



Universidade do Minho
Escola de Arquitectura

Belen Zevallos Borges

**Köpi Wasteland: The transformation of a
noWHERE into a nowHERE**



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noWHERE into a nowHERE**

Tese de Mestrado
Ramo de Conhecimento: Cidade e Território

Trabalho efectuado sob a orientação da
Arq. Cidália Ferreira Silva

Declaração

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To my flat mates in Berlin who became a family after all this time.

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Abstract

This work is a practical reflection about the process of change of Köpi wasteland. While trying to discover the impact of the Berlin Wall today, we ended up discovering a hidden project. We found a **place**, an old military area, a **footprint of the Berlin Wall**. This area is defined today as a wasteland, a **nowhere**. We decided to study the area through a direct exploratory journey into the understanding of this place. Through our **lived experience**, the wasteland label of this nowhere place was tested through an exploring and questioning methodology. Little by little we discovered that **this is not a wasteland**. After studying the place it became obvious that the label wasteland is not accurate for it. So the development of a new word was needed. **NowHERE** is this word. This explains the paradox that wastelands confront in their everyday existence. The main issue with wastelands is not the lack of program as some may argue, but the lack of knowledge about these spaces as Secchi¹ points out. *What is really happening there?*

One of the most important changes throughout this research process was the recognition of this **space as a place**.

Thus, the present work consists of a documentation of the “project” that is already there, explaining its “uncertain” status as a positive characteristic. Furthermore, reflects about the understanding of a **project-place** before the conventional developing phase of design of a **project for a place**, and how to bring these nowHERE qualities to design as a time continuity.

¹ SECCHI, B. “Wasted and Reclaimed Landscapes - Rethinking and Redesigning the Urban Landscape”, *Places*, 2007; 19.

Resumo

Este trabalho é uma reflexão prática do processo de mudança de “Köpi wasteland”. Ao tentar descobrir o impacto do Muro de Berlim hoje, acabamos por descobrir um projeto escondido. Encontramos um **lugar**, uma antiga área militar, consequência do Muro de Berlim. Esta área é definida hoje como um “wasteland”, um **noWHERE**.

Decidimos estudar a área, através de uma viagem exploratória dirigida ao entendimento deste lugar. Através da nossa experiência vivida, o “rótulo”/nome deste lugar, foi averiguado através de ferramentas *in situ* de exploração e questionamento. Pouco a pouco, descobrimos que este espaço não é um “wasteland”. Depois de estudar o lugar tornou-se óbvio que o rótulo não corresponde à realidade. Assim, foi necessário o desenvolvimento de uma nova definição: **NowHERE**. Esta palavra explica o paradoxo que os “não lugares” enfrentam no dia a dia. O principal problema com “wastelands” não é a falta de programa como Secchi salienta no seu artigo², mas a falta de conhecimento destes espaços. *O que está a acontecer realmente naquele lugar?* Uma das mudanças mais importantes em todo este processo de pesquisa foi o **reconhecimento** deste **espaço como lugar**.

O presente trabalho consiste numa documentação do projeto que já lá está, explicando a sua categoria “incerta” como uma característica positiva. Além disso, reflete sobre a compreensão do lugar de **projeto-lugar** antes da fase de desenvolvimento convencional de elaboração de um **projeto para um lugar**, e de que forma se podem trazer essas qualidades para projetar como uma continuidade no tempo.

² SECCHI, B. “Wasted and Reclaimed Landscapes - Rethinking and Redesigning the Urban Landscape”, *Places*, 2007; 19.

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FIGURE 1 | Frame of the Wasteland

Driver: Are there still borders?

More than ever! Every street has its borderline. Between each plot, there's a strip of no-man's-land disguised as a hedge or a ditch.

Der Himmel über Berlin³ 1987

³ Dialog from the movie. WENDERS, Wim - *Der Himmel über Berlin* [video]. München : Focus Verlag, 2006.DVD 127 min.

Introduction

Köpi Wasteland: the transformation of a noWHERE into a nowHERE is the result of a research project developed through the theme of transformation of space into a place. This study was based on a methodological framework for the analysis and interpretation of a specific sample, Köpi wasteland, a footprint of the Berlin Wall.

After the fall of the Berlin Wall and its subsequent large-scale demolition, people in Germany tried for many years to suppress and forget the division and separation that the structure symbolized. However, the Wall seems to be more present now, after it has been removed.

It is within this context of Wall wastelands, that this research is integrated and becomes relevant as a potential to open possibilities for a new perception of the nowhere spaces as a footprint of the Berlin Wall.

Therefore, in order to continue the studies of the structure and dynamics of the Berlin Wall nowhere spaces, we decided to study Köpi wasteland, to establish a new understanding of these kind of places.

The undertaken research is organized in three chapters; “constructing a noWHERE”, “from noWHERE to nowHERE” and, “constructing a nowHERE”.

In the first chapter “constructing a nowhere”, is presented the background history that made Köpi become a noWHERE. By studying other nowhere places in Berlin we expose that appropriation and time are main mechanisms of transformation as they allow and define the change from a **space** into a **place**.

In the second chapter “from noWHERE to nowHERE”, we propose a **new understanding** of the nowhere. We analyze the place through direct lived experience and by reading the traces *in situ*. By the recognition of the various spatial and temporal structures that shape the place, we explain the several activities that are being developed there. By revealing the “hidden project” that is already happening and concluding that is not a nowhere but a nowHERE, we argue about the lack of accuracy label and propose new vocabulary, and discuss that a new type of public space is being developed by time and appropriation.

In the third chapter “constructing a nowHERE”, we explain the positive side of a nowHERE, as well as synthesize the **features** and **characteristics** that support and allow the unexpected appropriation and make a place become a nowHERE.

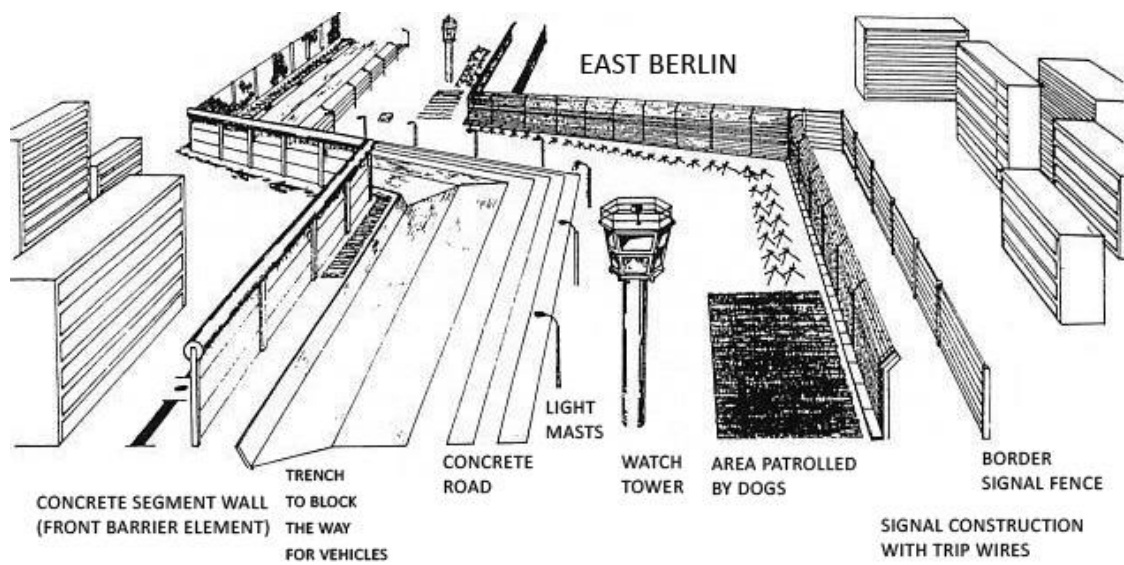


FIGURE 2 | Section of the Wall.

Context

For more than 28 years a Wall divided Berlin; a city that played a major political role since the Nazi period. The Wall transformed from a line in between ideologies to real concrete slabs defining a limited space.

After the fall of the Berlin Wall and its subsequent large-scale demolition, people in Germany tried for many years to suppress and forget the division and separation that the structure symbolized. However, as the following quote suggests, there exists a **paradox** about the presence of the Berlin Wall: as the Wall seems to be more present now, after it has been removed.

“Although the material remnants of the Wall have been demolished, the mark of the Wall is still present, mainly by the void and wasteland it created.”⁴

To understand that the “Wall” was not an **object** but a **space**, as the previous image demonstrates (Fig.2), the composition of the Wall has a space-in-between, the so called wasteland.

⁴ For further information about the Wall, its extension and historical details visit <http://berlin-Wall-map.com/>



FIGURE 3 | Border Elements and tank traps.



FIGURE 4 | East German soldiers and tank traps.

There have been few studies about the Berlin wall, most of them regarding the political situation, with a historical perspective or a sociological point of view. Within our research field it is relevant to mention the work of Ana Carmo and Sandra Pauquet. Ana Carmo ⁵ made a study about the space-in-between the Wall, comparing plans from 1989 and 2012. The work shows the presence of the Berlin Wall, the change and diversities among the past and present, as well as the variety of occupation and uses of the space-in-between.

She refers to the leftover of the Berlin Wall highlighting that: "(...) the spaces are not all equal and that their changes vary from place to place. Therefore, one should not compare the before and after of the Wall as if it were a single space. To understand and discuss the findings it is necessary to analyze **each space** for its **uniqueness** and specificity, individually." ⁶

For that reason our research studies the footprint of the Berlin Wall considering the specific situation and context of Köpi.

In order to explain the presence of the Wall today in the city, a research about the recognition of the urban impact of the Berlin Wall was done, in terms of physical marks and leftovers.

⁵ CARMO, Ana Carmo, Tese de Mestrado, Escola de Arquitectura da Universidade do Minho, Guimaraes 2012

⁶ From Carmo, Ana p50. "...espaços não são todos iguais e que as suas alterações variam de lugar para lugar. Por isso, não se deve confrontar o antes e o agora do muro como se de um único espaço se tratasse. Para se perceber e discutir os achados é preciso analisar cada espaço pela sua singularidade e especificidade, individualmente.

The Berlin Wall Today

Although the greatest part of the border fortifications known as the "Berlin Wall", erected by the GDR⁷ all around West Berlin from 13th August 1961 onwards, was dismantled in 1990 and 1991,⁸ there are still numerous remnants and traces of the Berlin Wall, the segments and the watch towers are listed and protected as post-WWII heritage.

Moreover the footprint of the Berlin Wall is multiple, having different roles and shapes, materializing a process of transformation in which:

The Wall became a Monument, and is materialized around the city in several **fragments** of the exposed Wall.

The Wall became a Memorial, and is materialized through several **reminders** as a reference on the ground or a metal plate.

The Wall became an Art Platform, when a part of the Wall is painted by great artists (east side gallery).

The Wall became forest/green area, planted or wild idly grew in the space in-between, with bicycle paths.

The Wall became new constructions, some buildings filled the Wall strip. *The Wall became a Wasteland*, (an empty area usually ignored) as the sample here studied.

⁷ The German Democratic Republic (GDR; in German: Deutsche Demokratische or DDR), informally known in English as East Germany, was a state within the Eastern Bloc during the Cold War period. From 1949 to 1990 it governed a region of Germany which was occupied by Soviet forces at the end of the Second World War—the Soviet Occupation Zone of the Potsdam Agreement, bounded on the east by the Oder-Neisse line. The Soviet zone surrounded West Berlin, but did not include it; as a result, West Berlin remained outside the control of the GDR.

⁸ The documentation of the border and landscape of memory from remnants of the Wall strip was compiled between 2001 and 2003 by the Department of Conservation of the Brandenburg University of Technology Cottbus, commissioned by the Berlin Senate Department for Urban Development and the State Conservation Agency of Berlin.

The Berlin wall as a wasteland

The wasteland was there since the beginning. The following image⁹ explains the reason and impact of the construction of the so called wasteland.



FIGURE 5 | Reds Create Wasteland Along Berlin Wall 1963.

⁹ See bigger image in the Appendix section .From a newspaper clipping of the "Daily American", titled, 'Reds Create Wasteland Along Berlin Wall,' June 23, 1963.

This 1963 article highlights that the wasteland was created with the construction of the wall as this extract reveals; “A military area was created at the border, a **wasteland** across which East and West Berliners could not even wave at each other.”¹⁰ This was a strong barrier that not only separated families, but also have had a strong influence on both the memories and in the dynamics of the city.

Moving to the present time it is a fact that:

“Perhaps no other European capital has such an unattractive wasteland at its heart, but it has become too **accepted by Berliners** to be removed.”¹¹

Confronting the information of the 1963 newspaper that explains the creation of the wasteland and the contemporary reference that explains Berlin as the capital with more unattractive wasteland at its heart, we got interested in these Wall’s wastelands.

At this stage, the work was triggered, even though all these years passed, some of these areas retain the same label. *Are they still the same?*

For further development it is necessary to understand the definitions and concepts of **wasteland**.

¹⁰ From an old Newspaper clipping titled, 'Reds Create Wasteland Along Berlin Wall,' June 23, 1963.

¹¹ For further information about the wall, its extension and historical details visit <http://berlin-wall-map.com/>

From wasteland to noWHERE

“Waste is what is worthless or unused for human purpose. It is a lessening of something without useful result; it is a loss and abandonment, decline, separation and death. It is spent and valueless material left after some act of production or consumption, but can also refer to any used thing: garbage, trash, junk, impurity and dirt. There are wasted things, wasted lands, wasted time and wasted lives.”¹²

In the context of the Berlin Wall wasteland as can be read in the 1963 journal (Fig.5), *wasteland* is considered; a “long dead zone” a “prohibited border zone”, a “no man’s land”.

For the development of this thesis, the word **wasteland** was considered a **nowhere**, hence since its creation it was a “no man’s land” a no lived area nor a place but a noWHERE.¹³

A “nowhere” as a “land in abandonment, with no value, where there is nothing happening. An unused area of land that has become barren or overgrown. A bleak, unattractive, and unused or neglected urban or industrial area.”¹⁴

Considering Berliners acceptance, as referred in (see page 11), it is relevant to understand; **How Berliners accepted this nowhere?**
How this acceptance changes a nowhere?

The transformation after the destruction of the Wall was clear; When the Wall was torn down the space-in-between¹⁵, the inner wasteland appeared to citizens of both sides. Consequently, the noWHERE became visible and available to the city.

¹² Traditional interpretation of waste and wasteland, in “wasting away” although the book presents a positive perspective of waste that will be discussed in the following work. LYNCH, Kevin, *Wasting away*, Sierra Club Books, 1990, p. XI.

¹³ For the development of the research the word “nowhere” is written like noWHERE make emphasis of the idea of no place.

¹⁴ <http://oxforddictionaries.com/definition/english/wasteland>

¹⁵ See (Fig.2) composition of the Wall and path; See berlin-Wall-map.com.

After this initial moment; *how has this transformation happen?* *What is this nowhere? What is happening here?* These are the main guidance of this work. To understand these questions it is necessary to look at the disciplinary works that had already addressed this wasteland issue.

The work of Sandra Pauquet¹⁶ studies a site called “Ost Strand” (East Beach). The author sets out clearly the “already happened” in an abandoned military wasteland, a nowhere. Deciphering the hidden meanings reveals the geographical super-imposed layers. These layers, although linked together, are distinct elements, defined by Pauquet as: Biotope, Sociotope, Tempotope and Architope. She claims a new form of public space, open to spontaneous change and non-exclusive appropriation, stating that traditional public spaces are not longer capable of keeping up with the current place of urban evolution.

It is within this context of Wall wastelands, that this research is integrated and becomes relevant as a potential to open possibilities for a new perception of the nowhere spaces as a footprint of the Berlin Wall.

Therefore, in order to continue the studies of the structure and dynamics of the Berlin Wall nowhere spaces, we decided to study Köpi wasteland, to establish a new understanding of these kind of places.

From the definitions and concepts of wasteland as nowhere, the inspiration of the research was born. As there exists such a wide range of different spaces that are placed in the same *wasteland* label, we decided to test the label as a **noWHERE** and the correspondence between the label and the place specificities. To

¹⁶ PAUQUET, Sandra. “Towards a new public space”. *A+T — in common III, collective spaces*, 27. 2006 pp.10-29

do so, a site/sample with a wasteland label, was needed to found and then tested. The following topic explains the process of selection of Köpi wasteland.

How did I find the area in study?

With the help of an internet service provided by the Department of Architectural Conservation at the Brandenburg University of Technology Cottbus and the result project module 'A Geographic Information System for the Berlin Wall' it was possible to trace the footprint of the Berlin Wall through aerial images. All the remaining parts of the border installation from between 1961 and 1989/1990 are documented within this interactive Geographic Information System. Based on a detailed survey of 2007/2008, it is supplemented by information on the function of the border elements and by a photo documentation from the years 1988/89, both of which help to demonstrate the extent of the former border installation.

Today the surviving border elements still reflect the varying and staggered depth of the border region: the border line, the border strip lying between the border wall facing west and 'hinterland security wall' facing east, and the additional perimeter defenses installed to prevent any approach to the border strip from its eastern side.

All these information can be found in <http://berlin-wall-map.com/>.

The criteria for selecting the sample were:

- a) It needed to be an inner city wasteland; hence Berlin is one of the cities in Europe with more wasteland area in its city center (to test the acceptance).
- b) And a place where it seemed to be a disconnection between the place and the label (to test the label).

Following a previous research by internet, we decided to move to Berlin to be able to select the sample by the mentioned criteria, because it is not possible to study the place without being there.

The Köpi wasteland was selected because after the first visit there, it already showed hints of its appropriation.

Through our **lived experience**, the wasteland label of this nowhere place, was tested *in situ*. Through a direct exploratory journey into the understanding of this place and by visiting the site regularly, we transformed into being an active agent of the place. The main questions to develop the research were: *It was a nowhere back then, but is it still a nowhere? Or has it become something else?*

Constructing a noWHERE



FIGURE 6|Anika at the Köpi beach

[10.03.13.3pm] *In-between spray cans, manmade paths, industrial materials, long grass, gardening tools, skate ramps, bottles of beer etc. This place shows traces of appropriation. It was not that long till Anika and Maya (her beautiful dog) appeared for a walk, in the Köpi wasteland. After an interview, it was getting clear and clearer that this land had something different, some special feature, while three graffiti artists from Spain left their mark in situ.*¹⁷

This chapter introduces the area in study within its **noWHERE** label. Across general information of the site and its historical background. The following topic aims to explain: *how and why this place became a nowhere.*

¹⁷ Every text presented in this format is an extract from the field notes research done in Köpi wasteland. This documents the observations and interactions explored *in situ* in the period of time between February and September. The complete Field notes is presented in the Appendix.

Köpi: the noWHERE

These images show KÖPI noWHERE; a land located¹⁸ between Köpenicker Straße and the Spree River. This is an old military area, remnant of the previous socio-politic division of Berlin.



FIGURE 7 | Köpi main entrance



FIGURE 8 | Köpi wide view in the snow

¹⁸ See (Fig.19) Köpi nowhere; Former course of the Wall in 2012 page 32.



FIGURE 9 | Köpi longitudinal East facade.



FIGURE 10 | Köpi South Facade, facing Köpernickler Street.



