DESIGNING TRANS-FORMATION

THE CITY ON THE EDGE

WS 2024/25
Universität der Künste Berlin
Entwerfen und Gebäudeplanung

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Introduction

Designing Transformation | The City on the Edge

In this year's course „Designing Transformation- The City on the Edge" we found ourselves investigating an area that has been underlying a lot of change during the past twenty years. It is a site that has sparked a big amount of controversy: the recently renamed Uber Square, former Mercedes- Benz- Platz and even earlier: O2 Platz in the district of Friedrichshain- Kreuzberg right next to the station S/U Warschauer Straße. A site that has developed from an abandoned, derelict land with railways and industrial remains in the early 2000s to an entertainment area where large companies like Zalando, Uber and Amazon settled in. Not only did they place their enormous buildings into the landscape but they also influence and control the infrastructure of the area. What has happened to Uber Platz and the area around? Taking the vast development of the site into account, we wondered, what shapes a city? What made this area undergo such a change? Who controls what? And who are the owners here?

We started investigating the area, raising questions, perceiving, discussing, going home and coming back the next day. Together with Canadian artist Larissa Fassler, we were introduced to „Urban Mapping", another approach of how to get to know a place. Counting our steps and using them as scale, we drew a map of the area by hand. For a few days, people could observe students walking around the Zalando tower, staring to the ground in concentration, observing passersby, murmuring numbers and running after flying papers in the wind. Our goal was to obtain a deep understanding of the social dynamics and networks within the area and portray them in different categories through maps and diagrams.

In mid- September we traveled to Hamburg for a one week excursion where we got a great insight into various urban planning initiatives and collaborative projects like PARKS, Planbude and Mikropol! and were lucky enough to experience how these initiatives have influenced Hamburg's urban landscape.

Back in Berlin, our second phase of designing transformation started. Our goal was to reinterpret the spaces around Uber Platz that we analyzed, and this time further exploring them through interventions, performative methods and the imagination of a possible future. But where to start? The idea was to find the „gaps", the „cracks" and the „holes" within the area. They can be the starting points for a possible transformation, however „gaps" can be many things, according to your focus, your interest and your perception.

In his work „Die sanfte Stadt“ („Activist Urbanism for a Solidary City“, 2021) the spanish urban theorist and activist Kike España introduces the concept of „puncturing holes“ in the city as a metaphor for challenging and transforming urban spaces. For España, these holes can represent interventions that disrupt the capitalist influences on urban development and instead, reclaim spaces for various communal uses. The approach also encourages a more inclusive and multi-faceted understanding of urban living. Which „cracks“ and „holes“ we discovered and how we transformed them can be found in the chapter of 66%.

In the beginning of January 2025, the Universität der Künste saw itself confronted with drastic budget cuts of 8 percent for the universities of Berlin imposed by the Berlin Senate. A university-wide protest evolved and our design studio joined forces with the “Do What You Want” studio to form our own protest group. Read more about this in our booklet about the protest.



Galerie Oel-Früh, Hamburg

Exkursion

5 day trip to Hamburg

As a studio we took the chance to get to know each other a bit more in the beginning of the semester and went on a trip to Hamburg. We visited various locations and came into contact with very interesting people and great stories. The following pages are showing some highlights of the trip.
To sum all of our experiences up, we split into groups and visualized all of the organisations and their goals, aims and beliefs through posters. Every poster is about a different topic.

day one









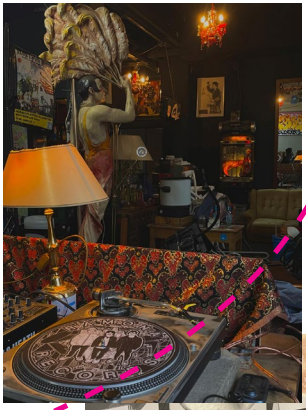




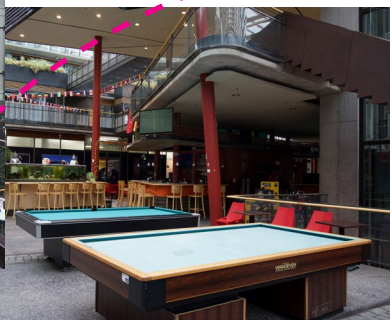




day two





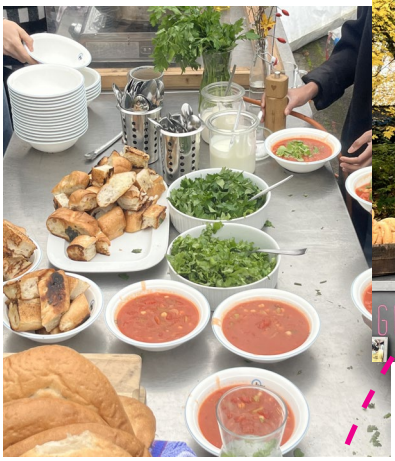


day three



Exkursion

5 day trip to Hamburg





day fo











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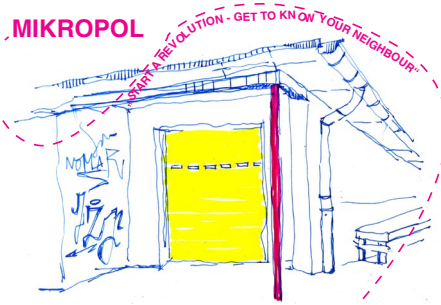
day five

PARKS
kill them with kindness
wünsche
MARGRIT
ALIANCE
EUROPA
PARK FICTION ARCHIV
Gestaltungs-beratung
ÖGB
FBIK
KAMPAGNE
BioGas
zusammen kochen
migrantpolitan
KAPOW
SOLIPLASMO

STRATEGIES

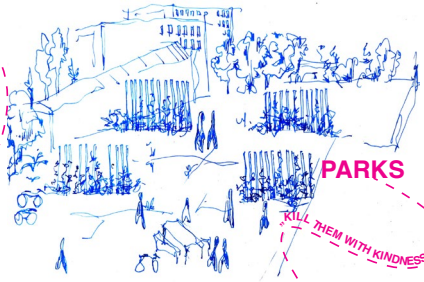
FOR SPACIAL EXPOLORATION IN HAMBURG

MIKROPOL



The initiative encourages **interaction** with residents, particularly those from the neighborhood, and gains **visibility** through colorful design. It **organizes** discussions, workshops, meetings, and dinners, while ensuring **accessibility** by distributing 40 keys to enable shared use for various public events.

PARKS



The initiative, founded by the non-profit organization Hallo e.V., is a community-driven effort focused on **transforming underutilized urban spaces into green public parks**. It aims to create spaces for **community engagement**, promote **sustainable urban living**, and enhance **local biodiversity**.

PARK FICTION



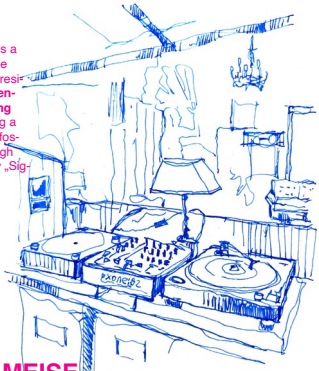
The community-designed park reflects a **creative and participatory** approach to urban planning, with residents playing a central role by contributing imaginative ideas integrated into the park's layout. It stands as a **symbol of local resistance** to commercial development, preserving public space for the community.

SÜDPOL



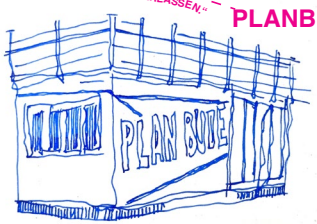
"The club for electronic music hosts commercial events but offers **reduced rents for artist spaces**. It is a key part of Hamburg's nightlife scene and plays a significant role in **shaping the city's club culture**.

AMEISE VINYL SCHALLPLATTENPRESSWERK



The initiative maintains a close connection to the neighborhood and its residents, keeping an **open-door policy** and **giving space**, such as adding a trampoline for kids. It fosters **interaction** through events like the weekly „Sligi backt Pizza."

PLANBUDE



Planbude is an urban planning initiative in the St. Pauli neighborhood, emphasizing **participation and involvement** through tools like Wunschproduktion, Action Kits, and collaborative design. It opposes the city's planned designs, advocating for redevelopment ideas and a **publicly accessible design process**.

** AG Ost
a personal connections

WE CAN'T WORK LIKE THIS.



HAMBURGER OSTEN

WHO ARE THEY?
HOW THEY PRESENT THEMSELVES?

Atelierhaus Bullerdeich
Artoll - Werkstätten für Kunst und Technologie e.V.
BBS40 e.V
Galerie Oel-Früh
Geschoss Co-Working
Hallo: Verein zur Förderung raumöffnender Kultur e.V.
Hamburger Studienbibliothek
Hanseatische Materialverwaltung
Hochwasserbassin e.V.
Initiative Dessauer Ufer
LU'UM
Mikropol e.V. / Monopol für alle
MS Stubnitz
Mundhalle eG
Oldtimer Tankstelle
PK3000
Proberaum Schaltzentrale
Rudervereinigung Bille von 1896 e.V.
Südpol – Kulturelles Neuland e.V.
Verein für Skateboardkultur e.V.
Vereinigung Kinder vom Bullenhuser Damm e.V.
Wendenstraße 45 e.V.
ZOLLO

ACTIVISTS
NEIGHBORHOOD
ARTISTS
STUDENTS
WORKERS
POLITICALLY ENGAGED
CHILDREN
YOUTH
RESEARCHERS
PRODUCERS OF CULTUR
URBAN CREATORS
...
OPEN TO ALL

I. PARK FICTION

I

„Mit einem Trommelrevolver bewaffnet stand die blonde Frau mit den besonders betonten Backenknochen und ihrem weißen Knautschlackmantel auf dem Tresen und beschattete die Bankangestellten, während Kuhn das Geld einsackte, Otto die Bankkunden in Schach hielt und Heißler draußen im Fluchtauto wartete.“
(das große Verbrecherlexikon (2016))



Margit Czenki was a fascinating figure from the moment we got to know her. But when we read about her bank robbery and the following stay in prison she became even more mysterious to us.

„Palmen aus Plastik“ (187 Straßenbande)

The gangster rap group 187 from Hamburg mentions the palm trees of Park Fiction in their song „Palmen aus Plastik“ as a location where they hang out. Being mentioned in a famous german song has brought attention to the project Park Fiction from a pop culture point of view.

II. ZINNWERKE e.V

II



„We are not used to getting anything for free. A free meal feels weird and unusual. I feel bad that they give me food that I did not pay for.“
(thoughts that run through my head)

At Zinnwerke e.V. we had lunch altogether that was prepared with the biogas of their own production. I realized that I couldn't remember the last time that food was offered to me for free and I felt bad to eat without having paid.

III. SCHULE AM BULLENHUSER DAMM

III



„I just expect that there is someone who cares about it“
(Hannah)

IV. KAMPNAGEL

IV



„I just spoke to the politicians about whats best for Kampnagel-, and maybe I threatend them to quit my jib“ (Amelie Deuflhart, Intendantin Kampnagel)

The director of Kampnagel theater Amelie Deuflhart speaks about the harsh political tone and her methods of dealing with the political side of leading a theatre. Currently, the architectural office Lacaton & Vassal is planning an extension to the existing buildings of the theater. How this is supposed to look like and how much money will be needed has to be discussed with politicians.

