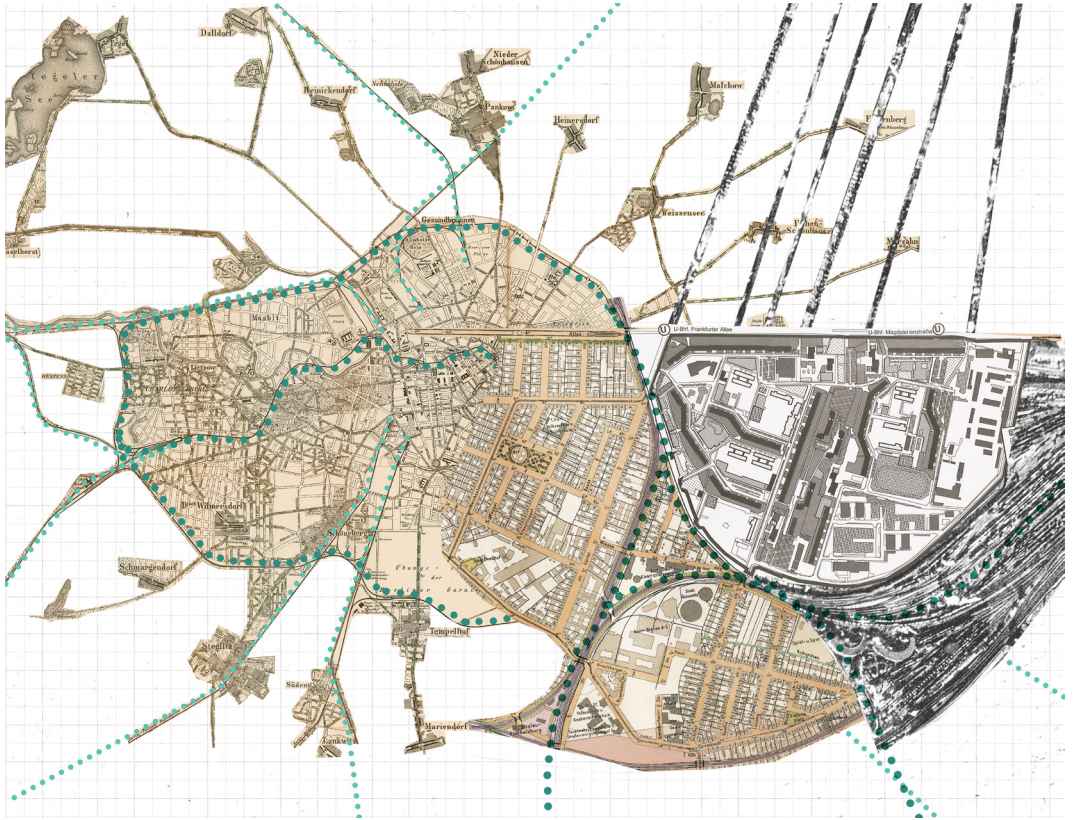




**L'ILE URBAINE:
REVALORISATION SPATIALE ET SOCIALE
D'UN QUARTIER DE L'EST BERLINOIS.**

ANNEX

EPFL

BOOKLET D'ANALYSES ET REFERENCES POUR LE
PROJET DE DIPLOME
2020

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31 | squatting

43 | randomness

51 | heterogeneity

INTRO

Berlin's identity is based rather on change than on stability; it is always becoming. A city like a palimpsest: written, scraped and rewritten, each time with a different story line.

Following its industrial and railway development, the remains of land cut by the rails have often become spaces hosting a variety of relatively temporary and unpredictable activities. The Wiesenweg Triangle is the quintessence of this randomness. The careful analysis and valorisation of the site's existing state with its context is the starting point of this project.

This booklet acts as a brief introduction to the project; accumulation of the analysis drawings and references. It is divided into five main chapters: island, palimpsest, heterogeneity, squatting and randomness, which already guides our reflexions through the lenses of the main features of the site.



Fig. 1. Aerial imagery of the Wiesenweg Triangle in Berlin with its context, 2009



Fig. 2. Peter Riemann and Oswald Mathias Ungers, *The City in the City*
Berlin: A Green Archipelago, 1977

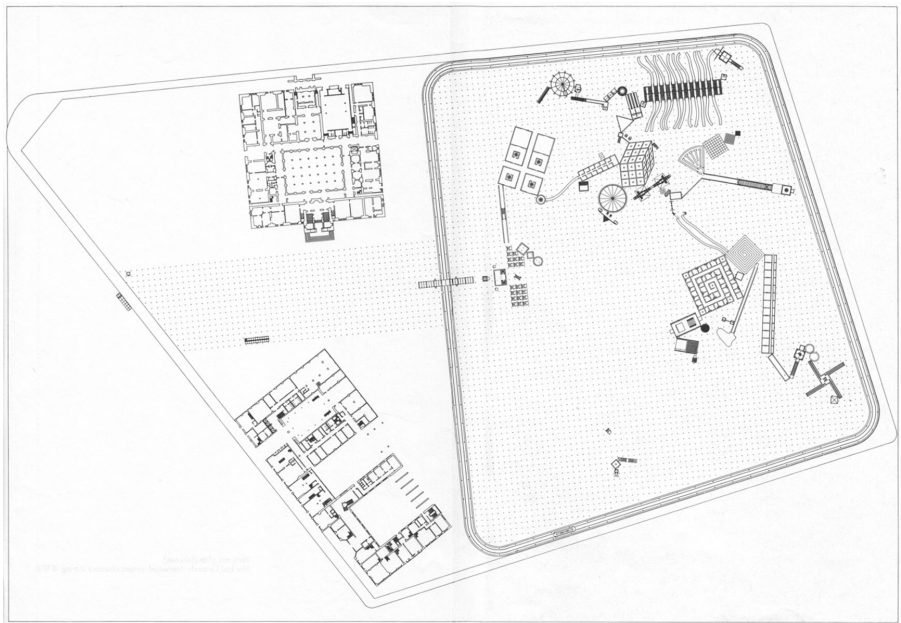


Fig. 3. John Hejduk, *Victims* from masque series, 1986



Fig. 4. Elia Zenghelis, Zoe Zenghelis,
Sixteen Villas on the Island of
Antiparos, Antiparos, Greece,
Conceptual plan, 1981

