 8pm

Hackbarths Bar
Auguststrasse 49a
10119 Berlin
T: + 49 (0)30 282 77 04
Daily: 10pm

King Size Bar
Friedrichstrasse 112b
10117 Berlin
W: www.kingsizebar.de
Wed–Sat: 9pm

Neue Odessa Bar
Torstrasse 89
10119 Berlin
T: + 49 (0)171 839 89 91
Daily: 7pm

Rivabar
Dircksenstrasse
S-Bahnbogen 142
10178 Berlin
T: + 49 (0)30 24 72 26 88
Daily: 6pm

Shochu-Bar
Behrenstrasse 72
10117 Berlin
T: + 49 (0)30 30 11 17 324
Mon–Sat: 6pm

Visite ma Tente
Christinenstrasse 24
10119 Berlin
T: + 49 (0)30 44 32 31 66
Daily: 6pm

Prassnik
Torstrasse 65
10119 Berlin
W: www.mangelwirtschaft.de
E: prassnik@mangelwirtschaft.de
Daily: from 7pm

Prenzlauer

June Bar
Sredzkistr. 65
10405 Berlin
T: + 49 (0)30 23 18 76 84
W: www.june-bar.de
Daily: 7pm

Sorsi e Morsi
Marienburger Str. 10
10405 Berlin
T: + 49 (0)30 44 03 82 16
W: www.sorsiemorsi.de
Mon–Sat: 6pm

Yes
Knaackstrasse 14
10405 Berlin
W: www.yesberlin.de
Tue–Sat: 8pm

Schoneberg

Les Climats
Pohlstr. 75
10785 Berlin
T: +49 (0)30 2900 1212
E: bureau@lesclimats.com
W: www.lesclimats.com
Mon–Sat: 11am–12am

Greendoor Bar
Winterfeldtstrasse 50
10781 Berlin
T: + 49 (0)30 215 25 15
W: www.greendoor.de
Daily: 6pm

Viktoria Bar
Potsdamer Strasse 102
10785 Berlin
T: + 49 (0)30 25 75 99 77

W: www.victoriabar.de
Daily: 6.30pm
Food Served

Greendoor Bar
Winterfeldtstrasse 50
10781 Berlin
T: + 49 (0)30 215 25 15
W: www.greendoor.de
Daily: 6pm

Viktoria Bar
Potsdamer Strasse 102
10785 Berlin
T: + 49 (0)30 25 75 99 77
W: www.victoriabar.de
Daily: 6.30pm
Food Served

Neukolln

Das Gift
Donaustrasse 119
12043 Berlin
W: www.dasgift.de
Wed–Sun: 7pm

Wilmersdorf

Rum Trader
Fasanenstr. 40
10719 Berlin
T: + 49 (0)30 881 14 28
Mon–Fri: 7pm,
Sat: 9.30pm–2am

Berlin Cafe

offers first 1833
smoking room

Berlin WW2

food 1839
provided by
invading countries

Ration Cards

invention 1949
of currywurst by Herta
Heuwer

Donner Kebab

first sighting 1970
of doner kebab in
Berlin - Khewzberg

Ration Cards

wine 1977
consumption has
quadrupled since
1957 to more than 7.4
pints per capits

Meat consumption

meat 1985
consumption stands at
221.6 pounds

Beer Law

Euoropean 1987
Laws force Germany to
open its market to
foreign beer

Bans

total ban 2000
of meat and bone
for animal feed

Bans

smoking ban 2007
in public places
creates transition in
cuisine culture

Restaurants



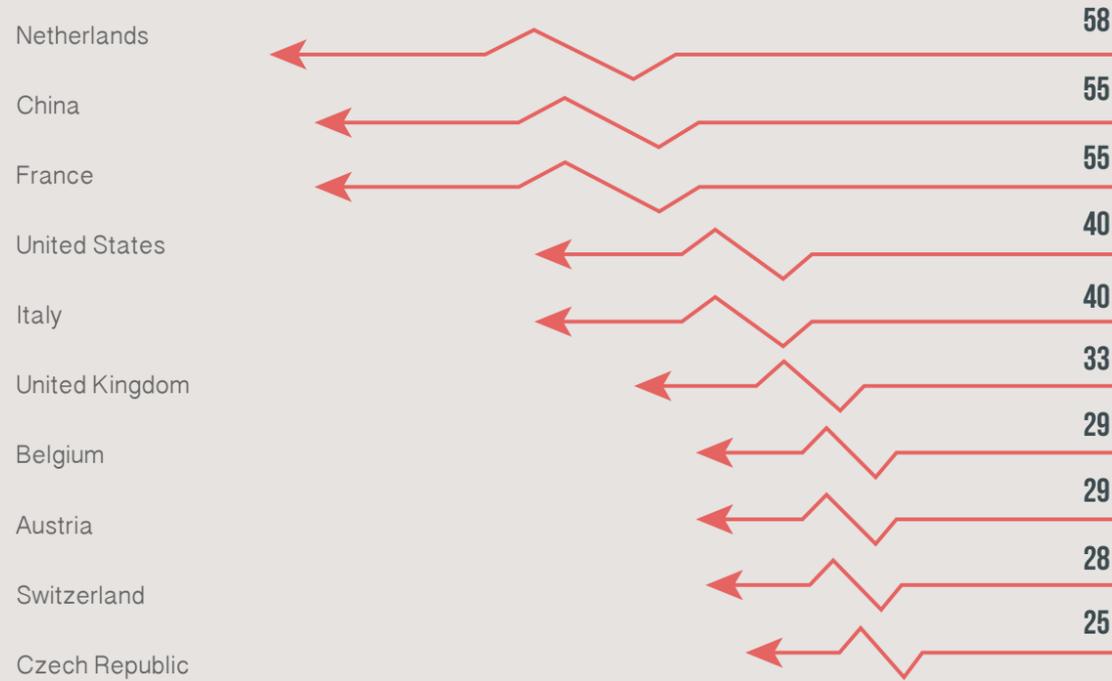
Rich & hearty cuisines. German districts re-define their own traditional meal

Meat is usually braised; pan-fried dishes also exist, but these recipes usually originate from France and Austria. Several cooking methods used to soften tough cuts have evolved into national specialties, including Sauerbraten (sour roast), involving marinating beef, horse meat or venison in a vinegar or wine vinegar mixture over several days.

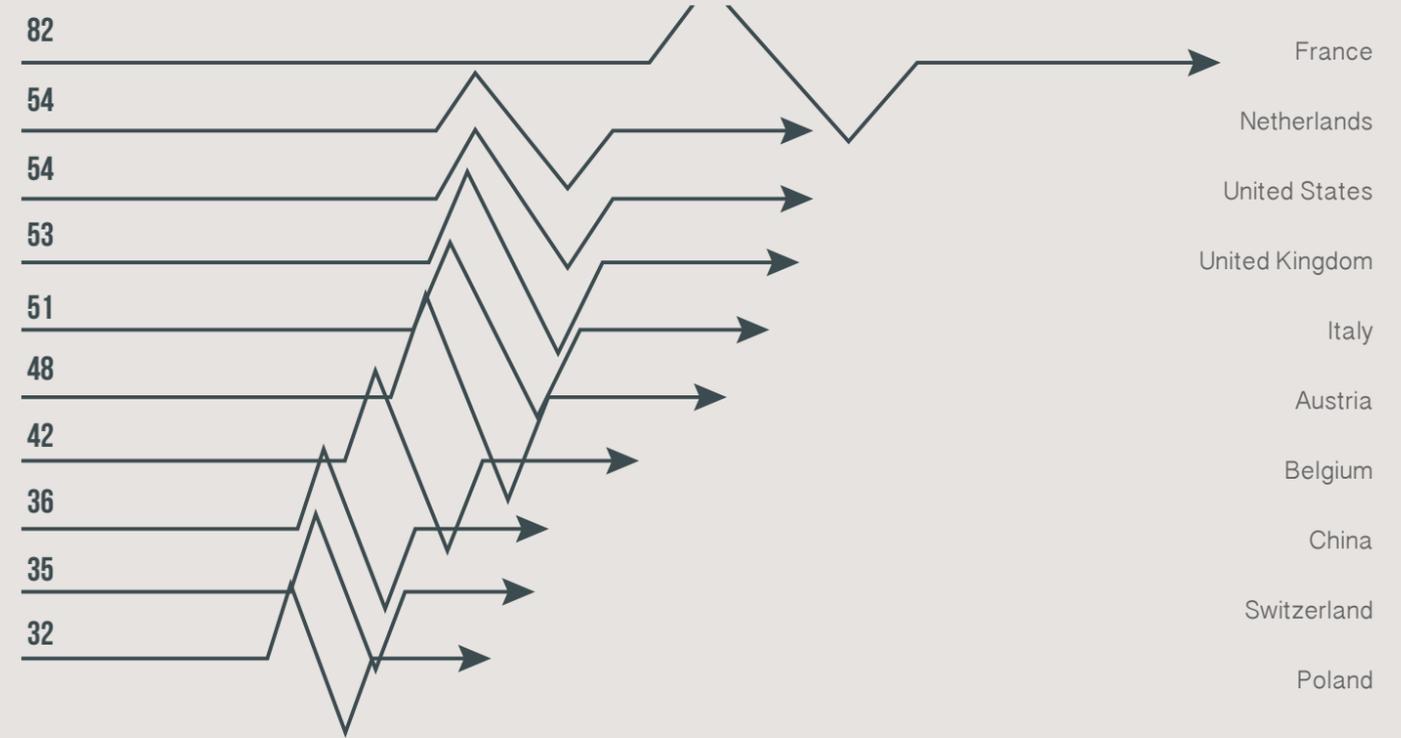
Pork is the most consumed meat, according to the German Food Guide. Schweinshaxe (braised pork hock) and Saumagen (pork stomach) are a couple of traditional pork dishes. Whilst traditional dishes still prevalent, immigrants and shifts nationwide such as the Turkish, mean more cultures have been adopted meaning the city is not predictable, and however has

varied discourse. Additionally an artistic influence leads a particularly friendly vegan/vegetarian scene. Whilst religious requirements also have an impact on the cultural adaptation's around the city, the 4 million practicing Muslims nationwide see a shift towards organic production and Halal requirements.

EXPORT



IMPORT



Germany's major trading partners, 2014

Charlottenburg

Kreuzberg

Mitte

Prenzlauer Berg

Tiergarten

Cafe Einstein
Kurfürstenstrasse 58
10785 Berlin
T: +49 (0)30 263 91 918
M: contact@cafeinstein.com
W: www.cafeinstein.com
Daily: 8–1am

Good Friends
Kantstrasse 30
10623 Berlin
T: +49 (0)30 31 32 659
M: info@goodfriends-berlin.de
W: www.goodfriends-berlin.de
Daily: 12m–1am

Grosz
Kurfürstendamm 193/194
10623 Berlin
T: +49 (0)30 652 14 21 99
W: www.grosz-berlin.de
Mon–Fri: 9am–1am,
Sat–Sun: 9am–3am
Food Served

Paris Bar
Kantstr. 152, 10623 Berlin
T: +49 (0)30 313 80 52
W: www.parisbar.net
Daily: 12m

Austria
Bergmannstrasse 30
10961 Berlin
T: +49 (0)30 69 44 440
Daily: 6pm

Jolesch
Muskauer Strasse 1
10997 Berlin
T: +49 (0)30 612 35 81
M: mail@jolesch.de
W: www.jolesch.de
Mon–Fri: 10.30–12am,
Sat+Sun: 10–12am

Osteria No1
Kreuzbergstrasse 71
10965 Berlin
T: +49 (0)30 786 91 62
M: info@osteria-uno.de
W: www.osteria-uno.de
Daily: 12m–12am

Restaurant Richard
Kopenicker Str. 174
10997 Berlin
T: +49 (0)30 492 072 42
M: rsvp@restaurant-richard.de
W: www.restaurant-richard.de
Tue–Sat: 7–10.30pm

Sale e Tabacchi
Rudi-Dutschke-Strasse 23
10969 Berlin
T: +49 (0)30 25 21 155
M: mail@sale-e-tabacchi.de
W: www.sale-e-tabacchi.de
Daily: 10am–11.30pm

Gorgonzola Club
Dresdener Str. 121
10999 Berlin
T: +49 (0)30 61 56 473
M: info@gorgonzolaclub.de
W: www.gorgonzolaclub.de
Daily: from 6pm

Karloff
Reichenbergerstrasse 152
10999 Berlin
W: www.karloff-berlin.de
E: b@karloff-berlin.de
Tue–Sat: 6–11.30pm

Lode & Stijn
Lausitzer Strasse 25
10999 Berlin
W: www.lode-stijn.de
E: contact@lode-stijn.de
Tue–Sat: 6–10.30pm

3 Minutes sur Mer
Torstrasse 167
10115 Berlin
T: +49 (0)30 67 30 20 52
Mon–Fri: 11.30–12am,
Sat+Sun: 10–12am

Alpenstueck
Gartenstr. 9
10115 Berlin
T: +49 (0)30 217 516 46
M: info@alpenstueck.de
W: www.alpenstueck.de
Daily: 6pm–1am

Dudu Berlin
Torstr. 134
10119 Berlin
T: +49 (0)30 517 368 54
M: info@dudu-berlin.de
W: www.dudu-berlin.de

Bandol sur Mer
Torstrasse 167
10115 Berlin
T: +49 (0)30 67 30 20 51
Daily: 6pm

Borchardt
Französische Strasse 47
10117 Berlin
T: +49 (0)30 81 88 62 50
M: catering@gastart.de
W: www.borchardt-catering.de
Daily: 11.30–1am

Grill Royal
Friedrichstrasse 105b
10117 Berlin
T: +49 (0)30 288 79 288
M: office@grillroyal.com
W: http://grillroyal.com, Daily: 6pm

Lokal
Linienstrasse 160
10117 Berlin
T: +49 (0)30 28 44 95 00
M: kontakt@marenthimm.de
W: www.lokal-berlin.blogspot.de
Mon+Sun: 5pm, Tue–Sat: 12m

Mogg & Melzer
Auguststr. 11–13
10117 Berlin
T: +49 (0)30 330 060 770
M: info@moggandmelzer.com
W: www.moggandmelzer.com
Mon–Fri: 8am, Sat+Sun: 10am

Pauly Saal
Auguststrasse 11–13
10117 Berlin
T: +49 (0)30 33 00 60 70
M: office@paulysaal.com
W: http://paulysaal.com
Daily: 12m

dottir
Mittelstrasse 40/41
10117 Berlin
W: www.dottirberlin.com
E: info@dottirberlin.com
Tue–Sat: from 7pm

Les Valseuses
Eberswalder Strasse 28
10437 Berlin
T: +49 (0)30 75 52 2032
W: www.lesvalseuses.de
Daily: from 6.30pm

Neukölln

Nansen
Maybachufer 39
12047 Berlin
T: +49 (0)30 66 30 14 38
W: http://restaurant-nansen.de
Daily: 6pm

Brot und Rosen
Am Friedrichshain 6
10407 Berlin
T: +49 (0)30 42 31 916
M: restaurant@brotundrosen.de
W: www.brotundrosen.de Sasaya

Sasaya
Lychener Strasse 50
10437 Berlin
T: +49 (0)30 4471 7721
W: http://sasaya-berlin.de
Thu–Mon: 12–3pm, 6–11.30pm

Schöneberg

Renger-Patzsch
Wartburgstrasse 54
10823 Berlin
T: +49 (0)30 78 42 059
M: info@renger-patzsch.com
W: www.renger-patzsch.com
Daily: 6pm

Edd's
Lotzowstrasse 81
10785 Berlin
T: +49 (0)30 21 55 294
E: info@edds-thairestaurant.de
W: www.edds-thairestaurant.de
Tue–Fri: 11.30am–3pm; 6pm–12am,
Sat: 5pm–12am, Sun: 2pm–12am

Joseph-Roth-Diele
Potsdamer Strasse 75
10785 Berlin
T: +49 (0)30 26 36 98 84
M: info@joseph-roth-diele.de
W: www.joseph-roth-diele.de
Mon–Fri: 10am–12am

Sarah Wiener
Hamburger Bahnhof
Invalidenstrasse 50-51
10557 Berlin
T: +49 (0)30 70 71 36 50
W: www.sarahwiener.de
Tue–Fri: 10am–6pm,
Sat: 11am–8pm, Sun: 11am–6pm

Panama
Potsdamer Strasse 91
10785 Berlin
Tue–Sat: from 5pm

Ready...set...

go

Berlin's Sporting affair

Germany's bitter-sweet relationship between state and country has manifested through many artistic means featured in this issue. Yet, Despite their troubled past, the national pride of the country remains to be most prominent in its sporting victories. With phenomenal national support during the 20014 world cup games, the Olympic stadium once a controversial stage in 1963, transformed into a scene of triumph.

Such clubs have proven to be a much welcomed success with over 600, 000 of Berliners currently attending them.