„If we have an idea we dont wait for a long planning ahead, we just start, we hate planning for in 10 years“

V. PLANBUDE

V



„And after all these efforts everything was destroyed. Everything we ever fought for.“ I could still cry about it right here.“
(Margit Czenki)

Margit Czenki ist Mitbegründerin der „Planbude“, die ein aufwendiges Beteiligungsverfahren für die neuen Esso-Häuser in Hamburg St. Pauli, ausgehandelt hat. Dabei wurden städtebauliche Verträge geschlossen und Subventionen zugesagt, letztendlich scheitert dann aber doch alles, die Bayrische Hausbau, die ursprünglich an der Planung beteiligt war, entlässt einen Großteil des Fachpersonals für Projektentwicklung.

“PEOPLE IDENTIFIED WITH PLANBUDE AND STAYED FOR HOURS TO BUILD MODELS“
(Margit Czenki)

Participatory work with children: „What does an old house say to a new house if they communicated?“

VI. MIKROPOL

VI



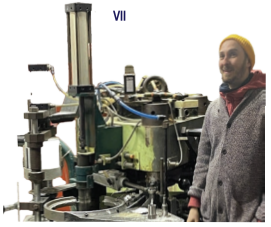
„Lisa was still small when she started with us. She grew up in Planbude.“
(Margit Czenki)

Lisa Marie Zander is part of Planbude since the beginning in 2014 as well as she co-founded the gemeinnütziger Verein Mikropol. It sounds like big families.

A lady joined us in the little mikropol space and wanted to urgently participate in the conversation. She did not speak german nor english well enough to be able to communicate with us. This felt metaphorical as we sat in a space for participation and community and someone urgently wanted to communicate something - just a barrier of languages in between

VII. AMEISE PLATTENPRESSWERK

VII



„The community became my home“
(DJ Bas)

DJ Bas came from Russia to Germany because he had a friend in Hamburg. Since then he works in the Plattenpresswerk Ameise and met other neighboring initiatives. He feels invited and welcomed by the neighborhood to become part of the community. He plays his vinyls at different events, in clubs and in the neighborhood.

„He comes here every wednesday to bake pizza.“
(DJ Bas)

DJ Bas spoke to us about a guy from the neighborhood who bakes pizza every wednesday in the garden of Plattenpresswerk Ameise, at least in the summer. It creates a meeting point and makes all people from the neighborhood come together.

hamburg spaces





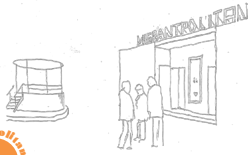
hafen city

- everything is very clean and new
- lots of new brick buildings
- many shop fronts and eateries
- better urbanism than Europa City



planbude

- Central, imagined
- not accessible anymore
- black deterrent construction fence
- Esso Häuser > fallow > Planbude Project Draft >
Platz der Leeren Versprechungen



migrantpolitan

- Wooden house with DIY character
- Meeting space and previous living space for people with migrational history and activists
- very cosy



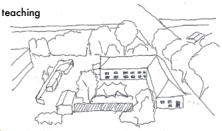
planwerk

-industrial old brick buildings with a big outdoor space
- Biogas production and a cooking area
- Event space and collective meeting space with teaching mission for students



mikropol

- Former public toilet, street island
- colour accents with specific meanings
- yellow roller shutter
- opens to the outside in summer, 50m²



kampnagel

- previous industrial area; now club and atelier space
- Garten open to the public to pass through and linger
- Residency housing for artists with cheap rent (subsidised)



galerie sel frais

- Unattached
- Currently: Industrial, Invisible
- studios + small exhibition room + tea kitchen



plattenpressenwerk

- one storey building, industrial building with no direct light and very cold
- High tech machinery and very packed space with relicts from the past
- Trampoline in outside space for children



rote flora

- urban presence in Schanzenviertel
- Squatted
- semi-permeable, not always open to public
- neighborhood meeting point



ästhet. gemüsehandlung

- Shop Character
- Glas Front > present and welcoming in the city scape



kampnagel

- Repurposed factory for big machinery built in 1865, theatre since 1980s
- huge complex for theatre work with incorporated restaurant and spaces for workshops
- will be restored and extended as of 2025



parks

- enclosed, gated, open until 10 PM
- former Recycling Yard
- Waterfront
- Cultivated green
- (Changing) Areas for specific activities, that can happen at parallel times
  - skating, soccer, gardening, studios, sauna



park fluden

- Part of two districts
- Outside green area with view on the port
- Waterfront, next to Pudel

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STRUCTURES

An overview of the actors we met on the excursion to Hamburg

KAMPNAGEL

Legal form of organisation?	Stadetheater
Connection to the city of Hamburg?	financed by the city, partly dependent of the Behörde für Kultur und Medien, discussion partner
Internal form of organisation?	Hierarchical
Are they part of a network?	Bluehina internationaler Produktionshäuser e.V. und several theaters around europe
Financing?	City of Hamburg (Behörde für Kultur und Medien), european fundings, several foundations, ticket earnings
Do they have a space to be?	yes
Legal long term perspective?	open-ended lease? there will be a big renovation and extension

HALLO e.V.

Legal form of organisation?	active association (eingetragener Verein)
Connection to the city of Hamburg?	Independent, cooperation with "Behörde für Umwelt Klima Energie und Agrarwirtschaft, different institutions as well?
Internal form of organisation?	PARKS, BERK, KOSK, Hallo, RADO, Bibi Raum Archiv, active association, known structure of Vereid, Personlich jungen
Are they part of a network?	HALLO e.V. is the network, they are part of the AG OST
Financing?	Donations and project-based fundings by the city and Bund
Do they have a space to be?	They are based on the premise of PARKS
Legal long term perspective?	Long term perspective to stay there is secured. Lease situation unclear?

MIGRANTPOLITAN

Legal form of organisation?	part of Kampnagel
Connection to the city of Hamburg?	no individual connection, only through Kampnagel (?)
Internal form of organisation?	program is individually curated
Are they part of a network?	part of Kampnagel
Financing?	through Kampnagel, project fundings (?)
Do they have a space to be?	Yes, on the ground of Kampnagel
Legal long term perspective?	open-ended ?

PARKS

Legal form of organisation?	Subgroup of HALLO e.V.
Connection to the city of Hamburg?	independent, cooperation with "Behörde für Umwelt Klima Energie und Agrarwirtschaft, different institutions as well?
Internal form of organisation?	active association
Are they part of a network?	They are a part of HALLO e.V. and also AG OST
Financing?	Donations and funding by the city of Hamburg and the Bund
Do they have a space to be?	Yes, old powerplant site, Community Design Center will be built sometime in the future on their lot
Legal long term perspective?	Yes, secured by the city?

ZINNWERKE

Legal form of organisation?	(non-profit) association Zinnwerke e.V.
Connection to the city of Hamburg?	in constant contact, partly dependent (?)
Internal form of organisation?	it's an active association with temporary project partners
Are they part of a network?	they are part of "Kulturkonz"
Financing?	no financing, rent income of studio spaces (?), project fundings (like BücklZeharid), no financing of the city
Do they have a space to be?	yes, the old Wilhelmsburger Zinnwerke
Legal long term perspective?	right now its a Zwischennutzung (?), they try to settle it

GESTALTUNGSBERATUNG ST. PAULI

Legal form of organisation?	HFBK Hamburg, Klasse Jesko Fezer, Experimentelles Design, Master Studiengang
Connection to the city of Hamburg?	University organisation, no apparent connection to the city of Hamburg but indirectly yes
Internal form of organisation?	Student-run? unsure about how they work?
Are they part of a network?	University network probably exists?
Financing?	Educated guess: funding from the university and the city
Do they have a space to be?	Yes, in a cube in St. Pauli. Maybe spaces at the University?
Legal long term perspective?	Unsure about the legal framework of how this works

GEDENKSTÄTTE BULLENHUSER DAMM

Legal form of organisation?	Memorial site opened upon private initiative of the "Kinder vom Bullenhauser Damm e.V." in 1980. In 1998 the city of Hamburg took the sponsorship for the site and joined it with the memorial site "Neuengamme"
Connection to the city of Hamburg?	public sponsorship by the city of Hamburg, Stiftung Hamburger Gedenkstätten und Lernorte zur Erinnerung an die Opfer der NS-Verbrechen
Internal form of organisation?	People are employed and work there, organized by Kinder vom Bullenhauser Damm e.V.
Are they part of a network?	Yes, AG OST
Financing?	funding by the city of Hamburg through Stiftung Hamburger Gedenkstätten und Lernorte zur Erinnerung an die Opfer der NS-Verbrechen, donations
Do they have a space to be?	Yes, at the memorial site
Legal long term perspective?	Yes, 40 more years? They get provide the space by the city of Hamburg

GALERIE OEL FRÜH

Legal form of organisation?	Projektraum
Connection to the city of Hamburg?	Financed and supported by the city
Internal form of organisation?	two people are the main organizers
Are they part of a network?	AG Oel, cooperation of all Projekträume Hamburgs
Financing?	Financed by the city of Hamburg, rent income of studio spaces
Do they have a space to be?	Yes, in Hamburg Oel.
Legal long term perspective?	They have a Zwischennutzungsvereinbarung

SÜDPOL

Legal form of organisation?	Kulturelles Neuland e.V.
Connection to the city of Hamburg?	unknown, they seemed to have a good connection to the city
Internal form of organisation?	unknown, we were told that many people work there
Are they part of a network?	Yes, AG OST
Financing?	Ticket fees and other?
Do they have a space to be?	Yes, the current building.
Legal long term perspective?	They seemed to have a positive outlook on being able to stay there for the next 20 years

PLATTENPRESSWERK AMEISE

Legal form of organisation?	Business
Connection to the city of Hamburg?	none?
Internal form of organisation?	small production, "Press-Cafe"
Are they part of a network?	Kind press community?
Financing?	Side of shirts, cafe income
Do they have a space to be?	Currently yes
Legal long term perspective?	unknown? tied to the fate of Südpol?

HAFENCITY HAMBURG

Legal form of organisation?	GmbH
Connection to the city of Hamburg?	"Gesellschaft zur Entwicklung des Hafens Hamburg". Founded to take responsibility for the "Sonderverm ögen Stadt und Hafen"
Internal form of organisation?	Hierarchical
Are they part of a network?	???
Financing?	???
Do they have a space to be?	Yes, normal office space
Legal long term perspective?	???

BBEG

Legal form of organisation?	Bildungsträger Entwicklungsgesellschaft mbH & Co. KG (BBEG)
Connection to the city of Hamburg?	Owned to 100% by HafenCity Hamburg GmbH (HCH)
Internal form of organisation?	???
Are they part of a network?	???
Financing?	???
Do they have a space to be?	Probably yes
Legal long term perspective?	???

MIKROPOL!