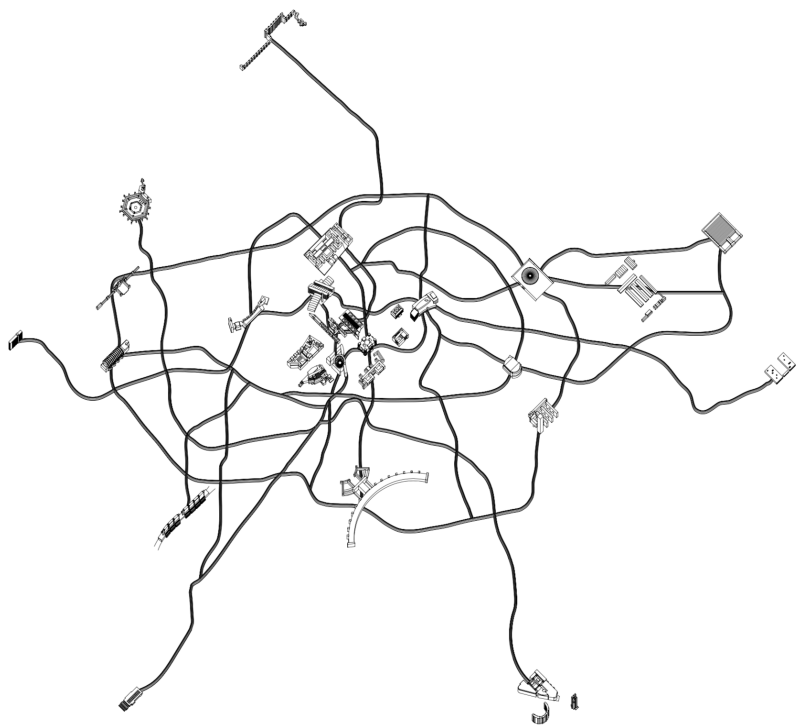


Fig. 5. Matthias Hoffmann, *Archipel der Architekturen*, Berlin, 2015

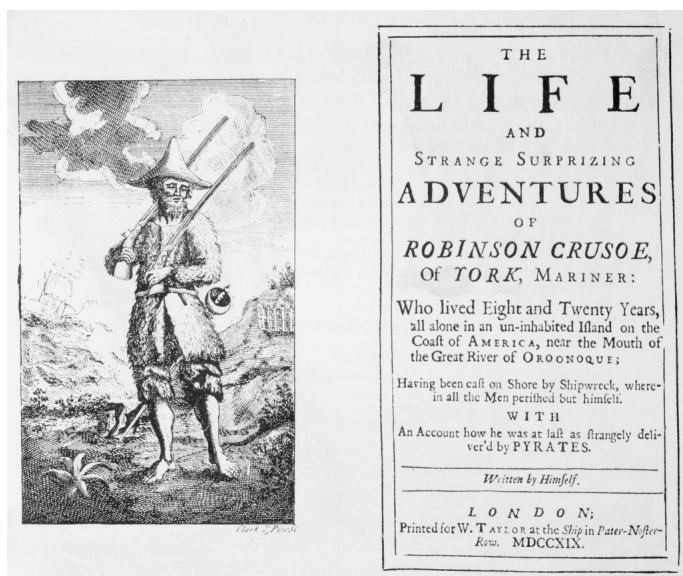


Fig. 8. Daniel Defoe, *Robinson Crusoe*, title page from the first edition, 1719

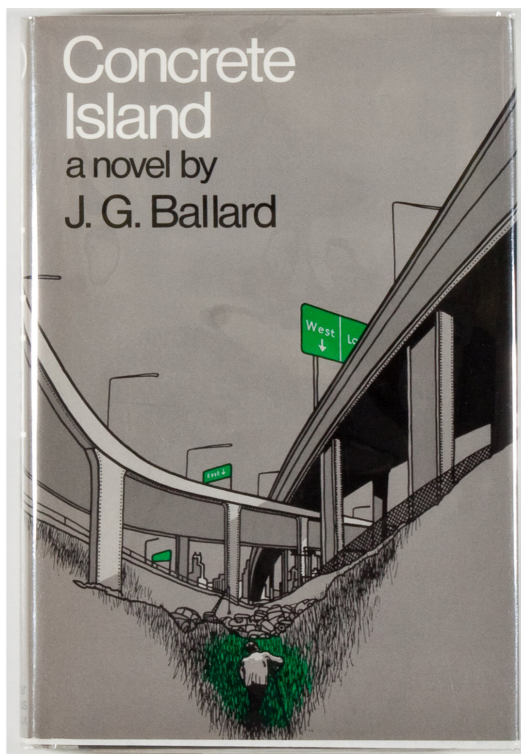


Fig. 9. J. G. Ballard, *Concrete Island*, title page, 1974



Fig. 10. Aerial imagery of the Wiesenweg Triangle in Berlin with its context, 1945

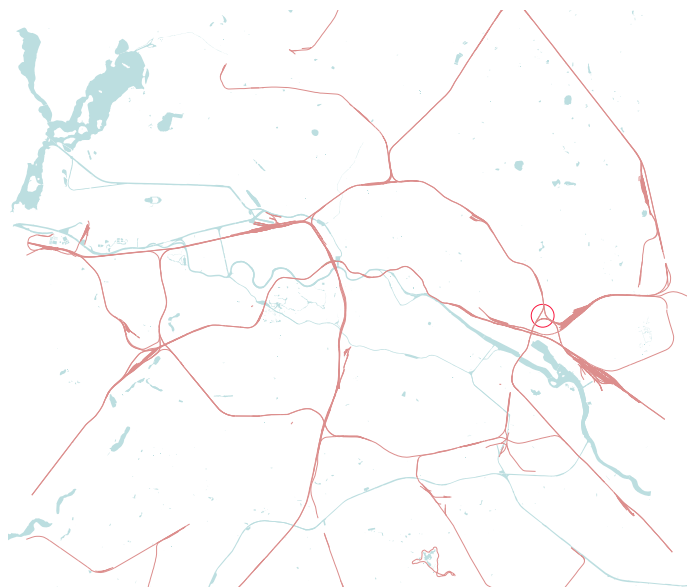
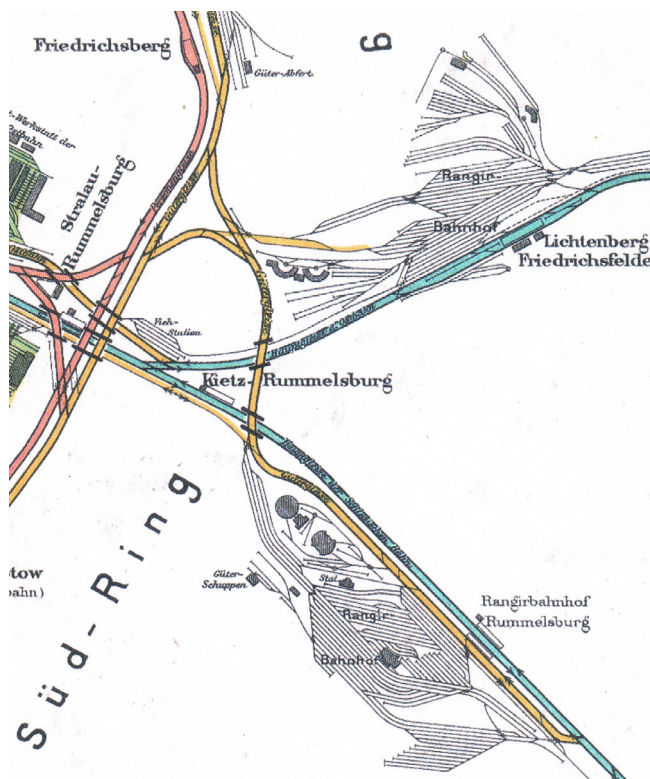
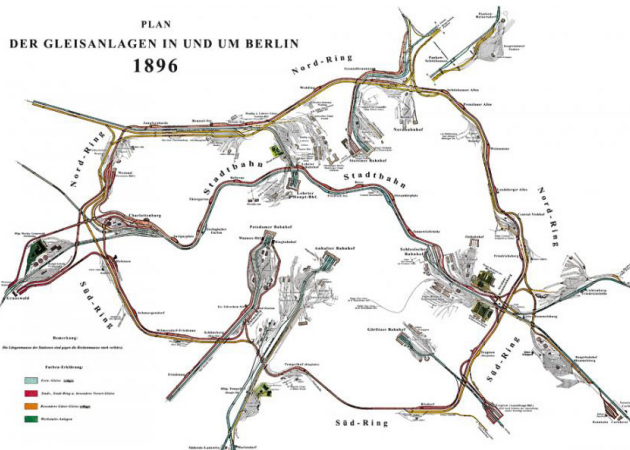
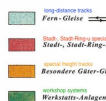