FIGURE 11 | Köpi second entrance through Köpenicker Street.



FIGURE 12 | Köpi side entrance.



FIGURE 13 | Köpi and the Eis Fabrik 1988/1989.

At the left side KÖPI nowhere and the Eis Fabrik, as this place is part of the footprint of the Berlin Wall, it is needed to study its historical background, to understand its process of noWHERE construction, as it is developed in the following topic.



FIGURE 14 | Political sub division of Germany.

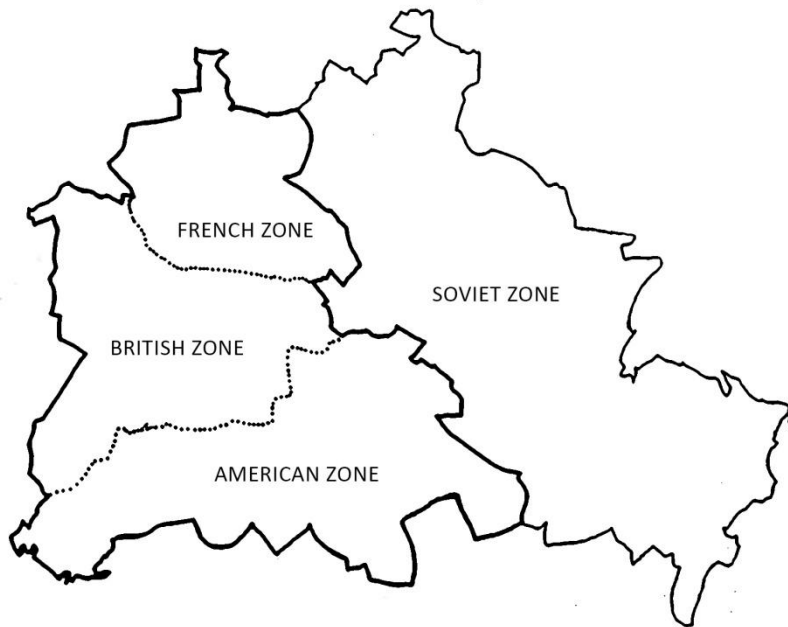


FIGURE 15 | Political sub division of Berlin.

Historical Background

Following the end of World War II, Germany was divided into two separate countries, each with its own currency, political system, and social structure. The Potsdam Agreement of 1945 divided "Greater Germany" into four zones, each occupied by one of the Allies: Great Britain, the United States, France, and the Soviet Union. Each supporting country then worked to help rebuild the damaged area and reconstruct the political and economic systems of its zone using its own such structures as a guide, see (Fig.14).

For the western part of the former Germany capitalism and democracy under Great Britain, France, and the United States. The Soviet Union, which held the territory in the eastern part of the country, established a Communist government with a socialist economic system. Berlin, the former capital of Germany, although lying entirely within the Soviet zone was also partitioned into a miniature version of the zones of the whole country, as may be seen in see (Fig.15).

The Berlin Wall enclosed West Berlin from August 13, 1961 to November 9, 1989. This Wall transformed from a line in between ideologies to real concrete slabs defining a limited space creating "a wasteland across which East and West Berliners could not even wave at each other."¹⁹ As previously referred.

¹⁹ From an old Newspaper clipping titled, 'Reds Create Wasteland along Berlin Wall,' June 23, 1963.

In these pictures it is possible to see the mark and dimension of the military wasteland created, as well as its impact in the landscape.



FIGURE 16 | Berlin's historic Brandenburg Gate,1961.



FIGURE 17 | Aerial view of the wasteland.

This was a strong barrier changing completely the dynamics of the city. Overnight East Berliners were denied the right to travel over to the West. More than just separating Germany, the Wall also divided the world into East and West sectors, serving as a symbol for the Cold War itself.

On the 9th of November of 1989, the “Autumn Revolution of 1989”²⁰ culminated in a permanent opening of the Wall; a date known as *die Wende*,²¹ or “the turning point”. In the year after, the German Democratic Republic (East Germany) and the Federal Republic of Germany (West Germany) reunited.

²⁰ The Autumn Revolution of 1989 also known as the Fall of Communism, the Collapse of Communism, the Revolutions of Eastern Europe and the Autumn of Nations, were the revolutions which subvert the communist states in various Central and Eastern European countries.

²¹ In German the word *Wende* (means "change", "turning point") thus the word took on a new meaning; the phrase *seit der Wende*, literally "since the change", means "since reunification" or "since the Wall fell".

How this place became a nowhere?

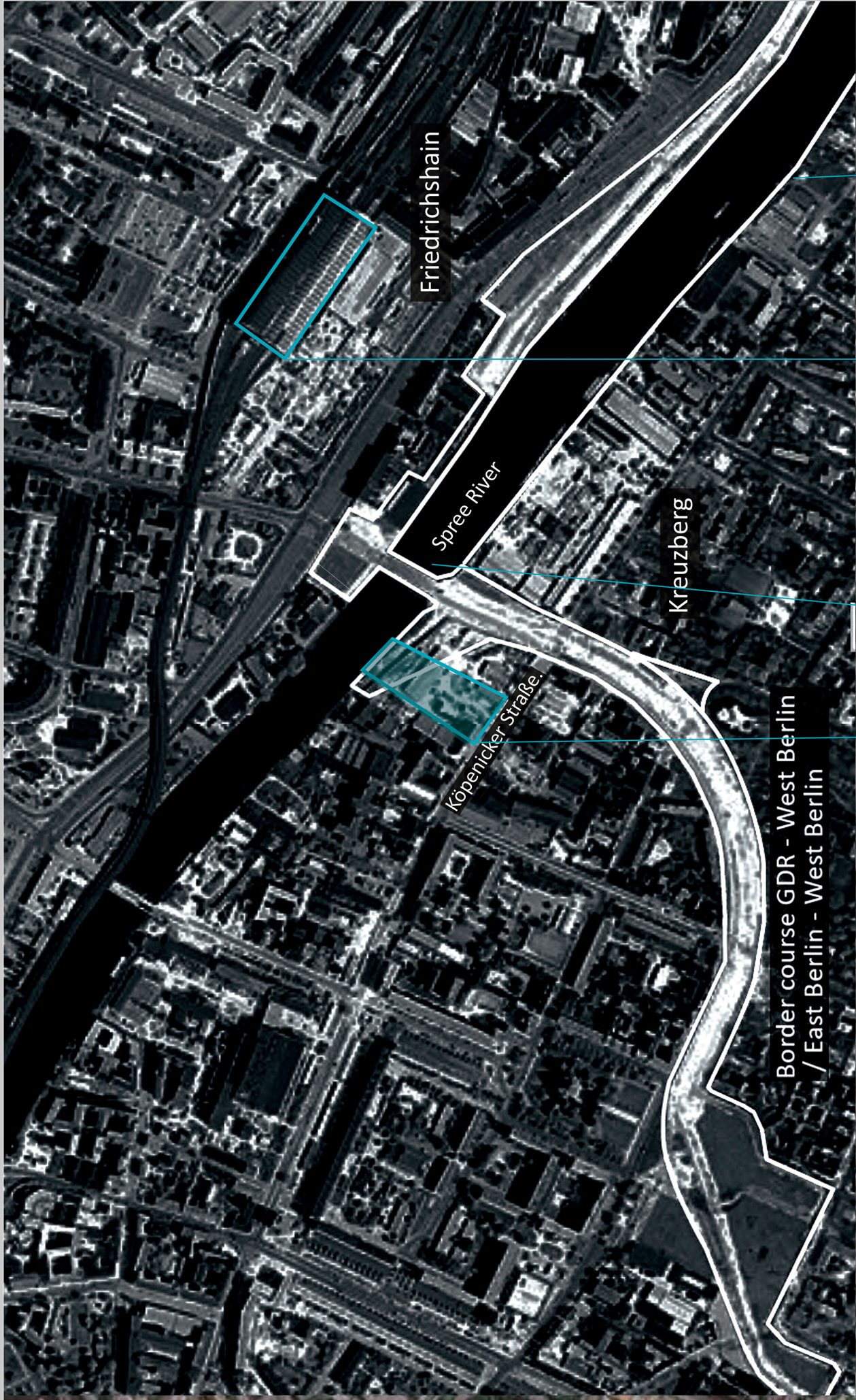
The area in study is located southwest of the former main train station, known today as Ostbahnhof. It can be found between Köpenicker Straße and the Spree River, flanked by a demolition and a re-development site (previously the North German ice factory AG) and the Verdi (Vereinte Dienstleistungsgewerkschaft Bundesvorstand, Independent trade Union) office building. See (Fig.18)

As the border installations crossed the Spree, near waterways - the Spree, the Spandauer Schifffahrtskanal, or even the Flutgraben (flood channel) - the border was secured by especially wide border strips with additional barriers, patrol boats, and nail-encrusted "underwater mats" of steel. The entire width of the Spree between the bridge Schillingbrücke and the harbor Osthafen was on East Berlin territory. The Hinterland security Wall (inner Wall) and the now famous as the East Side Gallery ran along the Friedrichshain bank of the Spree, while the sector boundary on the opposite riverbank on the Kreuzberg side was not secured by a Wall, but by the water itself.

The 'Hinterland security Wall' began at the old, vacant and by now neglected industrial area parallel to the Spree River and crossed the street 'An der Schillingbrücke' at the Schillingbrücke bridge, before it turned west to Köpenicker Straße. Here, the 'hinterland security Wall' and the fence of the perimeter defense turned into one Wall without any transition because of the particular spatial situation (the proximity to the river, the river as a border). In addition, there was a dock for the speedboats of the border troops at the riverbank, who were referred to as 'ducks' in the slang of the border troops. A little bit further North are several more elements of the perimeter defense: a lengthy stretch of 'hinterland security fence' made of expanded metal topped by barbed wire; an iron, roughly knee-high marker of the border area in the industrial area; lamps and among other things a small T-shaped lamp with two extensions; these fixtures were placed in such a way as to illuminate the industrial area as well as the strip along the water that belonged to the border area.²² See (Fig.18) and (Fig.19).

Although the area in study did not border immediately with the 'state boundary,' as presented in the images, the perimeter defense was very high because of the relative proximity to the border strip. Some remnants and traces are left of the former border crossing, although the majority of installations, barriers and obstacles have been removed.

²² For further information about the Wall, its extension and historical details visit <http://berlin-Wall-map.com/>



Friedrichshain

Spree River

Kreuzberg

Köpenicker Straße

Border course GDR - West Berlin
/ East Berlin - West Berlin

State Boundary

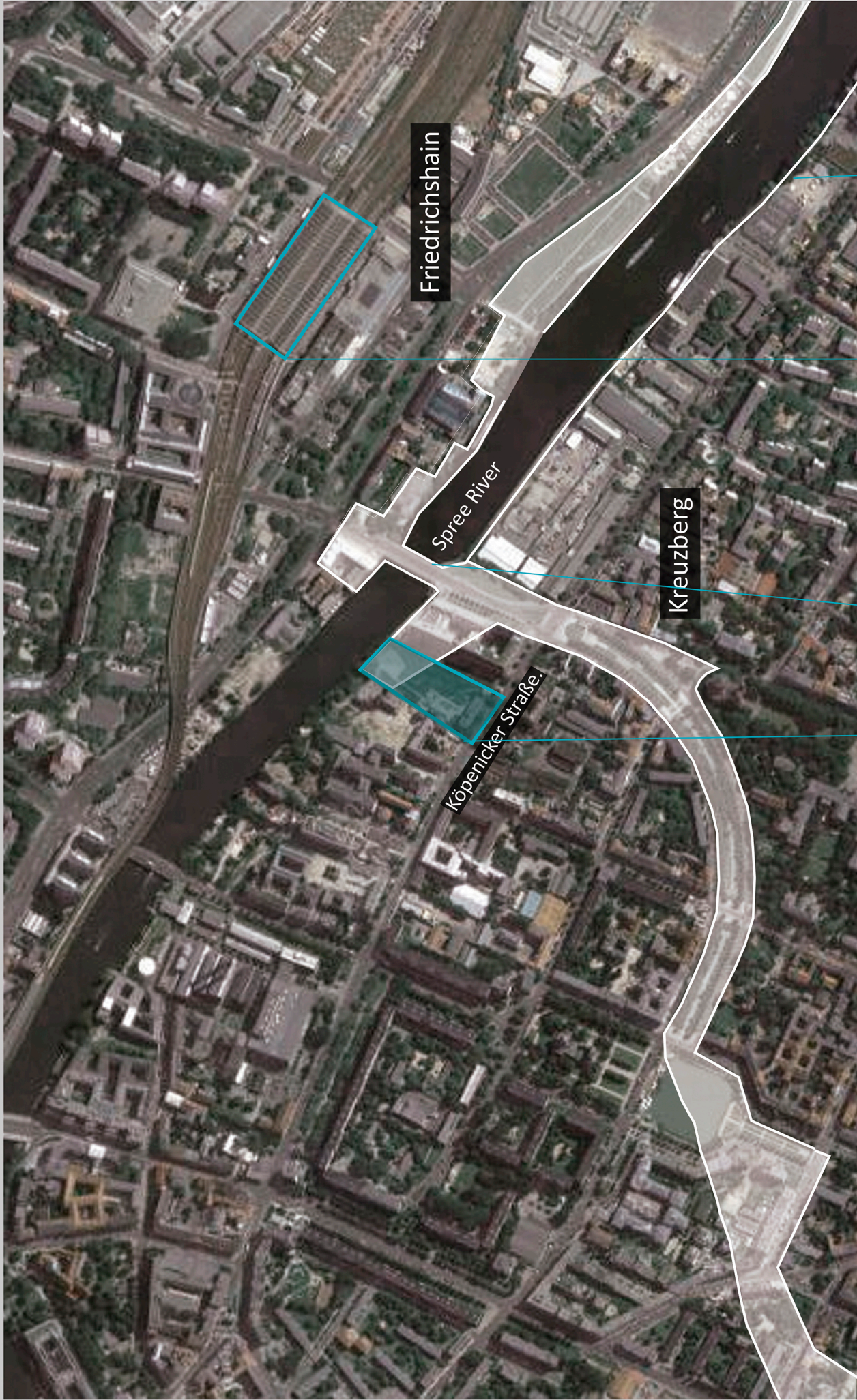
Ostbahnhof
(Train Station)

Schillingbrücke (Bridge)

Köpi Wasteland
(Area in Study)



FIGURE 18 | Former course of the Wall in 1989



Friedrichshain

Spree River

Kreuzberg

Köpenicker Straße

State Boundary

Ostbahnhof
(Train Station)

Schillingbrücke (Bridge)

Köpi Wasteland
(Area in Study)



25m 100m 200m

FIGURE 19 | Former course of the Wall in 2012

The Wall beyond the monument

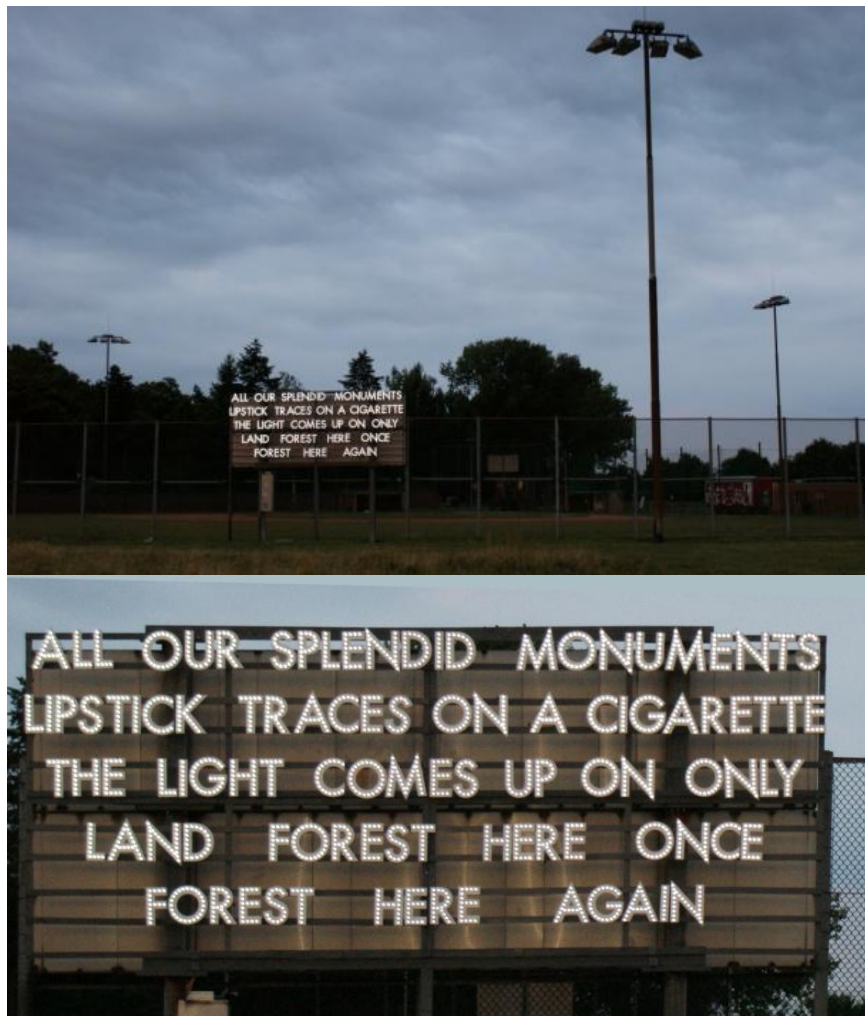


FIGURE 7 | All our Splendid Monuments – Robert Montgomery at Tempelhof

As this image explains, monuments sometimes are like “lipstick traces on a cigarette”, a small trace that at the end means nothing. To see the Berlin Wall as just a monument is to reduce its importance, impact and meaning.

It is needed to see **the Wall beyond the monument**. Understanding the Wall not just as its trace, but as an impression made through time that leaves a mark. A complex time trace that does not limit itself to the shape of the political border, hence the Wall changed the dynamics of the whole city, and it affected other areas that were not necessarily connected to it. One of these areas is Tempelhof Feld.

The following topic explains other nowheres in Berlin, focusing our understanding on *how they were transformed* “into something else” and *how this transformation was a reference to develop this work*.

A noWHERE became something else

Since our place of study is among other nowhere sites, it is relevant to see the perspective of the process of “**becoming**” that transformed other specific wastelands into something else.

For so doing, two paradigmatic examples are presented: Berlin’s Mount Junk and Tempelhof Feld, hence they reveal how Berliners appropriation triggered the transformation of the place.

Berliners appropriate their past by using old military structures or even concentration camps as public space.

Berlin’s Mount Junk is one of the most interesting examples of this appropriation. By gathering leftovers and debris of the war, a hill was built. This 100 meters high hill is the land support, for the public park used for hiking, picnics, skiing, and tobogganing.

Tempelhof Feld condenses several “Becomings” through time. From an agricultural field it became a Nazi settlement. From a Nazi settlement became an American Base airport inside the Wall. From this Base became a wasteland. From wasteland it became a large Public Park.

In this example the layout of the airport was maintained and its infrastructure was the basis for developing a programmatic plan. This transformed previous runways in bicycle paths, the flat grass areas into picnic places and meadows for birds as some areas to gardening places.