Legal form of organisation?	Association Mikropol e.V.
Connection to the city of Hamburg?	in constant contact, partly dependent
Internal form of organisation?	it's an active association with 40 keys around the area
Are they part of a network?	AG Ost
Financing?	fundings for Kunst in öffentlichen Räum, donations, also by the city?
Do they have a space to be?	Yes, they reuse an old toilet building
Legal long term perspective?	Unsecure ?

HAMBURGER STUDIENBIBLIOTHEK

Legal form of organisation?	Hamburger Studienbibliothek e.V.
Connection to the city of Hamburg?	???
Internal form of organisation?	Different working groups, typical Verein with sessions
Are they part of a network?	Yes, AG OST
Financing?	Members contributions and donations
Do they have a space to be?	Yes, so called "Mieterselbsthilfe"
Legal long term perspective?	Rental contract with the owner of house?

SCHROTT BEWAHRE

Legal form of organisation?	Schrott bewahre.v.V.
Connection to the city of Hamburg?	???
Internal form of organisation?	structures of active association Verein!
Are they part of a network?	Initiative für Materialwiederbe
Financing?	Material Sales, donations, funding by city?
Do they have a space to be?	Yes, currently renting out a basement
Legal long term perspective?	Unknown, the owner of the building has different plans long term they said

PARK FICTION

Legal form of organisation?	Initiative, art project
Connection to the city of Hamburg?	cooperation with Bezirke Hamburg Mitte and Hamburg Altona
Internal form of organisation?	two heads of the project initiative, lots of people supporting
Are they part of a network?	???
Financing?	no financing, fundings for art in urban space, realization financed by Hamburg Mitte and Hamburg Altona
Do they have a space to be?	the park, but no office
Legal long term perspective?	Park Fiktion is built

PLANBUDE

Legal form of organisation?	started as an initiative, became an "Autlan-GbR"
Connection to the city of Hamburg?	working together with the city of Hamburg and Hamburg Mitte
Internal form of organisation?	four people are the "Autlan-GbR" with temporary interns and cooperation partners
Are they part of a network?	???
Financing?	by the city of Hamburg (?)
Do they have a space to be?	They had a space in St. Pauli, now they don't have it anymore
Legal long term perspective?	No, they already closed their office/ work.





DESIGNING TRANS-FORMATION

THE CITY ON THE EDGE

33%

RE-KARTIERUNG UND ASSEMBLAGE

Phase 1

The first phase was dedicated to the in-depth exploration of the research area surrounding the Uber Arena. Based on the understanding of urban spaces as complex networks of actors, physical structures, and dynamic processes, methodological approaches were developed to capture this multifaceted reality.
A particular highlight was the workshop with artist Larissa Fassler, who is known for her precise and multilayered mappings of urban spaces. Under her guidance, participants experimented with the method of „walking“ as an analytical tool. This seemingly everyday activity transformed into an intensive research practice, during which pairs of students traversed and mapped the area.
Each group focused on a specific theme, enabling different perspectives on the same space. The maps created during these explorations were subsequently processed into layered collages that visualize the overlaps and interactions between the various levels of urban space.
Through this mapping work, it was possible to capture both the physical-material as well as the social and ecological interconnections of the area. This intensive examination formed the foundation for a profound understanding of local dynamics and material networks, which would become crucial in the subsequent design phases.











Visiting BSR recycling yard Mühlenstraße





History

While loaded with multiple historical layers, this piece of land was sold off by the city to AEG in 2004, leading to the tabula rasa and highly-capitalised redevelopment into today's Uber Platz. In our atlas, we reveal these historical layers – what existed before the tabula rasa, the complicity between the city and AEG, the protests from the civil society – in a two-sided book juxtaposed: maps on the left and stories on the right.

„Todesstreifen“

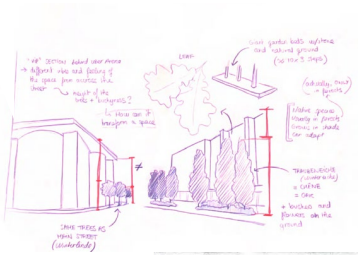


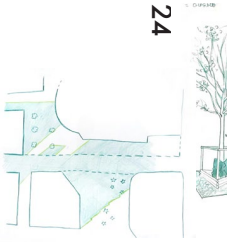
„Leitbild Spreeraum“



Laurene Jingxi Cen, Fanny Weil

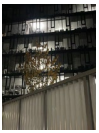




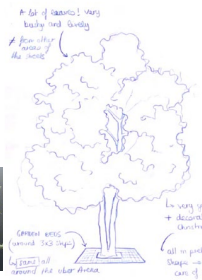




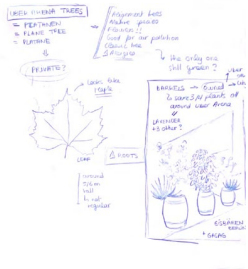














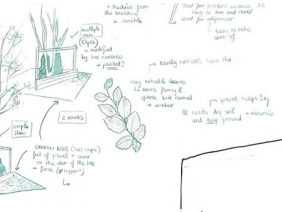






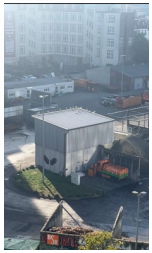
Non-Human

This map details the non-human actors on the edge. It includes information on flora and fauna found in the uber arena area. Trees and a few other a few other plants are highly controlled by there garden beds and in their variety. The garden beds are at most three by four meters. Most of the trees are small in comparison to the surrounding buildings and the different types are always found in groups according to a street. Animals are only fleeting actors. Bees on the roof can not be noticed except for their bee hives on top of the mall. There are some birds flying by.