Fig. 11. Map of Berlin's rails infrastructure and water; drawn by the authors



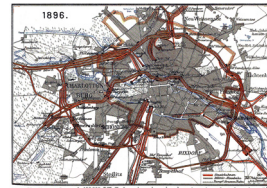
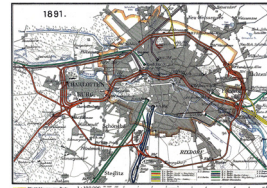
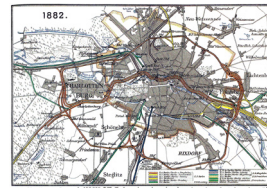
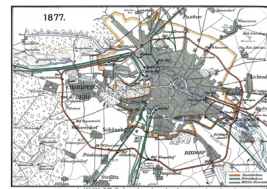
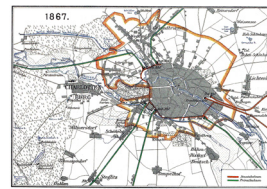
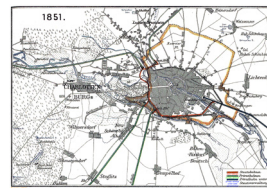
Bemerkung:
Die Längenmasse der Stationen sind gegen die Breitenmasse stark verkürzt.
the length dimensions of the stations are greatly reduced compared to the width dimensions.

Farben-Erklärung:



Ausschnitt

Fig. 12. Historical maps of Berlin's rail infrastructure development in 1846-1896



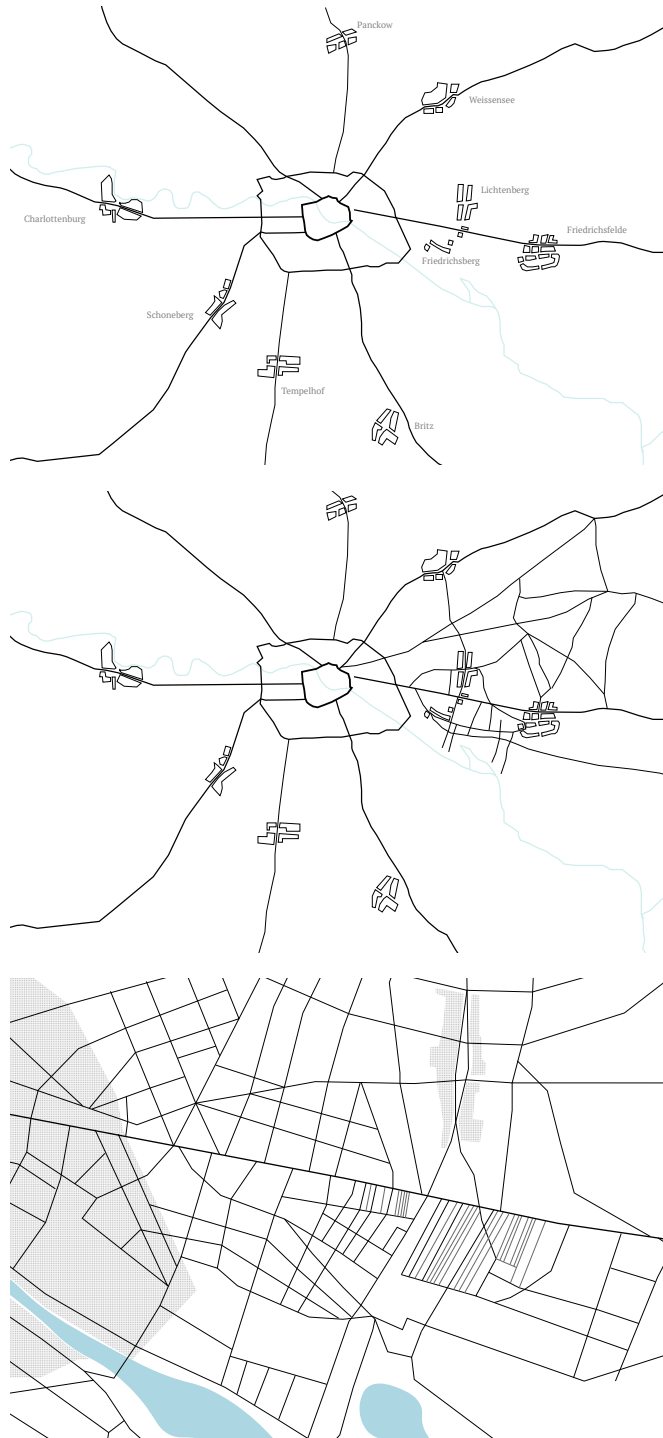


Fig. 13. Berlin with cities around in 18th and 19th century; drawn by the authors

