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Manfred Prasser, Dieter Bankert, Walter Schwarz, Friedrichstadtpalast, kurz nach seiner Eröffnung im Jahr 1984, Foto: © Unbekannte*r Fotograf*in / Berlinische Galerie, Digitalisierung: Anja Elisabeth Witte

Anything Goes?

Berlin Architecture in the 1980s

17.3. – 16.8.21

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Berlin Architecture in the 1980s

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Berlin boasts a unique concentration of noteworthy buildings from the 1980s, and more than 30 years later they deserve a review. The colourful diversity of this architectural vocabulary challenged previous ideas of living in the modern world. Widely labelled "postmodern", it drew on structural typologies and stylistic devices from the past and tested alternative urban lifestyles. In the run-up to the celebrations marking 750 years since the original town charter, the entries submitted to the "Internationale Bauausstellung" in West Berlin in 1984/87 and the "Bauausstellung" of 1987 in East Berlin turned the city into a kind of architectural laboratory observed from well beyond its boundaries. Even at the design stage, some were already attracting criticism as artistically misguided, and significant examples of this era in architecture have since disappeared, been revamped or else threatened by demolition.

By around three hundred prints, models, photographs, paintings, films, and tactile models, the exhibition examines for the first time the buildings and visions in East and West Berlin that were developed in the final decade before the fall of the Berlin Wall. Its subject matter is focused on large-scale projects such as the expansion of the housing development in Marzahn, the reconstruction of the Nikolaiviertel and the Gendarmenmarkt, the renewal of neighborhoods of prewar buildings in the center of the city, and monumental and memorials built to reinforce a sense of identity. They exemplify the area of tension between global and local demands within which architects were operating. This makes it clear that the competition between political systems taking place in the field of architecture and urban design as well meant that East and West often pursued the same goal, each in its own way: harmonizing the achievements of the modern city with local cultures, traditions, and human needs. The contemporary intervention "Times are hard, but postmodern" by Isa Melsheimer employs a variety of artistic renderings to bring the architecture of the 1980s into the present.

Guerilla Architects presents the results of a dialogue-based project: in its installation, this collective invites visitors to rediscover Berlin apartment houses from the 1980s through encounters with their present residents. Audio recordings and photographs provide insights into private appropriations, perceptions, and designs of the planned space.

An extensive film program accompanying the exhibition presents urban spaces in the Berlin

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of the 1980s in inspiring engagements, some of which have been little known until now.

Tactile models in the exhibition offer a multisensory experience to blind, vision-impaired, and seeing people alike. They convey the postmodern formal language of the architecture of the 1980 as well as various architectural concepts. You can access background information using your own smartphone. A screen reader can read the texts aloud. Tactile floor coverings lead to the stations. This project was a cooperation with the Model + Design department of the Technische Universität Berlin's master's program in stage design and scenography.

Artists, Architects (Selection):

Raimund Abraham (1933–2010) Hinrich Baller (*1936), Inken Baller (*1942); Cynthia Beatt (*1949), Sibylle Bergemann (1941-2010), Hélène Binet (*1959), Gianni Braghieri (*1945), Wolf R. Eisentraut (*1943); Christian Enzmann (*1951), Bernd Ettel (*1949); Harun Farocki (1944–2014), Guerilla Architects; Hardt-Waltherr Hämer (1922-2012); John Hejduk (1929-2000); Josef Paul Kleihues (1933-2004); Michael Kny (*1947); Hans Kollhoff (*1946); Dorothea Krause (*1935); Rob Krier (*1938); Isa Melsheimer (*1968), Peter Meyer (*1953); Kjell Nylund (*1939); Frei Otto (1925-2015); Manfred Prasser (1932–2018); Aldo Rossi (1931-1997); Günter Stahn (1939-2017); Solweig Steller-Wendland (1942-2019), Helmut Stingl (1928-2000); James Stirling (1926-1992); Peter Stürzebecher (1941-2012); Karl-Ernst Swora (1933-2001); Oswald Mathias Ungers (1926-2007); Thomas Weber (*1953), Michael Wilford (*1938)

Exhibition architecture and colour design:
david saik studio

The exhibition and catalogue were made possible by the Kulturstiftung des Bundes (German Federal Cultural Foundation).