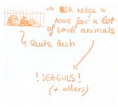


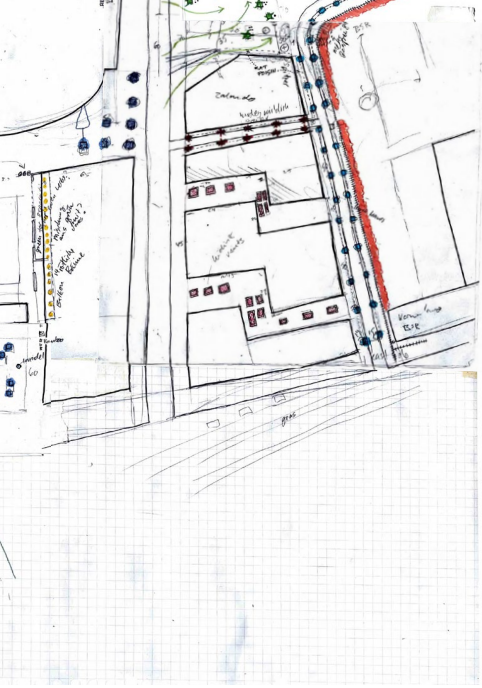






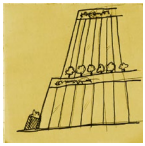










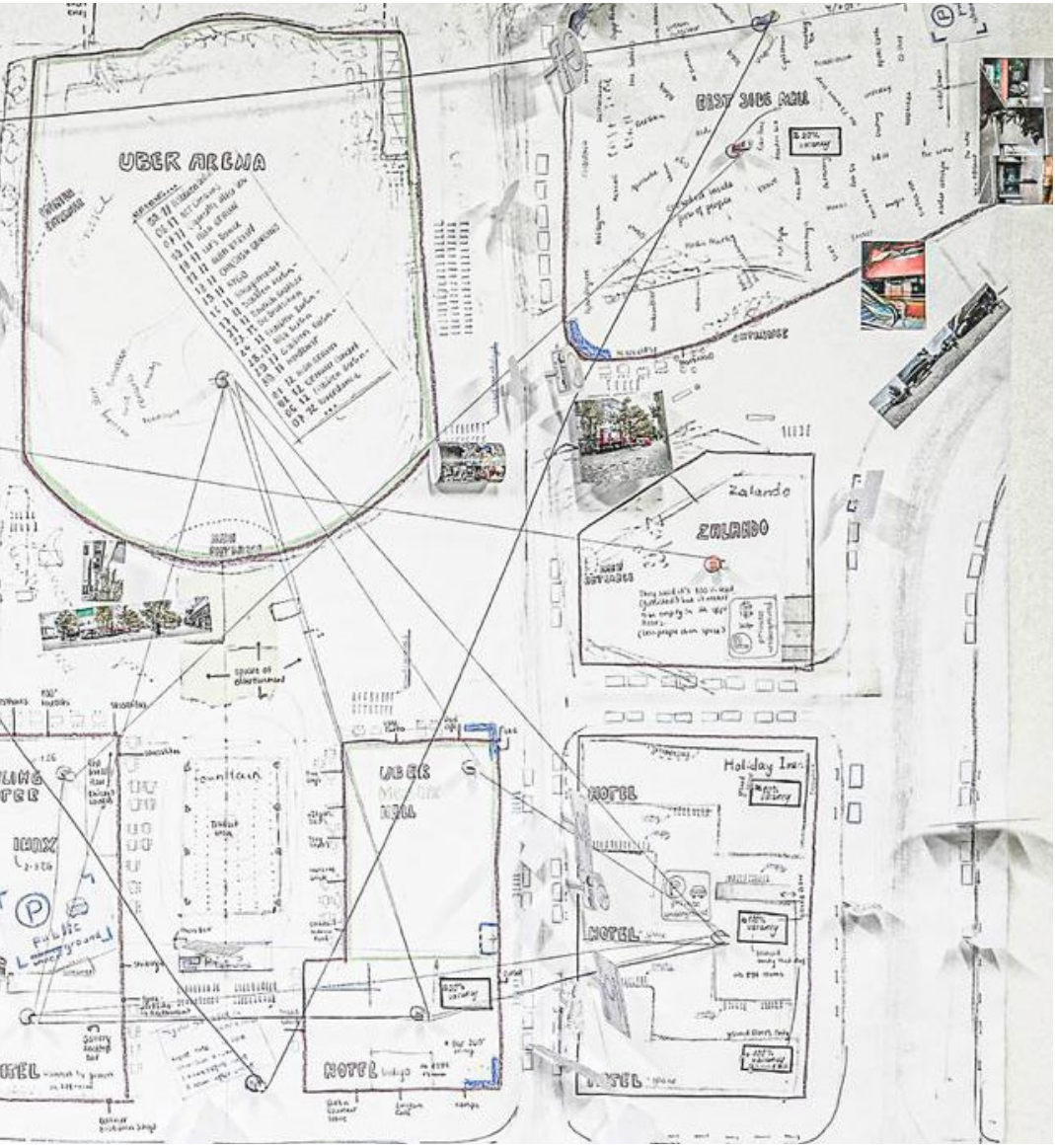


Paula Tritto, Chloé Jarlier

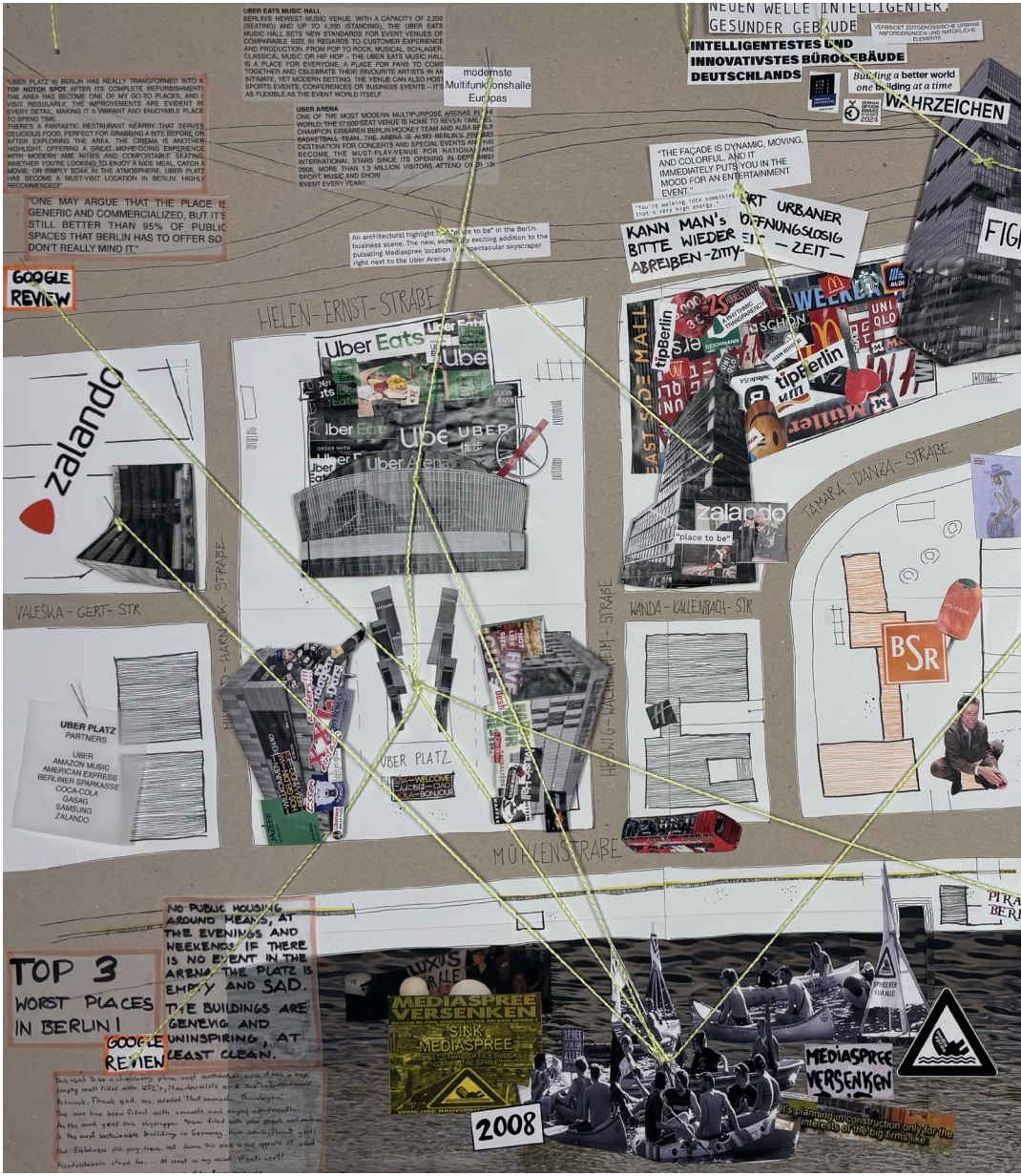


Usages and non-usages, mobility

This map deals with the uses of the Uber Arena area. In which building is what located? Which companies are based there? Additionally, small bars in the corner show how much space is vacant. It has been noted that many of the buildings are not utilized 100% and there is a lot of vacancy. Furthermore, the focus is on commercial use. Traffic and its utilization have also been examined. Cars dominate this area, and each building has large underground parking spaces.



Paula Pichler, Rong Rong DU

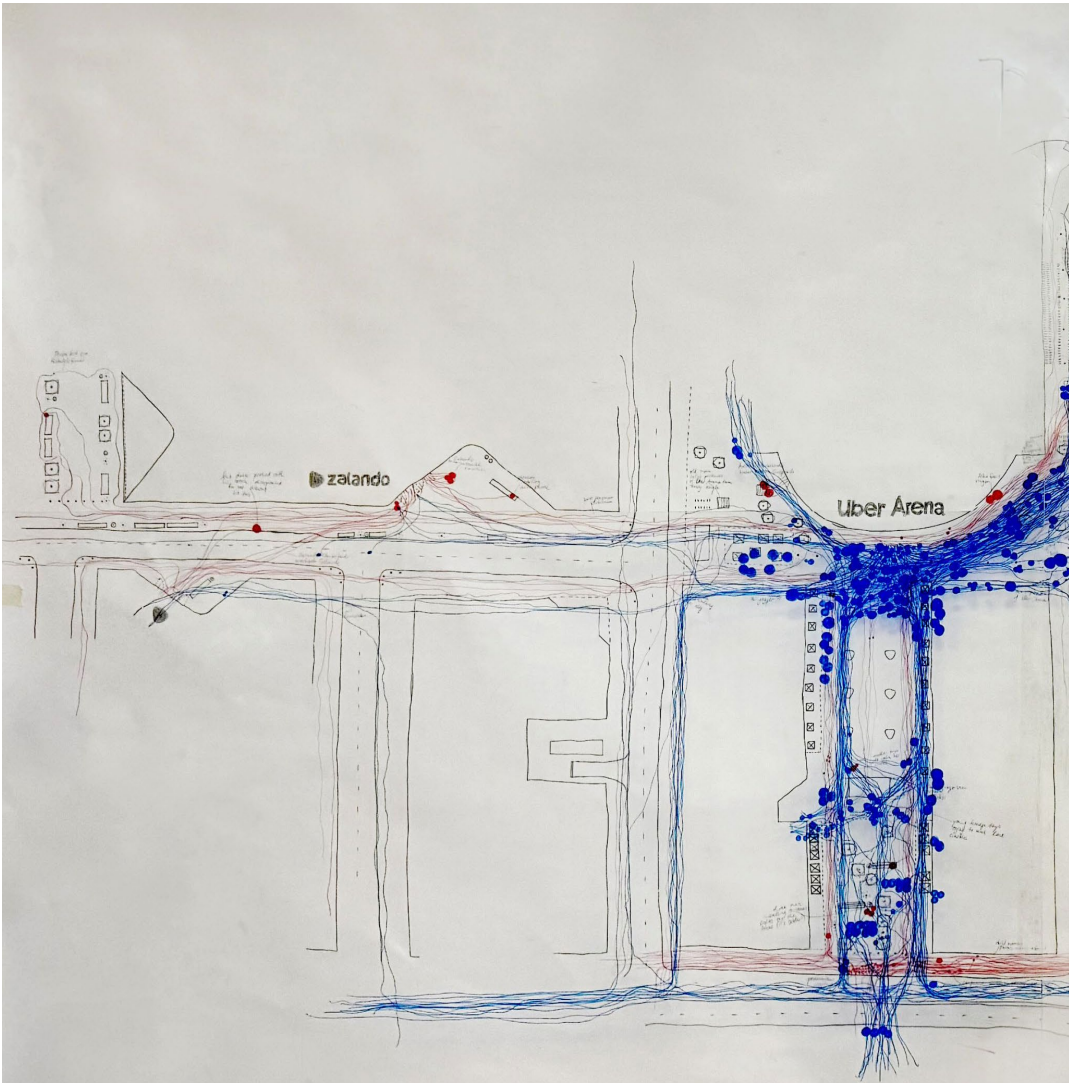


Language

What do we see when we explore the theme of language within our site? What lies behind the flood of neon-lit billboards, massive posters, and constantly flickering screens? Which protests have repeatedly been silenced over time? Which opinions circulate on the internet? Which background stories hide behind polished facades? What language does our site speak?

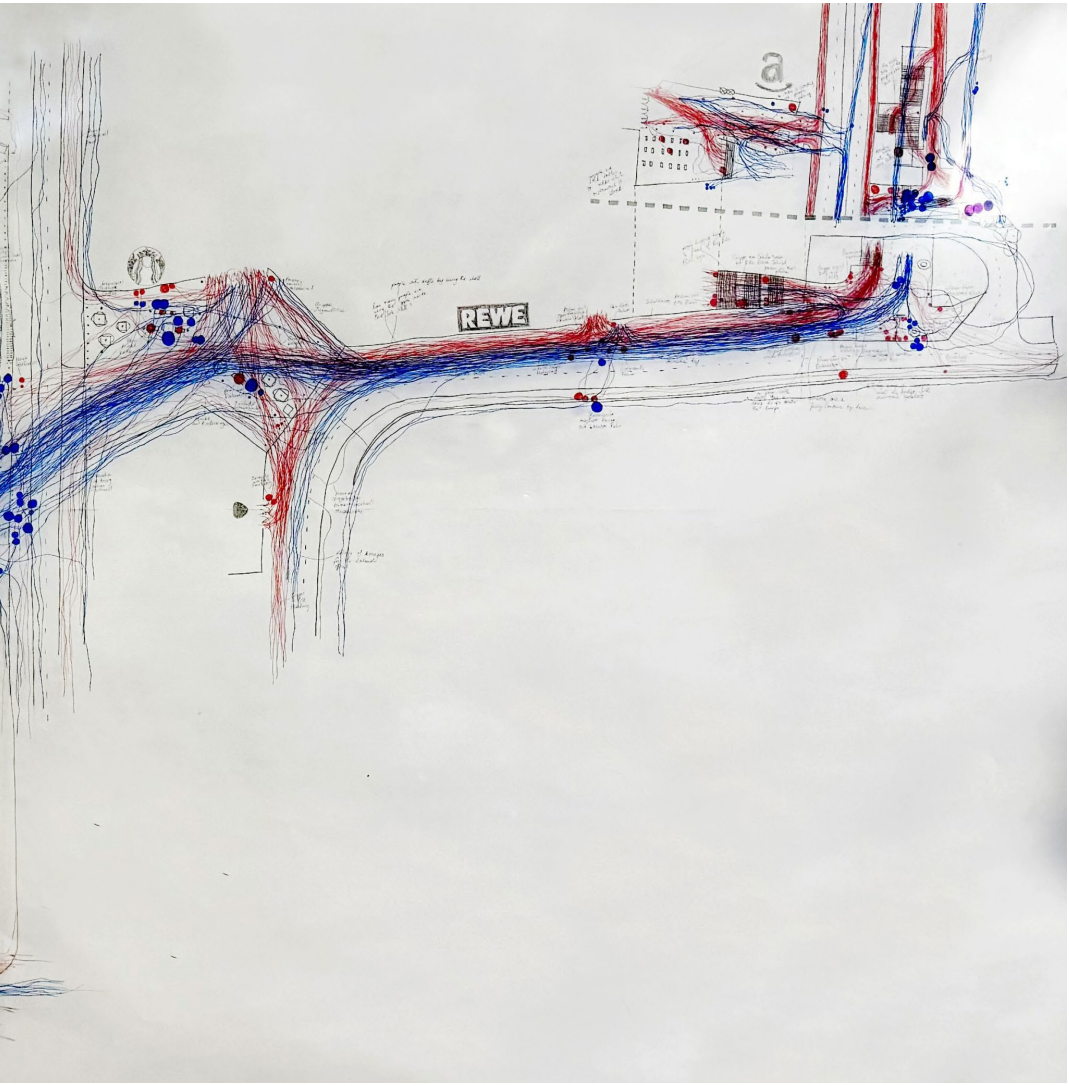


Annabelle Lichtl, Sára Detrekői



Movement

The map visualizes the movement of people in the area around the Uber Arena. During the day, movement paths are marked in red, while at night, they are shown in blue. Our observations are based on direct monitoring, where we counted individuals and tracked their walking routes throughout the area. The data shows that during the day, people tend to move in straight, purposeful paths, with little time spent lingering in one spot. Their movement is primarily directed towards specific destinations, such as entrances, exits, or transit points. In the evening, however, behavior patterns shift—there is significantly more lingering in the vicinity of the arena, and people's walking paths become less direct. Furthermore, as one moves toward the rear sections of the area, both daytime and nighttime foot traffic gradually thins out.