The following Images are the “before” and “after” of Tempelhof. It is possible to see the same layout in the pictures as well; the only difference is the time and appropriation.

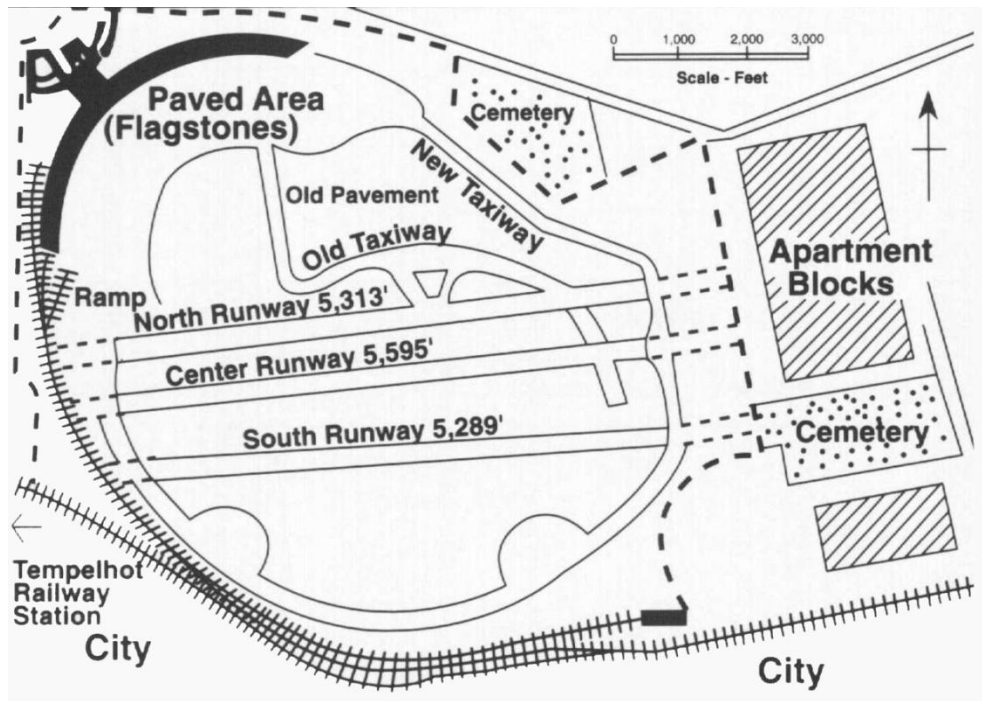


FIGURE 8 | Tempelhof Feld old plan as an airport

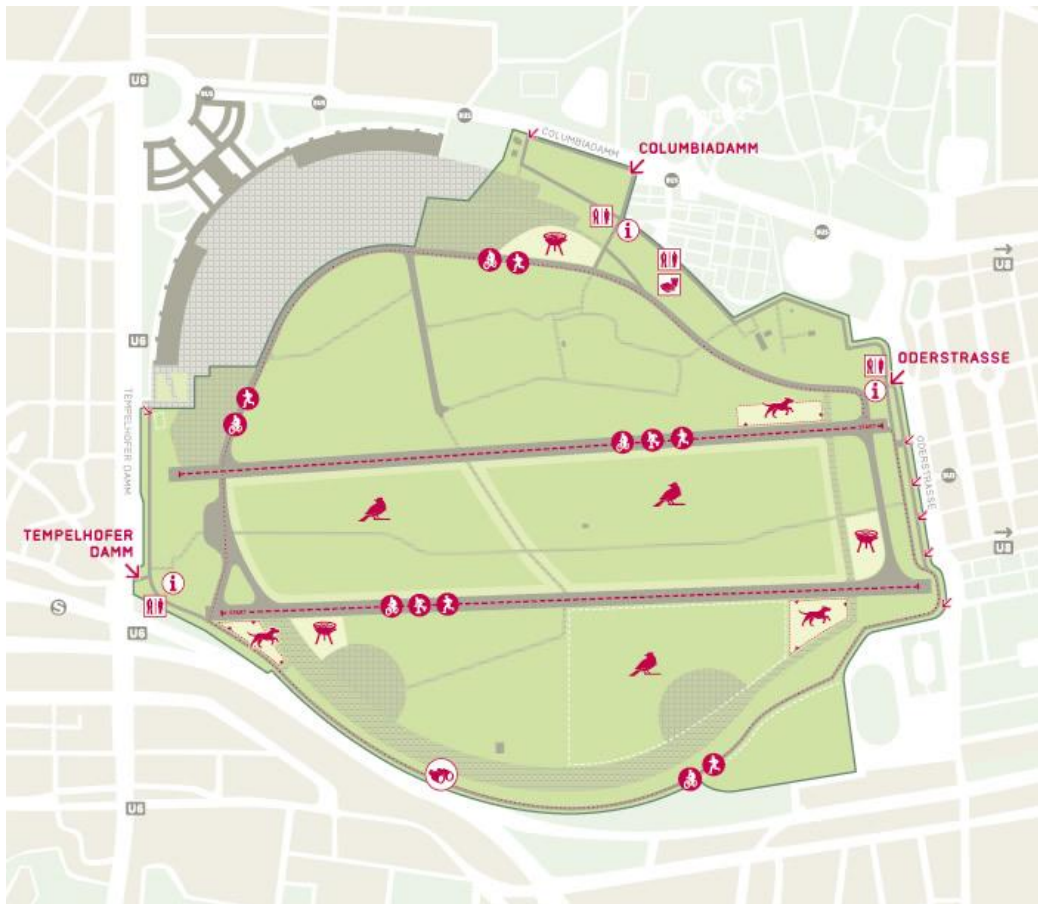


FIGURE 22 | Tempelhof Feld plan 2012 as a park



FIGURE 23 | Nazis in Tempelhof.



FIGURE 24 | Kite festival in Tempelhof Feld September 2012.

This place reveals that: “Landscapes shift from one function to another, are abandoned and reoccupied, take on new forms, revert and occasionally are changed irretrievably.”²³ Nevertheless, the several “**Becomings**” of the place endure opening new possibilities. The shifting landscape is clear here in Berlin and it is possible to see this transformation in the everyday life. Berlin as an urban landscape opens a new perspective upon this unconscious opposition **between space and place**, site and project. Even when "A chapter is closed, [and] another is opened. The viewing angle has changed; perhaps the object remains the same but appears in a different perspective. "²⁴

These two examples open a new perspective about the usage of the leftovers in the city, even when these places have a ‘difficult’ historical background, as war remains or military areas. By so doing they have been a reference for the present work, they open to see the perspective in which this work studies the Wall. Hence they demonstrate how appropriation and time transformed a place, allowing the process of becoming.

²³ The book was one of the main references to develop this study. LYNCH, Kevin *Wasting away*, Sierra Club Books, 1990, p.103.

²⁴ SCHLÖGEL, Karl p. 64, “Un capítulo está cerrado, otro se ha abierto. El ángulo de visión ha cambiado, quizás el objeto siga siendo el mismo pero aparece en otra perspectiva.” En el espacio leemos el tiempo. Sobre Historia de la civilización y Geopolítica. Ediciones Siruela, 2007; Translation in Spanish from the original in german “Im Raume lesen wir die Zeit. Über Zivilisationsgeschichte und Geopolitik”

From noWHERE to nowHERE

From a first concern of how change happens, from space to place, this led into a research about transformation, and the knowing of a place.

As Philip Christou says “the procedure of understanding, revealing, and making apparent the existing material presences of the site becomes for us 80% of the design project.”²⁵

The following chapter aims to explain the “becoming”, how transformation happens, from a space to a place, from nowhere to nowHERE. It explains the methodology then, the development of the understanding of the place, and finally it argues about the lack of accuracy of the label wasteland as a nowhere and presenting the concept of nowHERE.

²⁵ See CHRISTOU, Philip, “Architecture is like a road”, a+t, *architecture and technology*, (Spain), No. 13, 1999, p.14-43

About transformation of space into a place

What transformed the Wall from an object that draws a limit to a place? It was clear that an object (the Wall) transformed into a space (when the Wall was torn down the inner space was visible)

but how it transformed into a place is the seeking topic.

*What are the mechanisms that allow this change from a **noWHERE space** to a **nowHERE place**?*

According to Saltzman: "We often think about change in terms of before and after; what used to be and what is to come."²⁶

The following topic recognizes these mechanisms to see what happens **in-between the before and after**, providing an **alternative** understanding of transformation, by focusing in dynamics such as **time** and **appropriation**, as Saltzman refers:

"The temporary landscape that has evolved while awaiting decisions and transformation has clearly not been considered an asset in the development....The values which develop during or while awaiting the process of transformation are seldom acknowledged."²⁷

As explained in the previous citation, the "**natural**" processes of change are rarely considered. In this research we map and explain these mechanisms as we consider them the main place making designers.

²⁶ SALTZMAN, Katarina. „Composting“. In *Ethnologia Europaea* Vol. 35, e-publikation, Størrelse, 2007 p.68.

²⁷ QVISTRÖM, M & SALTZMAN, Katarina. "Exploring Landscape Dynamics at the Edge of the City". *Spatial Plans and Everyday Places at the Inner Urban Fringe of Malmö*. Landscape Research Vol. 31:1. 2006



FIGURE 25 | Biking through Köpi

As Hornecker defines: “Whereas **space** refers to the structural, geometrical qualities of a physical environment, **place** is the notion that includes the dimensions of lived experience, interaction and use of a space by its inhabitants.”²⁸

Consequently it is considered that this lived experience, interaction and use of a space can be summarized as **appropriation**, considering this as one of the main factors which reflect the transformation in space. This topic is one of the main focal points of this work.

²⁸ HORNECKER, Eva. *Space and Place – Setting the Stage for Social Interaction*. Position paper for ECSCW05 workshop 'Settings for Collaboration: the role of place'.

To “appropriate” doesn’t simply mean to utilize, but also to **modify** and **form**. Simultaneously this leads to transformation of the space and the individual. Both are changed by the process of appropriation.

“Appropriation as a sense of **belonging** (...) the more somebody is personally able to influence his environment the more involved and attentive he becomes, and also the more likely he will be to give them his love and care. Why we should care about appropriation. So much of yourself into them that they become yours, incorporated into your own world”.²⁹

There is a relation in between the becoming of a place and sense of belonging. As the following field note explains, the sand area, once leftover or debris, is today the beach for the users of the place.

[04.05.13.4pm] *Lars from Köpi Squat “You are making a master thesis in the land in front? That is our beach, is being like these for years”.*

As they use the area, and the made it their own referred before as “this is our beach”, the place changed it became something else.

²⁹HERTZBERGER, Herman, “Architecture for the people,” *A +U-Architecture and Urbanism*, 1977:03, Japan, 1977, pp. 134 and137.

According to Cidália Silva"... The territory exists in places that compose it and, the formation of a place is made by forces acting at multiple scales, often invisible in the location of the place."³⁰

The combination of these forces such as economic interests, legal regulations, history, natural and manmade topography and infrastructure together with human and non-human micro actors (including animals, time, machines and even organizations) constitute the basic circumstances for transformation. In the case of our place, the Berlin Wall (creation and destruction), the squatted house in front, the surrounding community, the Ice Factory, all of these creates different dynamics that evolve and affect the place in different ways. The following image explains the dynamics of the place.

³⁰ SILVA, Cidália – "Território Fissiforme" in *Jornal dos Arquitectos* - Publicação Trimestral da Ordem dos Arquitectos, n.º 231, Abril-Junho, 2008, p. 34.

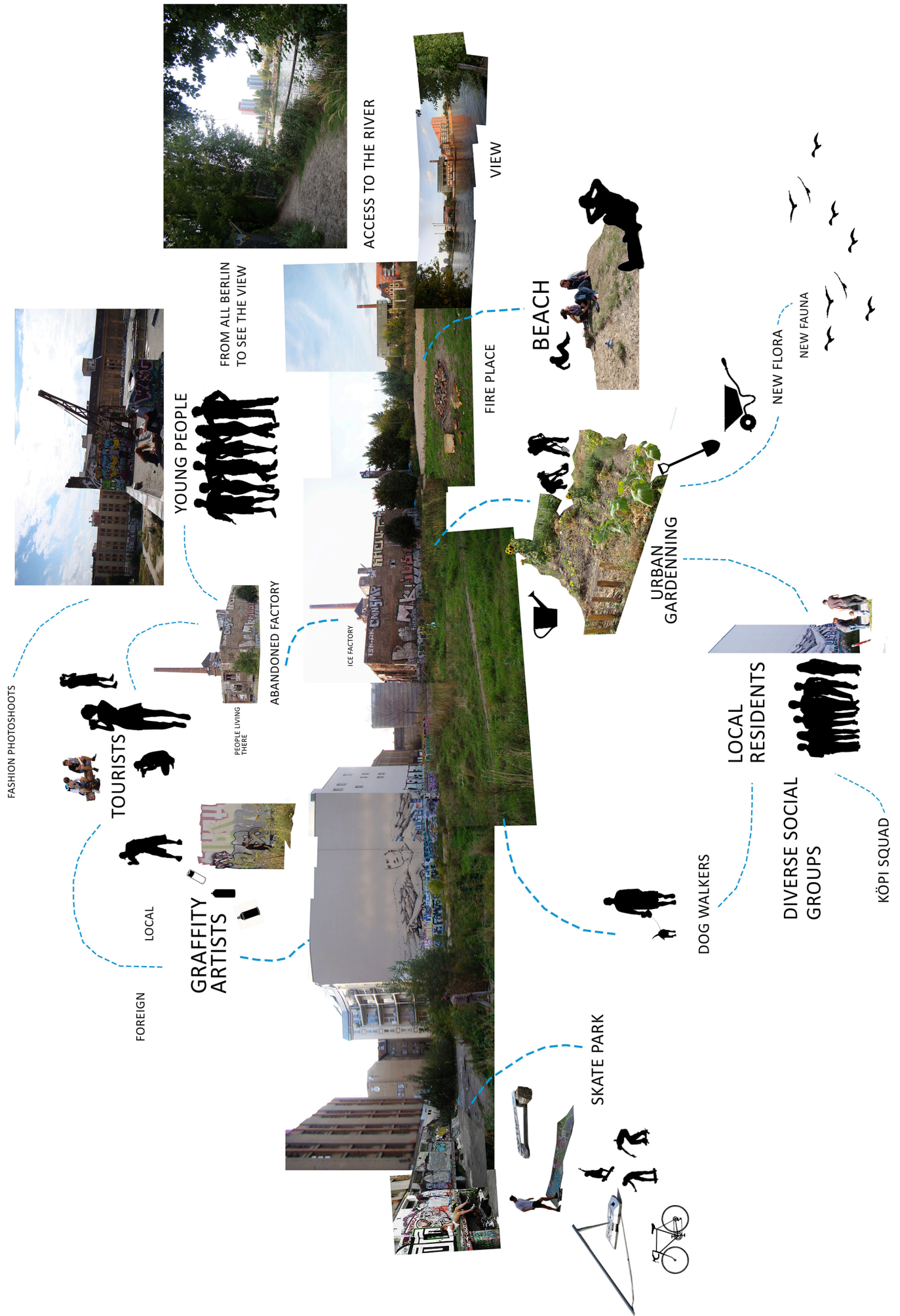


FIG.26 | Diagram Dynamics

By the experience with this place we could agree that through a process of transformation, involving both natural and cultural processes, the remnants and leftovers have been turned into a landscape with entirely new value (it became something else), resulting in a specific appropriation. As mentioned before this process depends on the actions, interventions and the sense of belonging; from the **now** (referring to the temporal influence) in the **here** (referring to the specificities of the place).

Ian White notes; “Landscapes are the result of attitudes as well as actions, and they are the product of changes through time”³¹. And sometimes is just a single moment, a second that changes everything.

From a noWHERE space into a nowHERE place.

³¹ WHITE, Ian D. *Landscape and History Since 1500*, Reaktion Books, 2002 - Nature - 256 pages

Methodology

To carry out this research work, we set up a practical exercise, based on a specific methodology to explore the possibilities of interpretation and understanding of Köpi. For the further research, **time** and **appropriation** were considered main focuses. By taking as a reference Tempelhof Feld where we observed that these two factors were the main mechanisms of transformation. The following topics “Lived experience and time as a tool” and “How the traces tell a story?” explain how the research was developed and its methodology.

Lived experience and time as a tool

In order to study the two main ideas of time and appropriation in the "noWHERE" it was necessary to develop a specific methodology. Using the lived experience as a tool, Köpi was analyzed through regular visits and interviews: *how people use the space, what does this area mean to them?* Furthermore, the answers found *in situ* are confronted with the State Development plans and historical background information of the area in study.

This is a practical method in the sense that is about going out and experiencing the area rather than studying it from a distance. The method attempts to answer the following questions:

-what was/is this place? A noWHERE or something else?

-what can it be? What will happen to it?

In official maps the sample appears as an industrial unused area, an "urban wasteland",³² and is part of a developing project called Media Spree³³. It is attempted to test whether this label is adequate or not. The findings through this method answer: *What is this place actually?*

The real understanding of a nowhere.

³² See Appendix "Topographische Karte 1:10000", City Hall plan of industrial areas
<http://www.stadtentwicklung.berlin.de>

³³ Media Spree, as one of the largest property investment projects in Berlin, aims to establish telecommunication and media companies along a section of the banks of the river Spree as well as to implement an urban renewal of the surrounding area. Unused real estate is to be converted into office buildings, lofts, hotels, and other new structures. See <http://www.ms-versenken.org/> and [http://en.wikipedia.org/wiki/Mediaspree.buildings, lofts, hotels, and other new structures.](http://en.wikipedia.org/wiki/Mediaspree.buildings,_lofts,_hotels,_and_other_new_structures)

The methodology was based in theoretical references such as Michel de Certeau³⁴, Andre Corboz, James Corner and Herman Hertzberger.

According to James Corner "The experiences of space cannot be separated from the events that happen in it (...) is remade continuously every time it is encountered by different people; every time is represented through another medium, every time its surroundings change, every time new affiliations are forged.³⁵" Therefore the methodology was based in the lived experience through time, to understand the space by understanding the events and people who intervene on it. As we understand that appropriation changes according to the seasons, it was necessary to study the sample during a time interval (about 8 months) in order to witness the changes it undergoes. The developed method keeps track of these changes and maps until is possible to answer the questions asked previously.

Taking as a reference Michel de Certeau the method seek to understand and explain what is already happening by deciphering the meanings of a place by questioning the operation of users. De Certeau is interested in the practice of the common man; their wiles to manage daily choices, inseparable of a resolute "make art." To do this, three themes permeate the text offering different perspectives: the use and consumption, everyday creativity and formality of practices. These contain all ways of using everyday creativity studied by De Certeau, convinced of the wonders that the everyday hides. De Certeau fixed attention on the practice of reading this space.

³⁴ DE CERTEAU, Michel, *La Invención de lo cotidiano*, Universidad Iberoamericana 1996, pp. 229

³⁵ CORNER, James, "The Agency of Mapping: Speculation, Critique and Invention" (1999). in *DEAN*, Almy, CENTER 14: On Landscape Urbanism. Austin, Center for American Architecture and Design (April, 2007) p227.