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Web app: Audio walks
Free web app on the exhibition with audio walks through the city: along Friedrichstrasse, with competing architecture from East and West Berlin; through alternative Kreuzberg; and around the Berlinische Galerie: berlinischegalerie.de

#AnythingGoes
Online campaign on the exhibition
There is a lot to tell about the architecture in Berlin of the 1980s. The Berlinische Galerie is using the "Anything Goes?" exhibition as an occasion for a series of ten surprising and unusual stories published with the hashtag #AnythingGoes on the museum's various online channels.

Education programme
Due to the contact restrictions, no guided tours or events may take place in the museum until further notice. Live tours on Instagram are planned for the exhibition. More information:
berlinischegalerie.de/en/visit/calendar

Time slot tickets in advance
The museum is equipped throughout to meet current hygiene standards. There will be a limit on the number of people so that everyone can keep the minimum distance from each other as prescribed. The staff will be wearing high-filtration or surgical masks, and the same rule applies to our visitors. To gain admission, visitors must buy a ticket in advance for a specific time slot. Tickets can only be purchased online and will be available three days in advance.
berlinischegalerie.de/en/visit/your-visit/#c2539

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Guerilla Architects, „Revisited. Zu Besuch in Wohnhäusern der 80er Jahre", Foto © Phil Dera

Revisited
At Home in the 1980s

17.3. – 2.8.21

At the exhibition "Anything Goes? Berlin Architecture in the 1980s", the architects and artists who make up the collective Guerilla Architects are inviting visitors to revisit homes built in the city in the 1980s by means of encounters with their present occupants.

Accompanied by photographer Phil Dera, the group dropped in on the low-energy buildings on Lützowufer in Tiergarten, the residential court LiMa in Kreuzberg, the housing estate Ernst-Thälmann-Park in Prenzlauer Berg, the apartment blocks on Fraenkel-ufer in Kreuzberg and the rental block Spitteleck in Mitte.

These sound recordings and photographs offer insights into personal homes and lives. A dialogue emerges between the residents' own accounts of changes, strengths and weaknesses and the original intentions of the planners. What is it like to live in these buildings designed four decades ago?

The exhibition is complemented by an interactive tour of the urban space. For more information about the project, the different buildings and interviews with the occupants, as well as the latest information about events and dates, go to our website: berlinischegalerie.de/en/revisited

The project was implemented by Nike Kraft, Shahrzad Rahmani, Philine Schneider with Dominik Berton in collaboration with Phil Dera (photos and videos), Gabor Csongradi (sound design), Mike Daly (video editing).

Guerilla Architects are a multidisciplinary collective at the interface between art and architecture, research and performance. In their work they explore the grey areas, resources and hidden potential of (urban) spaces. Their interventions and art projects, founded on social critique, centre on political, legal and spatial issues. The guerrilla mindset defines their approach to urban planning. Challenging the belief that big scale means big value, the group identifies the untapped potential – the freely available resources – which can be found in the overabundance and overproduction of urban societies. In many cases, minimally invasive surgery within existing structures can lend fresh significance to once invisible spaces.

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Entwurf von Tastmodell „Fassadengestaltung Friedrichstadt-Palast",
© Modell+Design, Technische Universität Berlin

Berlin Architecture in the 1980s – For everyone to grasp

In the summer semester of 2020, during the run-up to the exhibition "Anything Goes? Berlin Architecture in the 1980s", a series of seminars entitled "Berlin Architecture in the 1980s: For everyone to grasp" was held at Berlin's Technische Universität to analyse the priorities set by architects and urban planners in East and West Berlin during that period. The seminars, led by Annette Müller and Robert Niemann, were attended by 25 students of architecture and stage design.