Like many urban cities, individuals have shown a growing interest in cycling. Berliners are no exception with 7 out of 10 people owning a bicycle. The total amount of cyclist in the city has grown to 500, 000.



With a total of 4 world cup wins; 1954, 1974, 1990, and 2014, Germany has catapulted itself to great sporting acclaim taking 3rd place in the Fifa World Cup ranking. Berlin's booming population of 3.5 million people has seen a rise in the number of fitness regimes and thus clubs, counting 2, 300 sports centre facilities.



Major venues

The Berlin Olympic Stadium
Olympischer Platz 3
14053 Berlin
Germany
Constructed: 1936
Capacity: 74,475
Height: 25 m

The Mercedes-Benz Arena
Mercedes-Platz 1, 10243 Berlin,
Germany
T: +49 30 20607080
Constructed: 2008
Capacity: 17,000

The Karl-Liebknecht-Stadion
Karl-Liebknecht-Strasse 90,
14482 Potsdam
Germany
Constructed: 1976
Capacity: 10,499

Hosted events

Home games by the home team
Hertha BSC Berlin

German Soccer Association championship matches

International Stadium Festival of Track and Field (ISTAF)

Religious events
German Protestant Church Day (Deutscher Evangelischer Kirchentag)

German Catholic Church Day (Deutscher Katholikentag)

Cultural events

International concerts

Home Arena for sport teams: basket ball team Alba Berlin, Fuchse Berlin, hockey team Die Berliner Eisbaren

Concerts

Award ceremonies

Home games by the home team
FFC Turbine Potsdam and SV Babelsberg 03

Major venues

The Velodrom
Paul-Heyse-Strasse 26
10407 Berlin
Germany
Constructed: 1997
Capacity: 12,000

The Max Schmeling Hall
Am Falkpl
1, 10437 Berlin
Germany
T: +49 30 443045
Constructed: 1996
Capacity: 12,000

Stadion An der Alten Foersterei
An der Wuhlheide 263, 12555 Berlin
Germany
T: +49 30 6566880
Constructed: 1920
Capacity: 22,012

The Mommsenstadion
Waldschulallee 34, 14055 Berlin
Germany
T: +49 30 306968
Constructed: 1930
Capacity: 15,005

Hosted events

PBerlin Six Day Races (Berliner 6-Tage-Rennen)

Concerts

Sporting events

Shows

Sporting events

Tournaments of the Berlin Dance Association

Boxing matches

Major music events

Matches

Concerts

Sporting events:
football, home matches of
Tennis Borussia Berlin and SCC Berlin.

PAST

“If Berliners are ashamed of resembling idle strollers, the Viennese are ashamed of working for a living.”



“Great things are achieved only when we take great risks.”

Frederick the Great
C18th

The Growth of Germany

Berlin developed from a town with a population of 1,000 people during the Margraviate of Brandenburg era, to a city with a population of 1,681,916 in 1918 before the First World War. The Kingdom of Prussia in the 18th and 19th Centuries saw the growth of Berlin and expansion of the city area.

Berlin developed in Medieval times on the banks of the river Spree in Brandenburg, one of the seven electoral states of the Holy Roman Empire. In 1415 the Hohenzollern dynasty came to rule the Margraviate of Brandenburg, and under their governance Brandenburg grew rapidly in power and political influence.

In the early 18th century Berlin became a royal city with the establishment of the Kingdom of Prussia in 1701. Prussia became a leading German state during the 18th century, eventually leading to the unification of Germany in 1871 following the Franco-Prussian War.

The new status of imperial capital made Berlin the political, economic and scientific centre of the newly founded German Empire. During this period socialist movements began to develop in the area fighting for workers rights and in opposition to the imperial state. Following the outbreak of WWI, Berlin citizens suffered from hunger and hardship, and when the war ended in 1918 this also meant the end of the German Empire, with the abdication of Kaiser Wilhelm II.

1237	Official founding of Berlin
1380	The Great Fire
1415	Friedrich I promoted to elector and Margrave of Brandenburg, marking the beginning of the Hohenzollern era
1538	The Stadtschloss is constructed in the Renaissance style. Development and reconstruction continue until 1716 when the building takes its final form
1648	The Thirty Year War ends
1709	The unification of the five towns Berlin, Colln, Friedrichstadt and Dorothenstadtto
1734	City fortifications are replaced by a 14.5km wall to better facilitate the levying of taxes
1740	Frederick the Great (King Friedrich II) begins reign as King of Prussia until 1786
1791	Brandenburg Gate is completed
1806	Start of two year French occupation following invasion by Napoleon
1848	The March Revolution
1853	First Building Regulations
1871	German Empire Unification of Germany
1875	German Workers' Association
1914	First World War
1918	End of First World War Kaiser Wilhelm II abdicates

Significant events for Germany prior to 1918

The Kingdom of Prussia and Berlin

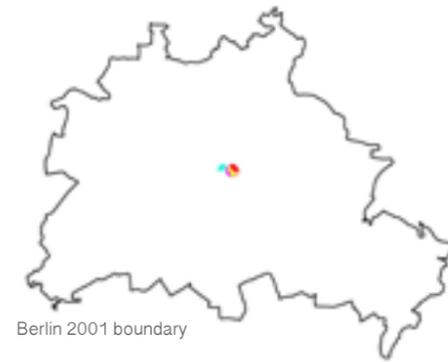
Elector Friedrich III became the first King of Prussia. He promoted immigration of Protestants from across Germany and introduced universal primary education so that his soldiers could read and write. The city was mainly a garrison and an armoury for the crown, this laid the foundations for mechanics, engineers, technicians, and entrepreneurs who were to turn Berlin into an industrial powerhouse.

During his rule he ordered the city wall to be advanced to incorporate three great public spaces and three new major gates. These self-conscious embellishments represented a higher level of thought than the medieval grid of the existing city, these were the projections of idealized order of monarchy.

Friedrich Wilhelm I, King of Prussia disciplined the army and centralized the government, and the new districts provided a stage for his consolidation of power. The districts were home to Prussia's feudal aristocracies, drawn to Berlin under royal decree and therefore under the King's power. Those in power shaping the new city recognized the possibility of controlling the physical order as well as the social and political structuring of Berlin.

The areas surrounding the gates of the city allowed for the massing of the King's troops and the uniform grids here were to reduce the individual personalities of the courtiers. This new plan for the city was to make the city controllable. Before the new city expansion, the peasants from the surrounding rural areas could enter the city to trade, however during this period the peasants were refused entry into the city and could only inhabit the peripheral areas preventing the integration of society.

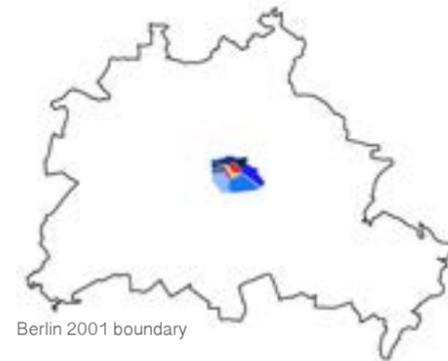
Expanding Berlin:



The Fortified Wall
1688

● 'Berlin'

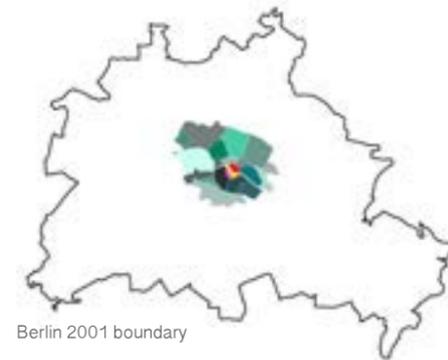
A Fortified wall around districts administered by Berlin and Colln was added by Friedrich Wilhelm von Brandenburg in the mid 17th century. This became outdated even before its completion due to the rapid expansion of the town, as new suburbs were already being built beyond the confines of the wall.



The Royal Capital and
Residence of Berlin
1734

● 'Berlin'

The formally independent cities of Berlin, Colln, Friedrichswerder, Dorotheenstadt and Friedrichstadt combined in 1710 to form the new city, Royal Capital and Residence of Berlin. The Berlin Customs Wall was constructed around the ten districts of the new city and controlled imports and exports from 1737 to 1860. Today, one notable city gate of the original 14 remains: Brandenburger Thor (Brandenburg Gate).



Capital of the German
Empire
1861

● 'Berlin'

In 1861 the city officially incorporated several suburbs and after becoming the capital of the German Empire in 1871, consisted of 21 districts according to the official classification of 1884.



Greater Berlin Act
[The Old City of Berlin]
1920

● 'Mitte'

In the formation of Greater Berlin by the Greater Berlin Act of April 27, 1920, the old Berlin city area, including the Gutsbezirks castle and the rural community Stralau, was divided into six districts. Mitte, Tiergarten, Wedding, Prenzlaur Berg, Friedrichshain and Kreuzberg.

“The arts blossomed like a meadow just before being mowed”

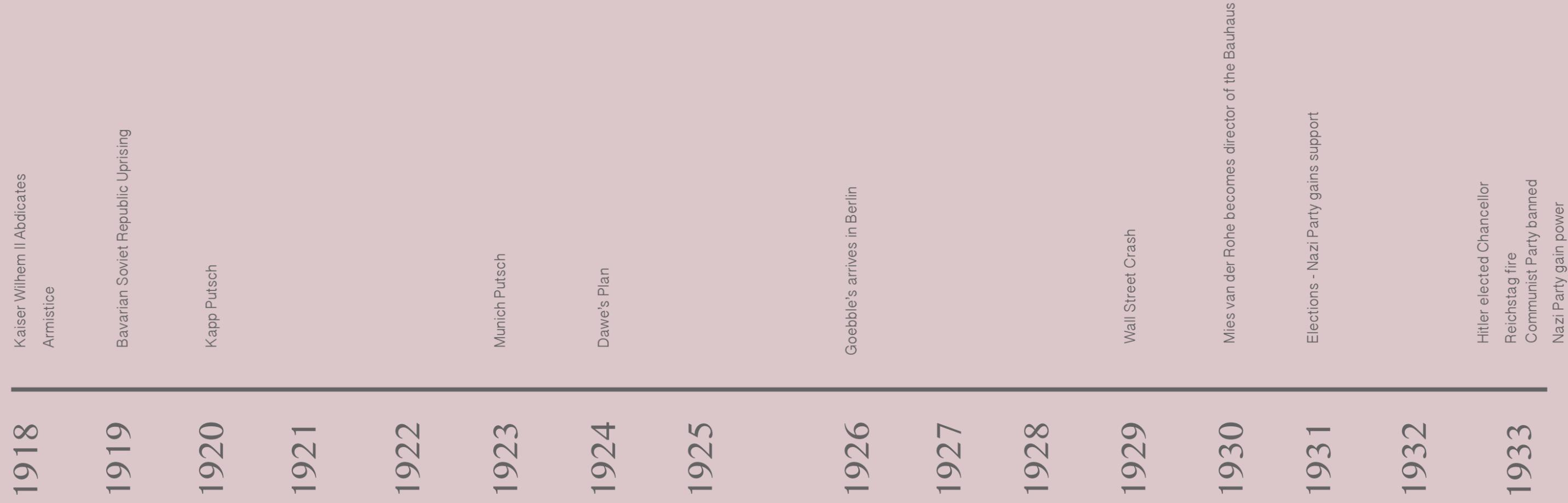
Carl Zuckmayer
Playwright living in Berlin
1924-1933



Nostalgic Decent

The post-war depression in Germany gave way to artistic and social freedom in Berlin for an experimental society. Influential artists and musicians came to the city to express themselves, before the political changes forced them to leave. Perhaps this sounds familiar? Berlin has been the playground for artistic and social freedom more than once during recent history.

Left: Marlene Dietrich in *Der blaue Engel* directed by Josef von Sternberg 1930



Significant events for Germany during the years of the Weimar Republic

Revolt, Reparations and Raucous Behaviour



Berlin and the Weimar Republic

The Weimar period in Germany 1919-1933 can fundamentally be perceived as an era of weak democratic rule after the post war acceptance of the 1919 terms of the Treaty of Versailles. In summary, these terms resulted in a 13% loss of Germany's geographical landmass, crippling reparation payments, industrial occupation by France and one tenth of its population lost to neighbouring nations.

Devoid of its former Imperial leader however, the new government sought to establish a "perfect" democratic constitution and liberal society founded upon the idealisms of proportional representation, civil rights and emergency powers that prevent states of emergency overthrowing government.

Left: George Grosz,
Grey Day, 1921

This new system however, categorically represents 14 years of instability that enabled political extremism from the left and right to catapult into Berlin's front line politics. Despite the founding of such monumental architectural and arts bodies such as the Bauhaus and Berlin's rapid growth as a city of debauchery, the idealistic democratic principles of the Weimar constitution were not strong enough to save Germany from entering into the fascist dictatorship the world is only too familiar with, National Socialism.

The end of WW1 was followed by the German Revolution, which involved the displacement of the monarchy and the establishment of democracy in Germany. Into the vacuum created rushed a group of competing parties who were willing to form temporary coalitions amongst themselves to gain power, but were then unable to pass legislation due to their lack of cohesion.

Politics of this period are characterised by a great public and political unrest following the Treaty of Versailles, rendering the government permanently unpopular and earning the early Weimar members the nickname the "November Criminals".

Opposition to the terms of the Treaty of Versailles and to the fact it was agreed to in the first place formed the basis of most challenges to the controlling party in the Republic from all other parties as they attempted to seize power, despite their many competing ideologies: Communism, Fascism, Zentrum (Catholic), Socialism.

As the capital city, Berlin played victim to a number of ideological intrusions as a result of this unrest. The events surrounding the abdication of the Kaiser on 9 November 1918 and leading up to Christmas of 1918 are particularly telling of the political climate with regard to the failed communist revolution in January 1919.

However, the repression was not felt across all of society. The stabilisation of the Weimar Republic between the years 1923-29 allowed for social development within Berlin. Characterized by a tolerance of technically illegal behaviour symptomatic of a society recovering from a major war whilst undergoing political upheaval, decadent pastimes became popular amongst the middle classes.

The development of this ideology and culture provides an example of how Berlin provokes a certain mentality amongst its population. The city, which was to once again rebuild itself and its culture in the aftermath of WW2, showed the capacity to become a thriving centre of intrigue and alternative pastimes in the face of absolute poverty and uncertain political leadership. Whilst this personality was seen with scepticism by many contemporary critics, a similar temperament to surface later during the cold war in West Berlin was celebrated for its diversity, both of these eras manifest the genius loci of a socially dynamic city.



Down with Liebknecht, 1918

George Grosz

During the Weimar period the most prominent art movement in Berlin was the Dadaists. Anti-authoritarian and anarchistic in style, the Dada movement reacted against Europe's efforts to be civilised following the atrocities of the first world war. Berlin was home to the most angry branch of the movement.

An Intimate Affair

Within the context of Berlin's political unrest, Grosz, a communist sympathiser, produced many caricatures in the early years of the republic. These expressed the widespread misfortune of working class German citizens, crippled by hyper inflation and governance by many of the aristocratic elite.

Grosz drew from the public hatred of the "November Criminals". Working class Germany felt exploited; working for low pay in order to maximise government commitments to reparations payments. This forced acceptance of guilt and poor quality of life was articulated within the work of Grosz with a black humour. The drawings show the working class flocking en-mass to the postwar German factory with one individual appearing crippled by this new reality.

In *Blood is the Best Sauce* Grosz chooses to focus upon the uniformed Weimar soldiers beating unarmed protesters as an officer and a profiteer enjoy a decadent meal.

Grosz also felt distaste for the changing times, seeing vulgarity amid the supposedly newly cosmopolitan city. In *Down with Liebknecht* he creates a sleazy satire depicting the "grotesque figures engaged in grotesque acts".



Blood is the Best Sauce, 1919



War Invalid and Workers, 1921

Modernism : Housing for Berlin



Walter Gropius, Sommerfeld Haus



Bruno Taut, Housing Estate

Functional expressionism

In the period after the end of WWI and Hitler's rise to power in 1933, Germany thrived in the arts and architecture - particularly in the modernist movement - with architects Gropius, Scharoun, Mendelsohn, Mies and Taut being some of the most influential architects of this period. Modernists rejected traditional principles in architecture, instead favouring expressionism and, with a functionalist agenda, developed modernism.

The *Bauhaus* school is symbolic of the arts and architecture in this period, embracing an analytical but also free-thinking approach to design. However, the school offered little architectural output in Berlin, with Gropius' *Sommerfeld House* being one of the only examples. Instead, Berlin's modernist housing estates of the 1920's, many planned by Bruno Taut, are a UNESCO world heritage site which remain the most significant example of modernist design from the Weimar Republic.

SEX in Weimar Berlin

‘Luridly Licentious Berlin’

The city's years during the Weimar period following WW1 Berlin was a liberal hotbed of homosexuality and a mecca for cross dressers and transsexuals.