In practical terms this research was cemented through an interaction through time.

Interaction, we moved to the place, questioned it and registered it, as Michael Certau, to discover the “everyday” of the place. The aim of the interaction is to select the themes and elements that define the place beyond its previous preconceptions.

Time, was a tool; the following image is a Synthesis Calendar with a summary of the visits findings and Interviews.

	FINDINGS	INTERVIEWS
FEBRUARY	Label disconnection , in the space we found traces of appropriation . We also found some people doing graffiti and walking their dogs.	3 graffiti artist from Spain
MARCH	The snow continued till the beginning of March, then melted down and the manmade paths are clear, as well as some features of the place , a gardening area and skate park.	Anika , Klelia, Manuel,Alize
APRIL	The weather gets warm and the green is popping out. The gardening area is worked. The beach and the place in general is getting attention, not just common users as some tourists are coming to the place. The land is already planted and the skate area as well, we found set up ramps.	Anja,Lukas,Jakob
MAY	The plants are growing, some users beginn to come to relax and walk around, although is not warm enough to make a picnic some users sit on the beach.	Lars,Mathiew, Anika
JUNE	The gardening area is growing fast and there is a new gardening spot, the beach is getting a lot of ussage as well as the rooftop of the factory.	Daniel,Mariana,Miguel
JULY	The place is full of users developing all kinds of activities, the main users this month have been the tourists .	Heike, Clemens,Pedro
AUGUST	The land is dried and the colors changed, the new gardening place grows flowers, several gardening tools are found in the place. A fireplace appears close to the beach .	2 skaters from Great Britain,Quentin,Tiago,3 graffiti artists (Turkish/German)
SEPTEMBER	The gardening area does not have much use, the users are getting less and less, in the last days of sun the place is used for picnic and walking around.	Ezequiel,2 graffiti artist from Berlin, A young man , Students from Norway, Sandy, Felix, Karen, Maxim, Stefan, Anthony.

FIGURE 27 | Synthesis Calendar

The Field notes, a sum of the notes, comments and impressions taken in the place, it was based on observation and interviews. As it was needed to translate the lived experience, other media was required such as photographs and drawings and to represent some of the moments. This will be presented throughout the research, and is also in the Appendix.

The Photographs, allows us to fix³⁶ a set of time instances or perspectives of the place. It is a kind of record that comes close to our visual field and, as such, plays the notions of scale and vision in the space we had at that particular time.

The following images are a selection of some of the pictures of the site, like a time lapse, indicating the transformation of the place through the time we analyzed it.

³⁶ Although sometimes it was difficult to take photos, as the place was being used and the registration process could disturb the user.



[07.03.13.2pm]



[10.03.13.7pm]



[12.03.13.6pm]



[21.03.13.11pm]



[26.04.13.3pm]



[11.08.13.4pm]



[10.06.13.9pm]



[29.06.13.5pm]



[29.07.13.5pm]



[13.09.13.3pm]



[21.09.13.5pm]



[22.09.13.6pm]

FIGURE 28 | Time lapse Köpi

How the traces tell a story?

The following topic explains how relevant are traces found today for the understanding of a place past and future. As Cidália Silva explains "The present accumulates an entire past. A past sometimes invisible, or visible only through small signs. (...) to forget all these is to forget the specific vocation of the word "place" while supporting relational interventions that play the game between the permanence of preexisting media and the creation of new media, game between the past and future of the place. "³⁷

Consequently; how a trace tells the story, of the past, present and future?

Herman Hertzberger proposes an idea where the past is interrelated with the future as the first layer works as an undercoat, being as a first ground defining how and where the several future layers will support each other, just by reading and understanding the first "layers/traces" of a place as a dialectical process of past and future it is possible to make a continuous architecture, arguing that this process should be in the architectural working methods, as he explains "the various significations of everything that has taken place, and is still taking place now, are like old layers of paint lying one on top of another, and they form for us, in their entirety, the undercoat on which a new layer may be placed; new signification which will slightly alter the whole thing.(...)This transformation process...must be ever-present in our working methods. Only with such dialectical process, will there be a continual thread

³⁷ SILVA, Cidália – "Território Fissiforme" in *Jornal dos Arquitectos* - Publicação Trimestral da Ordem dos Arquitectos, n.º 231, Abril-Junho, 2008, p.36.

between past and future, and the maintenance of historical continuity.”³⁸

The physical leftover is a ground of ephemeral traces, but also it offers stratified information. For that reason tracing these spaces can help understanding how the environment functions.

Incorporating André Corboz idea³⁹ of the territory as a palimpsest⁴⁰. The territory is a process a product and a project, thus the palimpsest is not only the past stratifications of time but also what it is going to become many times more, always in continuously expectation. The following image/figure explains the different becomings (the evolvement) of Köpi, as tracing its stratified information; through an analyze of aerial images over the past 60 years, it is possible to draw the physical traces that are visible today, as well as recognize why and when they appeared.

The image recognizes the traces in a timeline where is possible to see when the traces become marks, disappeared or even a constant part of the program.

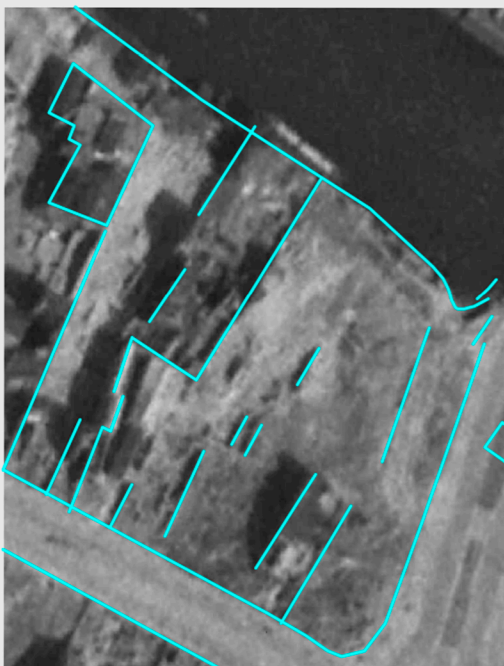
³⁸ HERTZBERGER, Herman, “Architecture for the people”, *A +U-Architecture and Urbanism*, 1977:03, Japan, 1977 pages 123-146.p.145

³⁹ CORBOZ, André, “El territorio como palimpsesto.” En: Martín Ramos, A. ed., *Lo urbano en 20 autores contemporáneos*, Ediciones UPC, Barcelona, 2004.

⁴⁰ The word "palimpsest" from Ancient Greek (palimpsestos, "scratched or scraped again") literally meaning "scraped clean and used again". Romans wrote on wax-coated tablets that could be smoothed and reused, and a passing use of the term "palimpsest" by Cicero seems to refer to this practice.

1953

In this image it is possible to see the Ice Factory, and sort of destroyed urban grid consequence of the Second World War. The definition of the street and the limit with the river is clear.



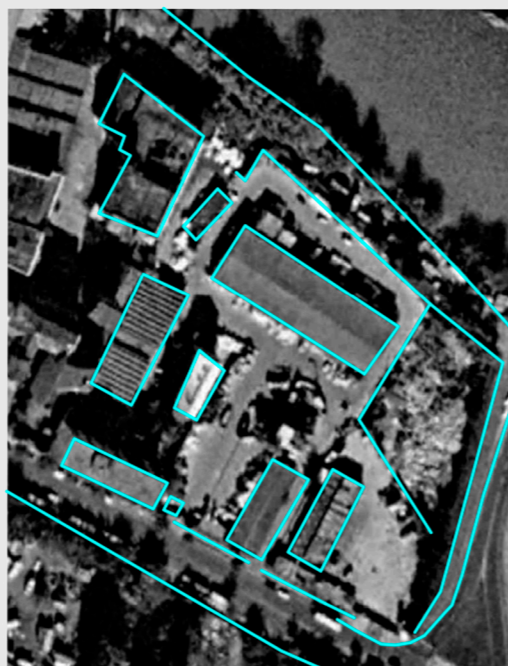
1989

This image was taken on the times of the Berlin wall, it is possible to see the Wall and the "hinterland" (space-in between). New buildings appear.



2000

After the fall of the Berlin wall, it is possible to see the area with some trees, as some concrete flooring.



2002

Some buildings disappeared leaving their trace in the plan as a different color and texture, the traces of the previous constructions are still visible. And the line of the Wall is a clear diagonal.



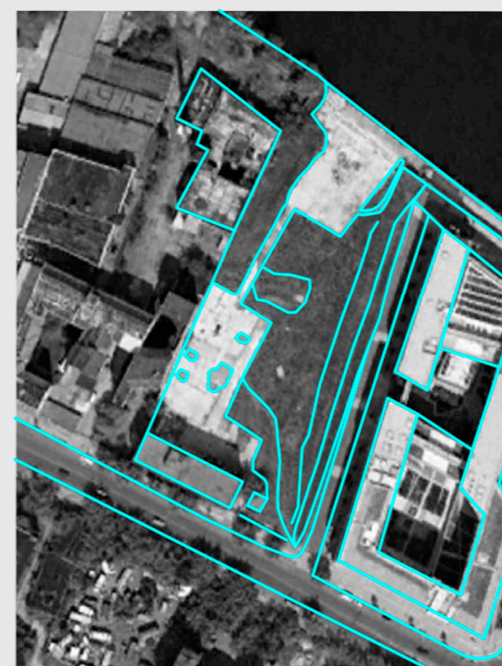
2005

This image shows, the destruction of almost all the structures leaving traces in the land with different ground colors, as the new lines on the wild grass from the manmade paths appear. The Verdi building is constructed.



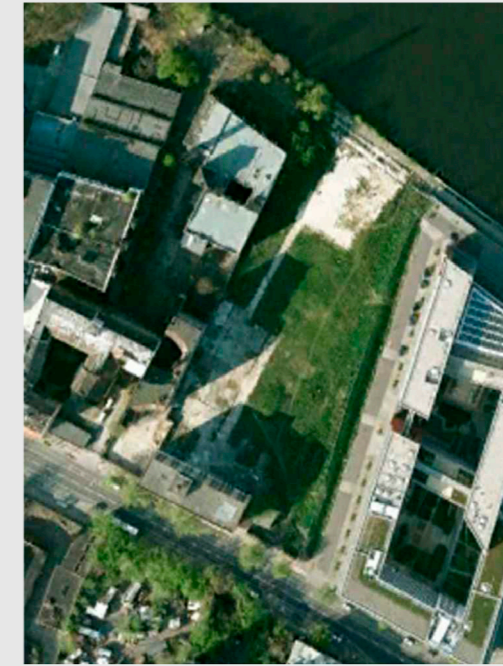
2006

The wild nature starts taking the place as erasing some marks and growing in some parts of the concrete flooring. The manmade lines are more defined as it is possible to see some intervention as a gardening area.



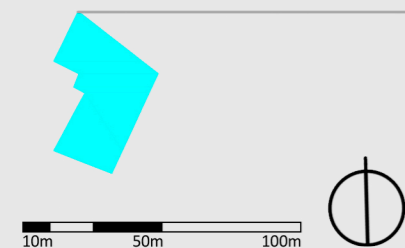
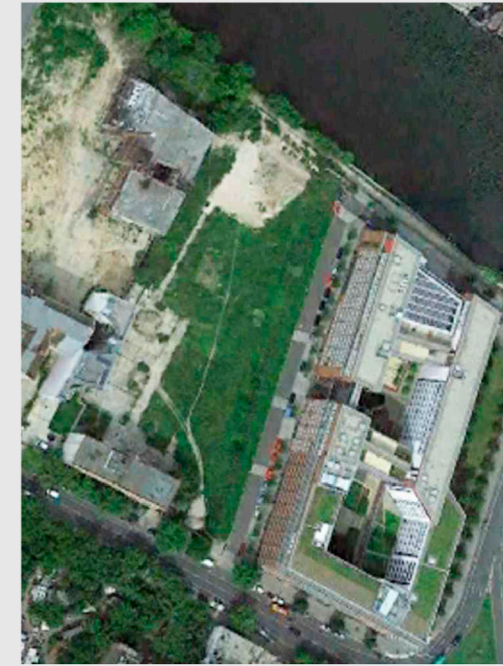
2009

Nature doesn't stop as it grows even on the sand area, which is getting smaller with time; also the concrete flooring gets greener as the wild plants grow.



2012

The manmade paths are clear in the ground as the gardening area is more defined; a mountain of debris appears giving the place new features.



NEW OBJECT
TRACES
PERMANENCIES

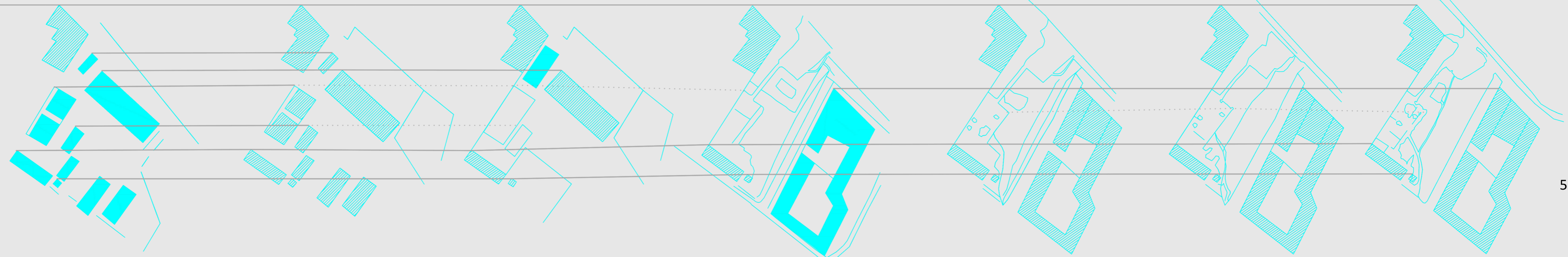


FIGURE 29 | Time Traces Köpi

How some of the past traces are present, although sometimes transformed into something else; like *composting*, the wasted leftovers create something new.⁴¹ Kevin Lynch defended the idea of waste as something natural as well as something positive: “The wastes of successive occupations accumulate and become part of the nature of the land.”⁴² To illustrate the previous words, the following image and notes make clear this transformation in the place.



FIGURE 30 | A couple sits on Köpi mountain

[11.08.13.4pm] *In this image of Köpi wasteland, a couple sits on a mountain of debris, while this mountain sits in concrete flooring, a scar of a previous industrial construction from the 90's. At the left side is the Ice Factory with fresh sprayed graffiti; in the background the new buildings from the Media Spree project⁴³ and in-between the wild flora, a military streetlight as a reminder of the Berlin Wall.*

⁴¹ It refers to Composting and its ability to generate something new and useful out of waste and refuse. See SALTZMAN, Katarina. “Composting”. In *Ethnologia Europaea* Vol. 35, e-publikation, Størrelse: 430 Kb, ISBN 978-87-635-0714-1.2007.p. 65

⁴² LYNCH, Kevin *Wasting away*, Sierra Club Books, 1990, p.103.

⁴³ Media Spree, as one of the largest property investment projects in Berlin, aims to establish telecommunication and media companies along a section of the banks of the river Spree as well as to implement an urban renewal of the surrounding area. Unused real estate is to be converted into office buildings, lofts, hotels, and other new structures. See <http://www.ms-versenken.org/> and http://en.wikipedia.org/wiki/Mediaspree.buildings_lofts_hotels_and_other_new_structures.



FIGURE 31 |Traces in the snow

In summary the layout of this place, as the place itself, is shaped by appropriation, but also by the previous traces and marks (time), all these have stratified the past experience.

According to Michel De Certeau, “space could be understood as a cluster of velocities and intersections of mobile elements, describing the effect produced by the procedures that place it.” Place, in this scheme, is the order of the elements, the force that determines the relationship of coexistence between past and future.

While simultaneously questioning the findings and mapping them it allow us to recognize that this was a place and simultaneously understand the several dynamics that define and transformed this place:

[10.03.13.2pm] *Is about understanding that a step is a step, but several steps are a path, and a path is a line in between two places but also a line that divide areas.*

Thus, by the definition of the paths it is possible to see the different areas that define the program in this place. What in Winter seemed random areas, as the time passed by, the project unfolded itself. More precisely it is possible to see the change of dynamics among the different seasons by comparing the first plans (made in winter) with the programmatic plan (made in summer). This proving how important is the analyzing of a place through lived experience and its traces. The following images explain the evolution of the plans, from the beginning to the end of the research.

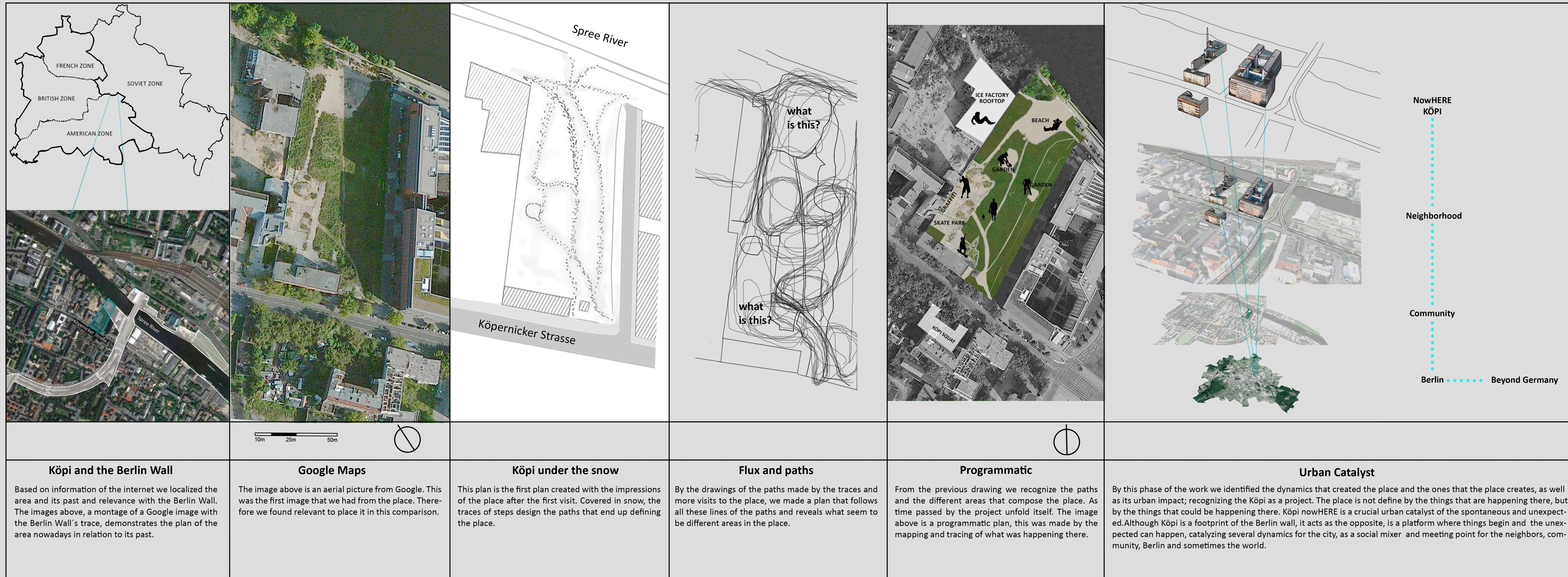


FIGURE 32 | Evolution of the plans through the research.