Their primary purpose was to explore the use of models and objects in order to familiarise museum visitors with residential developments in both halves of the city during the 1980s. These options are above all designed to offer people of little and no sight access to specific aspects of architecture and urban design.

The work generated seven inclusive strategies, all with a very different thematic focus, as a conceptual basis for tactile models. How did John Hejduk turn the sketch of a fox into the blueprint for his Kreuzberg Tower? Multisensorial touchpoints would convey a spatial experience of the riverport development in Tegel, the Nikolaiviertel in the centre of town and the show venue Friedrichstadt-Palast. A sculpture composed of striking features of postmodern architecture encouraged playful, artistic discovery.

These approaches then became the springboard for working models. A presentation was held to pitch them to project participants, museum managers and future users. Drawing on these examples, they discussed which ideas to implement for the exhibition. Representatives of the blind and visually impaired were involved in the decision-making to ensure that the needs of this community were taken into account.

After this presentation, five concepts were selected for implementation on a participatory basis with input from the principal focus group:

· Return to the "Berlin block"

· Nikolaiviertel: Recourse to history

· Quotations from history

· Unity with diversity

· Housing for mothers and children

One aim of the partnership was to raise awareness among students. For them, this project was an opportunity to explore the "design for all" concept in

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practice and to take it on board as an essential principle in any design or planning task.

The five tactile models have been integrated into the exhibition. Visitors can access background information about them on their own smart phones. Display texts can be read aloud by a screen reader. Orientation pads on the floor draw attention to points of interest. And besides, all the exhibition texts are available in the form of a large print brochure.

This project has been carried out by the Berlinische Galerie in partnership with Modell+Design at the Technische Universität Berlin. It was made possible by the Kulturstiftung des Bundes (German Federal Cultural Foundation).

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Admission 10 €, concessions 7€
Wed–Mon 10 am–6 pm
Tue closed

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Berliner Architekturen der 1980er Jahre – Audiowalk Route 2, Kottbusser Tor und NKZ, Tiefbauamt Kreuzberg, Senator für Verkehr und Betriebe, Senator für Stadtentwicklung und Umweltschutz, u.a., Foto: © Ludger Paffrath

Out into the City!

Free Audiowalks on Berlin Architecture in the 1980s

Berlin boasts a unique concentration of noteworthy buildings from the 1980s, and more than 30 years later they deserve a review. The colourful diversity of this architectural vocabulary challenged previous ideas of living in the modern world.

Widely labelled "postmodern", it drew on structural typologies and stylistic devices from the past and tested alternative urban lifestyles. In the run-up to the celebrations marking 750 years since the original town charter, the entries submitted to the "Internationale Bauausstellung" in West Berlin in 1984/87 and the "Bauausstellung" of 1987 in East Berlin turned the city into a kind of architectural laboratory observed from well beyond its boundaries. Even at the design stage, some were already attracting criticism as artistically misguided, and significant examples of this era in architecture have since disappeared, been revamped or else threatened by demolition.

The exhibition "Anything Goes? Berlin Architecture in the 1980s", which is on view at the Berlinische Galerie starting 17 March, is the first attempt to show who and what set their stamp on the buildings and visions developed for East and West Berlin in the final decade before the Wall fell.

Many of the buildings and sites of the exhibition are located in the immediate vicinity of the Berlinische Galerie. For the exhibition, the Berlinische Galerie has therefore developed, in collaboration with 3pc GmbH, a web-based digital application that makes it possible to experience the exhibition in urban spaces.

This audio walk app tells the stories behind the buildings in their actual locations in the city. Three routes lead to important buildings and sites of the International Building Exhibition Berlin 1987 (IBA 87) in Kreuzberg and to the postmodern buildings in East and West Berlin along Friedrichstrasse. The audio essays are available in German and English and can be played back in chapters. To make navigation easier, the three thirty-minute routes are marked on a digital map. Alternatively, you can listen to the audio walks at home. The audio essays are read by the famous dramaturge and actor Frank Arnold. The photographer of the buildings and sites is Ludger Paffrath.