An uninhibited urban gay sexual scene flourished in Berlin in the wake of World War One. It was a troubled and tortured time for Germany, but Berlin, the old imperial capital became its most liberal city. High living, a vibrant urban life and relaxed social attitudes, along with the influx of American money defined the Golden Twenties in Berlin that was the most creative period in German history.

Writers, poets and artists from London, France and the United States arrived in the German city to witness and experience the wild erotic sexual freedom along with curiosity seekers, voyeurs, and homosexuals. Western Europeans, Scandinavians and Russians all came to indulge their sexual appetites in the hedonistic nightlife and party culture of the German capital – or they came to witness the “luridly licentious Berlin”, spiking their own voyeuristic impulses.

Male prostitution, homosexual bars and nightclubs, cabarets populated by gay men, lesbians and transsexuals flourished in a wild, incomparable sexual subculture that was exciting yet dangerous.



Following women's enfranchisement, women's rights made significant gains in Germany during the Weimar Republic period. The Weimar Constitution of 1919 enacted equality in education for the sexes, equal opportunity in civil service appointments, and equal pay in the professions.

The Weimar Republic was an era of political fragmentation in Germany. Along with the economic chaos of the inter-war years, Weimar culture in general had a degree of social chaos, which was experienced in the city of Berlin in particular. War widows and their children struggled to earn a living in a city where hunger, unemployment, and crime were rampant. At the same time, a liberation of social mores meant that women had a social freedom they had not experienced until then. Socialists and communists in particular became

open in demanding free access to contraception and abortion, asserting, “Your body belongs to you”.

It was a troubled and tortured time for Germany, but Berlin, the old imperial capital became its most liberal city

The Pioneer of LGBT Rights

Magnus Hirschfeld

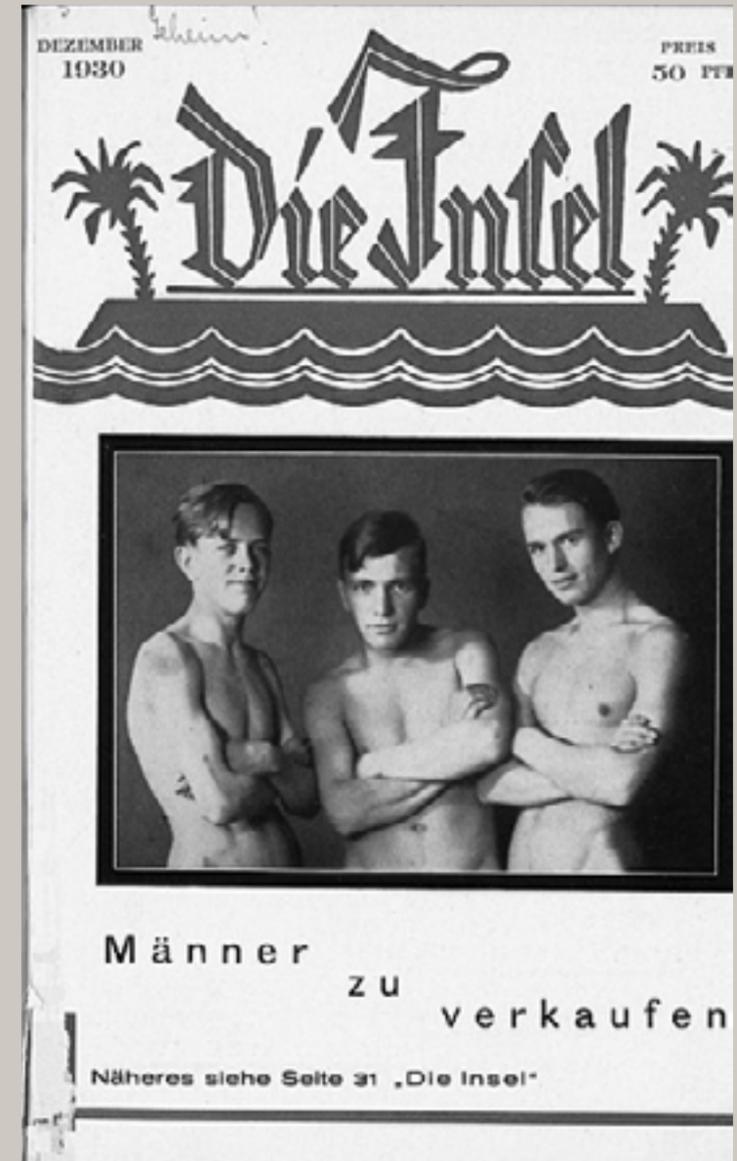
Berlin was a liberal hotbed of homosexuality and a mecca for cross dressers and transsexuals

The importance of the work of Magnus Hirschfeld is only just coming into general public awareness, mostly because his work was ruthlessly silenced by the rise of the Nazis in Germany in the 1930's. He was an openly gay man and active member of Berlin's gay community arguing for the decriminalization of homosexuality.

Hirschfeld founded the Institute of Sexology in Berlin, the first of its kind in the world. Located in the Tiergarten, the institution was an early private sexology research institute open from 1919 to 1933. The science of "transsexuality" was founded in Berlin at the Institute of Sexual Science where the first male-to-female surgery was performed.

When Dr William Robinson, a New York physician and prominent activist for birth control, visited the institute in 1925, he stated: "It is an institution absolutely unique in the whole world, which I hoped to establish in the United States but which I felt would not thrive on account of our prudish, hypocritical attitude to all questions of sex."

As well as being a research library and housing a large archive, the Institute also included medical, psychological, and ethnological divisions, and a marriage and sex counseling office. The Institute was visited by around 20,000 people each year, and conducted around 1,800 consultations. Poorer visitors were treated for free. The institute advocated sex education, contraception, the treatment of sexually transmitted diseases, and women's emancipation, and was a pioneer worldwide in the call for civil rights and social acceptance for homosexual and transgender people.

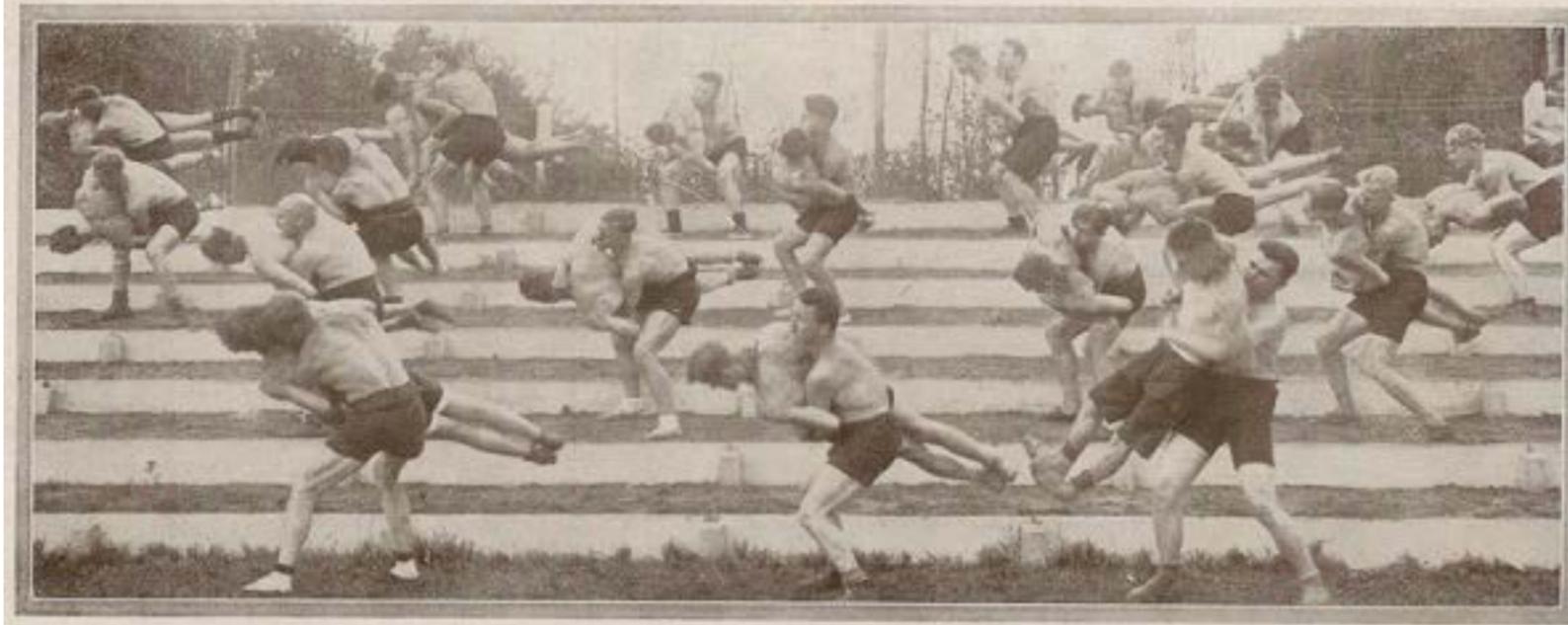


Post-War Unity



The popularity of sports in Germany reached its peak in the 1920s. The public were engrossed and this fascination has been regarded as the continuation of “playing war” focusing on strength, competition, struggle and victory.

Younger generations found clarity in the clear cut ideas behind body and sport culture, ideas missed from life in the Weimar Republic.

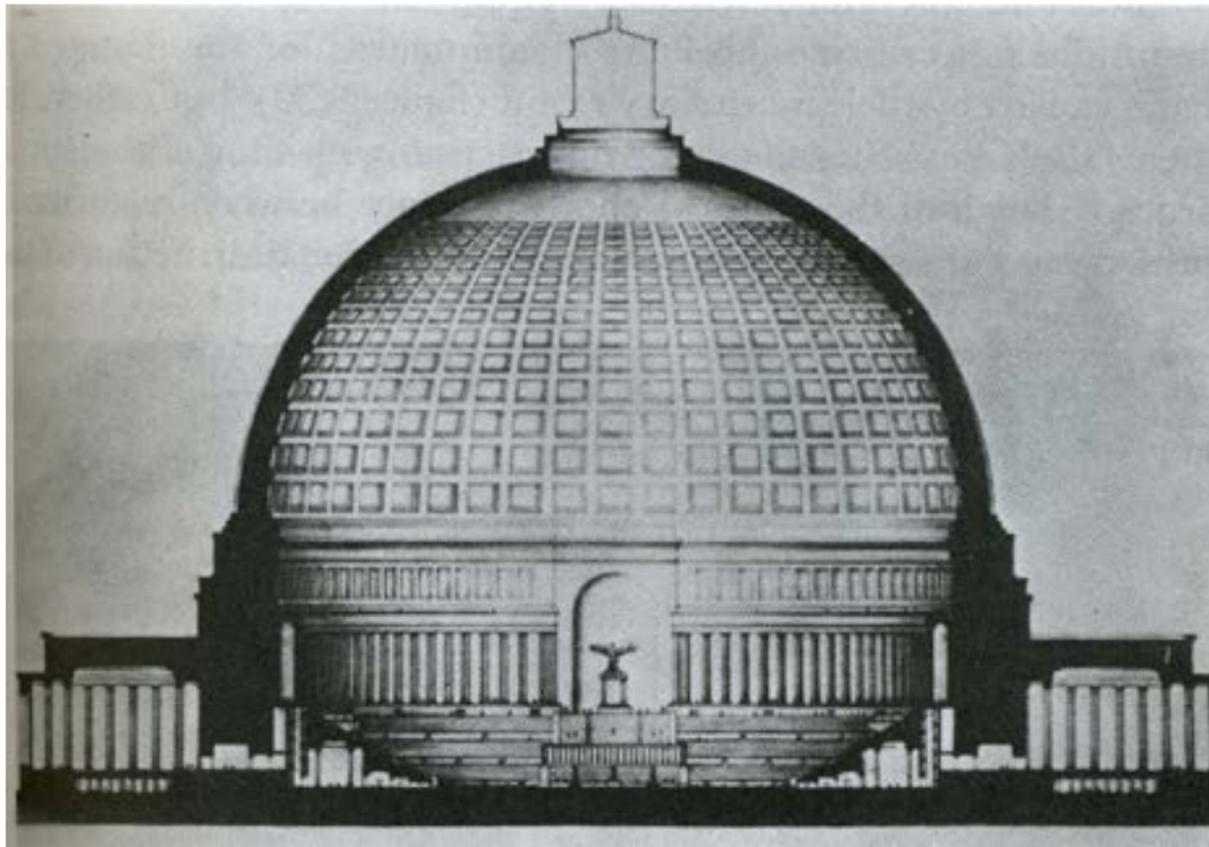


The Workers Olympics in 1925 gave a chance for 80,000 working class citizens to compete. The games aimed to bring international unity and reconciliation among the people, developing culture and identity for the struggling labourers of the Republic.

Left: International Workers Olympics, 1925

“From this desert of stone, shall emerge the capital of a thousand-year Reich”

Voelkischer Beobachter Newspaper
1938



Destruction of City and Culture

Nazi Germany is well known as one of the most horrific episodes of recent world history. The destructive ideas of Hitler and the National Socialist Party changed the city of Berlin - culture in the city and the lives of the people, were in many cases destroyed.

The population of Berlin before 1939 stood at 4.2 million, but by 1945 only 2.8 million people were living there. Evidence of the darkest era of Germany's history remains in Berlin today. Heavy bomb damage altered the urban fabric of Berlin, leaving the city to be rebuilt in the opposing styles of the East and the West. Additionally, numerous artistic memorials engage with the city's difficult history, sensitively addressing the past.



Significant events for the Nazi Party in Germany

National Socialism in Berlin

1933 - 1945



The Third Reich

The ideology of the Nazi party and its rise to power can be seen as a product of the angst, nationalist sentiment and the extreme poverty of the time, but it is not an entirely accurate depiction of the public opinion of the time. With hindsight, the articulation of the era's unrest in support of the Nazis can be criticised, however nationalist feeling can be symptomatic of any population flailing politically with no reliable leadership in the face of an adversary perceived as alien.

To describe the ideology of the public at this point in history as entirely Nazi is incorrect, as accounts such as that of Hans Fallada; *Alone in Berlin*

demonstrate. Hitler gained support by manipulating the situation of unrest in the capital through blaming the government and Europe for Germany's situation, then once in power seized control of the country's media to perpetuate this propaganda.

At the start of Hitler's chancellorship, the Nazi Party instituted a policy of "coordination". Culture, the economy, education and law came under Nazi control.

The rise of nationalism was aided by the Wall Street Crash of 1929, as general public opinion moved against the Weimar Republic in the face of failing political economic alliances with the USA. The Communist Party also gained popularity as a result of this, and both parties were united against Weimar. The Nazi party remained one of the largest parties in the Reichstag over the coming years, with Hitler becoming chancellor in 1933. He immediately began eliminating all political opposition and establishing a dictatorship. In the wake of President Paul von Hindenburg's death, Hitler assumed the powers of Presidency, which came with the loyalty of the German army.

party started to enforce their foreign policy, which believed that Germany was biologically destined to expand eastward by military force and that a racially superior German population should rule in Eastern Europe and the Soviet Union.

The German invasion of Poland in September 1939 was a result of those beliefs. Britain declared war on Germany and the next six years marked the duration of World War II. On 8 May 1945 the allies accepted Germany's surrender. About one week later, Hitler committed suicide in his bunker in Berlin. Despite the war ending, it did not put an end to the struggles the Germany would soon face.

Hitler held three positions of power in Germany: Reich President (Head of State), Reich Chancellor (Head of Government) and Führer (Head of the Nazi Party). With this much influence the Nazi

Dangerous Ideas

The Foundations of National Socialism

25 Point Manifesto

The National Socialist Manifesto was initially 25 key points written by A. Hitler and A. Drexler in 1920. They were designed to give a rough outline of the movement's aims. Despite there being 25, they are kept incredibly vague. This was to ensure Hitler could adapt and re-invent the parties aims as he saw fit. Hitler dismissed calls for the 25 point plan to be re-drafted - describing them as "inviolable".

Mein Kampf

The political manifesto written by Adolf Hitler was published two volumes in 1925 and 1927, it became the bible of National Socialism (Nazism) in Germany's Third Reich. It is a political autobiography and a compendium of his multitudinous ideas.

Body Politic

The concept suggests that the German nation was in fact a living organism and German people were its cells. Hitler believed that a cosmic force was working towards the destruction of Germany and western civilisation, he referred to this as "zersetzung". Hitler conceived that the Jewish people were a force of "disintegration" within the "Body Politic". In order to cure this disease, it was important to unite the German people (cells) within the national organism.

Lebensraum

Lebensraum translates literally to "living space" and described the desire of expansion into western countries to provide more living space for the German race.

Dictating the Arts

During Hitler's time in power, artistic freedom was severely suppressed. Berlin was no longer home to the flourishing arts scene that had thrived during the Weimar years. Traditional, German nationalistic artistic style was favoured by the Nazi party. Tellingly, Hitler favoured the music of the German nineteenth century composer Wagner, who's operas are rich in nationalistic romanticism and are based on German mythology. Hitler's taste in other areas of art followed suite.