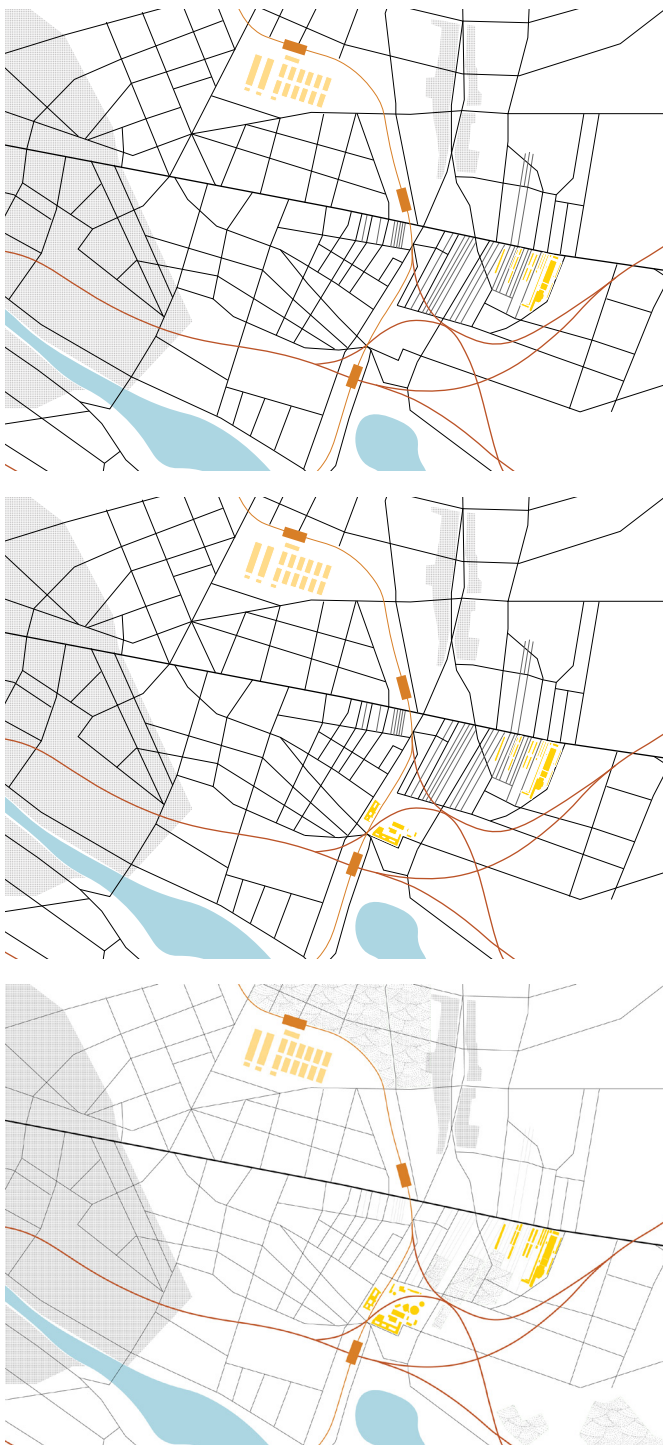


Fig. 14. Lichtenberg's development throughout 19th and 20th century; drawn by the authors



Fig. 15. Unknown author, painting of the village of Berlin-Lichtenberg, about 1800

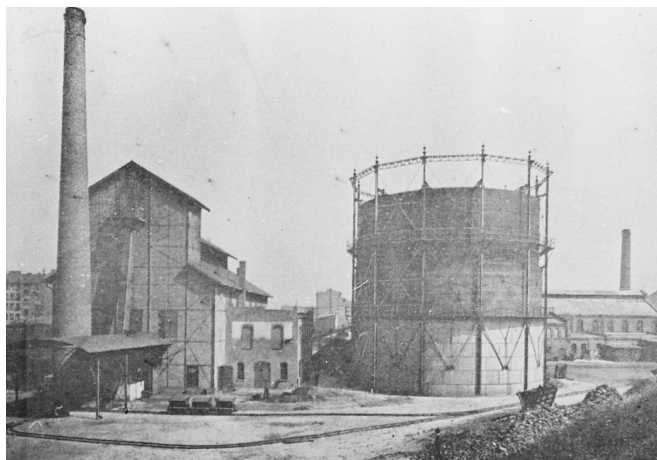


Fig. 16. Photo of municipality gasworks Lichtenberg, GASAG, 1905

Fig. 17. Photo of the administration building of Knorr-Bremse AG, in Berlin - Lichtenberg, 1913





Fig. 18. Aerial view of the Lichtenberg - Friedrichsfelde train station; on the right the passenger station, on the left the transfer station, around 1908

Fig. 19. Land use structure in Frankfurter Allee Süd revised by Planergemeinschaft Dubach Kohlbrenner, 1992

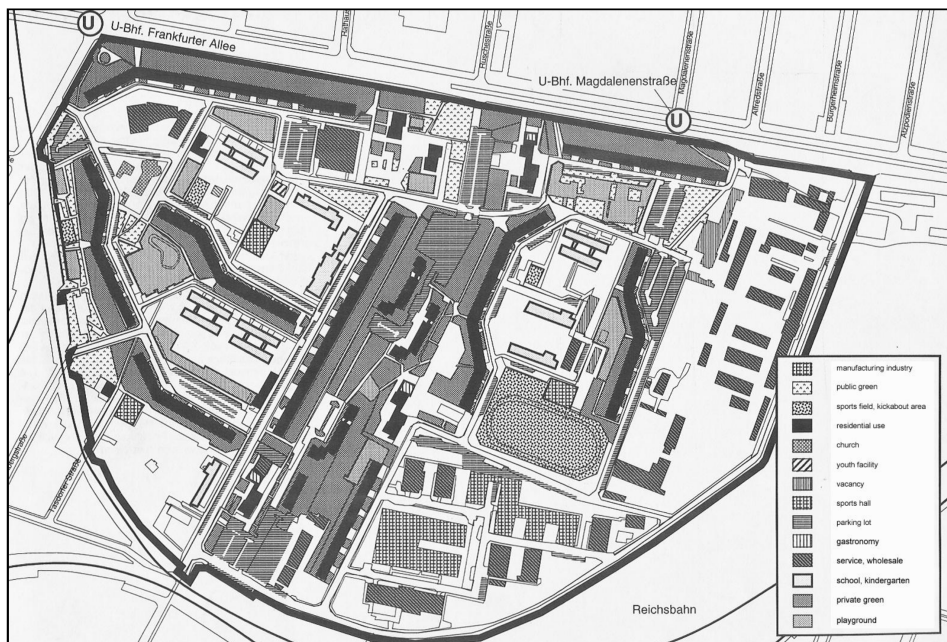


Fig. 20. Photo of Frankfurter Allee Süd housing estate, 1974



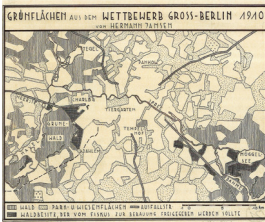


Fig. 23. Hermann Jansen Project for the Great Berlin, plan for the green spaces, 1909/1910