The audio walks can be accessed via the Berlinische Galerie website: berlinischegalerie.de/en/digital/anything-goes/

BERLINISCHE GALERIE MUSEUM OF MODERN ART

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Involved

Artists, Architects (Selection)

Raimund Abraham
1933 in Lienz, Austria – 2010 in Los Angeles, USA

Hinrich Baller
1936 in Stargard, today Poland – lives in Berlin, Germany

Inken Baller
1942 in Tondern, Denmark – lives in Berlin, Germany

Cynthia Beatt
1949 in Kingston, Jamaica – lives in Berlin, Germany

Sibylle Bergemann
1941 in Berlin, Germany – 2010 in Gransee, Germany

Hélène Binet
1959 in Sorengo, Swiss – lives in London, Great Britain

Gianni Braghieri
1945 in Villa d'Adda, Italy – lives in Milan, Italy

Christian Enzmann
1951 in Leipzig, Germany – lives in Berlin, Germany

Bernd Ettel
1949 in Köthen, Germany – lives in Berlin, Germany

Harun Farocki
1944 in Neutitschein, today Czech Republic – 2014 near Berlin, Germany

Hardt-Waltherr Hämer
1922 in Lüneburg, Germany – 2012 in Ahrenshoop, Germany

John Hejduk
1929 in New York – 2000 in New York, USA

Josef Paul Kleihues
1933 in Rheine/Westfalen, Germany – 2004 in Berlin, Germany

Michael Kny
1947 in Meißen, Germany – lives in Berlin, Germany

Thomas Weber
1953 in Halle/Saale, Germany – lives in Berlin, Germany

Hans Kollhoff
1946 in Lobenstein, Germany – lives in Berlin, Germany and Florence, Italy

Dorothea Krause
1935 in Berlin – lives in Berlin, Germany

Rob Krier
1938 in Grevenmacher, Luxembourg – lives in Berlin, Germany

Peter Meyer
1953 in Velten, Germany – lives in Berlin, Deutschland

Frei Otto
1925 in Siegmar-Schönau, Germany – 2015 in Leonberg, Germany

Isa Melsheimer
1968 in Neuss, Germany – lives in Berlin, Germany

Kjell Nylund
1939 in Bergen, Norway – lives in Berlin, Germany and Bergen, Norway

Manfred Prasser
1932 in Chemnitz, Germany – 2018 in Oranienburg, Germany

Aldo Rossi
1931 in Milan – 1997 in Milan, Italy

Günter Stahn
1939 in Magdeburg, Germany – 2017 in Berlin, Germany

Solweig Steller-Wendland
1942 in Berlin – 2019 in Berlin, Germany

Helmut Stingl
1928 in Loosdorf, today Czech Republic – 2000 in Berlin, Germany

James Stirling
1926 in Glasgow, Scotland – 1992 in London, Great Britain

Peter Stürzebecher
1941 in Heilbronn, Germany – 2012 in Passy, France

Karl-Ernst Swora
1933 Altrauthen (bei Lubin), Poland – 2001 in Berlin, Germany

Oswald Mathias Ungers
1926 in Kaiseresch/Eifel, Germany– 2007 in Cologne, Germany

Michael Wilford
1938 in Hartfield/East Sussex– lives in Hartfield/East Sussex, Great Britain

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Exhibition texts

In the last decade before the Berlin Wall fell, Berlin became the center of an important but also controversial phenomenon in the more recent history of architecture. A new architectural language, often labeled "postmodernism", questioned previous ideas about the modern world we live in. Many buildings from this period were developed as contributions to the International Building Exhibition 1984/87 (IBA) in West Berlin and the Building Exhibition 1987 in East Berlin. They were a part of Berlin's 750th anniversary celebrations and also served as a continuation of the competition between their political systems. In this context, the planners pursued the same goal in each case: harmonizing the principles of the modern city with the local cultures, traditions, and needs of residents.