The National Socialists initial anti-urban stance stemmed from the literature of the romantic folk ideologists of the nineteenth century. G. Feder and W. Darre were the two "settlement" ideologists of the Third Reich. They supported the dissolution of the industrial city and the promotion of the rural Volk as key steps in the creation of a truly National-Socialist state.



Painting by Adolf Hitler

Berlin was no longer home to the flourishing arts scene that had thrived during the Weimar years



Entartete Kunst Exhibition

When the Nazis came to power they dictated all Modern Art as “degenerate”, confiscating works from artists, galleries and collectors and banning new work from being produced. They held the *Degenerate Art Exhibition* to show the country how detestable the works were, scrawling their dislikes across the walls. It is interesting to see the effect that these political changes had on the artwork subsequently produced.

Otto Dix had been producing work since the First World War, scarred from his experiences fighting, his pieces were dark and grotesque. During the Nazi period however, he retreated to the countryside to paint soft, landscapes - much closer in style to that of Hitler himself - so as not to be persecuted. Similarly, Emil Nolde was banned from painting for his continuing controversial works. He began working in watercolour so as not to be discovered by the smell of oil paints, resulting in a notable change in style.



Otto Dix, Wounded Soldier, 1916



Otto Dix, Trenches, 1917



Otto Dix, Weite Ebene (Weiler bei Bohlingen), 1939



Emil Node, Autumn Sea XII, 1910



Emil Node, The Sea at Dusk

Controlling the Country

Persuasion

The Nazi used various tools of propaganda in order to convince people, and get them to believe in the values and ideas of the Nazis. The people of Germany were reminded of Hitler in their everyday life. Nazi ideas were spread through films, radio, posters, slogans, leaflets, books, newspapers, as well as in speeches and party rallies.

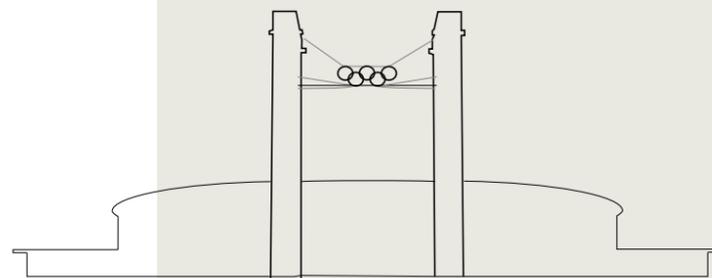
Hitler's Games

The 1936 Olympics was also known as *Hitler's Games*, they were a stage as to which the National Socialists could present themselves with a friendly image.

People in the US and Europe called for a boycott on the games in Berlin opposing Germany's, re-militarization, extreme nationalism, widespread racism, and persecution of many of their own citizens.

In April 1933, the Nazi's brought forward a policy in all German athletics organisations for "Aryans only", whom they believed to be naturally superior. Jesse Owen's exemplified the common Berliner's attitude as an African American winning four Gold medals during the Games.

The stadium, much like any stadium built for Olympic Games, created opportunity for Germany to present to the nation and the world its new found power. The stadium was designed to accommodate both the Games and political rallies, resulting in a design that would emphasise the power and authority of the Nazi regime.



“[The day after Kristallnacht] the teachers told us: don't worry about what you see, even if you see some nasty things which you may not understand. Hitler wants a better Germany, a clean Germany. Don't worry, everything will work out fine in the end.”

A member of the Hitler Youth, 1938

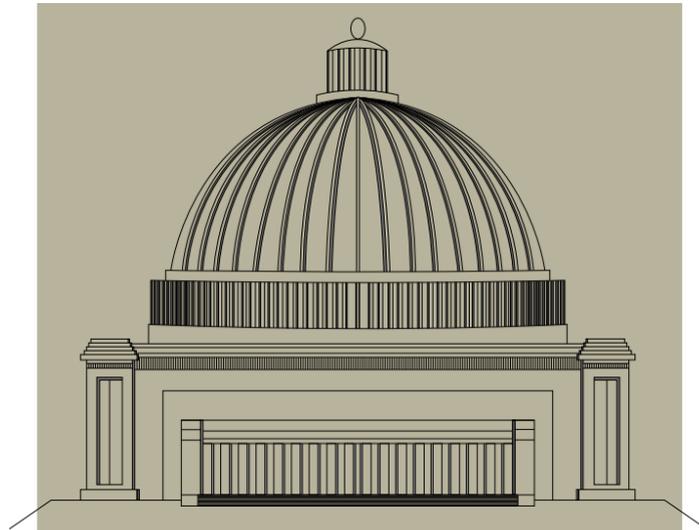
Indoctrinating the Innocent

Hitler believed that the future of Nazi Germany was the children and so prioritised the Nazification of Germany's young. School textbooks reflected the aims of Hitler, concentrating on the glorification of military service, German heroes, and the strength of a rebuilt Germany. Chemistry in schools would develop a knowledge of chemical warfare, while mathematics would help the young to understand artillery, calculations, ballistics. The Nazis required racial theory and, by extension, the Jewish problem, to be taught in schools.

Hitler wanted to occupy the minds of the young in Nazi Germany. More so he wanted to provide children in Nazi Germany with a sense of purpose, achievement and community. The Hitler Youth was a logical extension of the Nazi party and was considered as important as school was to a child's education. Hitler's youth policies aimed to fill the minds of young Germans with ideas about racial purity, Aryan supremacy, German expansion and future military conquests.

Welthauptstadt Germania

Intimidate and Impress



With Hitler's rise to power in 1933, came his obsession with reshaping Berlin into *Welthauptstadt Germania* (World Capital Germania), the vision of an extremely large and centralised masterplan. Hitler could not allow for the free-thinking architects of the Weimar Republic, many of whom fled Germany. It became clear his own architectural tastes were the rule, and it was his favourite architect Albert Speer who provided for this. Hitler, influenced by the empires of Ancient Rome and Greece, favoured a neo-classical style - but what is most poignant about his proposals were their obsession with grandeur and scale. The New Reich Chancellery, for example, was built to intimidate as much as impress; for Hitler architecture was always a signal of the prowess of Nazi Germany. There was a desire to for the city to reflect the *new world order*, therefore for the architecture of Berlin to represent the political ideology of National Socialism.

Hitler gave Albert Speer the task of transforming Berlin from the unorganised metropolis that he considered it to be, into Germania. The inspired new capital would become the centrepiece of the civilised world. The New York Times described the project as "perhaps the most ambitious planning scheme of the modern era."

Albert Speer's Berlin Masterplan included several key elements. The vast Grand Hall was situated close to the Reichstag. This would have been the largest enclosed space in the world with a capacity of 180,000. Two new grand boulevards, were to run from north to south and east-west for 7km through the heart of the city, linking the two proposed new rail terminals. Linking the proposed monuments was a new axis this was connected to four concentric ring-roads. The outer ring would provide access the Auto-bahn network. The 117 metre tall Arch of Triumph - designed by Hitler - would carry the names of the 1.8million fallen during WW1. In terms of scale the arch was uncompromising and its Parisian equal would sit beneath it.



Speer's Berlin masterplan



Tempelhof Airport

The Holocaust wiped out 63% of the Jewish population that lived in Europe:
Initial population: 9,508,340
Number of survivors: 3,546,211

Approximate Jewish concentration camp deaths:
Auschwitz 1,000,000
Chelmno 156,000 – 172,000
Treblinka 925,000
Belzec 434,508
Sobibor 167,000

Today there are thirteen active synagogues in Berlin, all of which are constantly protected by state police.

The Persecution of Jews in Berlin

1933 - 1945

The Jews were persecuted for being “racially inferior” and the Nazis believed that a racially superior German population should have rule over Eastern Europe. Berlin was home to more than 170,000 Jews before the Nazis came to power and traditionally the Jewish quarter of Berlin was Scheunenviertel, Mitte. As part of Hitler's regime the Jewish community was heavily attacked. There was a boycott of the city's Jewish businesses, as well as synagogues throughout the city. Today there are thirteen active synagogues in Berlin, all of which are constantly protected by state police.

DEPORTATION

In 1933 32% of Jews in Germany lived in Berlin. Many emigrated but a large number were deported to ghettos, concentration camps and killing centres. By 1945 only 8,000 Jews remained in Berlin.

KRISTALLNACHT

During one night on 9 November 1938 Jewish homes, stores, buildings and synagogues had their windows smashed with 91 lives being claimed. Along with other large cities in Germany, Berlin was one of the worst effected areas.

SUICIDE

Hundreds of Jews committed suicide rather than submit to the deportations. Thousands of Jews remained in Berlin, mostly those who had gone into hiding and also part-Jews and Jews with a non-Jewish spouse, who were initially excluded from deportation.

THE FINAL SOLUTION

On 20th January 1942, government officials met for the Wansee Conference to discuss “The Final Solution” which was the code name for the systematic, deliberate, physical annihilation of the European Jews.



“I remember the day when they made Berlin Judenrein, the people hastened in the streets, no one wanted to be in the streets; you could see the streets were absolutely empty.”

Inge Deutschkron born in Berlin
and in hiding from 1943

Elimination of Difference

LGBT Purge

With the Great Depression of 1929, and the crash of the American stock market, the Golden Age was slipping away to a Hitler-led government. By spring 1930, the Nazis were on the rise with the new election. In 1933 Adolf Hitler completed his march to power - and with fury the Nazis pursued Hirschfeld as a symbol of all they hated – as Jew, homosexual and sexologist.

The party in Berlin was over. The political climate in 1930s Germany was dramatically changing, and Magnus Hirschfeld and his Institute for Sexual Science was becoming a primary target. Hirschfeld's activities as a gay rights campaigner had made him vulnerable to homophobic behaviour of the far right and he was violently attacked a number of times. Hitler himself had described Hirschfeld as "the most dangerous Jew in Germany".



In late February 1933 as the influence of Ernst Roehm weakened, the Nazi Party launched its purge of LGBT (then known as homophile) clubs in Berlin, outlawed sex publications, and banned organised gay groups. As a consequence, many fled Germany (including, for instance, Erika Mann). In March 1933 the Institute's main administrator, Kurt Hiller, was sent to a concentration camp.

On 6 May 1933 when Hirschfeld was on a lecture-tour of the US, the Deutsche Studentenschaft made an organised attack on the Institute of Sex Research. A few days later, the Institute's library and archives were publicly hauled out and burned in the streets of the Opernplatz.

Around 20,000 books and journals, and 5,000 images, were destroyed. Also seized were the Institute's extensive lists of names and addresses. In the midst of the burning, Joseph Goebbels gave a political speech to a crowd of around 40,000 people. The leaders of the Deutsche Studentenschaft also proclaimed their own fire decrees.

In 1934 Hitler conducted a purge of gay men in the ranks of the SA wing of the Nazis, which involved murdering them in the Night of the Long Knives. This was then followed by stricter laws on homosexuality and the round-up of gay men. The address lists seized from the Institute are believed to have aided Hitler in these actions. Many tens of thousands of arrestees found themselves, ultimately, in slave-labour or death camps.

The party
in Berlin
was over



A woman's highest calling was to be motherhood

Husband, Family, Children, House Nazi Views of the German Woman

Efforts by Nazi Germany were made to reverse the gains women made before 1933, especially in the liberal Weimar Republic. It appears the role of women in Nazi Germany changed according to circumstances. Theoretically, the Nazis believed that women must be subservient to men, avoid careers, devote themselves to childbearing and child-rearing, and be a helpmate of the traditional dominant father in the traditional family.

However, before 1933, women played important roles in the Nazi organization and were allowed some autonomy to mobilize other women. After Adolf Hitler came to power in 1933, the activist women were replaced by bureaucratic women who emphasized feminine virtues, marriage, and childbirth. As Germany prepared for war, large numbers were incorporated into the public sector and with the need for full mobilization of factories by 1943, all women were required to register with the employment office. Women's wages remained unequal and women were denied positions of leadership or control.

In 1944-45, more than 500,000 women volunteers were uniformed auxiliaries in the German armed forces. About the same number served in civil aerial defense, 400,000 volunteered as nurses, and many more replaced drafted men in the wartime economy. In the Luftwaffe, they served in combat roles helping to operate the anti-aircraft systems that shot down Allied bombers.

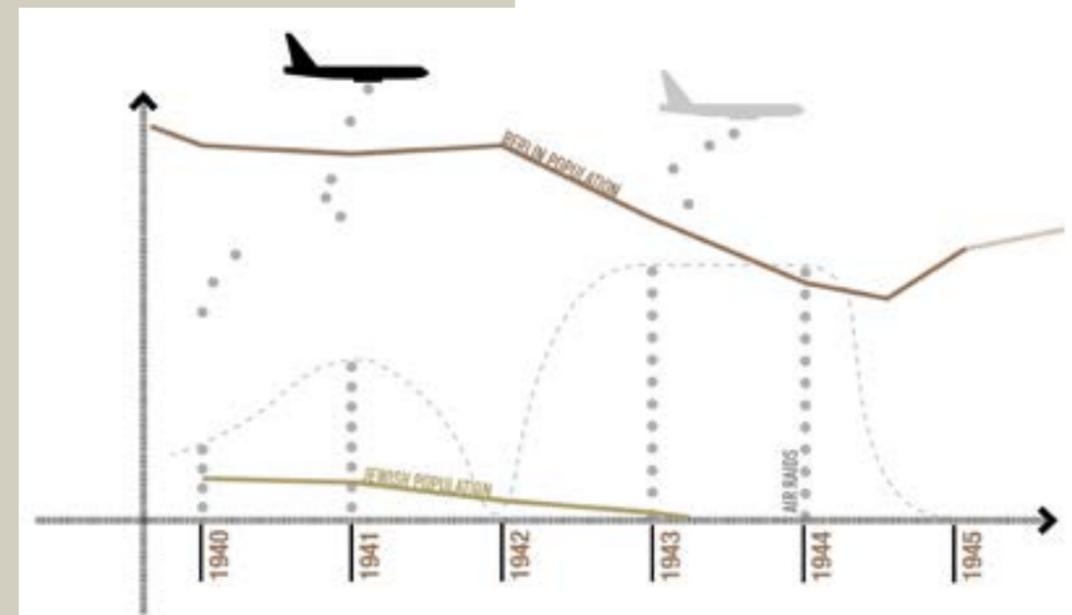
In 1934, Hitler proclaimed, '[Woman's] world is her husband, her family, her children, her house.' Women's highest calling was to be motherhood. Laws that had protected women's rights were repealed and new laws were introduced to restrict women to the home and in their roles as wives and mothers. Women were barred from government and university positions. Women's rights groups, such as the moderate BDF, were disbanded, and replaced with new social groups that would reinforce Nazi values, under the leadership of the Nazi Party.



Destruction of the City

The Second World War destroyed Berlin, in terms of the physical buildings of the city and also took the lives of the citizens themselves. Berlin endured 363 air raids and 59 tons of bombs between 1940 and 1945. During the war years 1.7 million people fled from their homes in Berlin.

Figures for the Battle of Berlin
16 April - 2 May 1945 :



Berlin population flux during WWII

“They sowed the wind,
and now they are going to
reap the whirlwind.”

Sir Arthur Travers Harris, RAF
Marshal 1942 on the bombing
campaign against Germany

“Berlin is the testicles of the West, every time I want the West to scream, I squeeze on Berlin.”

Nikita Khrushchev, 1962



A Tale of Two Cities

The two Berlin's of the Cold War era are visible in the city today in terms of the urban development (or lack of) and also in attitude. The differing ideologies of the East and the West affected the urban planning and architectural styles of either side of Berlin, reflecting the political situation during the Cold War. Transport routes stopped because of the Berlin Wall. The way the city worked was altered, as well as the experience of the inhabitants themselves.

1945

End of WWII
Berlin divided into four territories in Potsdam Agreement

1948

Introduction of Deutsche Mark in Western Germany
Soviet blockade of Berlin leads to Berlin Airlift

1949

East and West Germany established
End of Berlin blockade

1952

Border between East and West Germany officially closed
Start of Nuclear Arms Race between USA and Soviet Union

1953

East Germany People's Uprising

1957

Leaving GDR without permission is forbidden and results in prison

1961

Berlin Wall goes up

1962

First man shot trying to cross the wall in view of the public

1963

JFK's "Ich bin ein Berliner" speech in support of West Berlin

1965

Third generation of Berlin Wall is erected and is much more difficult to pass

1975

Touch sensitive self-shooting installation added to border

1986

Discotheque bombing in West Berlin kills US soldiers
Intermediate Nuclear Force (INF) treaty signed by Gorbachev and Reagan

1987

Reagan asks Gorbachev to "Tear down this wall"

1989

Crossing border becomes legal
Public begin to tear down wall

1990

Treaty on the Final Settlement With Respect to Germany is signed
East and West Berlin are reunited
Soviet presence is withdrawn

1991

Fall of the Soviet Union

Significant events for Germany during the years of the Cold War

Opposing the Other

Berlin During The Cold War



Berlin was the epicentre of the Cold War, with the Berlin Wall being a physical representation of the divide between the Western world and the Communist Eastern bloc. Germany represented the *Iron Curtain* of Europe. After World War II, Germany was divided into Communist East Germany and Capitalist West Germany. East Germany became a separate state, closing borders and restricting travel to other areas.