Fig. 21. Map of the Berlin's gasworks network GASAG, 1930

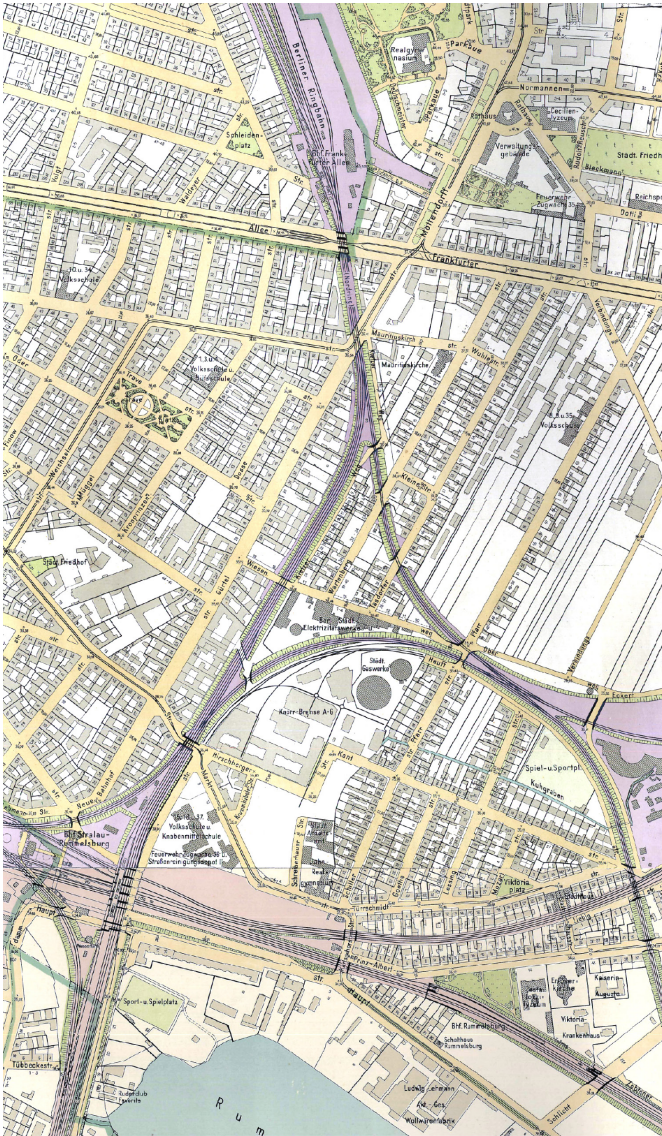


Fig. 22. Map of the Lichtenberg district, 1928



Fig. 24. Map of the Lichtenberg district, 1972

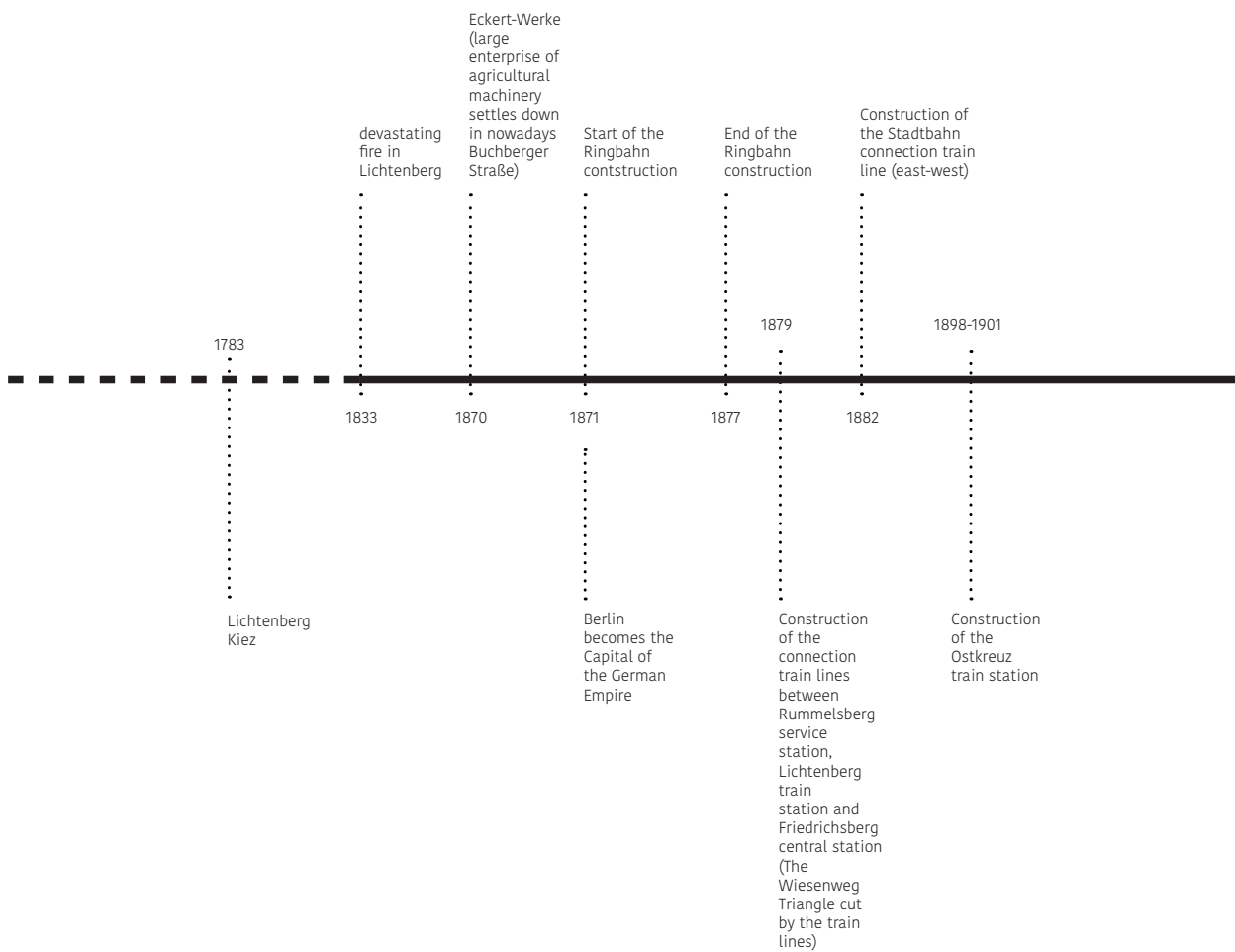
Fig. 25. The Kietzer Weg Street
(with St. Mauritius Church in the
back), 1934