This is not a noWHERE. This is a nowHERE

From the information and interpretations made in this phase of the work, it became obvious that this area is neither a wasteland nor a noWHERE.

The following chapter aims to explain Köpi. It proposes a new vocabulary and, by focusing on how man interacts with the land under study, it presents the sense of “belonging” by showing what is being developed in the place over time. As a result, the project that is already happening is unfolded, demonstrating this is a nowHERE.

nowHERE: the label

After the previous study of the place, it is concluded that the word **wasteland**, as a **nowhere**, is unable to fully grasp its characteristics; therefore a new word was created: **nowHERE**. Using the coexistence of the word “nowHERE” as: **noWHERE** and **now HERE**, is attempted to expose the paradox that some areas called wastelands confront in their everyday existence.

nowHERE lands explore the uncertainty and undefined nature of a place as an advantage, demonstrating how these qualities open possibilities for spontaneous appropriation and multiplicity.

Taking Köpi as a case study, the dynamics of a “nowHERE” are revealed, giving an open agenda that changes through time. The spontaneous nature of the appropriation and the program as a consequence of the sense of belonging do not limit the place to be temporary, but intermittently cyclical and even constant.

The registration process of the sense of belonging that represents the development of the project is presented by drawings, sections and photographic collages; made throughout the eight months of observation, interaction and documentation.

To present the analysis of the project and the sense of belonging recognized at the place, we present; first a programmatic plan and sections. This shows what are where is happening as well as perspective sections to explain the environment of the place. Then, presented by the order in which they occur (by season from Winter to Summer) each activity with its specificities. The titles such as “this is my garden” were chosen to make emphasis on the activity as a result of the sense of belonging. Finally we present a synthesis drawing, the “Transformation Timeline”, a synthesis drawing where is possible to see the transformation of the place as a consequence of the sense of belonging, appropriation and traces.



A-A SECTION



B-B SECTION



C-C SECTION

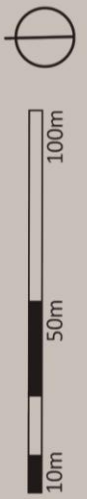


D-D SECTION

E-E SECTION



Programmatic Plan & Perspective Sections



This is my canvas

The Walls surrounding the area as well as the abandoned factory besides it are some of the main places to do graffiti in Berlin. People from all over the world come to paint the place. This makes it an attractive place for artist and tourist, as the Walls are always in constant change.



FIGURE 34 | The Building's as a canvas.

[13.09.13.4pm] *We found two graffiti artists that were beginning a piece in Köpi.
-this is almost the perfect place to do graffiti (they said)
+ Why?
-because is outside, an open space without facing the street, a bit secret, but still big.
+ Why is almost perfect?
-the graffiti do not last so much here, sometimes one day or one week...another artist makes something on top of it.*



FIGURE 35 | Two graffiti artists.

FOUND ELEMENTS & TRACES

Graffiti tags
Drawings
Spray Cans

The empty
Spray Cans
are re-used
to draw the
limits in the
gardening
area.



[13.09.13 4pm]



The graffiti artists took over the abandoned Ice Factory. The photographs below show some inside shots.



TRANSFORMATION

The transformation through time is clear, several layers, one on top of the other.

The images above show the wall, where the skate park begins, and its transformation.

A the right, the images show the main wall.

The main Wall (the big white one) is the one that changes more, specially the lower part (as it is easier to access).

[12.03.13 6pm]



[24.04.13 3pm]



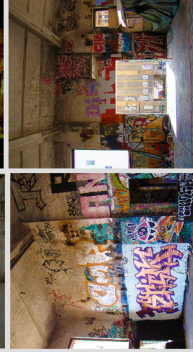
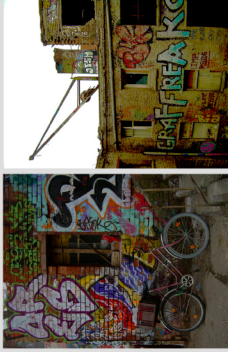
[29.06.13 3pm]



[29.07.13 5pm]



[22.09.13 6pm]



DYNAMIC AND IMPACT
As one of the main characteristics of the place, the "canvas" walls attract artists from all over the world. As a result, a constant variable surrounding. This is an attraction for Berliners and tourists. The graffiti walls are active even in winter, from Köpi -> World.



A group of tourists discover and enjoy the graffiti inside the factory.

This is my skate park

This is the skate park of the area. By using the traces of the place, the leftover of concrete flooring⁴⁴ of the previous buildings (a factory) serve as the flat area for skaters. Often it is possible to see young people skating, they constructed some ramps and used some of the materials found there (such as pieces of wood, metal pipes and concrete slabs) to build different structures to skateboard.



FIGURE 37 | Skate park montage

[11.08.13.4pm] *Interview with two tourists from Great Britain*

+ How did you come here?

- We found the place by chance actually, we've been two days in Berlin, our hostel is 10 min away, we went for a walk and by asking some people for a skate park they said that here we can skate.

+ What do you think?

- I think is great, how they use abandoned places, they built the ramps and everything, I really enjoy it.

⁴⁴ See (Fig25) page 53.

FOUND ELEMENTS & TRACES

Different types of skateboard elements as:
 Rails
 Banks
 Flat
 Deck
 are found, usually made with materials found in Köpi.



In the image, a group of young people make a small skateboard competition.



TRANSFORMATION

Taking advantage of the flat area, the users of the place constructed their own skate-park. Shaping with cement quarter pipes and ramps besides the rails and other objects found and use to create different obstacles.



DYNAMIC AND IMPACT

As this is the skate park of the area, this generates a strong and constant dynamic. As soon as the snow melts the skate park starts to be used.

from Köpi --> Community



This is my garden

An urban garden in the middle of the city. The users are as diverse as its plants. The urban garden created in the nowHERE attracts the whole community into a sharing and learning atmosphere. It provides a focus point to a social mixture. The punks of the squatted building in front cultivate their vegetables next to an old lady who cultivates several flowers, next to some families who walk around with the kids teaching them the several names of the plants.



FIGURE 39 | Gardening in Köpi

[26.04.13.2pm] *Anja's interview about the garden*

*+ How does the garden work? Do other people take your stuff?
How this property issue works?*

- The people understand that this place is not mine or theirs, is ours. Anyone can plant whatever they want here. Is like a collective common garden that works as a public space in a private property... or something like this.

The next image is made photographs from Köpi garden. It presents some of the flora found in Köpi. Plants as the sunflowers, tomato, pumpkin and poppy were planted by the users. The other vegetation grew spontaneously.



Sunflower (*Helianthus annuus*)



Tomato (*Solanum lycopersicum*)



Tansy (*Tanacetum vulgare*)



Silybum marianum (milk thistle)



Cirsium vulgare (Spear Thistle)



Papaver rhoeas (corn poppy)



Cirsium vulgare (Spear Thistle)



Nasturtium (*Tropaeolum*)



Dianthus barbatus (sweet william)



Saponaria officinalis



Lettuce (*Lactuca sativa*)



Pumpkin

FIGURE 40 | Köpi's vegetation

FOUND ELEMENTS & TRACES

- Sprinkler
- Shovels
- Spade
- Spading fork
- Lawn edger
- Previous harvest



TRANSFORMATION

Köpi garden through time.



[29.07.13.3pm] A couple collects sunflowers.



Gardening tools.



[26.04.13.2pm] First day of Spring and Köpi garden is just planted.



An old lady collects some flowers, a woman and her kid work on the garden.

DYNAMIC AND IMPACT
 The Köpi garden is the garden of the community. Although Berlin has a long winter, the garden has a strong dynamic. It develops mainly in spring and summers, offering the users vegetables, fruits and flowers. It a meeting point, hence it allows interaction between the whole neighborhood, ending in a social and generation mix.
from Köpi--> Community

This is my favorite park

With no rules of usage, lots of free space and different types of ground, the area is the perfect place to walk the dog, go for a walk and enjoy the view of the river.



FIGURE 42 | Me and my bike.

[01.05.13.6pm] *We found Anika again in Köpi, where we discussed about the place and its public space qualities. She says: “One of the things I like the most is that there are no rules, my dog can run as fast as he wants without disturbing anyone, we can make a picnic till 3am, sometimes it works like the backyard of our houses, like a big backyard”*



FACTORY'S ROOFTOP

In summer is full of young people, doing picnics or BBQ, hanging around, enjoying the view. Several times there is also fashion photoshoots.



A group of people flying a kite.



ABANDONED FACTORY

Berliner Eisfabrik is one of Germany's oldest factories, which managed to survive two world wars, several fires and countless parties.

There's a nice view of the river and of the Fernsehturm (TV tower) from the roof, and it's also home to some fine street art.



A kid with her parents gives her first steps in Köpi



With so much space, Köpi is a great choice for a picnic.



[07.09.13.4pm] The teenagers with their dog hang around in Köpi mountain, one of the main features of the place. At the rooftop of the factory it is possible to see the people that are having a party.



DYNAMICS AND IMPACT

Having so many features the park is unique in Berlin. The Ice Factory attracts lots of people, artist, tourist, or simply young people that want to enjoy the view. The park in general offers different alternatives and, as nothing is "forbidden" anything can happen.

from Köpi --> Berlin



FIGURE 43 | This is my favorite park collage

This is my beach

In the sand area of the place, it is possible to find people doing some picnics or relaxing. When the summer arrived a fireplace appeared, with the warm nights of the summer the area with sand is transformed into a beach.



FIGURE 44 | Köpi Beach

[29.07.13.4pm] *At the beach a big fireplace appeared, trace of a party and now is used even for cooking lunch for Heike, a usual visitor who does not want to be photographed and discusses some ideas of the place with me.*

“It’s great here, is sunny, is in the middle of the city, I can make fire for my lunch and then take a nap in the sand, and finally, if I want I can skate a bit.”

FOUND ELEMENTS & TRACES

Besides the footprints in the sand that made evident the use of the area we found:

- Bottles
- Pieces of foam (as pillows for sitting)
- A fireplace
- Garbage

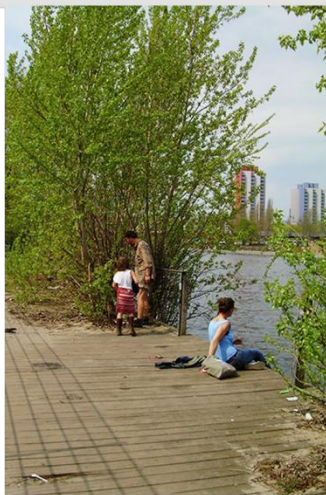


Anika and Maya (her dog) at Köpi Beach.



DYNAMICS AND IMPACT

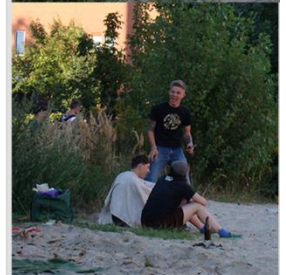
Located in-between the city and the river, Köpi beach receives several visitors, families of the surroundings and young people from all Berlin.
from Köpi --> Berlin



A family enjoys the first days of sun in Köpi beach. The image below shows the view of the river.



A couple hangs around in Köpi beach.



The Köpi beach transforms into a Hairstyling place for an afternoon. Although through the analysis this happened just once, it was relevant to present this situation to demonstrate how the **unexpected** happens here and why.



The image below is the view of Köpi beach, opposite side of the river.

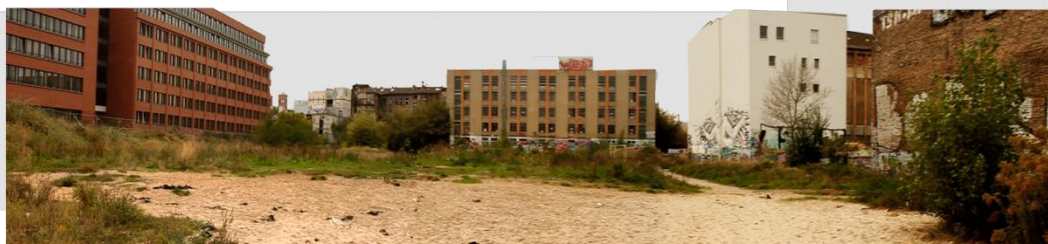


FIGURE 45 | This is my beach collage



+The month of October was made by our previous references, speculation and data from our friends in Berlin. We found relevant to present it in this image hence it draws an end to the transformation timeline, as the appropriation is decreasing.

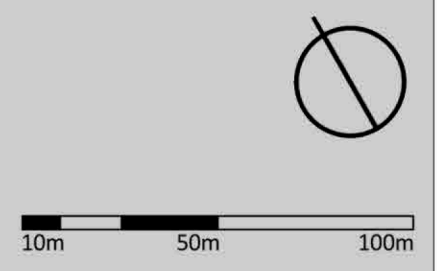


FIGURE 46 | Transformation Timeline

Köpi nowHERE: the unfolded project

As said and demonstrated before Köpi wasteland is a relevant sample of the potential nowHERE places in Berlin for the contemporary city. Being an exception to the traditional city, Köpi reveals the multitude of meanings and appropriation: as skate parks, playgrounds, urban gardening spots, hiding-places or even areas for temporary occupation, they prove their own necessity, they adapt to the unexpected users and their desires.

The results of the study teach a lesson on how the traditional interpretations of public space are unable to follow the heartbeat of today's rapidly changing city. By traditional, it is meant formal places designed to be public spaces, benches in gardens with flowers fences, delimited areas to walk, hours of usage, areas designed to specific program etc. Berliners and its informal tradition of using public space, as is tested on this work, draw attention to the possibility of a more open concept of public space acknowledging the existence of places beyond conventional definition, where the uncertain and spontaneous take place and unlimited possibilities of usage are open.

Being able to adapt through time, in a short or long term and to different situations, these makes the project direct and a true answering to the possible demands of a place, people, time and all possible users. **NowHERE shows how the (un)certainly, (un)defined and (un)stable make a project.**

The following chapter aims to explain the potentialities and positive features of place making of a nowHERE.

Constructing a nowHERE

In this phase of the work we realized that the place was not defined by the activities that were happening there, instead the place was defined by the infinite activities that may be happening there. This chapter explains the positive side of a nowHERE, as well as synthesizes the **features** and **characteristics** that support and allow the unexpected appropriation and make a place become a nowHERE.

nowHere's positive side

As Solà Morales notes, there is great potential in understanding the *terrain vagues* of the metropolis as an architectural opportunity. He explains: "Empty, abandoned spaces in which a series of occurrences have taken place seem to **subjugate the eye**. The French term *terrain* connotes a more urban quality than the English *land*; the French word also refers to a greater and perhaps less precisely defined territories, connected with physical idea of portion of land in its potentially exploitable state but already possessing some definition to which we are external (...) The word *vague* refers to empty, unoccupied yet also free, available unengaged."

To understand the special feature that makes this place enjoyable, free and, as a result the spontaneous appropriation, the term Biophilia appeared.

Edward O.Wilson introduced and popularized the Biophilia hypothesis in his book, **Biophilia**.⁴⁵ This suggests that there is an innate tendency to focus on life and lifelike processes.

"The natural [wild] world is the refuge of the spirit, remote, richer even than human imagination."³⁶

This can explain this pleasure in nowHERE places: undesigned, unplanned and uncontrolled. These are the wildest habitats in the city.

Kevin Lynch also agrees that there is something special in these places, which make them spontaneous and multiple. He gives a positive perspective about wastelands in his book "Wasting away". Lynch refers to several aspects that make these spaces interesting and needed for the cities and society, highlighting:

⁴⁵ WILSON, Edward O. *Biophilia*. Cambridge: Harvard University Press. 1984 p146.

“The importance of “wasted spaces” in the city for children to play, for adaptability to future uses, for the survival of other species.”⁴⁶

Undesigned, Undefined and Uncertain as positive qualities, He argues that these open to multiplicity, giving freedom and continuity, as such:

“In abandoned places the release from sense of immediate human purpose allows freer action, as well as free mental construction.”⁴⁷

This free mental construction is clear in the place (Köpi nowHERE); as any activity was allowed the only thing we could expect was the unexpected:

[07.09.13.7pm] *Today I found a young group of people doing some hair styling and met with a teacher from Portugal with his students from Norway, as a group of people were flying kites in the rooftop of the factory.*

The following topic pursues to explain *how appropriation happens and why? How can we allow several situations in a place? What are these special spatial features that allow several programs to happen at the same time? In fact, why this place works*⁴⁸?

⁴⁶ LYNCH, Kevin, *Wasting away*, Sierra Club Books, 1990, p.53.

⁴⁷ LYNCH, Kevin, *Wasting away*, Sierra Club Books, 1990, p.25.

⁴⁸ By “works” in this context we mean it responds to necessities and its functional, without being designed for those.

The place showed an enormous potential of appropriation and, consequently; **infinite activities** were possible to be develop. Although appropriation is evidently influenced by several invisible factors (see page 40) as the cultural background,⁴⁹ it is considered that there exists some physical characteristics that allow these actions to happen.

According to Herman Hertzberger; “The variety of appropriation is made of ingredients of the daily life situations.”⁵⁰ For this reason the place “works” because allows the response of a daily common need, there is no control of which situation can and cannot happen, the limits are imposed by the creativity of the user and the physical features of the place.

After analyzing the several activities that happen in the place, a question came up: *What are the physical characteristics of the place that allow it to be appropriated in a way that develop several activities and changes through time?*

To explain the space qualities and its relation to appropriation, change and project making, the next “Diagram of Special Features” shows how specific factors derive in specific reactions or behaviors, consequently spontaneous appropriation.

⁴⁹ Even in different cultural contexts such as Portugal we can see this spontaneous behavior happening in places with no design; for example at the beach is where is evident to see different types of appropriation and transformation of space.