This exhibition presents, for the first time, a clear analysis of the significance of this divided "postmodernism" in East and West Berlin, using numerous Berlin projects as examples. In the process, it examines pioneering achievements of social and ecological urban redevelopment, different concepts of a new culture of memory in architecture, and the parallel continuation of sometimes disdained postwar modernist architecture.

Installations by the artist Isa Melsheimer offer a contemporary perspective on postmodern architecture.

Guerilla Architects invite us to rediscover Berlin apartment buildings from the 1980s through encounters with today's residents.

The exhibition is intended to offer striking surfaces for a newly ignited debate over the topicality of the direction taken in architecture during the 1980s.

New Impetus for Berlin
Since the early 1970s at the latest, the disappointment of Berlin's residents about the architecture of the postwar era was clearly palpable. The criticism turned against policies that threatened the preservation and redevelopment of the old tenement buildings and hence urgently needed housing. The protest was also triggered by the ongoing planning for a car-friendly city, excessive separation of the functions of housing and working in particular, and new housing

developments on the urban periphery that were perceived as depressing.

In its wake, there was a reevaluation in the context of an international debate over urban design in both parts of Berlin. It found expression in numerous, sometimes pioneering interventions, visions, and designs. In both halves of the city, these considerations gradually developed into a new overall program in each case—laying the foundation for the architecture of the 1980s.

Beautiful Old City
As in many other countries, the "historical city" was increasingly a theme in the GDR from the 1970s. One essential reason for the new focus on architectural traditions was a desire for a more visible presence of the past. Likewise, an enduring housing shortage played an important role, because, for the first time, concepts for redevelopment also addressed old buildings, which had been neglected until then.

The implementation of that project was most clearly evident in the capital of the GDR. Since the city's division, Berlin's historical core had been located there. On the occasion of the celebration of the city's 750th anniversary planned for 1987, the GDR wanted to call attention to this advantage over West Berlin. Valuable remnants of the old town were restored, reconstructed, and supplemented by new buildings. The desired reference to history was usually made by means of façade constructions, whose play with gables, bay windows, and reliefs followed a traditional picture of the European city. The goal of this partially free form of urban repair was to produce a recognizable connection to the past. It was intended to give people a sense of identify and belonging—efforts that also influenced the continued redesign of Berlin after German reunification.

The City as a Whole
In contrast to West Berlin, the eastern part of the city continued to build large developments of prefabricated housing well in the 1980s. The background was the enduring housing shortage, which the GDR leadership wanted to address by building as many as 230,000 new apartments from 1976 to 1990. For the celebration of Berlin's 750th anniversary in 1987, a large part of this building program was to be implemented. The plan for that occasion was to present to the public the achievements made. New housing developments were built both in the center of the city and in open fields, for example in Prenzlauer Berg (Ernst-Thälmann-Park), Neu-Hohenschönhausen,

and Marzahn. Their urban design is characterized by high-rises, usually with six or eleven stories, grouped around individually designed infrastructure buildings, some of which have already been teared down and others at risk of being demolished. In 1976, the reopening of the Bauhaus Building in Dessau was the GDR's official recognition of the legacy of the Bauhaus, which it had ignored until then. As a result, prefabricated concrete-slab buildings, derived from principles of the modern architecture of the 1920s, were granted a new legitimacy.

Cautious Diversity
To find paths to West Berlin's future, Hans-Christian Müller, Berlin's Senate Building Director, initiated the International Building Exhibition 1984/87 (IBA). The goal was to reinstate the inner city as an attractive place to live and thereby maintain the population.