Fig. 26. The Wartenbergstraße,
around 1980



Fig. 27. The Wartenbergstraße,
around 1980



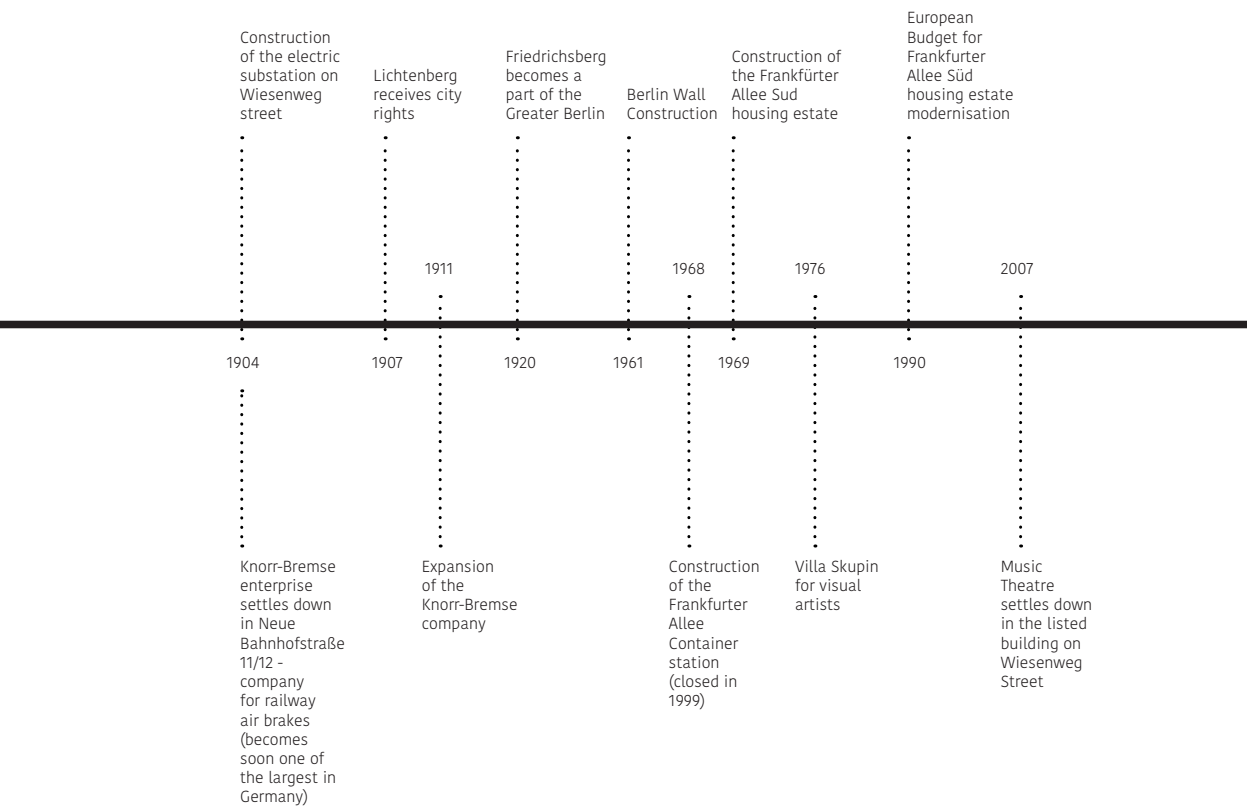


Fig. 28. Scheme with main historical moments concerning the area of Wiesenweg Triangle, Berlin; drawn by the authors.



Fig. 29. The Wartenbergstraße now



Fig. 32. Cars and temporary structures on the site



Fig. 31. Light structures of Padel's court existing on the Wiesenweg Triangle



Fig. 33. Evening at Polygon Club, Wiesenweg Street

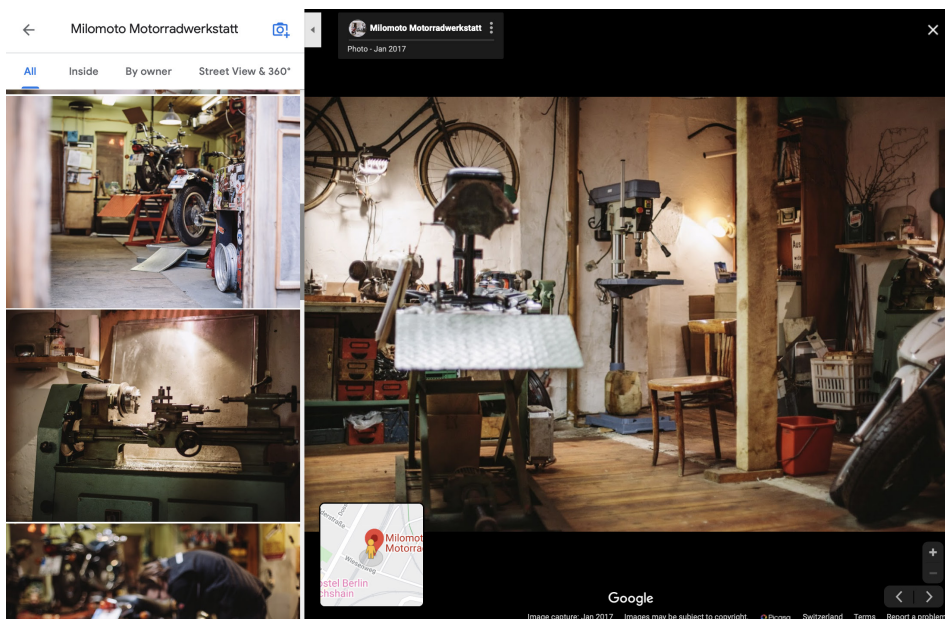


Fig. 34. Small workshops on Kietzer Weg Street



Fig. 35.
Fig. 36.
Fig. 37.
Nature around rails



Fig. 38.
Fig. 39.
Fig. 40.
Fig. 41.
Graffiti found on the site



Fig. 42.

Fig. 43.

Photos of Zofia and Oskar Hansens'
appartement in Warsaw, 1951-55





Fig. 44.
 Fig. 45.
 Wim Wenders, film *Wings of Desire*,
 1987



Fig. 46. Nathan Coley, *There Will Be No Miracles Here*, Edinburgh, 2006



Fig. 47. Nathan Coley, *We must cultivate our garden*, 2006



Fig. 48. Nathan Coley, *Gathering Of Strangers*, 2007



Fig. 49. Ann Veronica Janssen,
L'ODRRE N'A PAS D'IPMROTNCAE,
Geneva, 2012



Fig. 50. Axonometry of the existing state

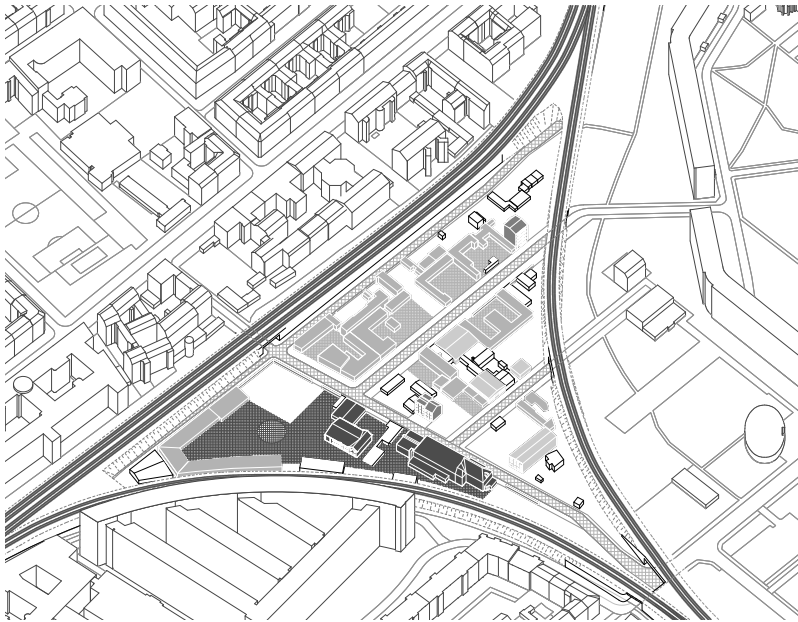


Fig. 51. Axonometry of the existing forms of structures on the site

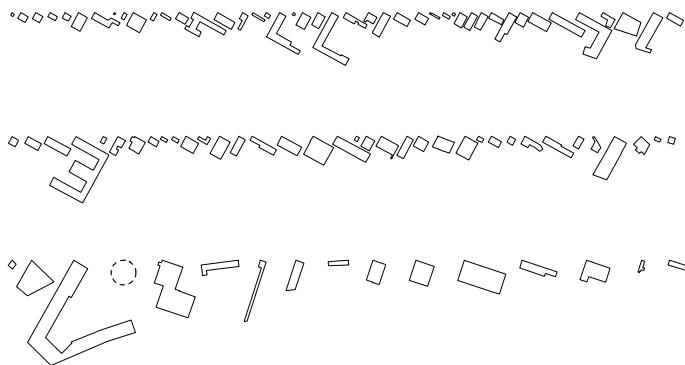


Fig. 52. Collection of all the existing forms of structures on the site





Fig. 53. Exercise of scale; the Wiesenweg Triangle next to the EPFL Rolex Learning Centre and Hufeisensiedlung in Berlin