⁵⁰ HERTZBERGER, Herman, *Architecture for the people*, A +U-Architecture and Urbanism, 1977:03, Japan, 1977 p. 135

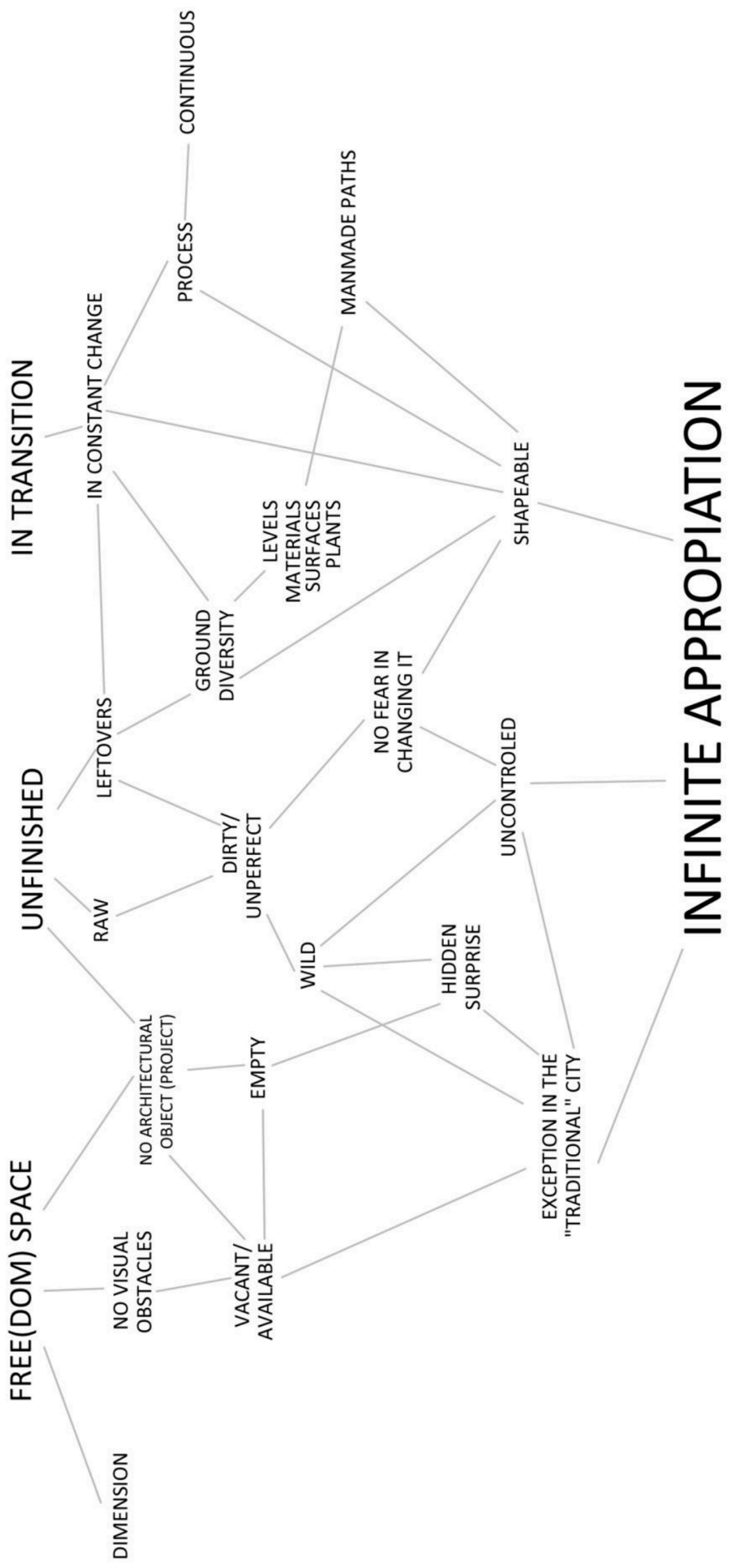


FIGURE 47 Diagram of Special Features

After a reflection of the characteristics showed in the “Diagram of special features”; we summarized, synthesized and explained the different characteristics. The following topic presents the features that define a nowHERE, as it attempts to represent them by images.

Free (dom) Space

Vacant/ available, surrounded by building in the middle of the city an open area limited by the street, the river and the buildings aside. Is a free space protected from the city, hidden.

“Empty”, surrounded by buildings it’s an escape from the city to the “green wild space”.

Dimension, the dimension of the place, allows a big perspective of the sky which results in an open feeling, although somehow protected by the surrounding limits.

Free space, Freedom of plan, uncontrolled, no rules.

The next images try to materialize the previous descriptions. The (Fig.48), a 180° collage, shows the place and its spatiality. The (Fig.49), a collage of the sky, represent the openness of the place, the free space characteristic it’s directly related with the sky. The (Fig.50), shows several transversal sections, where is possible to see how is an “empty” and “available” place.



FIGURE 48 | 180° Collage.



FIGURE 49 | Pictures of the Sky.

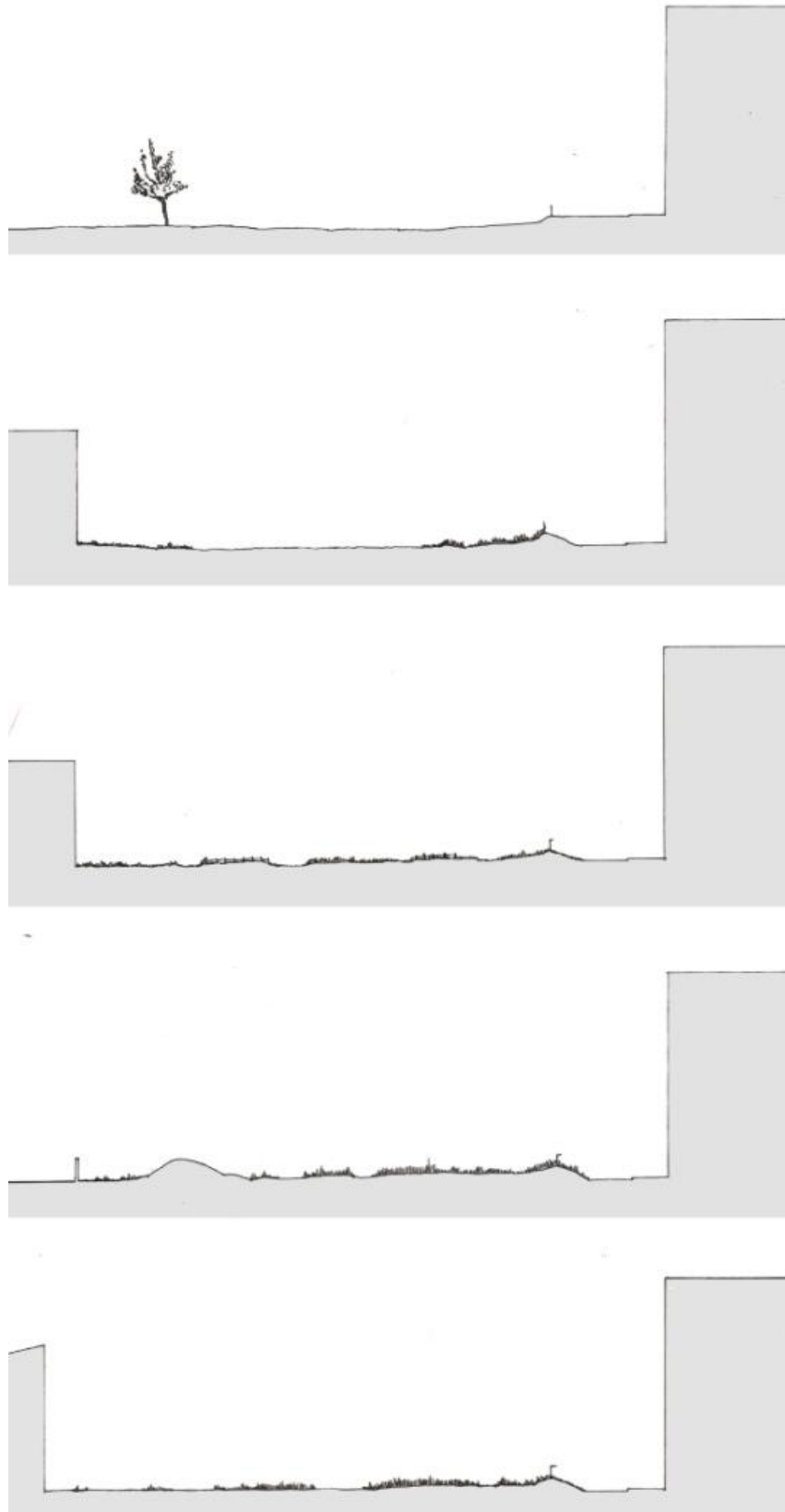


FIGURE 50 | Sections of the void.

Unfinished

The idea of a place being unfinished as incomplete, allow to the people to intervene on it more freely, everyone has a chance to finish it. As Herman Hertzberger explains in the following quote; “The sense of incompleteness, free choice options that stimulate occupants to bring their own color to it.”⁵¹

Rawness, Spontaneous topography, Irregular, enhances no fear in breaking or doing something wrong.

Raw, the un-clean and the almost underground look allow the diverse users to forget their fear and try different things in the place. Nothing can go wrong.

Diversity, as leftovers of old occupations the area has a diversity of ground materials, which allows diversity of topography, and diverse flora that as a result bring diverse fauna.

Wild, due the lack of control and planning the place allows spontaneous activities, from different types of plants and animals, from temporary settlements to walks “into the wild”.

⁵¹ HERTZBERGER, Herman, “Architecture for the people,” *A +U-Architecture and Urbanism*, 1977:03, Japan, 1977 p.138

Unplanned (no design), Undefined

“Things which offer themselves explicitly and exclusively for a specific use, are probably not capable of playing other roles.”⁵²

This quote reveals the undesigned and undefined characteristic of a place as something positive. An undefined project is an opportunity to develop different activities, programs and as a consequence, users can satisfy their possible needs, as the place adapt to them which develops the sense of belonging.

Like a kid that plays with an empty box, this is a place to be creative; the playfulness of the place is a consequence of the lack of control and definition.

Shapeable, thanks to the mentioned topics the place is shapeable; it acts as prime matter for any appropriation needed.

The following image (Fig.51), aims to materialize the previous features by using a selection of photographs for each topic.

⁵² HERTZBERGER, Herman, *Architecture for the people*, A +U-Architecture and Urbanism, 1977:03, Japan, 1977 p.129

SHAPEABLE

This feature is presented by images where the ground is shaped; as the skate ramps, the manmade paths and the cultivated land.



WILD

This feature is presented by pictures where the nature is taking over, as vegetation growing in the cement, representing the wildness of the place.



DIVERSE

This characteristic is represented by the different sort of grounds found in the place: Cement, Sand, Cultivated land, Compact earth, Grass and Meadow.



RAW

This topic is presented by pictures of the garbage found.



FIGURE 51 | Features Unfinished & Unplanned.

In transition

The place it's not permanent, it is changing it is always in transition, in constant change

The place/project is a Process, an impermanence that suggests the inevitability of ending or dying, a project constantly being made, never goes obsolete.

The place shows how time passes by materially, is visible. Because there is no "controlling force" trying to keep some things in some way; there is no permanence but change in continuity.

"If we accept that a place is in 'transition', from one state to another, we also accept that the project is within this 'transition'."⁵³

It's not finished and it's never going to be finished, because is an ongoing process.

The following image (Fig. 52), is a collage made through time, where is possible to see the change. See also (Fig.46) Transformation Timeline - Synthesis of Köpi nowHERE in page 85, to see how the place changes through the 8 months of study.

⁵³ SILVA, Cidália. "The interproject: knowing and proposing are one", *Polimerfo*. ArqPoli. Architecture to come. No.2. (in press)



FIGURE 52 | In Transition collage.

These main factors explained before, although were separated to specify complementary characteristics of the space, they are related synchronically and are interdependent. This categorization was made to clarify the relationship between the place, and the potential for the unexpected to happen. Moving a step forward in the concretization of the ambiguity of the first three: “undefined, undesigned and uncertain”.

These three factors: Free(dom) Space, Unfinished and In transition describe a nowHERE. Allowing for a multiplicity of usage and as demonstrated in this work these characteristics encourage the development of the sense of belonging. As nothing is design or planned, nothing is forbidden and nothing is “supposed to be”, these places deal with uncertainty and contingency as well as continuity through time.

Final Considerations

The following chapter is a reflection that concludes the research as well as systematizes this work's contribution for inverting the "wasteland problem" to a "wasteland potential".

The first topic, "what to do with wastelands? Learning from wastelands", aims to resolve the problem of wastelands by applying a new understanding, finding out that sometimes they are not a problem and consequently, states that there are things to learn from these wastelands. In the conclusion based on our experience in this work, we set different steps for further project's development.

What to do with wastelands? Learning from wastelands.

The topic of wastelands and what to do with them is an important topic in urbanism nowadays. Wastelands can appear everywhere in cities, in the form of vacant lots, boarded housing, abandoned cars and exhausted slums. Taking Berlin as an example, remote or central these wastelands, as presented in this work, are also places where discarded ways of life survive and where things begin.

In 2007 Secchi wrote an article⁵⁴ in which he tried to give a response to the problem of wastelands, by seeing it as an opportunity to create a new constructed landscape within the urban region. He claims for the need of new vocabulary and definitions for the contemporary urban space, while stating that the problem with the empty urban spaces is the lack of program. After the experience studying Köpi wasteland we ask, *is it a matter of program? Or is it just that there is no knowledge about these areas? What is really happening there?*

Concurring with Secchi, there is a lack of vocabulary and definitions, and as a consequence there is a lack of understanding about what they are these wastelands and what is happening in there.

⁵⁴ SECCHI, B. "Wasted and Reclaimed Landscapes - Rethinking and Redesigning the Urban Landscape", *Places*, 2007;19

As demonstrated in this work, here is a need to explore these areas, as well as trying to create vocabulary that follows their characteristics. This is what has been done in this work through:

- a) The double sense of nowhere as noWHERE and nowHERE.
- b) The notion of appropriation as a sense of belonging, developed in the part: “this is my...”
- c) The synthesis vocabulary which explain the physical features of the space, through three different categories - “Free(dom) of space. Unfinished and In transition- further developed in the “diagram of special features”

As mentioned before, in some of these so called wastelands, as the present case study demonstrates, projects are already being developed.

Pope’s research argues against filling these voids. He promotes further speculation about why these voids are being created and what we can learn from them. One needs to find ways to **better understand** and represent the voids, vacancies, inefficiencies, and fragments of landscape left over from development.⁵⁵

As referred previously this depends on the **understanding of a place**. *How we can one propose a project without knowing what is already happening there?* That’s one of the problems that Berlin confronts nowadays. Projects as “Media Spree” with the aim of “developing”, take labels such as wasteland to implement their new architectural objects that with an economical speculation perspective museums, hotels, office buildings, lofts, and other new structures are expected to develop an area, while actually are closing dynamics and driving people away.

⁵⁵ BERGER, Alan. *Drosscape: Wasting Land Urban America*, Princeton Architectural Press, May 3, 2007, p.33

What to do with wastelands? First recognize them, as demonstrated in this research sometimes a wasteland is not a wasted land or a nowhere but a nowHERE. Then we (architects) should learn from them. As proved in this work wastelands being an exception to the traditional city carry a multitude of meanings and functions, they prove their own necessity as they allow for humans sense of belonging through appropriation and adapt to the users. These places deal with uncertainty and contingency, as well as continuity through time, hence they are **Free(dom) Spaces, Unfinished and In Transition.**

What we learned from Köpi nowHERE

This topic synthesizes the main “learning” aspects of this research experience, which may catalyze other research processes in other places.

- a) **Understanding** what is there before proposing. If we hadn't take our time to really understand the place, we would not only still be thinking about the place as a nowhere wasteland, but on top of that, we would have developed a design project to characterize what has no character by the nowhere label.

Methodology, with a time exploratory research and by reading the traces it was possible to read the place as, the intersection between past and future, as Kümmel assets: “No act of man is possible with reference solely to the past or solely to the future, but is always dependent on their interaction...Generally, the future represents the possibility, and the past the basis.”⁵⁶

The importance of understanding the potentialities of the place is crucial to develop a project, using what was there for what it may be there. The idea of the project begins in the present looking for references in the past and reflecting in the future, or reflecting in the past, looking for references in the present and beginning in the future. Although “It seems easier and quicker to transform the landscape through values and structures brought in from somewhere else, rather than examining and working with the complex processes developing in situ”.⁵⁷ This type of

⁵⁶ KÜMMEL, Friedrich. 1968. “Time as Succession and the Problem of Duration.” in J. T. FRASER, J. T. (ed.), *The Voices of Time. A Cooperative Survey of Mans Views of Time as Understood and Described by the Sciences and by the Humanities*, London: Allen Lane The Penguin Press. p.50

⁵⁷ SALTZMAN, Katarina. “Composting”. In *Ethnologia Europaea* Vol. 35, e-publikation, Størrelse, 2007. p.67.

architecture won't derive in place making or time continuity.

- b) **Stimulating appropriation** and anticipating the users to develop a sense of belonging within the place. An architecture that leaves the way open to a variable user experience and may be based on this variable experience. Thereby trusting those using the space to derive their own meaning from it, and adapt it to their purposes and activities of choosing, as Hertzberger states: "Architecture should work as a catalyst in encouraging a **sense of belonging** on the part of the inhabitants".⁵⁸

In the same way Köpi nowHERE works as a basis which is being appropriated and by so is an ongoing architectural project. Architects may learn from this experience, to design as a **basis** that potentializes the unexpected to happen.

Catalyzing the (im)possible without constraining the possible.

⁵⁸ HERTZBERGER, Herman, "Architecture for the people", *A +U-Architecture and Urbanism*, 1977:03, Japan, 1977 p.134

Conclusion

At the beginning of this work we presented the context and problem of the Wasteland created by the impact of Berlin wall.

In order to contribute to a new understanding of these kind of places, we organized a project researching one of these relevant samples (Köpi **wasteland**) as a **noWHERE** and its lack of accuracy.

We built a specific methodology structured in the lived experience and the reading of the time traces *in situ*. By applying this method, it was possible to develop a reflection about the transformation of a **noWHERE space into a nowHERE place**, and through appropriation and time, it was possible to reveal the project that was already happening.

The research revealed a “hidden project” with several qualities and positive characteristics that can apply to contemporary design processes while taking into account the previous traces of a place to develop a future project.

By having an enormous potential for appropriation, “Köpi nowHERE” teaches a lesson to urban planners and architects by developing a continuous architecture project that answers to the infinite needs of its users.

In summary, this work presented a methodology for analysis, interpretation, and understanding of the territory. Although starting from a specific territory, Köpi, a footprint of the Berlin Wall, we created a process of continuous questioning, reflection, and representation, which can be used elsewhere. It advocates for a lived experience, time related methodology, and an intervention encouraging new interpretations of place that may allow us to cross the limits of architecture as a practice that is engaged through time, and addresses the potential to aim seen appropriation.

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FIG. 2 SCHMIDT ,Leo - Systemschnitt Grenzanlage Mauergeneration 3 Leo Mauer Heute, Berlin 1999

FIG. 3 Rex Features

<http://www.telegraph.co.uk/news/picturegalleries/worldnews/8697980/Berlin-Wall-50-years-since-construction-of-the-wall-began.html?image=32>

FIG. 4 REICHERT, Edwin -East German soldiers take a look at the new tank traps in East Berlin on April 18, 1967, reinforcing the wall separating the city as the communists hold their seventh party congress in East Berlin.

FIG. 5 Newspaper clipping of the “Daily American”, titled, 'Reds Create Wasteland Along Berlin Wall,' June 23, 1963

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FIG. 13 Berliner Mauer-Archiv Hagen Koch, Fotoarchiv, 1988/1989.

FIG. 16,17 berlinwall.mediagallery.usatoday.com - Berlin's historic Brandenburg Gate was put behind part of the wall erected by the East German regime to separate East Berlin, left, and West Berlin, shown Dec. 2, 1961.

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FIG. 20 MONTGOMERY, Robert - Echoes of Voices In The High Towers, Installations in public space, Tempelhof Airport, Berlin, Picture by Belen Zevallos 2013

FIG. 21 <http://www.urbsager.com/2011/10/24/tempelhof-un-referendum-para-la-conservacion/>

FIG. 22 www.tempelhoferfreiheit.de

FIG. 23 <http://alotroladodelafronteraazul.blogspot.pt/2013/04/nazis-y-escraches.html>

FIG. 24 PAGANELLI, Reynaldo C. 2012

FIG. 37 PINTO, Miguel 2013

Appendix

Field Notes

The following is a selection of the notes, comments, images and impressions taken in the place.