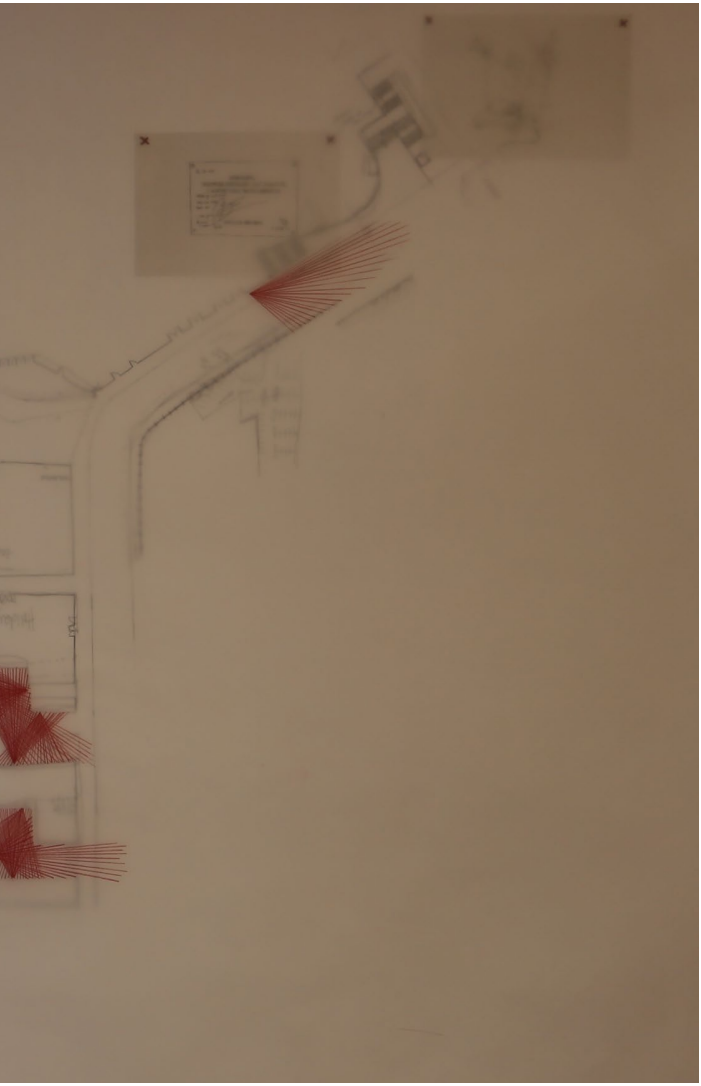


Lara Brenner, Emma von Helden

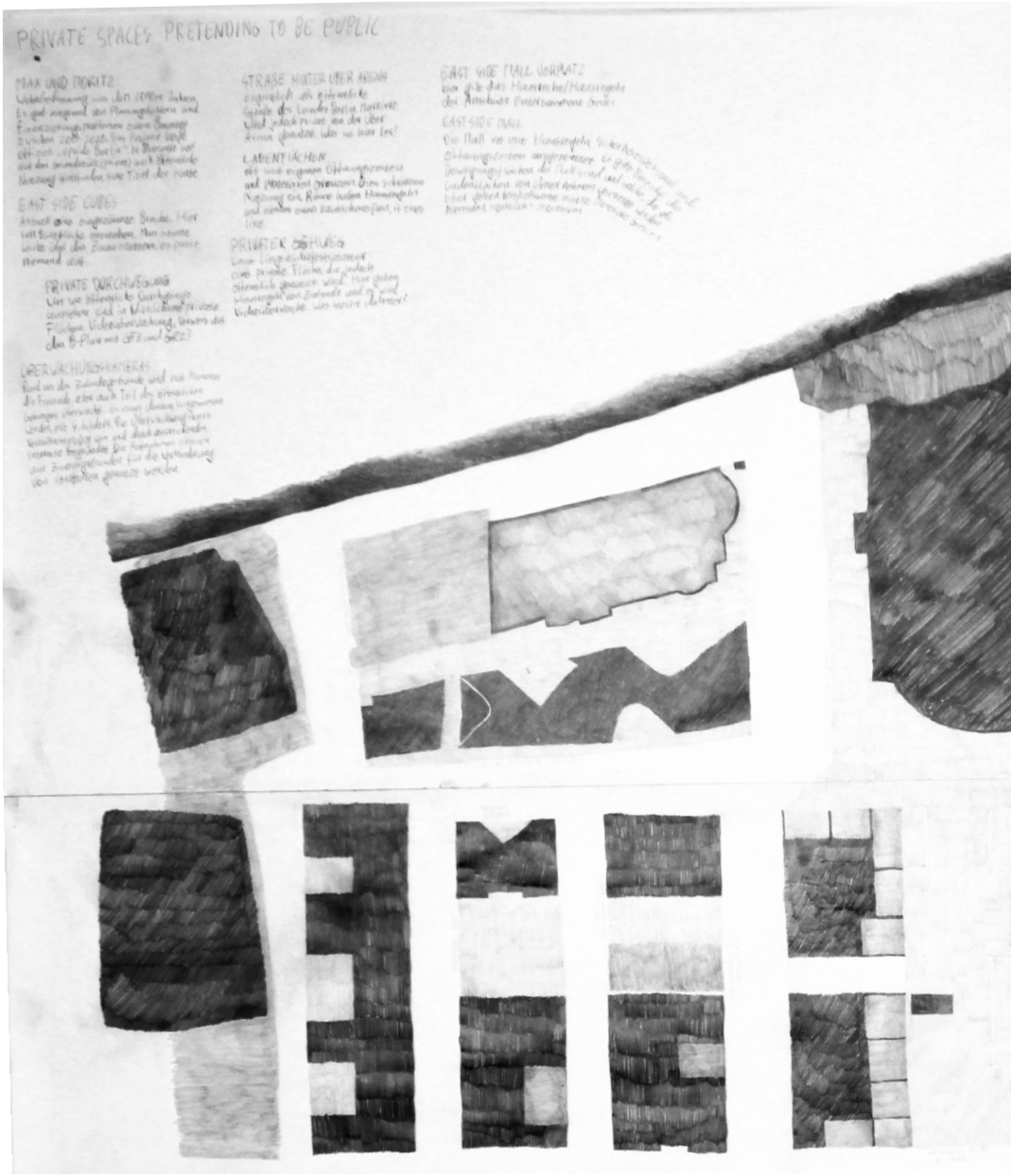


Barriers

Using a technique of layering transparent paper, we uncover two distinct aspects of control - of (in)visible barriers. The first layer depicts the physical barriers in the environment forming the tangible boundaries that restrict movement and define the public space. The second layer, represented by red lines, traces the view angles of security cameras. These lines symbolize the „psychological barriers“ that, while invisible, exert control over those who occupy or pass through the space - influencing behavior and creating a constant sense of surveillance that governs the space without being directly noticed. The project introduces a dynamic element through the use of sewing thread, which weaves through the layered papers, connecting them and tracing the paths of those who work behind the scenes of surveillance.