The USA wanted to reconstruct Germany into a prosperous democracy and create a valuable trading partner. The Soviets, fearing future invasion, set up a buffer area which protected the Soviet Union. The tension between the two world super powers, the USA and Soviet Union increased through conflicting ideologies and mutual distrust over the threat of nuclear warfare. This tension led to unprecedented competition between states and a constant push for greater power.

The USA was a democratic state with the right to vote freely and led by an elected president. The Soviet Union was a one party state led by a dictator, which had elections, but only the Communists could be voted for. The West had freedom of speech and belief, the East was State controlled with secret police and censorship of its citizens. Both parties believed the other was evil.

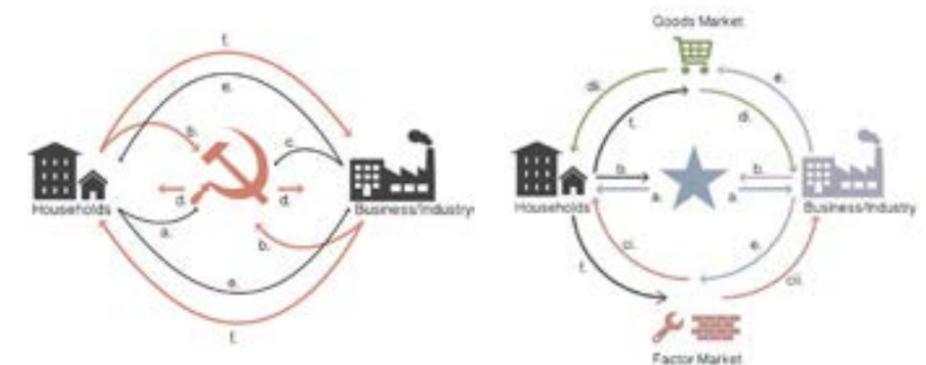
“Communists and Capitalists are incompatible”

Josef Stalin 1946

Berlin was geographically in East Germany, but the city was divided between East and West. Berlin was divided in to four areas; French, American and British sectors in the west and then a Soviet ran eastern sector. In 1961 the Berlin wall was constructed, physically dividing and affecting the city. Some Berliners grasped their freedom of movement and after massive emigration to West Berlin, the Soviets constructed the Berlin Wall in 1961. The wall ultimately separated families and created dangerous border crossings.

The barrier divided families and friends and the two sides of the city of Berlin began to drift in different ideological directions. East Berlin rebuilt itself on socialist values, with a strict state police service to keep its citizens in check, whilst the West of the city became an attractive cultural hub for world icons such as David Bowie and Nick Cave with its liberal rules and prosperous consumerist society.

The architecture of the two sides of the cities followed in similar fashion, with the Eastern side looking towards Moscow for socialist inspiration, whilst the West aspired for modernist icons and developers to transform the city from ruins in to the new age.



Capitalism vs Communism

Capitalism and its basic ideology encourages private ownerships and the right to make money. Communism and its core ideology was state ownership means of production and that wealth should be shared.

Communism model

- a. Government owned factor market purchase from households
- b. Tax back to the government
- c. Businesses purchase from the government
- d. Government expenditure on households and business
- e. Physical flow of goods centrally maintained
- f. Monetary flow centrally maintained

Capitalism model

- a. Government enforce policy
- b. Tax back to government
- c. Factor market, purchase(i) and sale of services(ii)
- d. Goods market, purchase of businesses output(i), sale to households(ii)
- e. Business/Industry, private producers in the economy sell back to markets
- f. Household, supply labour and manipulate demand

Paranoia, Mistrust, Competition

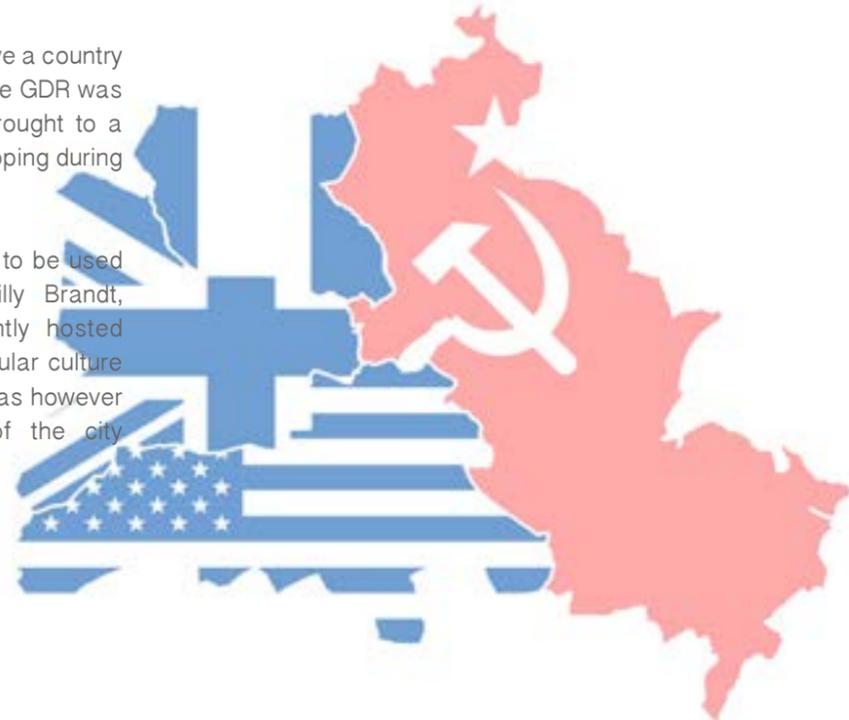
There was an air of constant competition and paranoia throughout the Cold War years. As the city at the heart of it all, Berlin was involved in the constant one-upmanship between the East and West. As well as in the political power houses, the competition between the East and West reached the level of Berlin citizens through common culture such as sport.

Sport is often influenced by politics, however during latter part of the twentieth century the case was especially so. There was an ongoing competition between communist and capitalist nations to prove themselves above the other. In Berlin, the two competing sides were in close proximity constantly trying to out do each other on the world stage.

The rivalry between the West and the East was played out through games. Players and events all became part of a larger game, players were appropriated and threats were made regarding the 1974 World cup when East and West Berlin played one another.

Sport was used as an opportunity to prove a country (and political system) to be the best. The GDR was very aware of the image that sport brought to a nation. Many athletes were subject to doping during the Olympic Games.

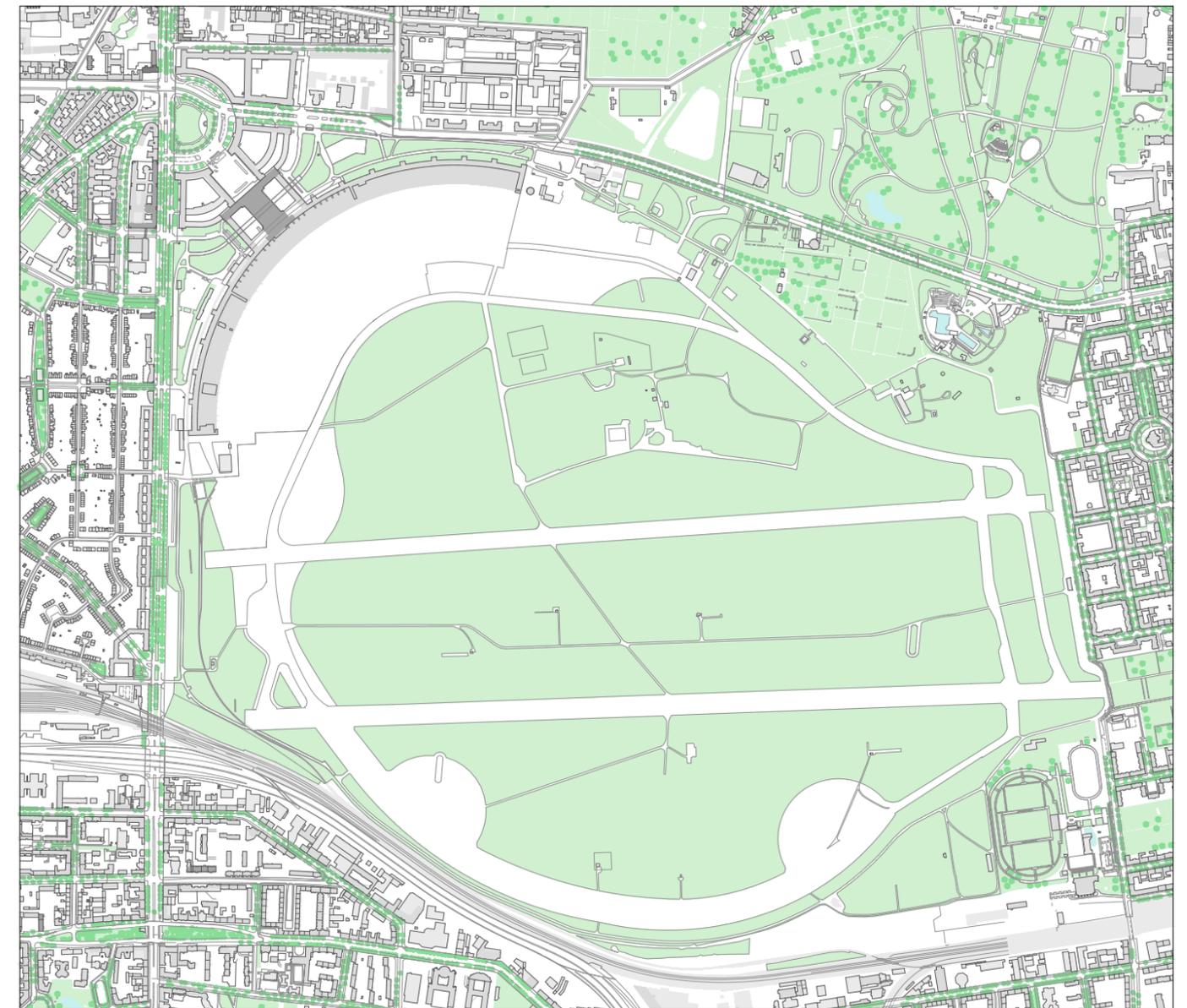
Sport in the Cold War became a pawn to be used in the policy of rapprochement. Willy Brandt, West Berlin's mayor proposed a jointly hosted Olympics for Berlin, an idea to use popular culture to build relations in a divided city, this was however unsuccessful. The opposing sides of the city remained suspicious of the other.



Berlin Island

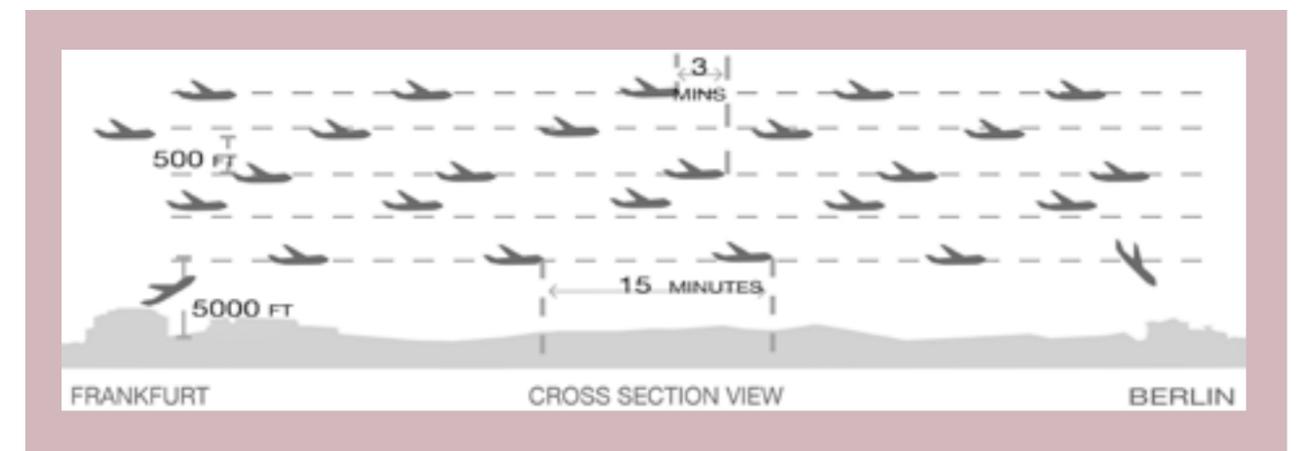
The Berlin Blockade

For fifteen months between 1948 and 1949, West Berlin became most isolated in communist Germany, as all supply routes were cut off by the Soviets. Josef Stalin blocked all transit routes into Western allied territory including railways, roads and canal access. The West considered the blockade as an attempt to force them out of Berlin by starving them into surrender, whilst Stalin claimed the new currency of West Germany (the Deutsche Mark had been recently introduced) was an attempt to wreck the East German economy. The Western allies provided supplies through large-scale air support over an 11-month period with planes landing in Berlin's Tempelhof airport every 3 minutes.



394,509 tons of foodstuffs, coal and supplies were carried by 689 military and civil aircraft from Britain and the USA. The normal daily food requirements for Berlin was 2,000 tons. Coal was flown in, representing two-thirds of all tonnage, at 11.3-11.6kg for each family per month.

Tempelhof airport was one of three major airfields used during the blockade. Today a monument stands there to those who lost their lives during the Berlin Airlift. The disused airport has become symbolic to the people of Berlin after this episode of the city's resilience. The airfield is now the capital's largest park with 300 hectares of open public space. The airfield has recently been under threat from developers, however Berliners refused to give up Tempelhof.



“People of this world, look upon this city and see that you should not and cannot abandon this city and this people.”

Ernst Reuter, Mayor of West Berlin during the Berlin blockade 1948

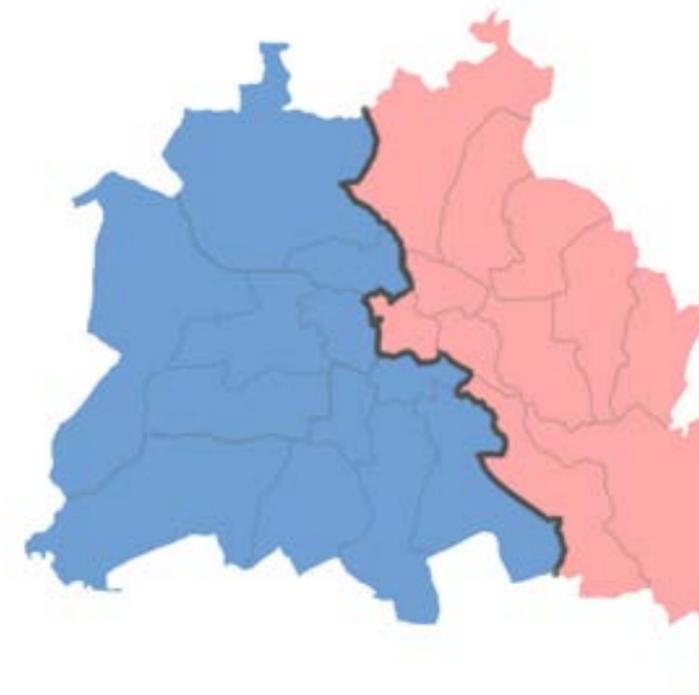


 AIR FIELD
  RADIO RANGE STATION
  RADIO BEACON



Divided Berlin

The city was physically divided between 1961 and 1989 by the infamous Berlin Wall. The Wall not only created the dividing line between the east and west of the city but encapsulated the entire west of the city, isolating West Berlin from the rest of East Germany. Though it penned in West Berlin it was in fact built to restrict movement of East Berliners into the west.