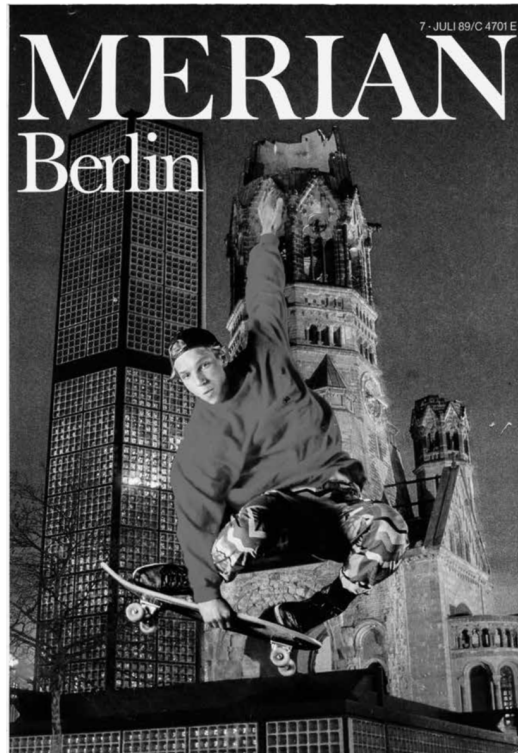


Fig. 54. Front page *Merian: Berlin*,
Issue 07/1989, Jahreszeitenverlag
Hamburg, Foto © Jörg Modrow / VG
Bild-Kunst, Bonn 2015 Reproduktion:
Markus Streber



Fig. 55. Xinobi, song *Skateboarding*, 2017
<https://youtu.be/i2CGwWPUFji>

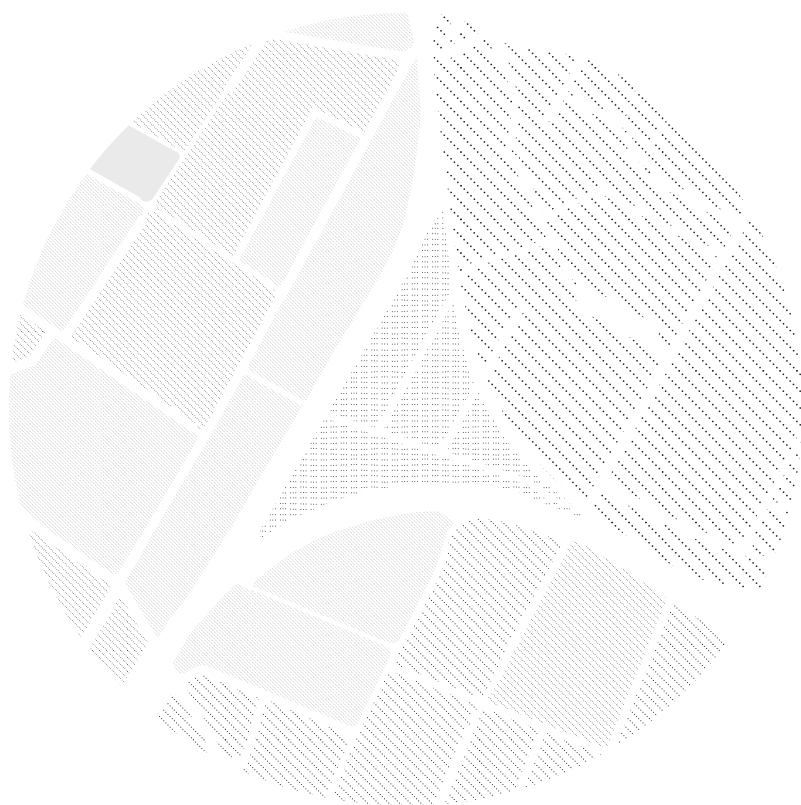


Fig. 56. Scheme with different urban morphologies surrounding the Wiesenweg Triangle (green blocks, dense blocks, park, free standing buildings, hybrids); drawn by the authors





Fig. 57. Map with existing programs on the site and surrounding; drawn by the authors





Fig. 58. Map with listed buildings on the site and surrounding; redrawn by the authors