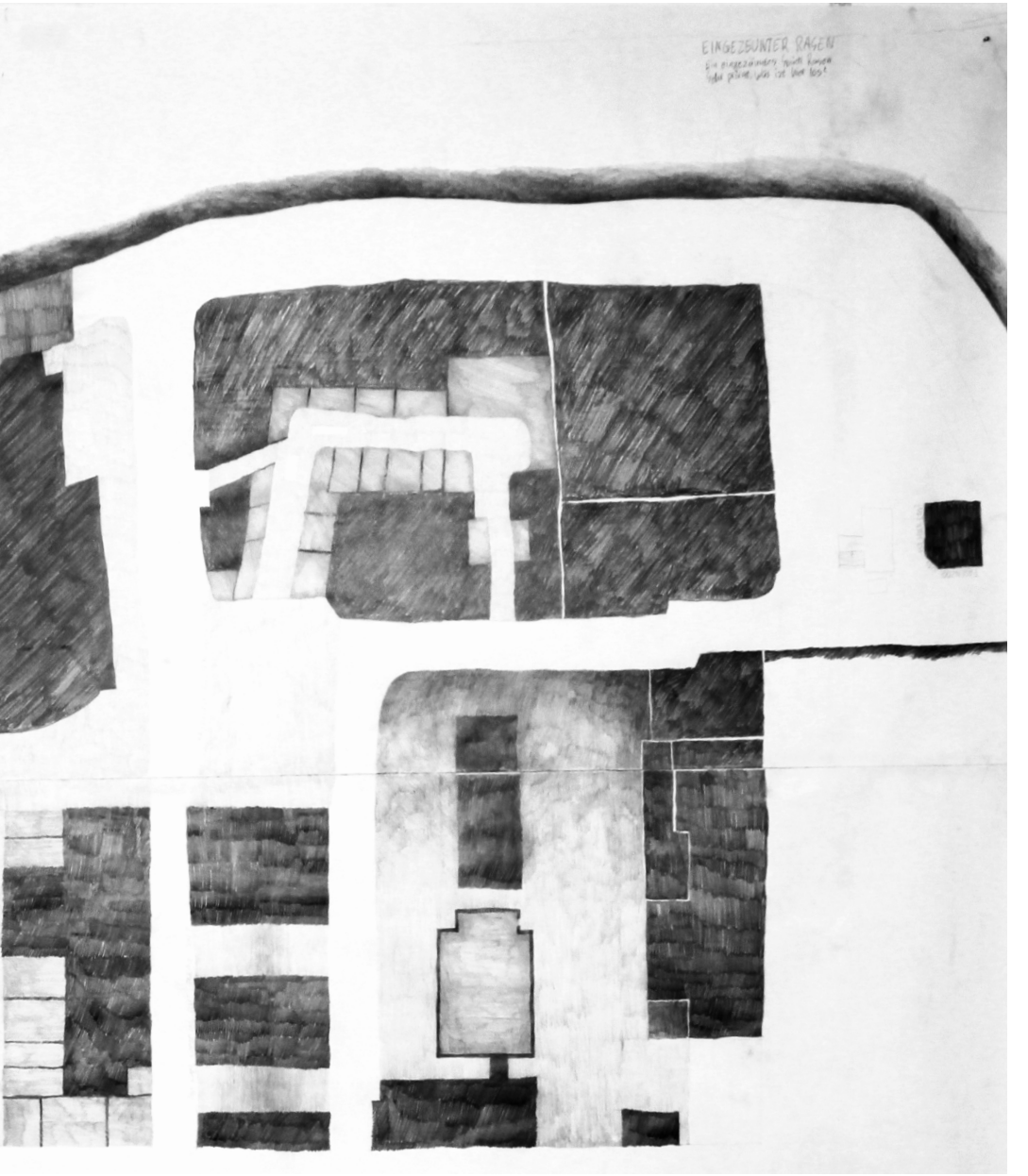


Anna Stevenson, Sofia Lobianca

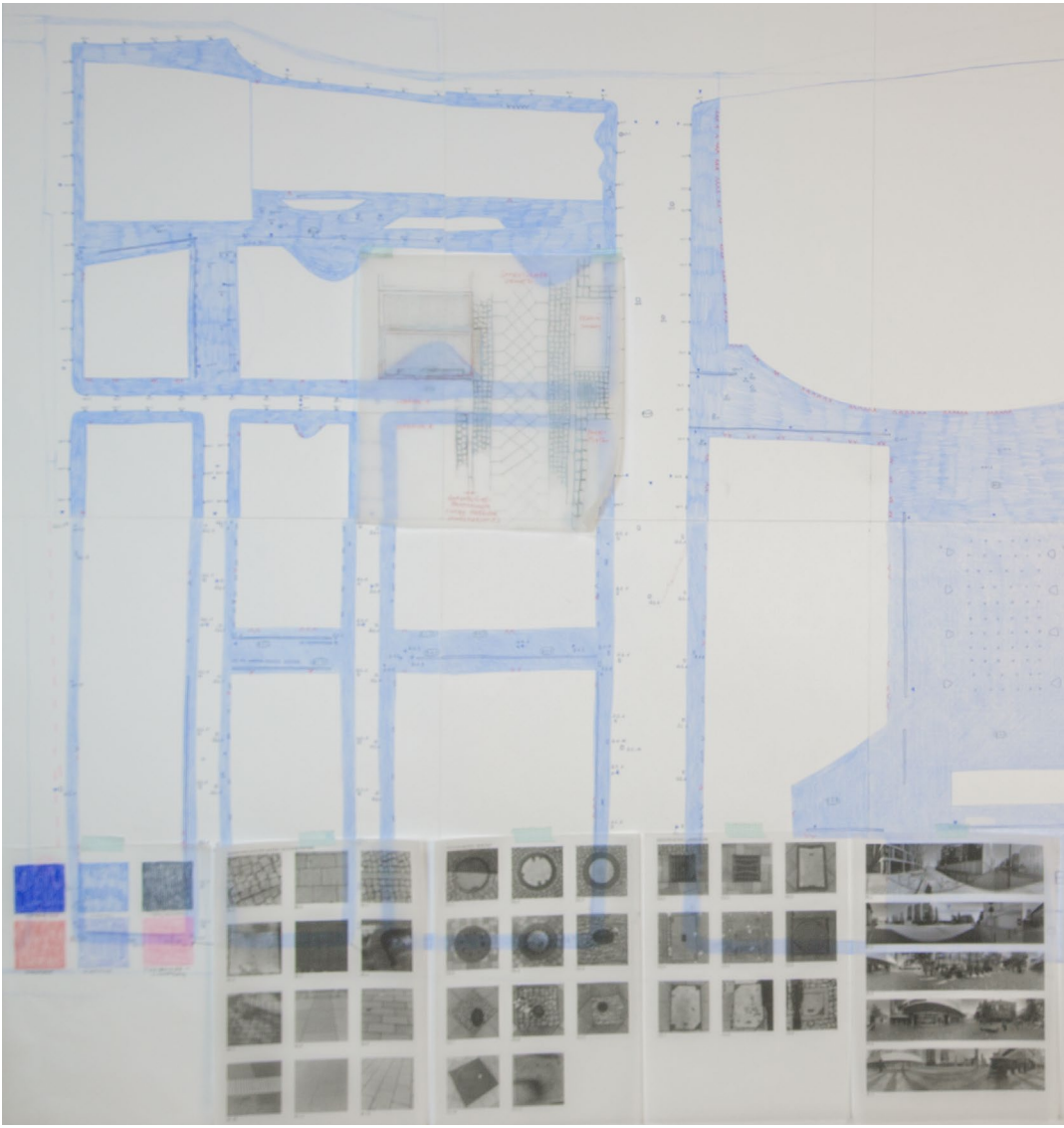


Private and public spaces

Where are we feeling like we are entering a private space? Which place is actually private? We are trying to make this visible by a map which is hand drawn with pencil. We are classifying the places into „privat beansprucht“ in a dark colour and „öffentlich beansprucht“ in a light colour- and everything in between with different strenghts of shading.

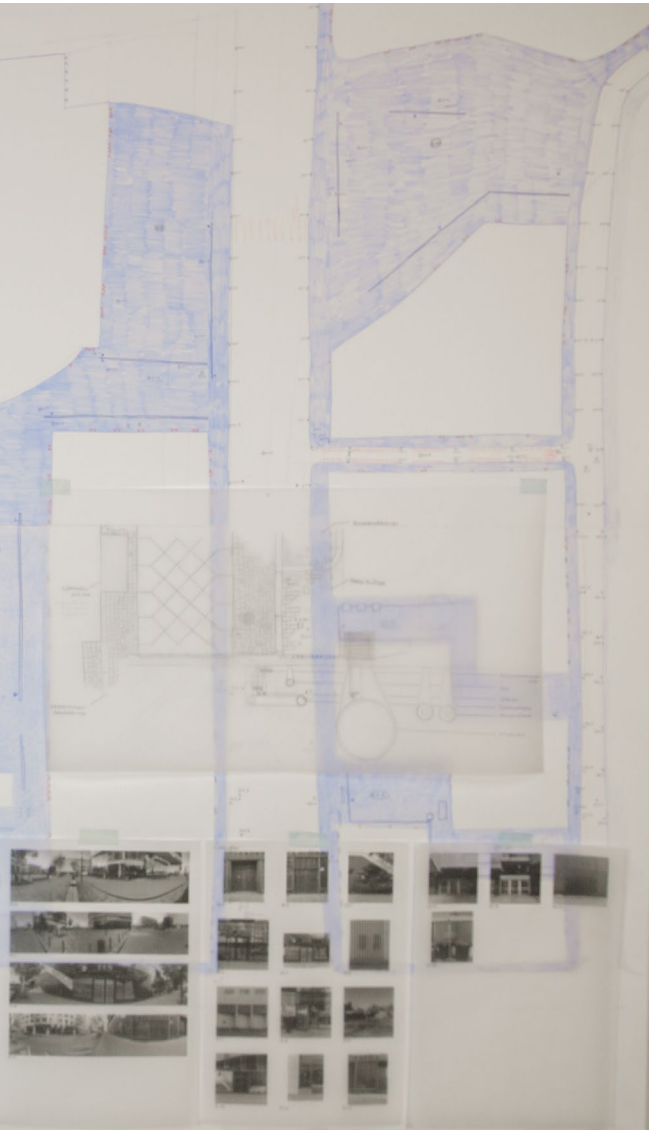


Chloe Jalier, Julius Funke, Lea Krüger



Soil Composition

What can we see if we take a closer look at the sealed ground of the Uber area? The closer we examine it, the more details we can recognize—there is a second world to discover, spreading like a web over the gray surface of the area. Like formulas, the distances between gullies, drains, and ventilation grids are precisely calculated. In this map, the elements we easily overlook are carefully documented and analyzed—translated into codes so that these formulas can be interpreted using the legends.



Charlottte Henschel, Hanna Dresselhaus

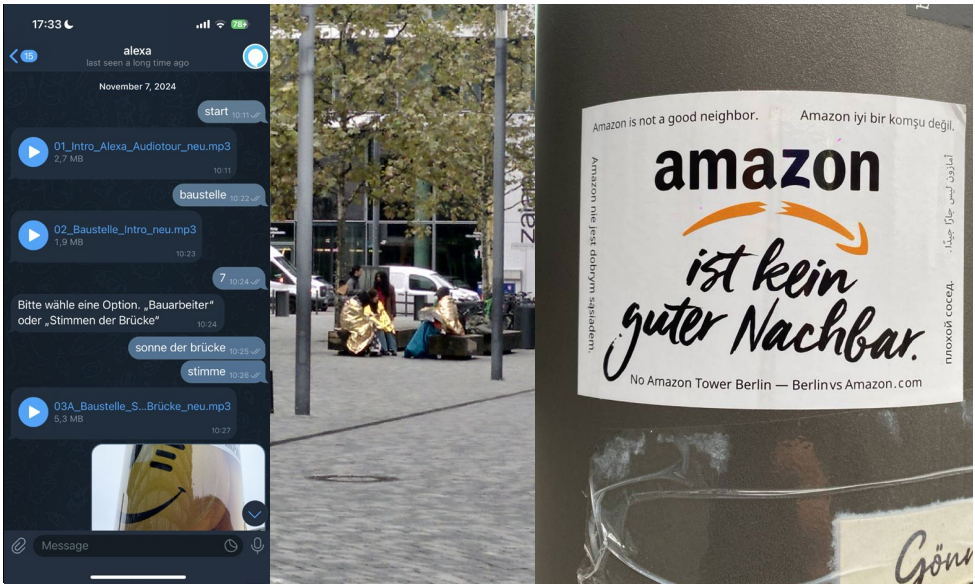
ALEXA, WO BIN ICH?

Workshop with Jakob Wirth and Marina Resende Santos

„Alexa, Amazon's voice-controlled assistant, takes you on an audio journey around the future EDGE/Amazon Tower in Berlin, exploring the convergence of diverse profiles and desires.

With Alexa, you'll move through East Side Mall, the Amazon Tower site, Mercedes-Benz Platz, and Warschauer Straße. Via smartphone audio messages, Alexa provides insights, opinions, and tasks to follow on this journey. She seeks to learn from the community, and you help her absorb its essence.

In the process no one makes the same journey, as you choose which audio path to take. In the end, the question of which side you stand on will not be the last one–and you will be given an insight into the environment of Alexa's new home in Berlin."