*Die Grenze verläuft nicht zwischen oben und unten
sondern zwischen dir und mir! |*

*The limit is not between the top and bottom but
actually between you and me!*

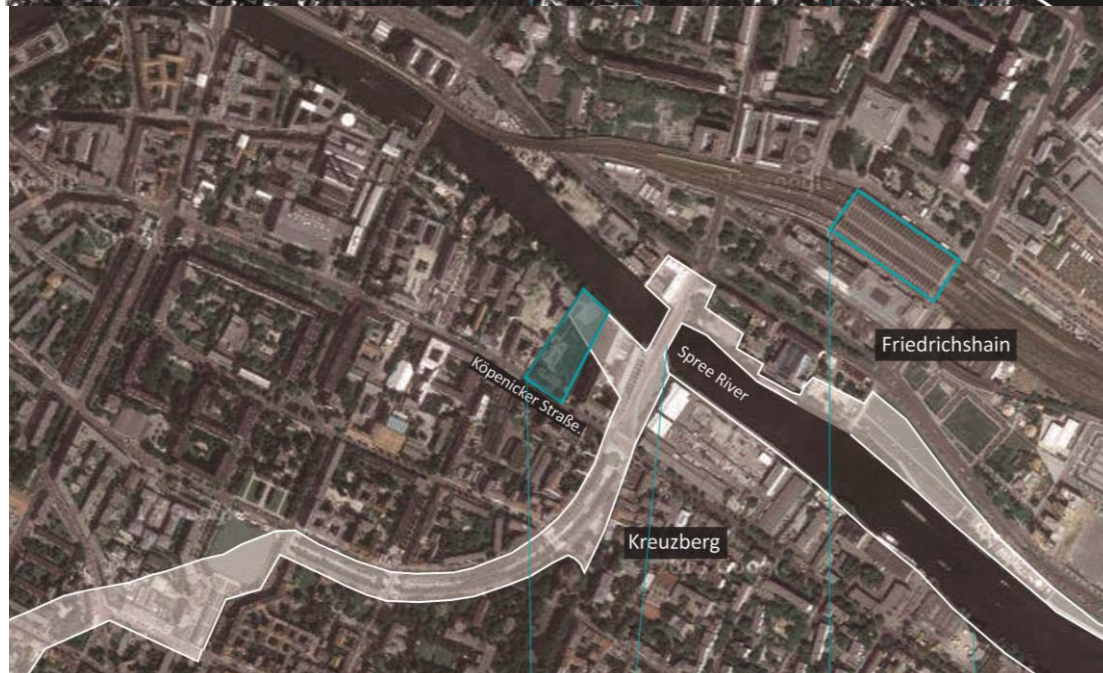
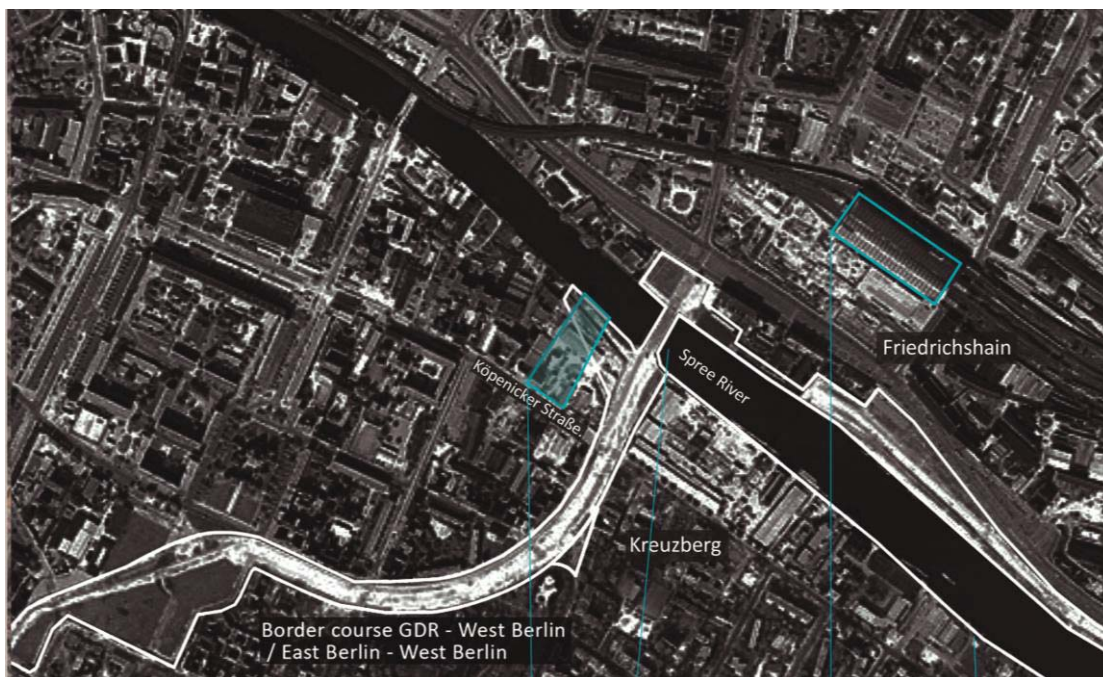


The border still exists? According to the picture above and an article on the journal "Spiegel", *The Wall in the Mind: Easterners Still Feel like Second-Class Citizens: "A new study confirms that Germans living in the former East Germany feel disadvantaged and resentful of the West. The study also finds higher levels of racism and Islam phobia in the East, while sexism remains stronger in the West."*

*“Although their material remnants have been largely **demolished**, the border installations have today left their **mark in the urban structure as well as in the minds of its inhabitants.** (...). Paradoxically, the irritating **urban void**, still gives the most comprehensible view of the border”*

*“Perhaps no other European capital has such an **unattractive wasteland** at its heart, but the green strip has become too **accepted by Berliners** to be removed.”*

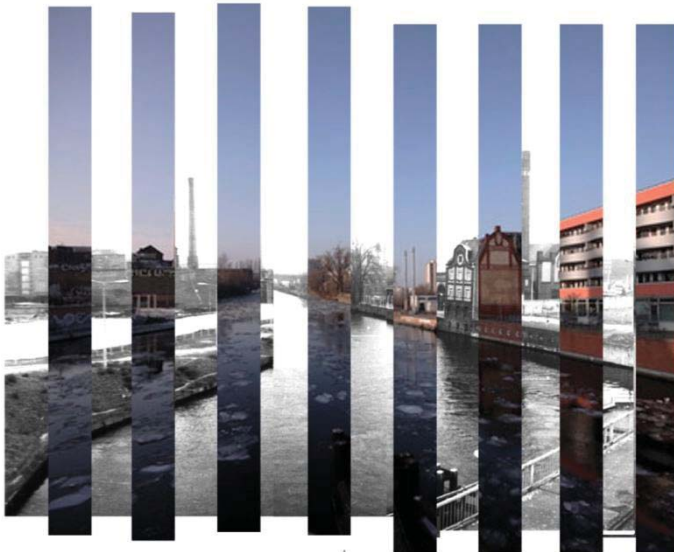
THE WALL STILL EXISTS,
THERE IS A PARADOX,
IT SEEMS TO BE
PRESENT NOW BY ITS
ABSENCE





WHAT
HAPPENS
IN-BETWEEN
THE BEFORE
AND AFTER?

According to Saltzman:
“We often think about
change in terms of before
and after; what used to be
and what is to come.”



As Saltzman refers: “The
temporary landscape that
has evolved while awaiting
decisions and
transformation has clearly
not been considered an
asset in the
development....The values
which develop during or
while awaiting the process
of transformation are
seldom acknowledged.”



As explained in the
previous citation, the
“**natural**” processes of
change are rarely
considered. In this
research we map and
explain these mechanisms
as we consider them the
main place making
designers.

Reds Create Wasteland Along Berlin Wall

BERLIN, June 22 (AP)—In a new drive to stop escapes and sever the last tenuous contacts between Berliners, the Communist regime of East Germany today created a 101-mile long dead zone around West Berlin. Decrees signed by Deputy Premier Willi Stoph and Defense Minister Gen. Heinz Hoffmann made the Communist side of the barricades around the isolated city a prohibited border zone.

For 76 miles along the border with East Germany it is 545 yards wide. Along the concrete wall and barbed wire which snakes for 25 miles across the city's waist it is 109 yards wide.

The decrees distributed early today by the official East German news agency ADN, said the action was taken to "prevent infiltration by enemy elements from West Berlin."

But its effect was to keep East Germans further away from the barricades and to create a wasteland across which East and West Berliners could not even wave to each other.

Passing information or exchanging objects over the border was prohibited. This was aimed at Berliners who try to keep contact with relatives and friends by waving or shouting across the wall. Sometimes they toss packages over.

Punishment was provided for anyone who damages "installations erected for security of the state border." By that the Reds meant the wall, barbed wire fences, trenches, watchtowers, anti-tank traps and pillboxes with which they have surrounded West Berlin to prevent it being used as an escape hatch by East Germans.

Photographing or filming in the border area was banned.

One side effect will be to make it even more difficult than before for any East Germans — other than border guards — to catch a glimpse of President Kennedy when he looks at the wall during his visit to West Berlin next Wednesday.

It has been increasingly difficult for East Germans to get near the border since the wall was begun in August, 1961.

WASTELAND IS A LABEL FOR SUCH A WIDE RANGE OF THINGS. WASTELAND AND ITS LACK OF ACCURACY. NEW VOCABULARY IS NEEDED TO UNDERSTAND A PLACE



Wasteland, dead area of *Avicennia marina* at Doughty Creek.



Wasteland, waste recycling area in Ghana.



Wasteland, footprint of the Berlin Wall.

07.03.13.2pm

In between spray cans, manmade paths, industrial materials, long grass, gardening tools, skate ramps, bottles of beer etc. This place shows traces of appropriation. It was not that long till Anika and Maya (her beautiful dog) appeared for a walk, in the KØPI wasteland. After an interview, it was getting clear and clearer that this land had something different, some special feature, while three graffiti artist from Spain left their mark in situ.



10.03.13.3pm

Minus something degrees, Berlin covered in snow, wasn't expecting much of this visit in a Sunday afternoon. A bit afraid that the snow would cover all the traces that I wanted to study, was actually the snow that discovered/uncovered them. The main paths were clearer than before, and although it was really cold some people were using the land for walking their dogs.



11.03.13.7pm

Alize (Turkey) visits the place for the first time, " I knew places like this existed in Berlin, but never thought would be so big, it is really "Berlin" is spontaneous, a bit dirty, relax , probably illegal to be here (because its private), but it is really pleasant and enjoyable to be here."

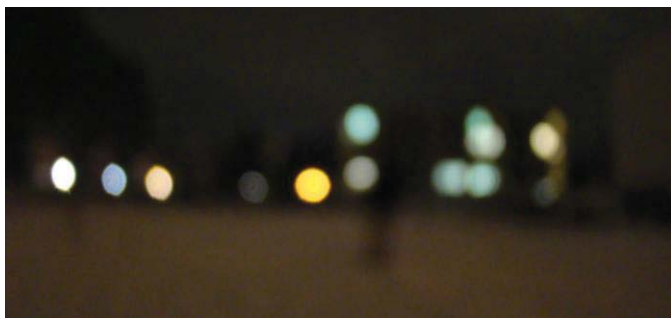


21.03.13.11pm

Klelia (Greece) and Manuel (Berlin) After a Cinema session in Köpi squat (in front of Köpi the place), they decided to walk around Köpi wasteland, they and I BE IN (G) in the place.

Our BE IN (G)

The trace of be in, the trace of being. As Lynch said, everything is experienced in relation with its context, sequences of events and consequences in addition to the previous experiences. Therefore links with parts of the city and its image are embedded of memories and meanings. There are no only spectators but actors that are sharing the stage with all the other participants. We are all participants, even when we are just looking.



As the visits to the place became regular, the main users start asking why I was there. When I answered that I was studying the place for my master thesis in architecture the first reaction was: DON'T BUILD ANYTHING HERE PLEASE!, when I explained that I was fascinated by the place as it is, and all the attractive and interesting points of the place I could see the change on their faces. They weren't anymore in the nowhere wasteland, they were in an interesting land that some student of architecture is studying, a place that they built and it is matter of study.

26.04.13.2pm

Berlin is getting warm, the snow disappeared, and the green is popping out. Kopi wasteland is getting ready for gardening the beach is getting attention, not just usual users as some tourists are coming to the place. Al so new features and places appeared, as a sitting place and a new user/habitant who is camping. The land is already planted, the skate ramps already set up, and the sun is getting ready for the beach. First spring day

26.04.13.2pm

Anja interview about the garden

+ How does the garden work? Do other people take your stuff? How this property issue works?

-the people understand this place is not mine or theirs, is ours. Anyone can plant whatever they want here. Is like a collective common garden that works as a public space in a private property... or something like this.

01.05.13.5pm

It is "International Workers' Day", a big thing in Berlin, it is not surprising, Köpi is full of people and we met Anika.

01.05.13.6pm

We found Annika again in Köpi, where we discussed about the place and its public space qualities. She says: "One of the things I like the most is that there are no rules, my dog can run as fast as he wants without disturbing anyone, we can make a picnic till 3am, sometimes it works like the backyard of our houses, like a big backyard"

04.05.13.4pm

Lars from Köpi Squat "You are making a master thesis in the land in front? That is our beach, is being like these for years".

10.06.13.9pm

Daniel(Peru) " I've never seen something like this, it is a garden, a skate park a BBQ its everything, you can do anything here"



29.06.2013.4pm

Although a bit rainy today, Mariana and Miguel enjoyed Köpi, The factory, the view and the green meadow really impressed them. We biked along the place as I explained them the project.



29.07.13.4pm

New graffiti, the urban garden has changed the plants, as a new gardening area appeared with decorative flowers. At the beach a big fireplace appeared, trace of a party and now is used even for cooking lunch for Heike, a usual visitor who does not want to be photographed. At the beginning he couldn't understand why I was studying the place for my architecture thesis, he scared said "do not build anything" when I explained I was interested in the place as it is he agreed with me and discussed some ideas of the place with me.

At the beach a big fireplace appeared, trace of a party and now is used even for cooking lunch for Heike, a usual visitor who does not want to be photographed and discusses some ideas of the place with me.

"It's great here, is sunny, is in the middle of the city, I can make fire for my lunch and then take a nap in the sand, and finally if I want I can skate a bit."

29.07.13.7pm

*Pedro, a surprise visit from Portugal, goes with me till Köpi. He likes the place and he is surprised of the amount of flowers in the gardening area, he never imagined that people would just take over a land and cultivated as it was their garden. **Well it is their garden.***



Vegetation found in Köpi.

THE GARDEN GIVES
 TO THE PLACE DIVERSE
 VEGETATION AS OFFERS
 A DIVERSE SOCIAL MIX
 IS A BASIC MEETING
 POINT FOR THE
 COMMUNITY

FROM KÖPI → TO THE COMMUNITY



TRANSFORMATION

Taking advantage of the flat area, the users of the place constructed their own skate-park. Shaping with cement quarter pipes and ramps besides the rails and other objects found and use to create different obstacles.



FOUND ELEMENTS & TRACES

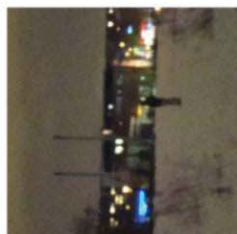
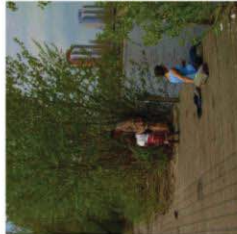
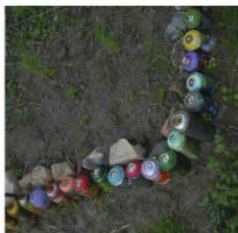
Different types of skateboard elements as:
Rails
Banks
Flat
Deck
are found, usually made with materials found in Köpi.



FROM KÖPI → TO THE COMMUNITY

BERLIN WALL
WASTELAND
KÖPI
—
OUR EXPERIENCE
NOWHERE
A PROJECT

AS DEMONSTRATED
KÖPI IS NEITHER A
WASTELAND NOR A
NO WHERE BUT
A NOWHERE





FACTORY'S ROOFTOP

In summer is full of young people, doing picnics or BBQ, hanging around, enjoying the view. Several times there is also fashion photoshoots.



ABANDONED FACTORY

Berliner Eisfabrik. is one of Germany's oldest factories, which managed to survive two world wars, several fires and countless parties.

There's a nice view of the river and of the Fernsehturm (TV tower) from the roof, and it's also home to some fine street art.



11.08.13.4pm

The place is full of dynamics, from curious tourists, to young people from whole Berlin sitting in the terrace, new graffiti and skaters take over the place, as some Köpi gardeners harvest some flowers.

11.08.13.4pm

Quentin (France) and Tiago (Portugal) one of my Portuguese friends and his friend visited me in Berlin and I took them to Köpi. "This and Tempelhof are my favorite places in Berlin, so different and relax, perfect for the summer."

11.08.13.4pm

3 graffiti artists (Turkish/German) paint graffiti inside the factory, they let us take pictures of the graffiti but not their faces.

interview with two tourists from Britain

+ How did you come here?

-we found the place by chance actually, we've been two days in Berlin, our hostel is 10 min away, we went for a walk and by asking some people for a skate park they said that here we can skate.

+ What do you think?

- I think is great, how they use abandoned places, they built the ramps and everything, I really enjoy it.



[12.03.13.6pm]



[24.04.13.3pm]



[29.06.13.3pm]



[29.07.13.5pm]



[22.09.13.6pm]



A can used for a tag
 "Ich bin ein
 Berliner", from a
 message to a
 physical limit drew
 with the cans to
 plant vegetables.
 The users of the
 space leave their
 marks in the place.
 The place can be a
 canvas or their
 biological garden for
 fresh vegetables and
 flowers or anything
 else.



As one of the main
 characteristics of the
 place, the "canvas"
 walls attract artists
 from all over the world.
 As a result, a constant
 variable surrounding.
 This is an attraction for
 Berliners and tourists.
 The graffiti walls are
 active even in winter.
from Köpi --> World.



A group of tourists discover and enjoy the graffiti inside the factory.

15.08.13.8pm

Ezequiel (Argentina) "I've been in Berlin for one year, I live close by, but actually never came inside, it's quite secret from the street I guess, but it is cool, I will start coming here, specially for the view in the rooftop."



07.09.13.7pm

Studying the area for a design studio course from the university, I met a group of students from Norway. The students, surprised to see the “wasteland” so full with people using it as a public space, the green empty area they expected (from their previous Google research), was a public park.

07.09.13.5pm Sandy, Felix, Karen, Maxim, Stefan



13.09.13.4pm

two graffiti artist begin a piece in Köpi.

-this is the perfect place to do graffiti

+ Why?

-because is outside, an open space without facing the street, a bit secret, but still big.

+ Why is almost perfect?

-the graffiti do not last so much here, sometimes one day or one week...another artist makes something on top of it.



21.09.13.5pm

A young man from Köpi squat discussed about the gentrification problem in Berlin. "Is getting here (about the gentrification issue) look at Media Spree they want to move east side gallery, I'm worrying already this is full of tourists".