The architect Josef Paul Kleihues, a critic of the evolution of urban design in postwar modernist architecture, was appointed as planning director for the areas of new construction. Under the principle of "Critical Reconstruction," and with the support of a number of important international architects, Kleihues created alternatives to modern urban design. Taking into account both the historical structure of the city and contemporaneous expectations for housing, diverse buildings were realized. Their often contradictory, sometimes seemingly arbitrary formulations earned this decade in architecture the reproach "anything goes." Its authors included some who had developed their approaches mainly theoretically, such as Raimund Abraham, John Hejduk, and Hans Hollein. On the occasion of the IBA, they were given the rare opportunity to turn their ideas into reality. The IBA also introduced new design elements and urban housing types, such as the motif of the column used for decoration, the still popular "multifamily villa," and the emerging style of deconstructivism.

Architecture for People
In the late 1970s, West Berlin presented a depressing picture to many: old intact residential neighborhoods had been demolished or their buildings neglected. The residents often had to abandon their apartments, social connections, and structures. This stringent urban policy met with massive resistance from the population, which culminated around 1980.

The response led to the urban planning concepts "Critical Reconstruction" (IBA for new buildings) and "Cautious Urban Renewal" (IBA for prewar buildings). They provided for, among other things, resident participation in specific decisions related to urban policy and planning processes. Supported by the recently founded "Ecology and Energy" research field under the direction of Margrit Kennedy, they also focused on "sustainable building."

The strategies of "Cautious Urban Renewal" are still today valid standards for urban redevelopment and the protection of social milieus.

Remembering and Memorializing
As part of society's growing interest in history, Berlin in the 1980s became the venue for debates over the culture of remembrance. In both halves of the city, new museums, monuments, and memorials were built. They were intended to increase awareness of history and provide a foundation for national identity.

In the capital of the German Democratic Republic, a monument to the founders of scientific communism, Marx and Engels, was erected in 1986. At the same time, the government of the Federal Republic of Germany and the Senate of West Berlin were planning the German Historical Museum in the Spreebogen (Bend in the Spree River). As part of the competition in the culture of memory, moreover, both halves of the city were working on sites of remembrance for Berlin's Jews and the Shoah. Each half had its own plans to reconstruct the Ephraim Palace, the stately eighteenth-century home of a Jewish burgher. In West Berlin, debates had long influenced the creation of the memorial site of the Prince Albrecht Palace, now the Topography of Terror. The complicated discussions of a building for the new Jewish Museum ended successfully in 1988 with the design by Daniel Libeskind.

Times are hard but Postmodern Installation by Isa Melsheimer
The work of the Berlin artist Isa Melsheimer centers on a discerning engagement with changing urban worlds. She finds creative inspiration in, among other things, the new paths of "postmodernism" that criticize ideas of rationality and identity.

In the works presented here, Melsheimer looks at architecture in Berlin, such as the Eco Houses based on an idea by Frei Otto, the Social Science Center by the architects James Stirling and Michael Wilford, and the since demolished housing complex on Lützowplatz by Oswald Mathias Ungers. There she discovers materials, forms, and construction methods, which she recreates on a smaller scale. This results in objects such as the cubes or the shelf of gray concrete. These structures are usually

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supplemented by ceramics or plants. With this reduction to a few aspects, Melsheimer's works seem like radical typologies of the built. They thus appear to be disconnected from all temporality. By combining them with colorful embroidered curtains and gouaches, the artist forms harmonious landscapes in space.

Berlin Cityscapes in Experimental Films of the 1980s

Six films make the divided city and the special atmosphere of the "island" of West Berlin palpable in very different ways. The Berlin Wall appears again and again. It cordons off the city, but it also turns it into a place of refuge for a lively counterculture in which political activism, music, and film—often on Super 8—enrich one another.