Captured during the workshop, photographed around Uber Platz

13

Hier
verändi
sich alle
Und bei
FIORNBAC
9x im Raum

DESIGNING TRANS-FORMATION

THE CITY ON THE EDGE

66%

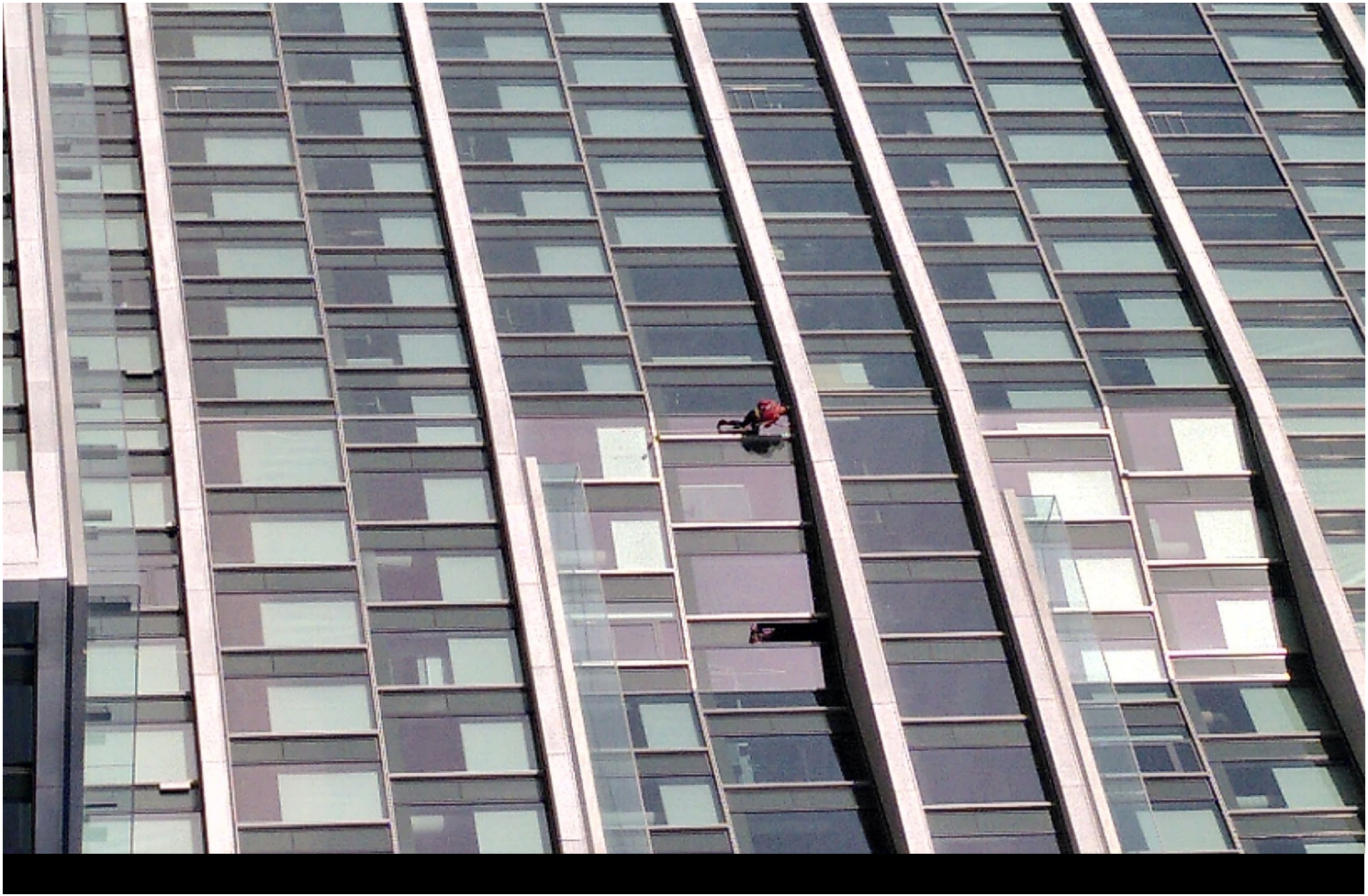
MÖGLICH-KEITSRÄUME

Phase 2

The second phase built upon the insights gained from the analysis and focused on identifying concrete spaces for intervention. At the center was the question: How can we conceive a future transformation that does not stem from an abstract, top-down analysis, but rather from a situated, performative experience of space? In new group constellations, previously unnoticed dimensions of the location were discovered through performative interventions in urban space. The students embarked on a search for possibility spaces – for those cracks and gaps in the urban fabric that hold potential for change. This exploratory practice aimed to identify spaces in which climatic, social, and infrastructural challenges could be addressed through innovative approaches. The implemented interventions were carefully documented to record the experiences and insights and make them useful for the further process. In parallel, models and installations were created that visualized these spaces of possibility and made them tangible. Through design prototyping, the students explored new ways of sustainable and socially just transformation of urban space. The developed prototypes formed the basis for a critical examination of the possibilities and limitations of architectural intervention in complex urban contexts.



Uber Platz, Friedrichshain Kreuzberg, Berlin



THE CITY ON STAGE

Lara Brenner | Annabelle Lichtl

Have you ever felt like being on stage when the only thing you were doing was just naturally crossing between two buildings? Suddenly you feel surveilled, you behave, you don‘t sit, you don‘t eat, you don‘t dare to stop, you just walk straight with your head high and you speak like you‘re supposed to speak. A few meters further your body starts to relax, the ordinary city life continues. But what happened in between? And what made your feelings change?

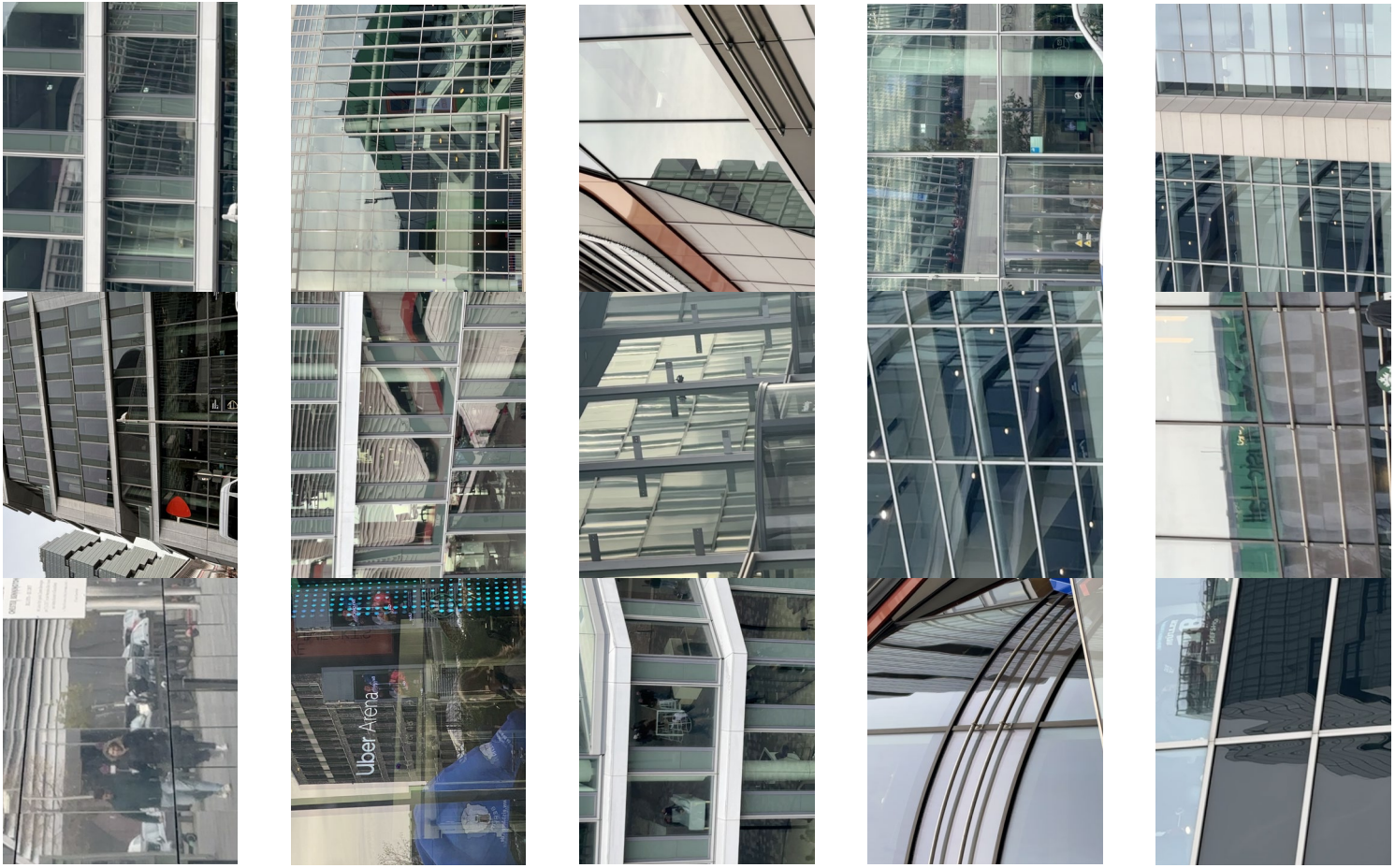
The idea behind the deep analysis of the area around Uber arena was to find the “gaps”. “Gaps” means asking, where does the area lose it’s shiny surface, where does it gain authenticity, when does it become real, relatable, comfortable? Where does the show stop and where does the “behind the scenes” begin? When observing the Zalando buildings, everything feels planned. Lunch break, smoking break, sunglasses, ponytail, orange batch. Every minute seems to follow a timetable, every walk seems to follow a path. During our analysis, we particularly focused on observing the central area in front of the Zalando Tower and the space behind the Uber Arena and Mall and started to compare the scenery to a theatre set.

In our translation, the areas around these buildings would correspond either to the stage or the backstage areas. What stood out to us was the interdependence of both locations. The backstage area is the machinery behind the polished facades of the entertainment buildings. Deliveries, transports, repairs, construction work and smoking breaks take place here. Hectic phone calls, loud shouting and rattling machines enhance the feeling of a backstage scenery.

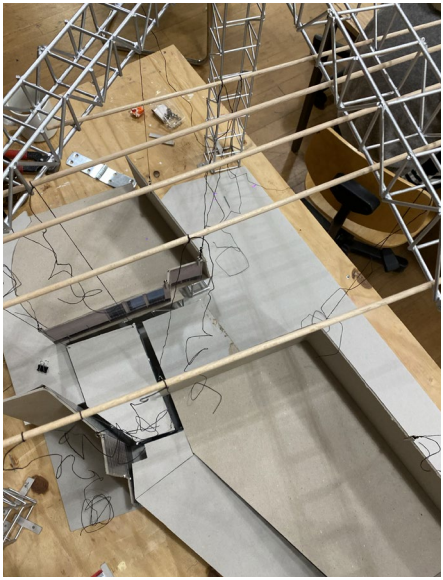
Nothing is faked or beautified.

Movie stills capturing the backstage

Movie stills capturing the stage







In contrast, the area in front of the Zalando building, between the Mall and Arena, serves purely for representation. The flawless and aloof appearance creates a distance to every passing person. On an ordinary day without an event, you only see people hurrying from A to B, without stopping, without noticing, without perceiving what's around, just playing their role.

Passing through makes one feel uncomfortable and influences one's behavior.

Due to their stiff and superficial characteristics, the buildings started to feel like empty shells without character, without authenticity and with nothing behind them. The mirroring glass facades enhance the feeling of the facades as empty shells, just picturing what is happening around them. We imagined them as little TVs, on which we can watch the actors on stage. With the associating of a set design, we aimed to translate that into our model. In the context of the site, we created the model on different heights translating stage and backstage areas. A scaffolding structure spanning over the scene enhances the imagery of a theatre, a stage.