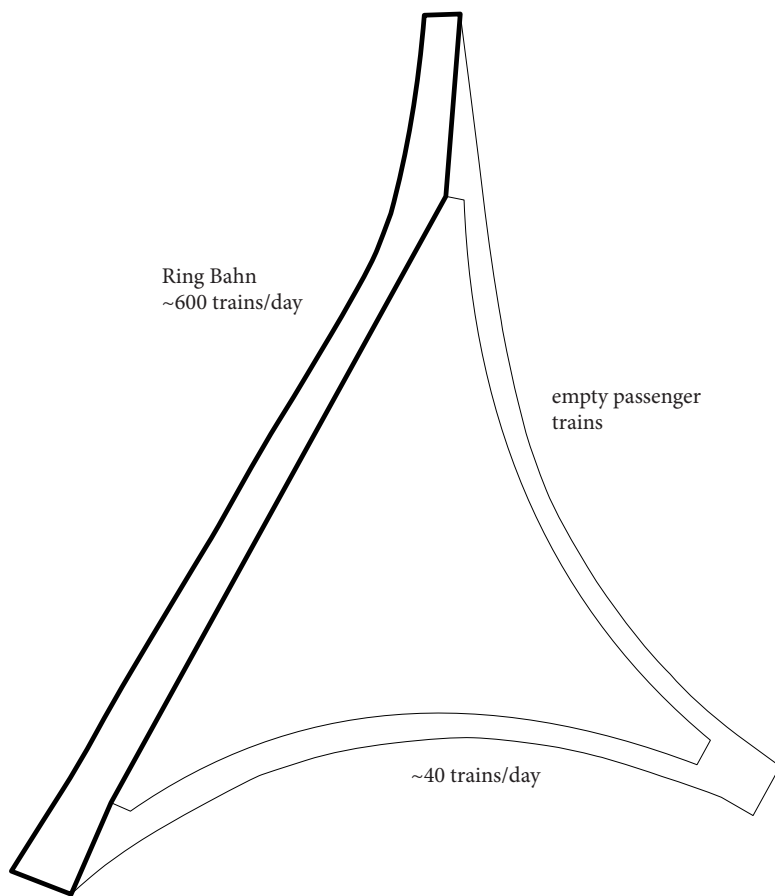


Fig. 59. Numbers of trains per day passing on the railways surrounding the site

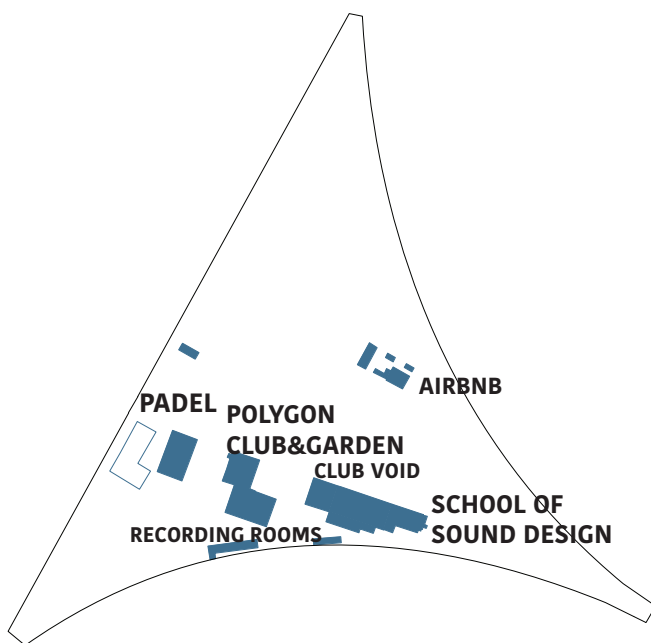


Fig. 60. Dynamic social activities existing on the site

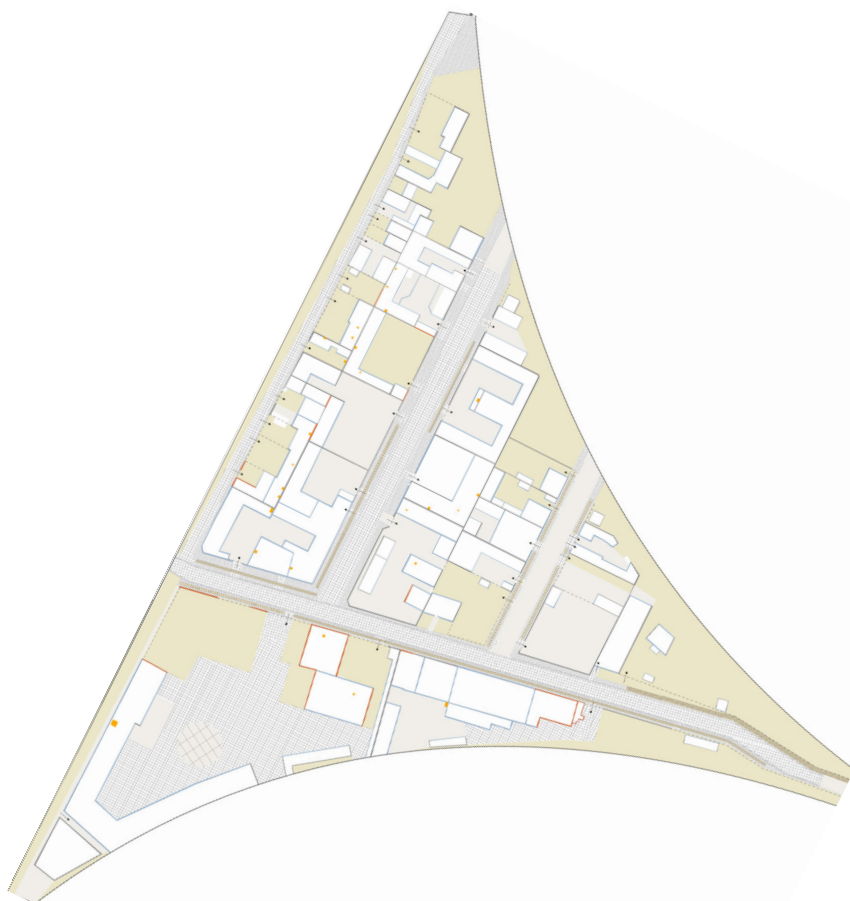


Fig. 61. Analysis of the existing state
in Wiesenweg Triangle (floorings,
open facades, blind walls, entrances,
gates, chimneys, brick elements);
drawn by the authors



Fig. 62. Photos showing different materials on the site



Fig. 63. Roberto Burle Marx, design for the garden of the Santa Barbara beach house of American collectors Burton and Emily Hall Tremaine, gouache on paper, 1948

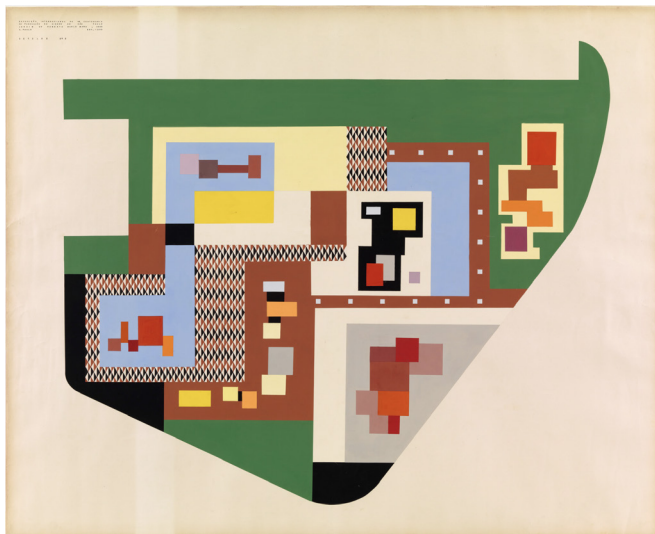


Fig. 64. Roberto Burle Marx,
*Ibirapuera Park, Quadricentennial
Gardens, project*, São Paulo, Brazil,
gouache on board, 1953



Fig. 65. Roberto Burle Marx, Design for the garden of the Ministry of the Army in Brasília from the early 1970s



Fig. 66. Jim Jarmusch, film *Coffee and Cigarettes*, 2003



Fig. 67. Fiona Ackerman, *A Vocation by the Sea*, oil on canvas, 2011,



Fig. 68. Fiona Ackerman,
Heterotopia, oil on canvas, 2012

The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. Thus it is that the theater brings onto the rectangle of the stage, one after the other, a whole series of places that are foreign to one another; thus it is that the cinema is a very odd rectangular room, at the end of which, on a two-dimensional screen, one sees the projection of a three-dimensional space, but perhaps the oldest example of these heterotopias that take the form of contradictory sites is the garden.

Foucault, Michel. "Of Other Spaces, Heterotopias." Translated from *Architecture, Mouvement, Continuité* no. 5 (1984): 46-49.