Flyer against Media Spree.

Online-Petition: East Side Gallery retten!
Keine Luxuswohnbebauung auf dem ehemaligen Todesstreifen vom Bündnis East Side Gallery Retten auf change.org

Abriss der East Side Gallery für Luxuswohnungen?!

Berlinerinnen und Berliner, Teile der denkmalgeschützten East Side Gallery sollen schon diesen März abgerissen werden! Warum? Grund ist eine Luxuswohnbebauung des ehemaligen Todesstreifens direkt hinter der East Side Gallery.

Wiedervereinigung für 7.800 Euro pro Quadratmeter

Die East Side Gallery ist eine der wenigen Abschnitte, die nach dem Abriss der Mauer noch im Originalzustand erhalten wurden. Sie ist ein historisches Zeugnis der Teilung, ein Mahnmal der Geschichte, das aus guten Gründen unter Denkmalschutz steht. Nun werden Teile der East Side Gallery abgerissen. Der Abriss, der für diesen März geplant ist, macht Platz für 45 Luxuseigentumswohnungen (geändert von 50, Quelle: Immobilien Zeitung) ab 7.800 Euro pro Quadratmeter (Quelle: Immonet.de).

Auf dem ehemaligen Todesstreifen hinter der East Side Gallery ist der Bau eines 14-geschossigen, 63 Meter hohen Hochhauses geplant. Realisiert werden soll das Bauvorhaben durch den Vogtländer Unternehmer Maik Uwe Hinkel und einen Berliner Investor, der unter dem Namen "Living Bauhaus" firmiert, den aber nichts mit dem Erbe des Bauhauses verbindet: Statt sozialem Wohnungsbau entsteht Luxus-Eigentum.

Bebauung trotz Bürgerentscheid und Denkmalschutz

Der Bau eines Turmes im Gebiet der Mediaspree verstößt gegen das erfolgreiche Votum des Bürgerentscheids "SPREEUFER FÜR ALLE!" von 2008, wonach dort überhaupt keine Hochhäuser entstehen sollen! Und: Als Sinnbild für die Teilung Berlins steht die East Side Gallery seit 1991 unter Denkmalschutz!

Wir BürgerInnen Berlins stellen uns mit dieser Petition vor die denkmalgeschützte East Side Gallery und rufen den Politikern Berlins laut zu:

- Kein Abriss von Teilen der denkmalgeschützten East Side Gallery für private Luxusbebauung
- Keine Luxuswohnbebauung hinter der East Side Galerie auf dem ehemaligen Todesstreifen
- Für eine nachhaltige und zukunftsweisende Stadtplanung, die durch soziale und ökologische Kompetenz mit dem Ziel der Erhaltung der sozialen Strukturen und der kulturellen Vielfalt geprägt ist
- Für eine besondere Berücksichtigung des Ökosystems der Spree, das für das Klima der Stadt wichtig ist

Das längst überholte Konzept von Privatisierung und Gewinnmaximierung durch Verdichtung und Bebauung mit Hotels, Büros, Einkaufszentren und Luxus-Eigentumswohnungen sollte zugunsten einer nachhaltigen und zukunftsweisenden Stadtplanung über Bord geworfen werden.

Die Baugenehmigung, auf die sich Hinkel stützen kann, läuft im März aus. Wenn bis dahin nicht mit dem Bau begonnen wird, verfällt sie.

Lassen Sie uns gemeinsam 50.000 Stimmen für die East Side Gallery sammeln. Luxuswohnungen auf dem Todesstreifen sind nicht das Berlin, das wir uns wünschen.

Jetzt die Petition unterschreiben unter:
change.org/eastsidegallery

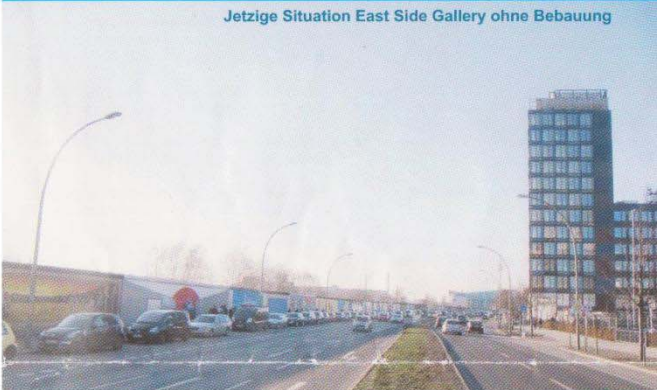
Infos und Kontakt:
www.ms-versenken.org
kontakt@ms-versenken.org

TSGF v. Köln, 1991, Heide

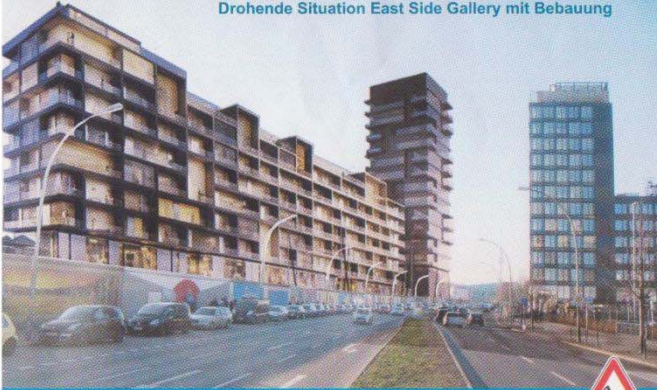
Eine Initiative vom Bündnis East Side Gallery Retten

Online-Petition: East Side Gallery retten!
Keine Luxuswohnbebauung auf dem ehemaligen Todesstreifen vom Bündnis East Side Gallery Retten auf change.org

Jetzige Situation East Side Gallery ohne Bebauung



Drohende Situation East Side Gallery mit Bebauung



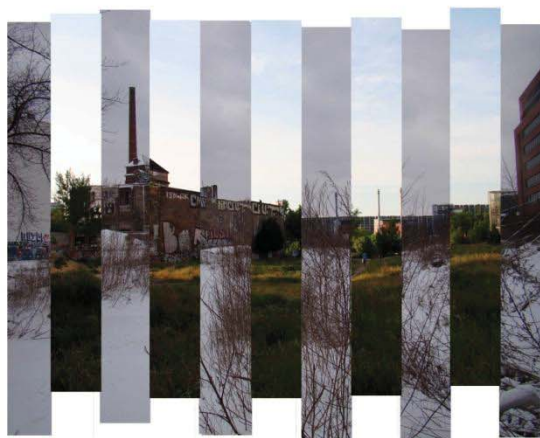
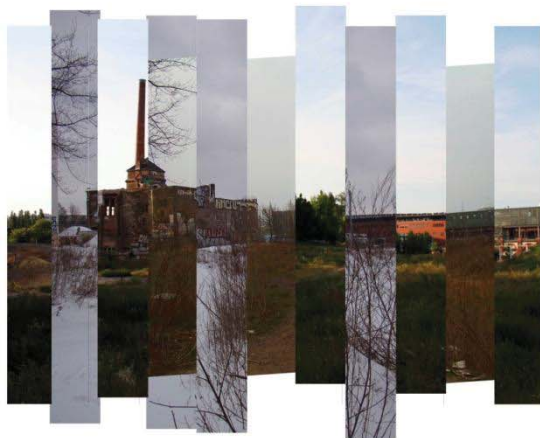
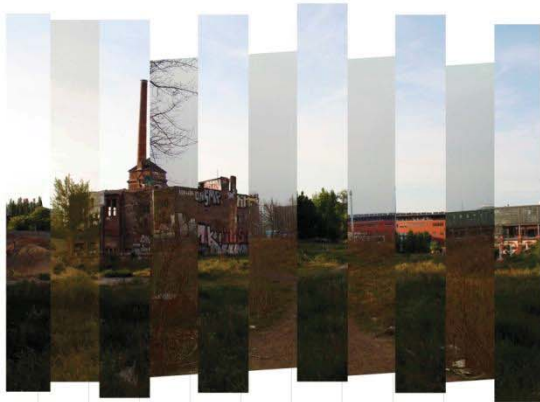
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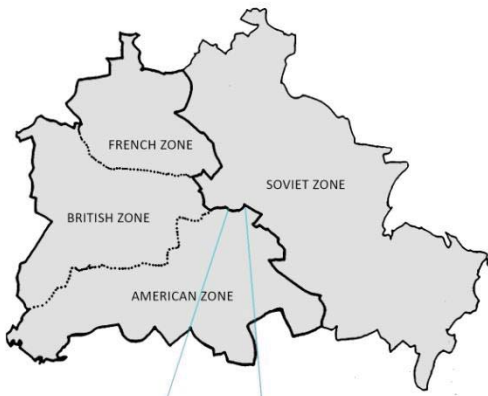
BERLIN'S "DEVELOPMENT"
PROBLEM.
PROJECTS AS MEDIA
SPREE TAKE LABELS
SUCH AS WASTELAND
TO JUSTIFY THEIR
APPROACH.

Media Spree, as one of the largest property investment projects in Berlin, aims to establish telecommunication and media companies along a section of the banks of the river Spree as well as to implement an urban renewal of the surrounding area. Unused real estate is to be converted into office buildings, lofts, hotels, and other new structures. See <http://www.ms-versenken.org/>

These regular visits to the area trying to find, learn and study the leftovers of usage and traces of the place, remind me a documentary film from Agnes Varda "The gleaners and I". It was like gleaning the landscape, gleaning the urban space. Although the gleaning culture is a bit lost in the farms, there are still people gleaning in trashcans around the city. After watching the documentary from Agnes Varda, the idea of gleaning the landscape was interesting. The study and use of the wastelands is a gleaning of the urban space.

With regular visits to the sample, it was possible to see how it transformed: from winter to spring to summer, with differences of weeks and months it was possible to see the small and mayor changes.

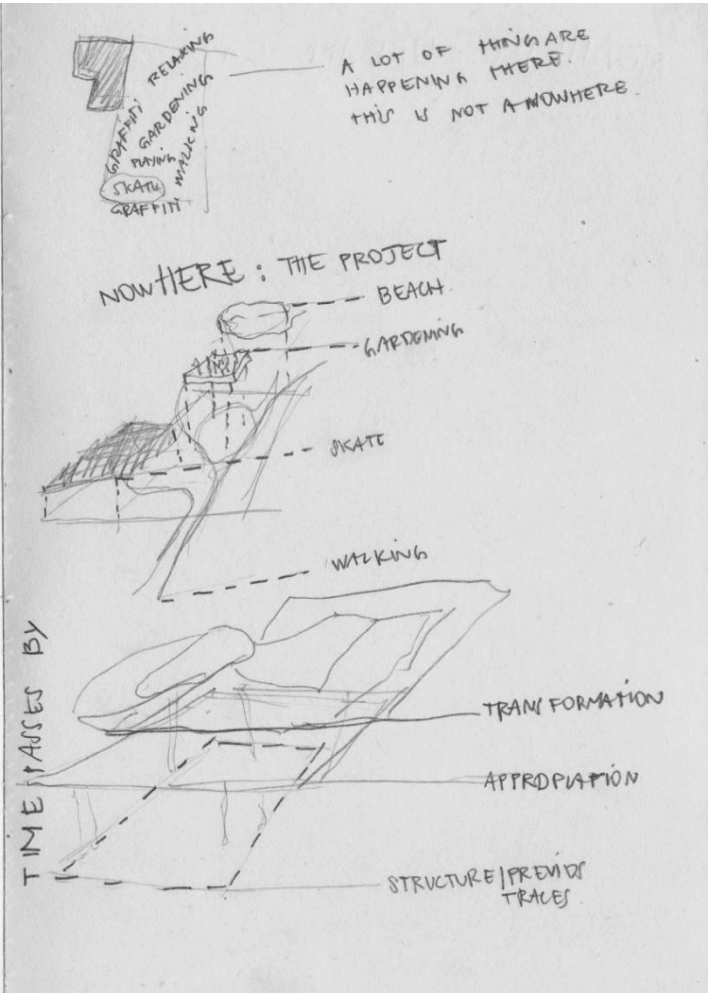
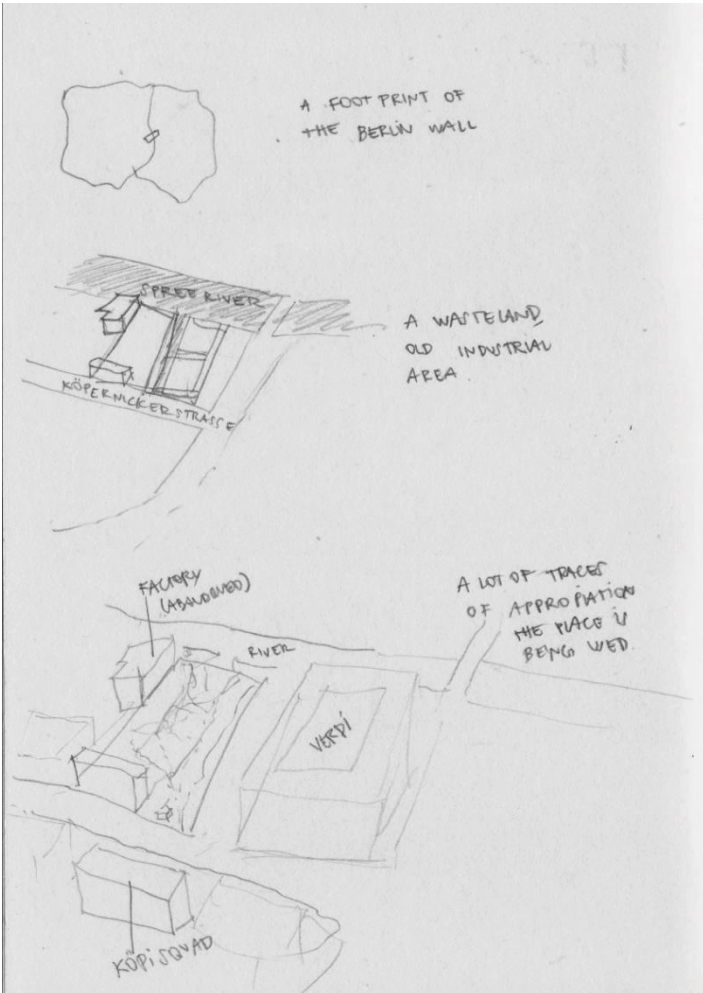




BERLIN WALL
|
WASTELAND
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KÖPI
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OUR EXPERIENCE
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NOWHERE
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AS DEMONSTRATED
KÖPI IS NEITHER A
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A NOWHERE





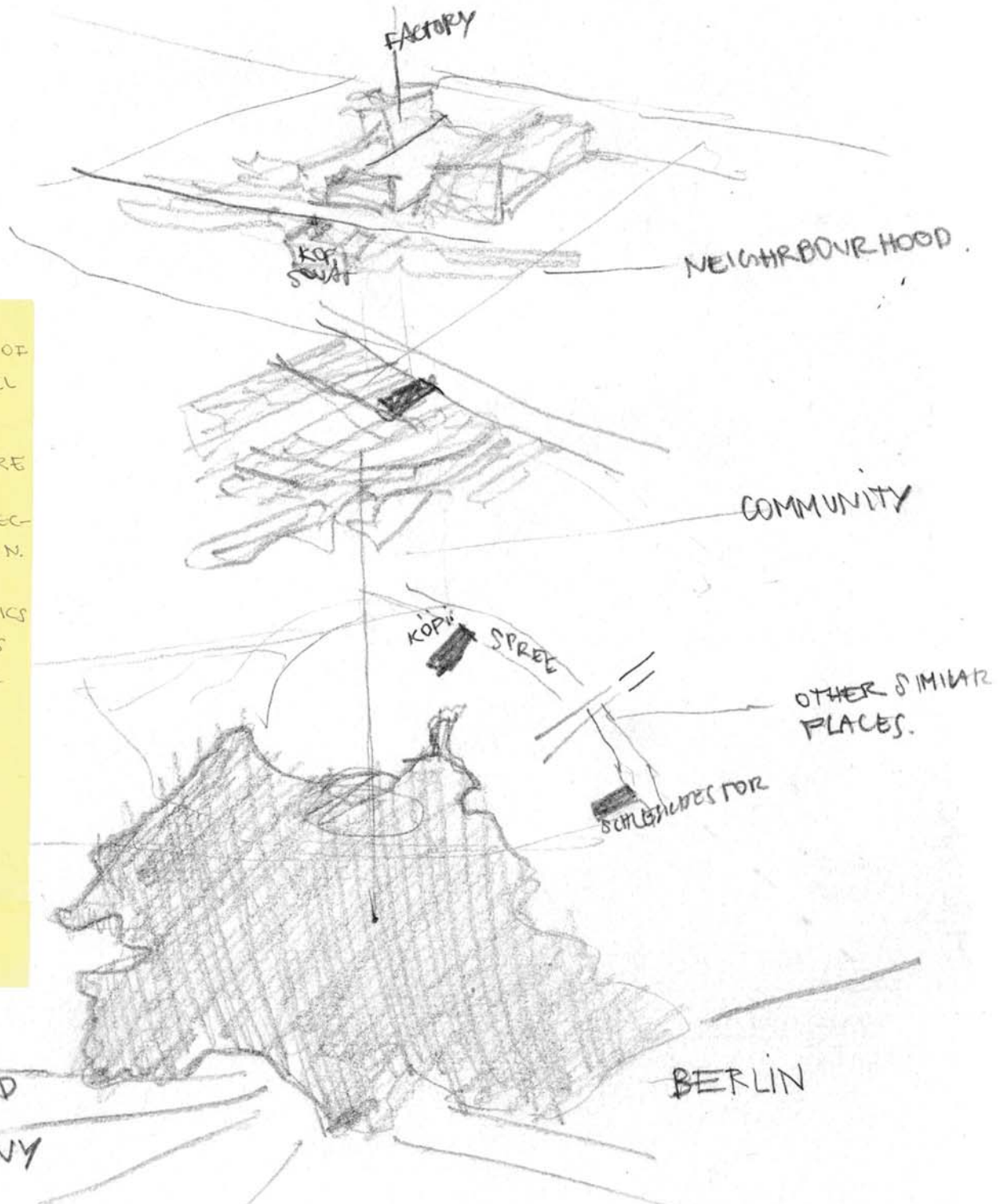
WHY THIS PLACE
WORKS?

FEATURES
THAT ALLOW
THE UNEXPECTED
TO HAPPEN.

NOWHERE URBAN CATALYST

cat·a·lyst

1. Chemistry A substance, usually used in small amounts relative to the reactants, that modifies and increases the rate of a reaction without being consumed in the process.
2. One that precipitates a process or event, especially without being involved in or changed by the consequence



ALTHOUGH KÖPI IS A FOOTPRINT OF THE BERLIN WALL IT ACTS AS THE OPPOSITE, IS AS PLATFORM WHERE THINGS BEGIN AND THE UNEXPECTED CAN HAPPEN. CATALYZING SEVERAL DYNAMICS FOR THE CITY, AS A SOCIAL MIXER AND MEETING POINT FOR THE NEIGHBORS, COMMUNITY, BERLIN AND SOMETIMES EVEN THE WORD



Me and my place Köpi.