In "The Berliner Summer Night Dream", Kain Karawahn and Tom Skapoda set the Berlin Wall on fire. In Cynthia Beatt's "Cycling the Frame", a young Tilda Swinton bikes once around the island city, along its border, which to her seems like a strange foreign body. The "city films" by the artists' group and band Die Tödliche Doris comment ironically on the Berlin of travel guides. Ulrike Ottinger stages a completely different, almost foreign-seeming place of remote, timelessly poetic industrial landscapes in "Usinimage". Harun Farocki's "Stadtbild" (Cityscape) offers a cinematic reflection on one central theme of this exhibition: he explores, through photographs of architecture and conversations with architectural historians and photographers, how the relationship to old and new architecture changed over the course of the postwar decades.

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Berlin Cityscapes in Films from the 1980s

17.3. – 16.8.21

Five films offer insight into the West Berlin of the 1980s. In very different ways, they document, comment on, and reflect on the unusual atmosphere of this enclosed city, parts of which lay fallow. The Berlin Wall is like a thread that runs through the program. It cordoned off the city but also made it an island for alternative lifestyles and a refuge for a lively subculture in which political activism, music, and film enrich one another.

Kain Karawahn, The Berliner Summernightdream, 1985

"Everyone who came to Berlin back then had to deal with the Wall. For me, it was clear that it had to burn." Based on an idea Kain Karawahn had, he and the journalist Tom Skapoda (Tom Kummer) set the Wall aflame. In the dead of night, they started fires in three places along the border strip: on Potsdamer Platz, on Stresemannstrasse, and on the Landwehrkanal in Kreuzberg. Shot on VHS, Karawahn's montage turns this action into a choreography of dancing flames and a cinematic document from the "capital of arsons."

Cynthia Beatt, Cycling the Frame, 1988

In 1988, Cynthia Beatt conceived a special cinematic bicycle tour. She chose a series of places along the 160-kilometer-long border along which the young Tilda Swinton rode her bike, apparently circumnavigating the island of West Berlin. "Cycling the Frame" refers both to the film frame and to the Berlin Wall as the city's "frame." That theme provides not only the title but also the structural principle of the film: Swinton passes all four borders of the occupation sectors one by one. She starts at the Brandenburg Gate, cutting through both green suburban idyll and gray wastelands of high-rises. Again and again, she looks over at East Berlin from observation platforms. The omnipresent concrete wall, which had long since become part of the everyday lives of residents, is encountered with curiosity and alienation from the young British woman. "Oh wall, oh wall, oh little wall. It would be funny if you would fall, and people could over you step and go about their business." Just one year later, that prophesy would be fulfilled. "Cycling the Frame" is thus in no small measure an extraordinary historical document.

Die Tödliche Doris, Städtefilm Berlin-West, 1983

The "Städtefilm Berlin-West" (West Berlin City Film) by the punk band and artists' group Die Tödliche Doris guides us through West Berlin like a tourist brochure. The work was one of eighteen "city films" produced by the group between 1982 and 1984. They asked the organizers of their concerts to shoot a six-minute film portrait of the city in which the performance would take place. The currently most popular guide to the city should serve as the script. In "Städtefilm Berlin-West", amateurish-looking Super-8 images present a series of sights: the Philharmonic Hall and the State Library, the Victory Column, the Memorial Church, and the Kurfürstendamm shopping street. This cosmopolitan image of West Berlin is humorously undermined by the sound track of a concert performance from 1983. We hear the ironic-sounding voice of the band's founder, Wolfgang Müller, commenting on the images during a live concert. The rhythmically pounding packing of band member Tabea Blumenschein as she identifies the motifs mentioned with a pointer supplement the spoken text.

Ulrike Ottinger, Usinimage, 1987

Ulrike Ottinger's "Usinimage" shows a very different, bizarre-looking Berlin. Shots of industrial architecture and cityscapes are combined with scenes from Ottinger's Berlin trilogy of feature films: "Bildnis einer Trinkerin" (Ticket of No Return) (1979), "Freak Orlando" (1981), and "Dorian Gray im Spiegel der Boulevardpresse" (Dorian Gray in the Mirror of the Yellow Press) (1984). Selected locations from those three films were reshot in a documentary style for "Usinimage" and intercut with the corresponding scenes from the feature films to accentuate the same landscape in a new way. The result was an exploration of the architecture of the city in which the location is not just a back-

ground but itself becomes the subject. By means of static shots; selective, compressed sound; and grotesque-theatrical elements of the feature-film sequences, both famous and less famous venues in Berlin are artistically defamiliarized. For example, Olympic Stadium and the bunker on Fichtestrasse in Kreuzberg are detached from the specific context of their location and presented in a timeless and poetic way.