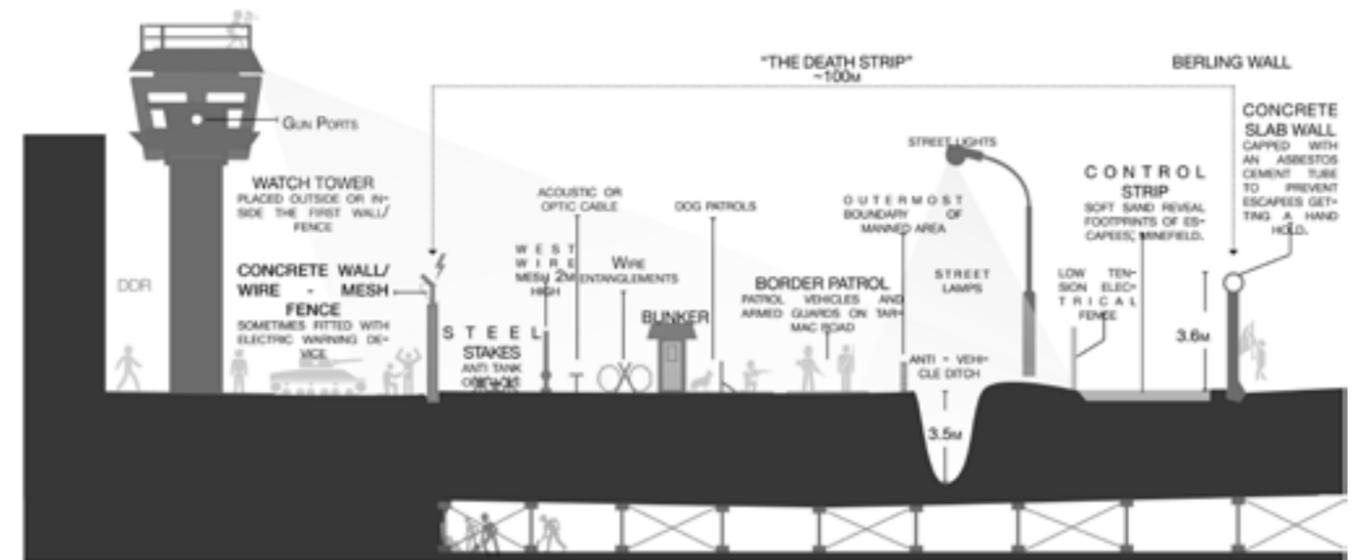
“The Wall was an edifice of fear. On the November 9th... it was a place of joy.”

Horst Koehler, President of Germany from 2004 to 2010



“All free men, wherever they may live, are citizens of Berlin, and, therefore, as a free man, I take pride in the words *Ich bin ein Berliner!*”

John F. Kennedy 1963



302 WATCH TOWERS	20 BUNKERS	3,221 ARRESTED		70 TUNNELS	HIDDEN BETWEEN TWO SURFBOARDS ESCAPE
14,000 BORDERGUARDS	239 ESCAPEES KILLED	43,1 KM LENGTH OF WALL BETWEEN EAST AND WEST BERLIN		THOUS- NDS USED FAKE PASS- PORTS	8 PEOPLE RETROFITTED CARS
259 DOG RUNS	260 WOUNDED	10,000 ESCAPE ATTEMPTS		THOMAS KRUGER AIRCRAFT/FLYER	2 FAMILIES AIR BALLOON

5,043 ESCAPES FROM EAST INCLUDING 874 SOLDIERS

The Berlin Wall

Ideological Expressionism



The Cold War period is characterised by the division of Berlin in the post-war period of WWII, particularly after the construction of the Berlin Wall in 1961. Prior to this, West Berlin (under the control of the Allies; UK, US & France) had continued their competition with East Berlin (under Soviet control), throughout many areas including architectural design. The housing estates of Karl-Marx-Allee (known as Stalinallee, located in East Berlin) and Hansaviertel (Hansa Quarter, in West Berlin) are examples of how there were two different ideologies (expressed in the styles of Modernism and Soviet Realism) which affected architectural design during the Cold War. However, both were considered to be not economically viable options as their construction costs were too high. The subsequent failures of both typologies to integrate with their post-war economies led to the emergence of the Plattenbau (concrete prefabricated housing) in the 1960's, which addressed the immediate demand for housing in post-war Berlin more so than these proposals.

Furthermore, as the Cold War progressed, both controlling states of Berlin continued to express their own ideologies through the design and construction of new buildings. West Berlin continued to embrace expressionism and modernism, which is exemplified the *Kulturforum* in today's Potsdamer Platz. Two key examples are Mies van der Rohe's Neue Nationalgalerie and Scharoun's Berlin Philharmonie. In stark contrast, the GDR adopted a technological style which is prevalent in the city's tallest structure, but also the Palace of the Republic. Having commissioned the destruction of the Stadtschloss in 1950, an image of "Prussian Imperialism", they replaced it on site with the Palace of the Republic, their own hall for public use and its people. However, in line with the collapse of the Soviet Union, the palace has been since demolished, to many protests, making way for reconstruction of the City Palace.



Berliner Philharmonie, Bikinihaus, Staatsbibliothek in West Berlin

Karl-Marx-Allee and Fernsehturm in East Berlin

Desire, Family and Nation

There was a obvious difference between the East German woman and the West German woman which stemmed from the country's divide. Two different social platforms existed for different societies to develop the sexual and gender characteristics of their people. The American and European influenced capitalist West Berlin had different attitudes towards sex and gender compared to the socialist and communist Soviet East Berlin.

The East German woman was economically independent, self-confident and divorce happy. She was just looking for a future provider, a good lover, and if she wasn't impressed in that department she had no qualms about ending it straight away. Their sexual attitudes related to the communist politics. The male figures in their lives didn't have anything economically on them, so women came to become quite particular about their partners and lovers, and they were not afraid to leave their partners if he did not satisfy them. This led to the rise of a more equal family role, rather the Western, and somewhat Nazi image that the females were to be subservient to the males.

The East German woman yawned at the idea of feminism and gender studies and found the need to find a man to support her a foreign concept. She does not argue about principle, but demands high equal rights. She insists on her own personal homemade blend of femininity: employed, self confident, decisive, yet also womanly and above all - she is still in the mood for men.

When the Wall came down and East and West Berlin were reunited, the question arose of how these two different types of people would mix - in most particular interest was the East German woman. The combination of an East German woman and West German man in partnership is seven times more common than the reverse. Western German men apparently found a treasure in the East German woman.



Training course for GDR women 1962



On-Site Daycare at the Steelworks in Riesa 1951

Working Women

East German women were guaranteed abortions and a kindergarten place, as their work life balance was preserved and cherished. Such opportunities were more difficult for the western Berliner. In the early 1950s, the GDR began expanding daycare in factories and enterprises in an attempt to raise female employment as a whole but also to train unskilled women to meet the demand for specialized workers in East German industry.

The number of daycare facilities for children aged three and younger rose from 61 in 1950 to 307 in 1955, bringing the number of individual daycare slots from around 1,050 in 1950 to 12,600 in 1955. The number of kindergartens for three- to six-year-olds also increased, from approximately 4,300 in 1949 to over 6,900 in 1955. As a result of the expanded daycare network, the share of women in the workforce climbed to 44 percent in the mid-1950s.

Liberal Sexual Attitudes

Suppression of all free movement in public East Germany meant the East Germans had little pastimes to embark on - one being sex. Both sexes developed very liberal attitudes towards sex. This new type of woman was interesting to the Western men.

As well as there being opinions on East German women, equally there were opinions on the East German man - he was considered an undesirable breed, he would be lazy and low achieving, no skill sets, nothing to provide the western women other than a more sensitive attitude than the Western men.

While divided different gender and sexual identities had formed on either side, when the wall came down, these began to merge.

The East German Woman was just looking for a future provider, a good lover, and if she wasn't impressed in that department she had no qualms about ending it straight away

Perception of Artists

During the Cold War in East Berlin both the artwork produced and the circulation of it was heavily regulated by the state. This photograph for instance was famous in the West, showing an East German border guard jumping the wall as it was built, grabbing his last chance for freedom. However in the East its circulation was entirely prevented. Due to the heavy state regulation, it is often perceived that all the art from this period was somehow substandard and too conformist, dishonest. With the promotion of art and artists so intrinsically linked to the State, when the GDR collapsed these East German artists suddenly, overnight, lost their voices and their means to be heard. Despite criticism from the West, there were many important artists practicing in East Germany but, even to this day, they are hard to find.



Peter Leibing, The Leap into Freedom, 1961



Anselm Kiefer

Born as the Second World War ended, Anselm Kiefer reflects that he was taught barely anything about the Nazi era. Kiefer, along with performance artist Joseph Beuys, sought to correct this collective absence of memory, or as Beuys suggests, *visual amnesia* and encouraged artists to face to past. Kiefer questioned how German artists could “redeem themselves after the Nazis had exploited German art to such a degree, using it to champion their distorted thinking.” In his early 1980s depictions of monumental buildings in Berlin, Kiefer sought to act as an intermediary between the viewers and the past. However, his work during the era was criticised as pro-Nazi, depicting the times with a “dark beauty”.

FUTURE

New Berliner's depend on the foundation of old Berliner's. They don't see gentrification as an automatic process of the free market: There are people making decisions and the process of decision-making is something they can influence.

USE x ANCB

Katja Assmann
Hans-Juergen Commerell
David Connor
Tom Geister
Karsten Huneck
Sabine Jank
Vikram Kaushal
Johannes Marburg
Miriam Mlecek
Helge Rehders
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E: info@zabriskie.de
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Mitte

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10119 Berlin
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Tiergarten

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OG, 10785 Berlin
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W: www.barbarawien.de
Tue–Fri: 1–6pm,
Sat: 12m–6pm

Wedding

Echo Bucher
Gruntaler Strasse 9
13357 Berlin
W: www.echobuecher.com
Tue–Sat: 3–7pm

USE at Aedes Metropolitan Laboratory

Berlin
17.10.16 - 21.10.16

Urban think-tank ANCB provides a space for new networks to form and a *Public Urban Platform* for collective observation and discussion around critical issues facing the city.



Aedes Network Campus Berlin,
Christinenstr., 18-19, 10119



A Walk to Remember

On arrival in Berlin we embarked on an architectural City tour with Ralf Wollhem and a fellow colleague. The two Berlin locals gave the studio a reflective tour which offered insights into the the history of the city. Having grown up at polar ends of the city, both guides were able to reflect on the societal changes and recurring cultural growth of East and West Berlin.

Starting in Potsdamer Platz in the West, we took a route that first visited the Culture Forum. Here we viewed The National Gallery, (Mies van der Rohe) and the National Theatre (Hans Scharoun). Following this we made our way through Museum island and over to Greifswalder Strasse in Friedrichshan before ending the tour at AEDAS network campus Berlin-home for our time in Berlin.

The sites for the studio's project (Kulturforum and Greifswalder Strasse) were included in the tour.

Site 1: Kulturforum

Start

Potsdamer Platz

Site 2: Greifswalder Strasse

End

AEDAS network campus



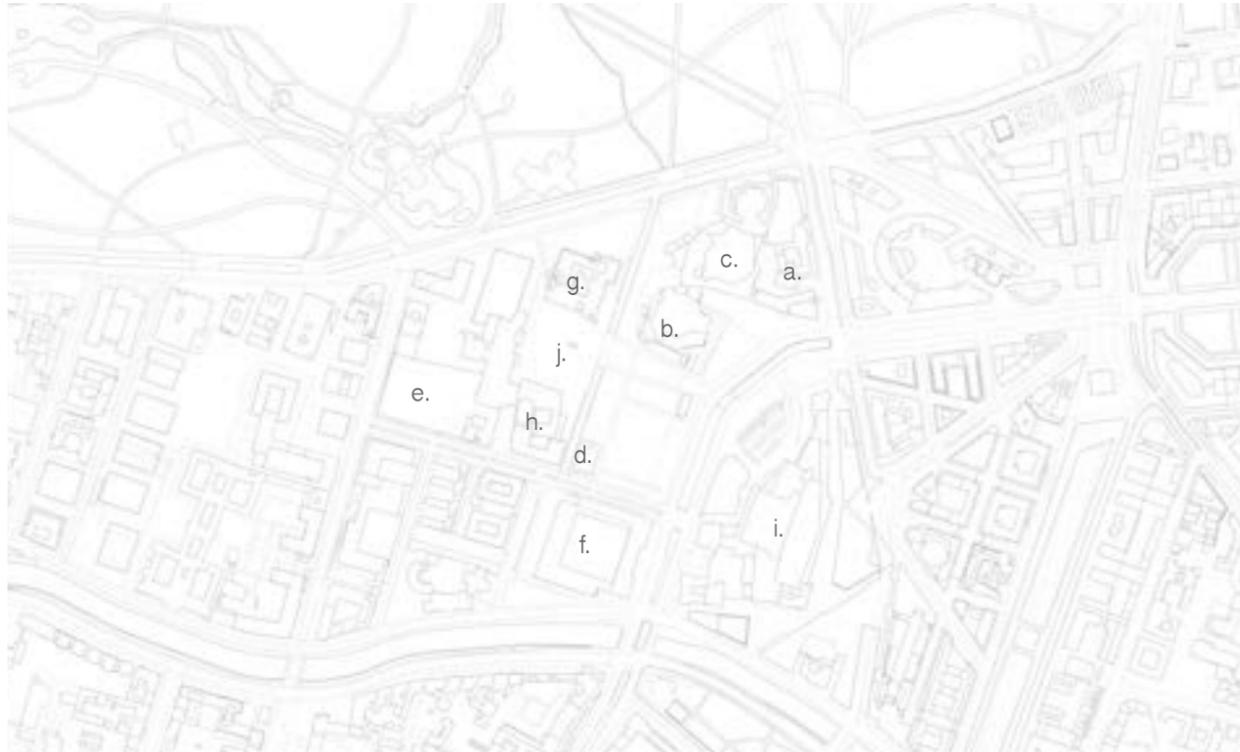
Museum / Gallery visits

Museum Island
Neues Museum
ZKF Schloss Biesdorf.



Exploration

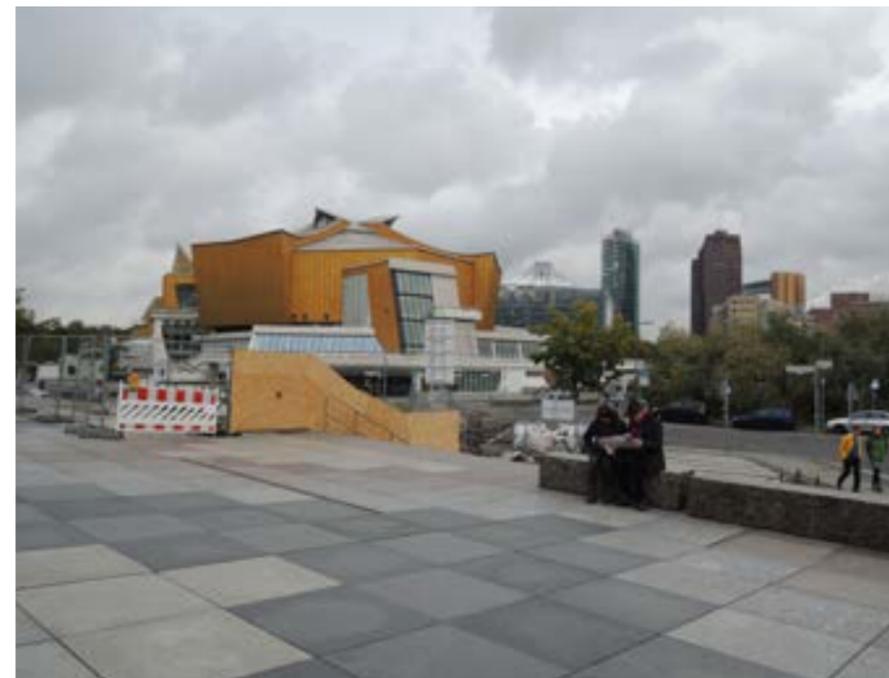
Site 1: Kulturforum (west Berlin)

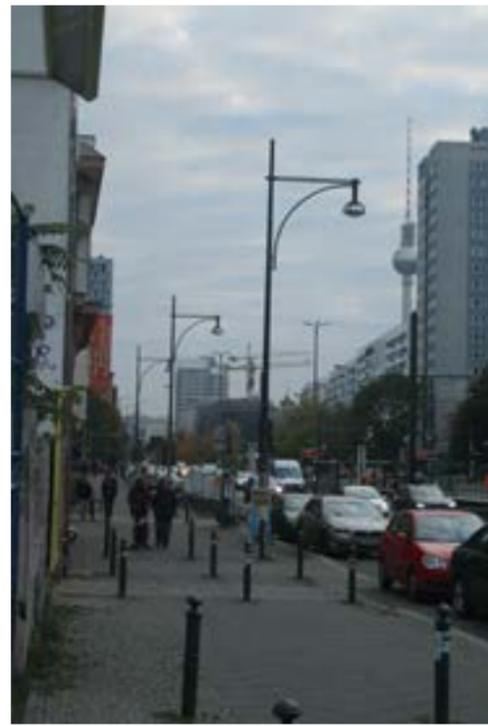


The "Kulturforum" is a collection of arts museum buildings near Potsdam Platz located in former West Berlin.