"Usinimage" was commissioned by the La Sept television network. It wanted short films that do not report on Berlin but instead make the city's presence felt. They were supposed to be "regards de Berlin" (greetings from Berlin) to the French.

Harun Farocki, Stadtbild, 1981

Harun Farocki's "Stadtbild" (View of the City) takes up one of the exhibition's central themes. Based on photographs of architecture and conversations with architectural historians and photographers, Farocki explores how people's relationship to old and new architecture changed over the course of the postwar decades. The central point of reference is the book "Die gemordete Stadt" (The Murdered City) (1964) by Elisabeth Niggemeyer and Wolf Jobst Siedler, which challenged the achievements of modern architecture and paved the way for the rediscovery of urban architectural traditions. "The book argued with images and imagery. It set the old against the new had changed my assessment, and not only mine. All of a sudden, the old seemed lovable, imaginative, poetic. And the new as visual desolation," Farocki states from off-screen. Like the book, the film, too, argues with images and takes up themes that crucial shaped reflection on architecture in the 1970s and 1980s: the connection between city and memory, architecture and identity, buildings and visuality.

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In 1987, Berlin as a whole became a laboratory for architecture. A wide range of notable buildings with a unique density was created in the East and the West in connection with the city's 750th anniversary. While the buildings were vilified at the time, they now appear as important witnesses to a "postmodern" era of building, which called the traditional architecture of the modern living environment into question. Today, the buildings have disappeared, been modified, or are threatened with demolition. For the first time, the exhibition and publication examine the significance of the architectural visions developed in East and West Berlin in the final decade before the fall of the Berlin Wall.

Exhibition catalogue

Anything Goes?
Berlin Architecture
in the 1980s

Editors
Thomas Köhler, Ursula Müller

Concept
Ursula Müller

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Anything Goes?

Berlin Architecture in the 1980s

Ansichtskarte „750 Jahre Berlin - Friedrichstadtpalast",
Datum (Poststempel): 17.02.1987, Privatbesitz,
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Manfred Prasser, Dieter Bankert, Walter Schwarz, Friedrichstadtpalast, kurz nach seiner Eröffnung im
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Marzahner Promenade, Entwurf: Büro Eisentraut im IHB, 1980er Jahre,
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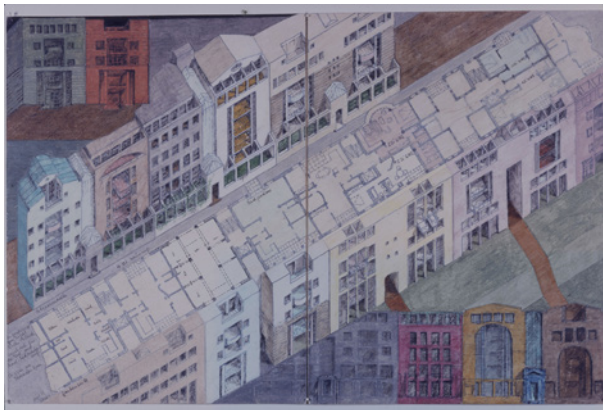

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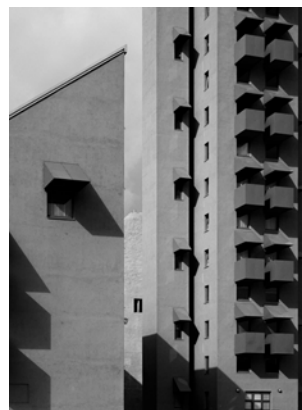
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