Cultural Buildings on site

- | | |
|--|---|
| a. The State Institute for Music Research
1979-84 | f. Neue Nationalgalerie
1965-68 |
| b. The Chamber Music Hall
1987 | g. Museum of Decorative Arts
1985 |
| c. The Philharmonie
1963 | h. Museum of Prints and Drawings and the Art Library
1987-1992 |
| d. St. Matthew's
1956-1960 | i. New Berlin State Library
1967 -1978 |
| e. Gemaldegalerie
1998 | j. Piazzetta
1984 |

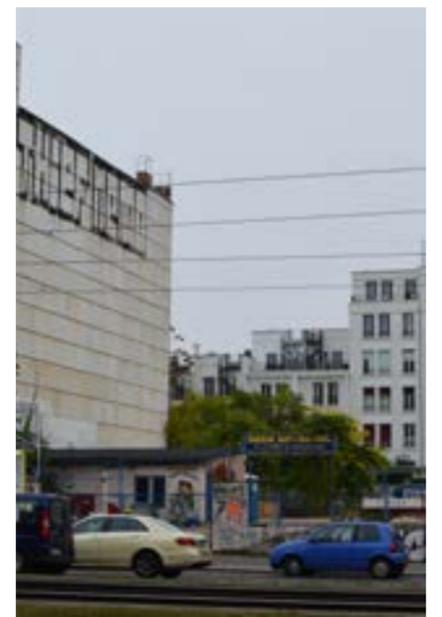




Site 2: Greifswalder Strasse (east Berlin)



Greifswalder Strasse is a mainly residential area located in former East Berlin.



The Question of Culture

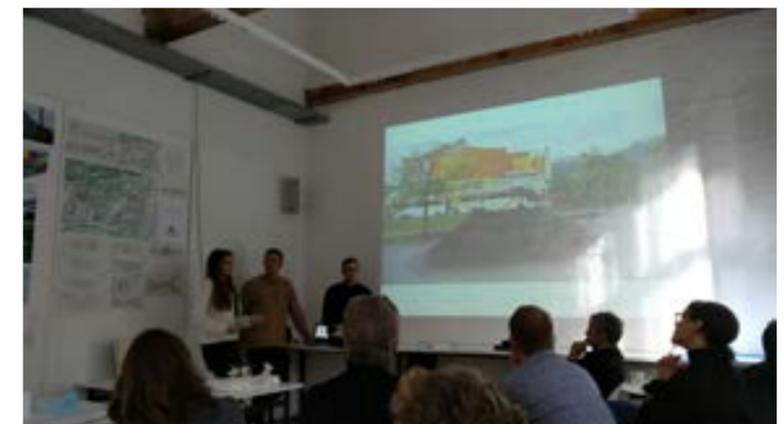
To begin the week of our time at ANCB studios, three speakers involved with Berlin cultural institutions and architecture joined the studio in a symposium to discuss “culture” and architecture in the city. The ideas shared with the studio provided research ideas for USE to explore throughout the workshop and to bring forward in the studio’s work.

Sabine Jank from Museum Management, HTW Berlin, shared ideas on the future role of the cultural building. The audience demand is changing and she poses the question, “how can a new type of cultural space attract in an interesting and new way?” According to Jank cultural institutions need to work together across disciplinary boundaries and collaborate through different skillsets. She suggests an organisation with a culturally open learning system where the exchange of knowledge, could build partnerships. Jank emphasised the importance of groups crossing boundaries of communities in order to build networks to support future cultural spaces.

Architect Tom Geister of Sauerbruch Hutton spoke about culture and the city. Geister has worked on various cultural buildings, including the Brandhorst Museum in Munich, M9 in Venice-Mestre and a competition entry for the Museum of Ethnography in Budapest. The series of museum buildings provide examples of cultural buildings that interact with their surrounding landscapes.

Helge Rehders from the Cultural Administration of Berlin spoke about the politics of cultural buildings in Berlin and city planning. Information about the competition for the new museum at the Kulturforum was presented along with the political issues within Berlin city planning. Rehders also discussed cultural buildings in cities other than Berlin, which brought up culture policies, including economic issues of the city. Berlin does not generate it’s own wealth like other capital cities such as London. Berlin is unique in this sense and is considered to have an individual spirit. Rehders further enlightened the studio on the history of Berlin, with emphasis on political and cultural issues.

Ideas for a museum of the twenty-first century were shared in the symposium, with an open discussion about the place of the cultural building today and in the future. A focus on communities and social space, as well as object displays are deemed to be important by the majority. The symposium proved to spark ideas for city interventions focusing on culture in Berlin in the studio workshop.



Thinking

Drawing

and the making of cultural space

A week in the workshop of ANCB, as students collaborate to address the question of culture.





During the week at ANCB, members of USE participated in a number of different events that would enhance the understanding of culture in Berlin, in addition to visiting a number of cultural spaces in the city, the studio worked in groups to produce projects that would propose a new agenda.

A Framework For Artists

Cristina Martinez, Arron Reed, Helen Sweeney



We decided to look at the East Berlin site, on Greifswalder Strasse after we were inspired by this multicoloured and neglected street which offered so much potential in creating interesting spatial interventions. After a talk with the 'policy planner', it was apparent that creating workshops for artists was a big part of their future plans for the development of Berlin.

Our project started off with a very pragmatic approach to our proposal, which would offer affordable studio spaces to artists and to other creative industrialists. However the project became a lot more experimental after some advice and therefore resulted in producing concept models to highlight our new approach, which consisted of a provided framework for the artists to inhabit.

After this a few important factors drove our concept, the biggest being an image from Goodbye Lenin which depicted an open facade that displayed a set of internal exhibition rooms visible from the street. During our visit to Berlin, we discovered that this exact building (Tacheles Kunsthaus) was being used for this purpose as well as housing, studio spaces and music venues.

The essence of our project became about the idea of letting artists take control of their workspace and environment with the use of recycled and readily available materials at low cost. We also intended for the artistic community to be an influential part of the existing community in the area.

As a result of our presentation, we received a big indication to drive our project forward by considering more in depth what the artists and the community desired.



Kulturforum: Post-Brexit Collection

Daniel Kirkby, Talia Misan, Vanessa Torri



We wanted to investigate and challenge the brief for a museum on this site, as established by the German parliament. Set in post-brexit 2017, a scenario is explored where, to help fund the NHS, the EU purchases all the art and artefacts, with an origin to its member states, residing in British museums and galleries. The intervention rests on the anticipation of these artworks and their delivery to the site. Posters plastered around hoardings to the site, and the installation of empty display boxes that guide the public from Potsdamer Platz, can create not only an intrigue to the site itself, but also a debate among Berliners and tourists alike, as to whether such an imposing cultural venue is appropriate.

Creating the anticipation of potentially the greatest museum of European art in the world provokes the idea that this kind of development may well address the site itself, but in attracting high tourist numbers for such a museum could not be considered concurrent with Berlin's ever emerging status as the understated 'hip' artists' playground, as was vehemently highlighted during our presentations at the ANCB Workshop. Despite this, the city of Berlin, as with most in the world, would not (and could not, considering the potential revenue) say no to such an opportunity.

Body Politics, Objectivity and the Arts

Esther Frimpong and Zena Moore



Our proposition for the Kulturforum site is based upon the understanding of 'culture' in terms of body, politics, objectivity and the arts. 'Forum' refers us to the ancient Roman forum as a public place where ideas are exchanged, addressing power and politics. This governance is the debate between the buildings of the Kulturforum, which needs to be addressed. The collection of museum buildings is a body; they are all about the display of 'culture'. To understand the body, the masterplan of the site is looked at and an artistic statement is proposed to improve the current condition of the area.

Objectivity and arts redefine the space of the Kulturforum, through the display of the everyday object. The intervention addresses the lack of visual appeal of the site and creates a barrier to Potsdamer Strasse, deemed to be a negative feature of the site. The south east area of the site is filled with a series of crafted cabinets providing individual spaces for cars to be parked within. The levelling of the display cabinets in relation to the pavement provides different views of the cars, reflecting the objectivity of the surrounding art museums. The showcase of the car creates an experiential entrance for the Kulturforum visitor, providing both a place to occupy as well as a place of intrigue.

SuperTourism: Check In Charlie

Jennifer Corbett, Lucy Gavlin, Beth Nelson

Modern tourism consists of somewhat predefined and contrived experiences of places. The modern tourist then goes on to report their experiences on social media, which furthers the capitalist nature of tourism where the tourist experience branches the physical experience and its perception on social media; it has become more about being seen than being seen.

Our aim is by making a comment on the modern nature of 'tourism'. We are creating a 'super tourism' museum in the east site where the intensity of the installation will cause people to somewhat recoil from its absurdity and go in search of their own authentic experiences of Berlin.

We are wanting to capitalise on this trend in tourism by using and heightening the tourist experience of the whole city in one designated space. By bringing the touristic elements of west Berlin to east Berlin where you can 'see' the famous things without the crowds and still post a decent picture, we are making a statement about modern tourism where people can make up their own minds as to whether they enjoy it or not.



The Teaching Forum

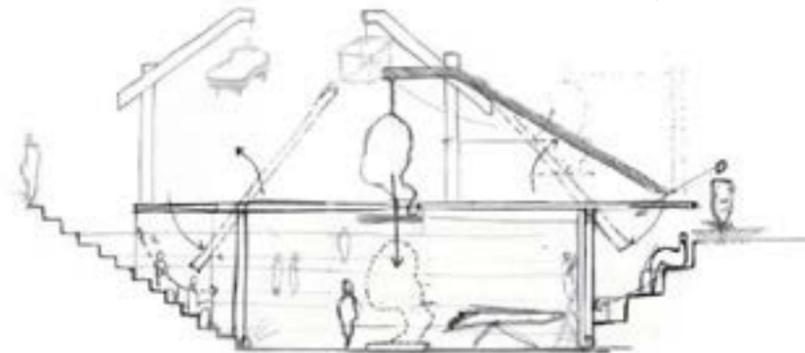
Jenny Bedford, Mike Ellis, Jack Poulton

Isolated from the city, the Kulturforum was quickly identified as a failing site due to the lack of interaction between both the existing structures and the visitors within. The improvement of the public's relationship with the site and the connections between the 'iconic' buildings surrounding it was deemed imperative to its success. It was also highlighted that the 'Kulturforum' did not promote an exchange of ideas as the institutions that occupied the site encouraged silent appreciation of the works rather than discussion.

In order to gain a greater cultural identity, the site required an improved connection to neighbouring areas within the city. This would enable it to engage in a more societal-based culture rather than the staging of a prescribed one. On a smaller scale, by encouraging conversations through increased interaction between various cultures, the project aimed to provide the forum that the site was lacking.

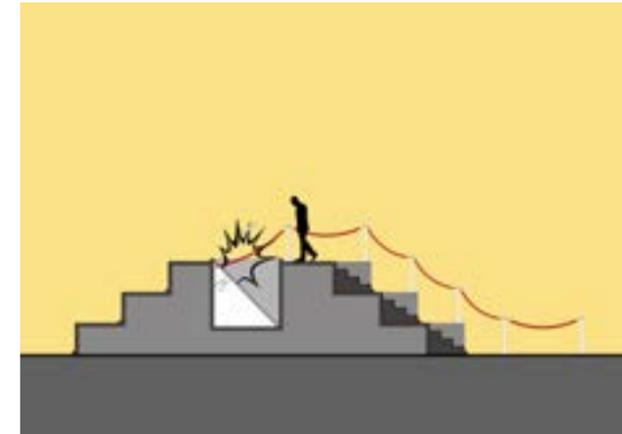
The re-routing of key existing vehicular routes and the demolition of the Museum of Decorative Arts allowed clearer pedestrian accessibility. By making the Kulturforum part of the Tiergarten, nature enveloped the buildings and linked the architectural islands together in a comfortable landscape through a network of paths, at the heart of which was a communal resource in the form of a teaching pavilion.

The pavilion took the form of a sunken amphitheatre, having little of the imposing characteristics of the surrounding architecture. Objects such as musical instruments, staging, and sculptures were suspended above the sunken space by a series of fixed cranes, before being lowered into the amphitheatre through the opening roof when required. As well as being an expression of functionality, it also created a kinetic installation that was endemic of Berlin's rapid development since reunification.



The Accidental Selfie

Leigh Ellis, Sophie Hodges, Joel Reilly, Will Wilkinson



Our intervention concept 'The Accidental Selfie', sought to relate the Kulturforum to the on-going processes of gentrification in Berlin, indicating the tourist as the passive vehicle fuelling the phenomena through aspects such as selfie culture. We identify this process as the routine ticking of Berlin 'top attractions' commonly found in travel books that encourage superficial engagement with manufactured high cultural spaces in a city.

Valuing culture as an experience, our intervention wishes to critique the passive consumerist experience of place, as we believe the traditional low culture of Berlin is far more representative of Berliner culture and the true current essence of the capital.



The Kulturforum however, with its embodiment of inverse consumerist themes is a destination reached from another culturally engineered space, Potsdamer Platz. Wishing to elaborate upon this journey to site, we proposed a typical procession to a spectacle, however resulting in an unexpected outcome, the pictorial objectification of the 'individual'. The individual rather than the Kulturforum becomes the focal point and the object of cultural consumption. This moment intends for the tourist to realise that they are now objectified, enabling one to question their ability to take ownership of a place, moment or entire city, and a city's ability to take ownership of people.

KulturDorf

Lincoln Chan, Cheng Lin Lee, Stanley Fu

During our time in the Kulturforum, there were a few key things which we noticed. Firstly there was a disconnection with the buildings. There was also a disconnection with the public. With a government plan to promote culture in Berlin, they spent millions of plans redeveloping the site

Our idea is to create a community where different cultures can meet together in a single location. The space will provide a framework where people can develop their own space, which will create a cultural learning hub for the community.



The aim of the idea is to instigate a cultural learning hub where people can share ideas and knowledge. This will provide free learning/working spaces to the community in return of a space to build their ideas. It will also integrate some form of existing and contemporary culture into the area which we feel could bring more people into the site.

The long term goal is to enrich the cultural knowledge in Berlin, a city with a vibrant culture which the city wants to promote. The intervention will connect parts of the Kulturforum together which feels like their own separate areas, eventually, the theoretical framework will provide free cultural education and impact the whole nation.



Kunstparadis

Tam Dibley, Alex Gabrysch, Hugh Stant

We referenced Speer's plan for a test piece to test an intervention for the beginning of the dystopian future 'Kunstparadis'. Displayed to the public as being an (undercover) utopia for artists. This test piece was situated in the culture forum to create a place where artists can apply to get the chance to occupy the studio that has the ultimate complete 'freedom'. This publicity would bring wide attention to the culture forum. The test piece acts as a prison for the artists. They are told of scholarships, exhibition space, studio space and funds, however the structure is impenetrable, contains a top floor where work is produced, ground floor where the public view the work and basement which is an eviction room. If the artist doesn't continually produce work of value they are evicted and replaced, cultivating creativity. Work is exhibited every Friday night to an exclusive queue of people with only a select few being allowed entry each night. Artwork sinks from the floor above, creating a temporary exhibition space. This then leads on to initiate the Kolossalkunstparadis where a mega structure and the city is consumed by art; everyone is an artist and at the same time no one is.



Gegenpool

Jacob Grave, Rose Haberstick, Tom Smith, Joe Smithard



Gegenpool initially made a critique of “culture” and “forum”. The intention was to explore the known definitions and applied contextual definitions of the Kultur Forum site and its relationship with the city. The primary conclusion was that the name “Kultur Forum”, misrepresents the working definition of both culture and forum. There is a requirement for exchange between the Kultur Forum and culture of the city itself. Gegenpool found that the location with its concentration of curated high culture has a negative impact on the space. Curated high culture acts anonymously and often has no link to the city, this is exemplified by the proposal for a new museum. It was felt that this space has the potential to be linked to the city and that an alternative contextually appropriate response could be made.

Following a symposium from the Cultural Administration of Berlin, it was found that the communities of Berlin benefit from artists. What an artist is was defined by the parameter set by the Cultural Administration’s advertised workspaces. After analysis into the artists of Berlin and interviews, it was decided that the intervention would be a space or object for these artists to showcase their work or workspaces, to bring the art from around the city into the Kultur Forum. The intervention consisted of a number of white cubes which acted as a surface to project on. The projections would be video footage of artists work and their studios. The cubes could be arranged by the artists, giving them the potential to collaborate and curate their own work.



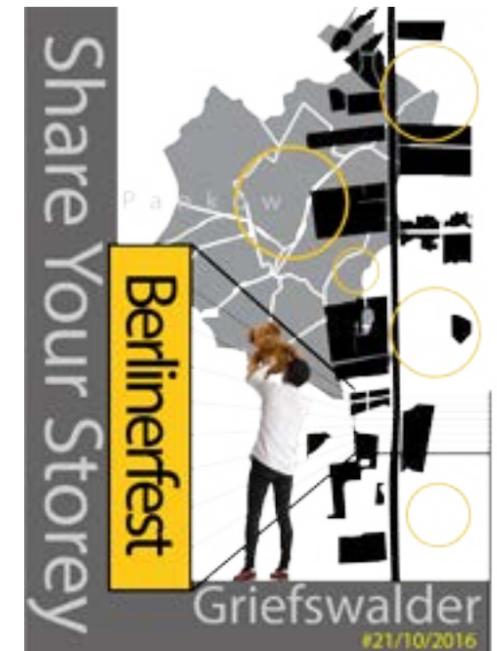
Berlinerfest

Will Birch, Brigita Ereksonaite, Dan Renoso-Urmston, Warren Walker

The question of ‘what is a Berliner?’ is a naive proposition. There are a thousand ways to answer it, there’s so many dynamics to the city that the people within cannot be defined with a general description. A natural progression to this is allowing the people of the city to answer the question themselves.

However, words alone are limiting and do not even nearly fully describe a citizen’s identity. This led us to the idea of a repository; local citizens would be invited along to bring objects close to their hearts and display them alongside their neighbours and fellow Berliners. There is an innate power to personal possession. Objectively the possessions would make little sense alone, when displayed along with the other objects they attempt to define an abstract version of the districts identity.

When coupled with the event of storytelling, the spaces become active and extrovert – Berlin is introvert, until you find the space to be extrovert. People could congregate and share their stories in an increasingly diverse city, the events become festivals and the stories become performances. Further to this, a number of iterations of this idea could be spread around the city and be cross-examined to compare the differences and idiosyncrasies unique to each area.



Towards a new agenda

From the display cabinets of Museum Island, to the dance floor of Berghain, the cultural offerings of Berlin are endless. By exploring the city through theoretical architecture, as well as by experiencing the life of Berlin first hand, we have attempted to understand culture in Berlin and its place in the city with Berliners. We came to Berlin with questions and we leave with even more. Time in the city has clarified and challenged preconceptions we had about Berlin, and importantly provided the studio with a rich bed of resources to move forward with, stimulating ideas about urban and spatial experimentation.

Links between Berlin symposium and future trajectories

Questions
Themes
&

Conclusions

Our starting point for the project was to look into the history of the site, and how it developed as a response in West Berlin to the Museum Island in the East. Sharoun envisaged the masterplan for the area to be a collection of object-like buildings in an urban landscape. However, despite the iconic status of many of these buildings, they currently stand in isolation as islands in a landscape that fails to provide a successful connection between the buildings on a local area and to the wider city.

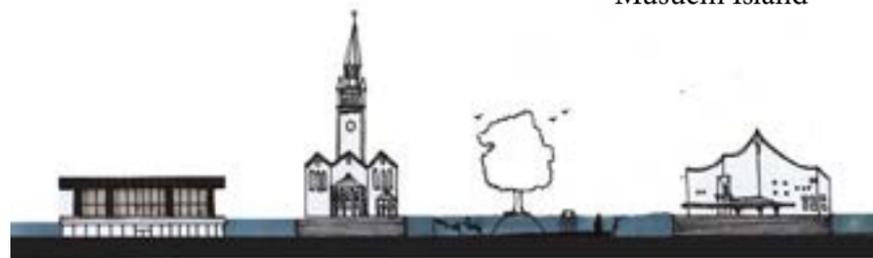
In an attempt to resolve this issue our proposal introduces a body of water creating the missing link between the individual buildings as well as the



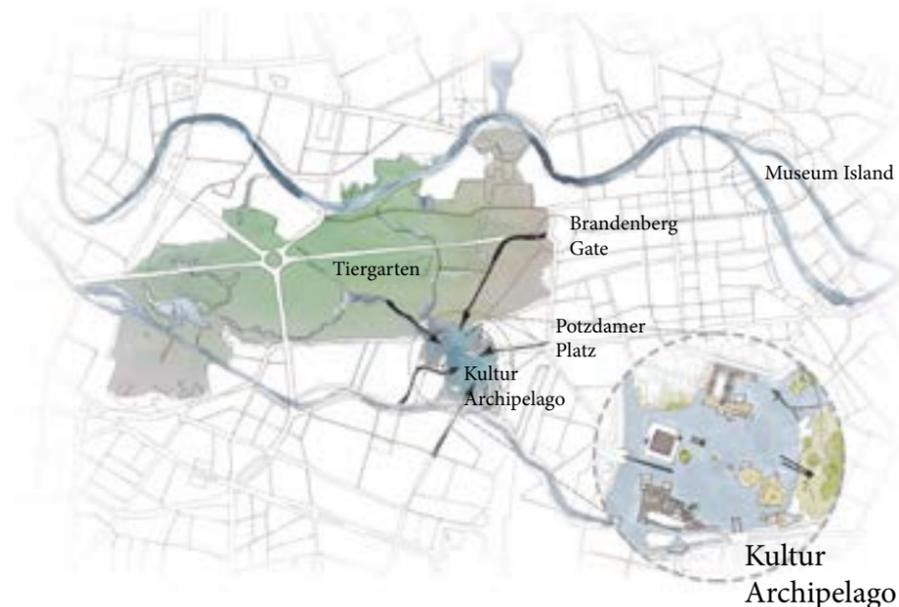
city. The isolated status of the individual buildings is enhanced in the process, making actual islands in the space. The lake extends into the Tiergarten and also cascades into the extended canal system, opening up the site in both directions. The main access points from the wider context are extruded onto the water in the form of jetties for the extension of the cities connectivity. However, the physical connection ends here. The visitor must then make his/her own way to the islands, no longer accessible by land. This physical inaccessibility extends the experience of the visitor, and becomes an attractive force in itself developing an illusion of connectivity



Museum Island



Kultur Archipelago



Kultur Archipelago

Questions:

The project acknowledges the currently isolated status of the buildings in the Kulturforum and looks to the potential of water to solve this issue. Questions are raised regarding the current and historic use of water in Berlin. We wanted to understand the perception of water in Berlin to realise its potential and to do this we will analyse its use currently and historically.



Themes:

- Isolation: We wanted to address the isolation of the site from a city perspective but also on a local scale between the buildings
- Water: During the workshop we explored the potential linking capacity of water as a unifying mass, and this is something that we intend on developing further
- Tiergarten: Making the most of the garden given the proximity to the site
- Infrastructure: Its omnipresent yet



hidden qualities
- Ideologies: How political or economic movements can encourage different ideologies within the local community

Conclusion:

The outcome of the workshop in Berlin has become the starting point for looking at the bigger picture in terms of water infrastructure in Berlin. The unification of the Kulturforum buildings was only the beginning of our journey to realising the potential of water.

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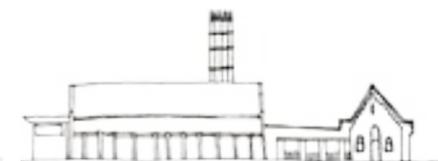


tegal

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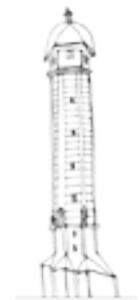


beelitzhof

beelitzhof

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3



jungfernheide

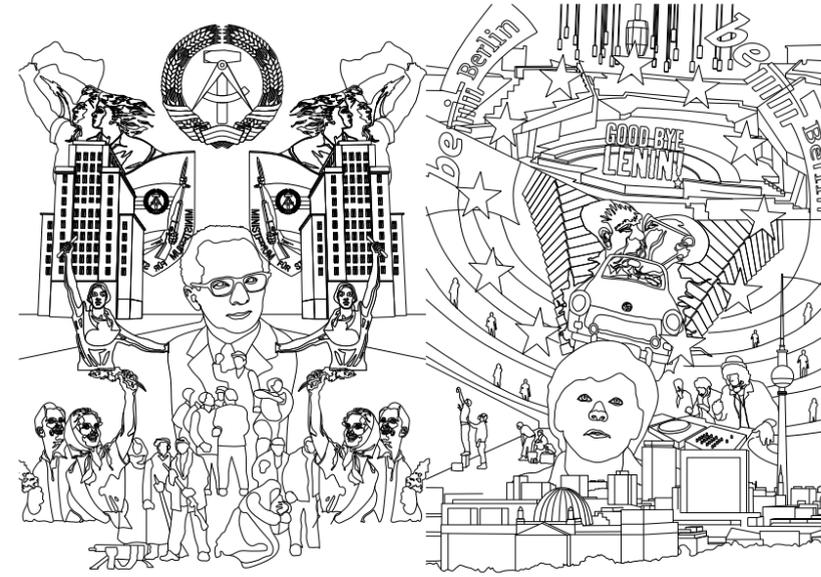
charlottenberg

1896





It is the history of the site that helped to inform our proposal. With modern day Berlin being a stark contrast to times gone by, we wanted to encapsulate this change through our design. During the charette we focused on the southern most volume of the complex due to its prominence in the area, facing a busy intersection and overlooking Aleexandplatz. The concept behind our proposal took on an “anti-Stasi” approach, taking the rigid and gridded structure and creating numerous artist studios of various shapes and sizes that would give the user freedom to create and develop their space how they wished, both internally and externally. This was then reflected in the faÇade, with a new envelope being created to encase the building, mirroring the volumes inside. Coloured polycarbonate would be used to bring new life and vibrancy to an otherwise dull building, the transparency of the material giving a hint to what existed before. Not necessarily to commemorate the Stasi time but to act as a reminder of how far Berlin has come.



Questions:

- What is oppression and freedom in Berlin today?
- Which organisations & groups embody the contemporary culture of Berlin?
- What are the ways of thinking, behaving or working in contemporary Berlin?
- By critiquing the tension between the GDR and contemporary political frameworks, how can we facilitate Berlin's attitude to culture through architecture?



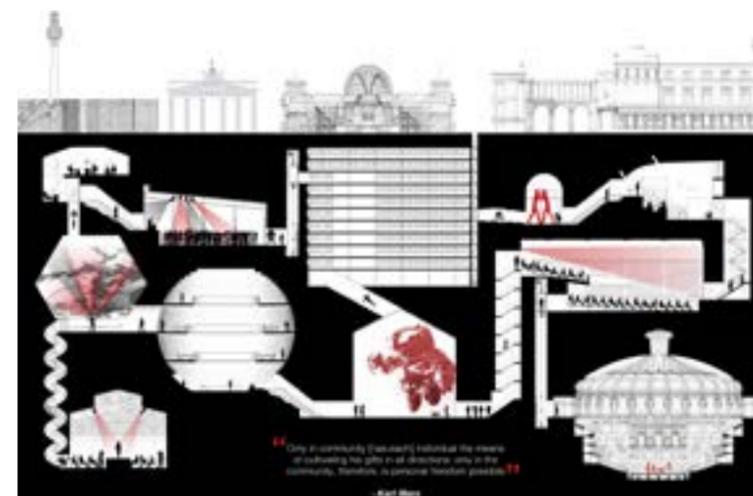
Themes:

- Reuse of a vacant space in the heart of Berlin
- Examine Berlins history to form the basis of a narrative
- Envisage a space that can aid Berlins growing culture
- Inversion of a system that collected personal information and suppressed free thinking



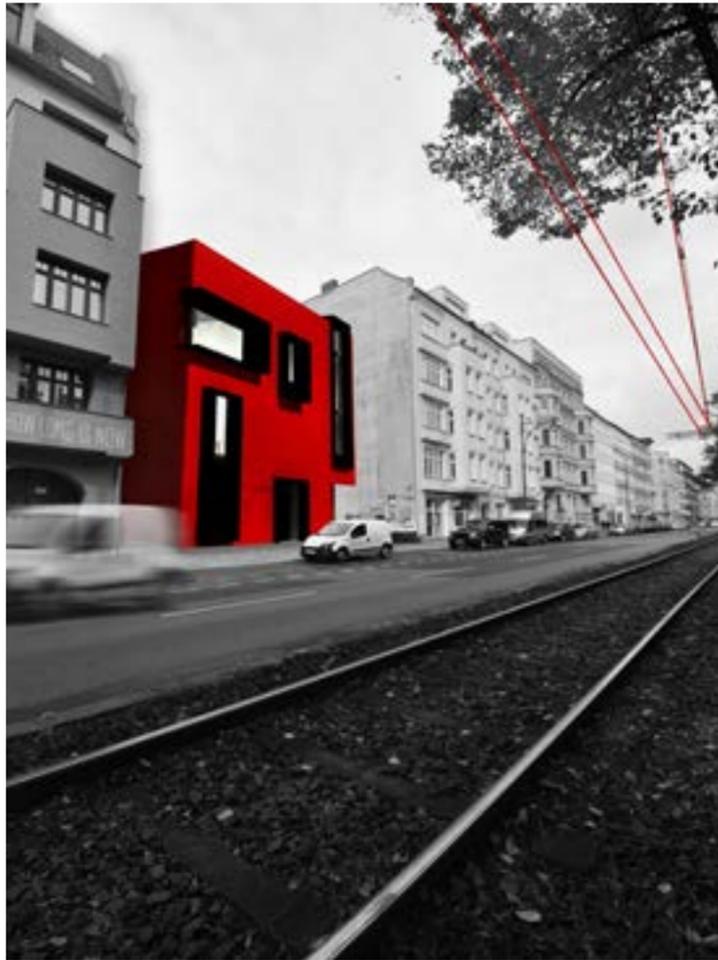
The Haus der Statistik ('House of Statistics') is a former GDR building complex located near Alexanderplatz, as part of a restructuring of the area to socialist ideals. It was the headquarters of statistics-gathering of the GDR and also the Stasi, where files could be read following the German reunification. We were drawn to the building due to its imposing and prominent nature. It is still intimidating today, emphasised by its dereliction.

Location plan



Conclusion:

The project moving forward looks to develop on the concepts manifested in the Berlin workshop. By delving deeper into the cultural scene of the city we can begin to form a better understanding of the system in place. Combining this with a critique on historic circumstances and a possible technological future, a scheme can emerge that will respond to many of the struggles that Berlin is facing.



Berlin: A place defined by change-cultural, social & urban. It is the inherent temporal nature of the city that the 'How long is now' intervention aimed to embody. Tacheles - the evicted group of artists, victims of corporate greed, they took to the streets to demonstrate against the financial institutions imposing injustice within society. By taking their manifesto, the intervention aimed to create a demonstration of a more satirical nature. Subverting the concept of the artists being evicted the scheme questioned how the institution would feel about said eviction. The proposal was a provision of expensive and pretentious homes for the elite, from which they would be evicted. Yet the eviction would be a physical means. The concept explored the idea of the wealthy elite being physically squeezed from their homes, this was explored through a series of small scale models.



VACANCY

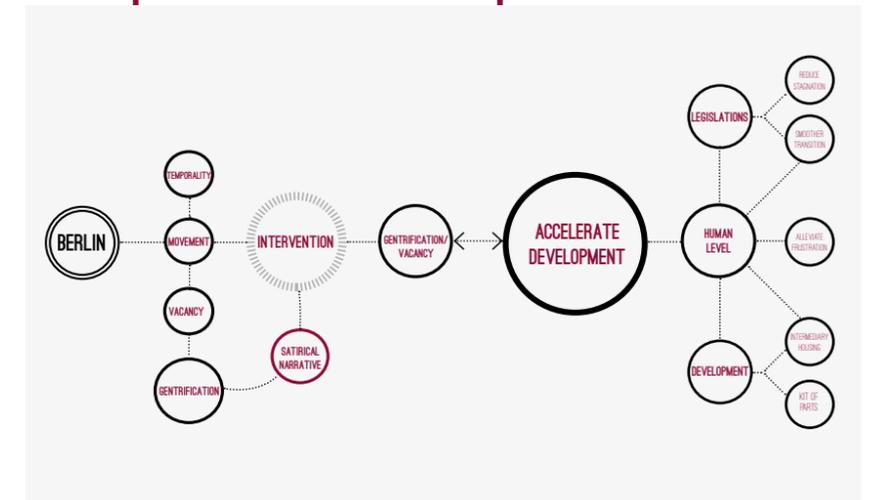


FOLDABLE SPACES

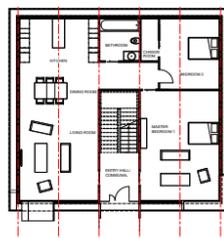


Themes:

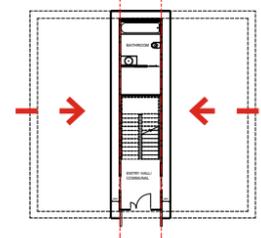
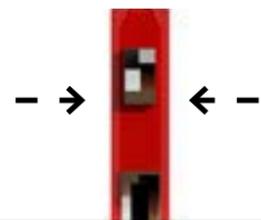
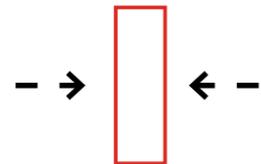
- Temporality
- Gentrification
- Vacancy
- Occupation in Berlin
- Development
- Stagnation in the market
- Human Frustration
- Uncertainty



DAY 1



DAY ?



Conclusion:

The intervention in Berlin fed into a research project into post war vacancy within the city, the lack of available affordable housing and resultant counter culture of squatting in post industrial areas of Berlin-Kreuzberg Friedrichshain. It is the legislative measures surrounding development and public frustration that forms the basis for the design proposal going forward. How can architects help to appease the frictions between government institution and local residents. The proposal will form a demonstration of extreme opposition to conventional development to illustrate how development can proceed in a capitalist environment within the context of socialist objections.





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