Transformative Model showing stage and backstage areas



The scaffolding structure elevates the stage and shapes the beams, which enable a transformative model. Especially the fluid areas, the gaps between the stage and the backstage, areas that change in their function or appearance depending on the day and time, require a transformative system. Different platforms can be lifted to become the stage or lowered to return to backstage. Even though most building facades are fixed, two-dimensional elements, the Zalando Tower can be pulled up and down. Since the Stream Tower was the only building we could experience from the inside, it felt natural to reflect that shift in perspective in our model.

A music box, playing sounds from the backstage, along with all movable elements, creates a model that can transition through different situations, varying by time and day. The area is never in a fixed state but constantly changing, shaped by human movement and interaction.



Empty stage, missing facades

INNEHALTEN

- Time, Memory and Discomfort

Charlotte Henschel | Fanny Weil

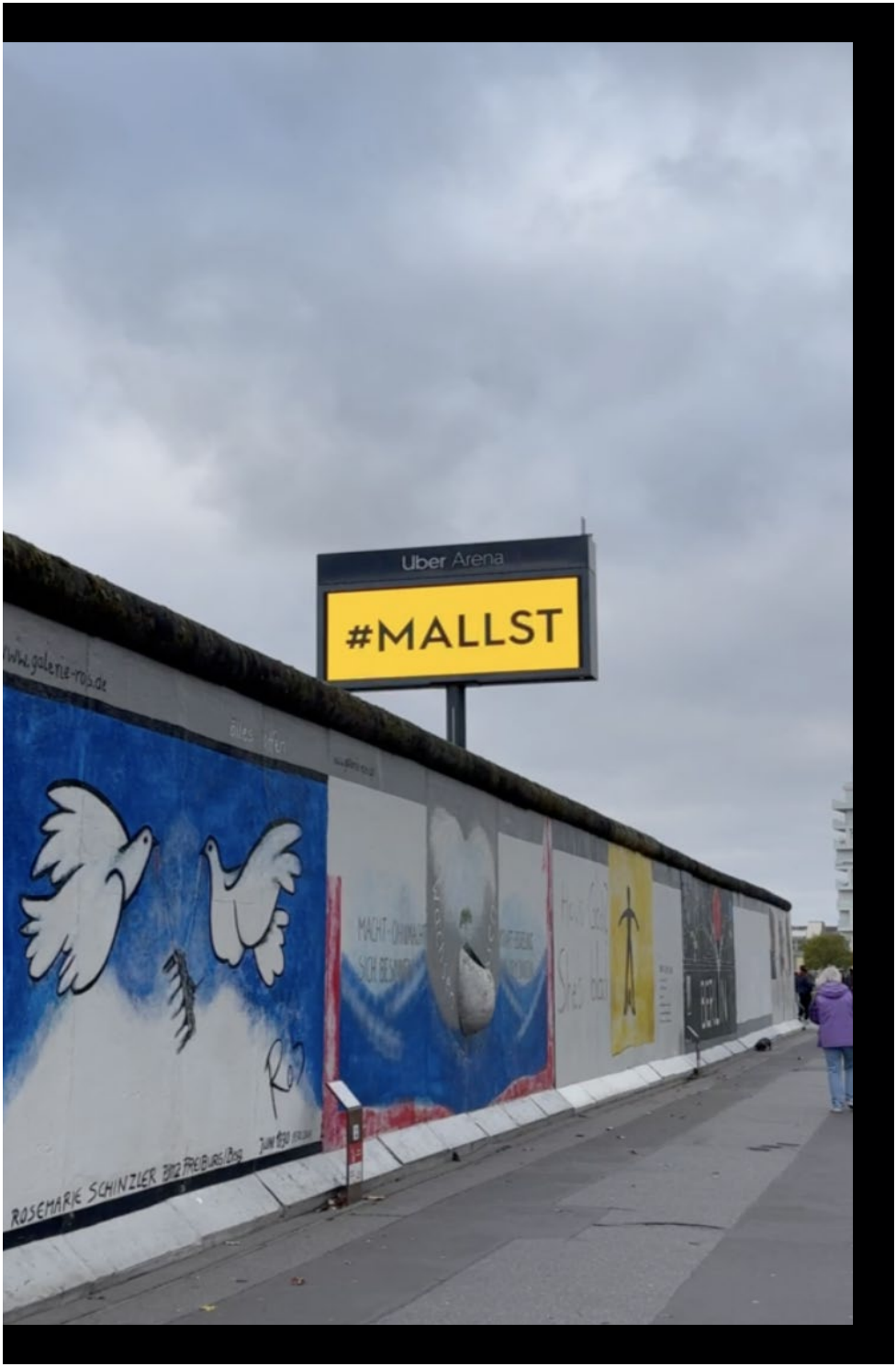
Uber-Platz in Berlin is a place caught between event culture and historical significance. On one side of the street, the East Side Gallery serves as a monument to the former death strip, while on the other, a privatized, commercialized space dominates. Visitors often pass through quickly—stepping off tour buses for just a few minutes to take photos of the painted Wall segments before moving on. A place meant for remembrance thus becomes a backdrop for fleeting consumption.

At the same time, the traffic lights between Uber-Platz and the East Side Gallery impose an unexpected pause—not in front of the memorial itself, but on the traffic island in the middle of the road. This place of enforced waiting creates a sense of unease, almost like „stolen time." Through interventions such as timed races, deliberately stopping time, and performative disruptions, we made these conflicting experiences visible: the hurried movement and the forced stillness. This led us to a central question: If time can be taken from us, can it also be given back? Can these involuntary moments of pause be transformed into an opportunity for conscious remembrance?

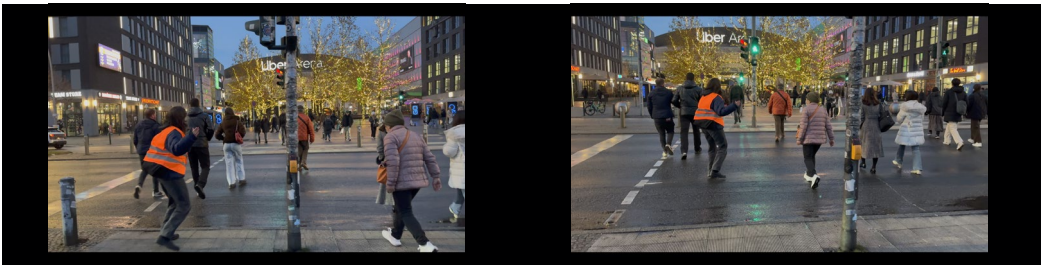


Todesstreifen, 1990, Gerd Danigel

Todesstreifen, 2024



I. RUSH



II. INNEHALTEN

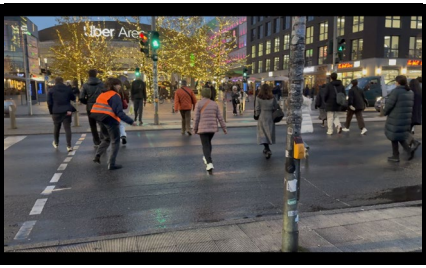


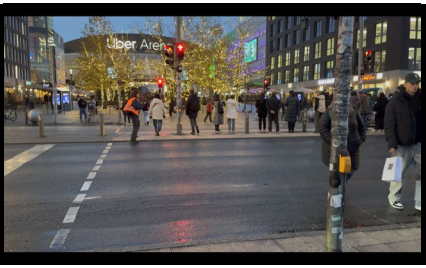
III. 321 RACE



Pausing, Movement and Discomfort

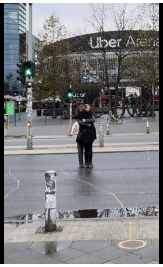
Our urban interventions draw attention to the historical significance of the former death strip. We observed that visitors often have only a few minutes to experience the East Side Gallery memorial. At the same time, the traffic lights between Über Platz and the memorial force a rhythm of stopping and rushing. Through interventions (I to III), we explored this in-between space. The spatial installation translates the experience of the site—between pausing and movement.

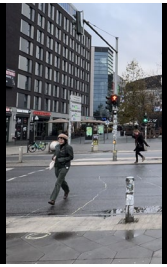






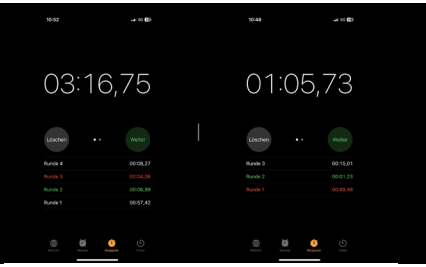












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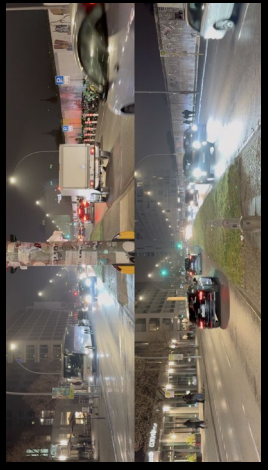


INNEHALTEN

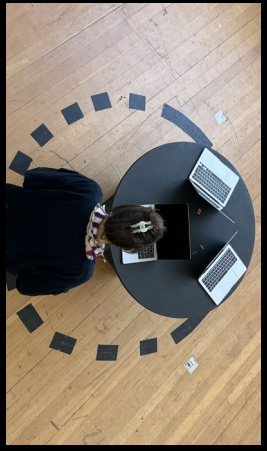
pausing and movement



















FAST LANE

Hannah Dresselhaus | Sofia Lobianco

Our project focuses on the Uber Platz at Warschauer Straße, with particular attention to its main attraction, the Uber Arena. This rigid structure serves as the epicenter of the square: its predominant facade defines the boundaries of the public space, while its slight curvature seems to push people away. This central element became the starting point of our research as we began to study its dynamic and contradictory behavior. On event nights, the doors open and invite guests in. The facade unfolds, revealing an entrance for thousands of people. However, the following morning, the doors are locked, no one is seen, and fences are stored against it, blocking the path that was once open. The facade then returns to its rigid and uninviting appearance.

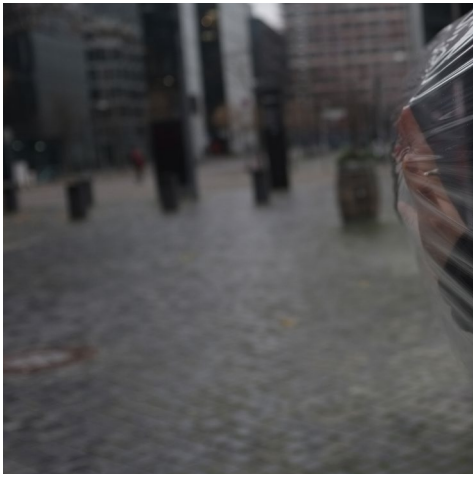
The Intervention

This contrast between accessibility and isolation is not limited to the Arena; it extends throughout the square. Through a series of interventions, we decided to test people's perspectives and reactions to the limitation of their surrounding space. The first act involved blocking off parts of the square with barrier tape to highlight inaccessible areas and make invisible barriers visible. In the second act, the facade was wrapped in stretch film to further emphasize its inaccessibility—not always seen but constantly pushing people away, making the invisible barriers still invisible.




Eingang
Yes, of course you exclude through prices and money, that's for sure
Eingang
the space is open and the people should use it for what they want



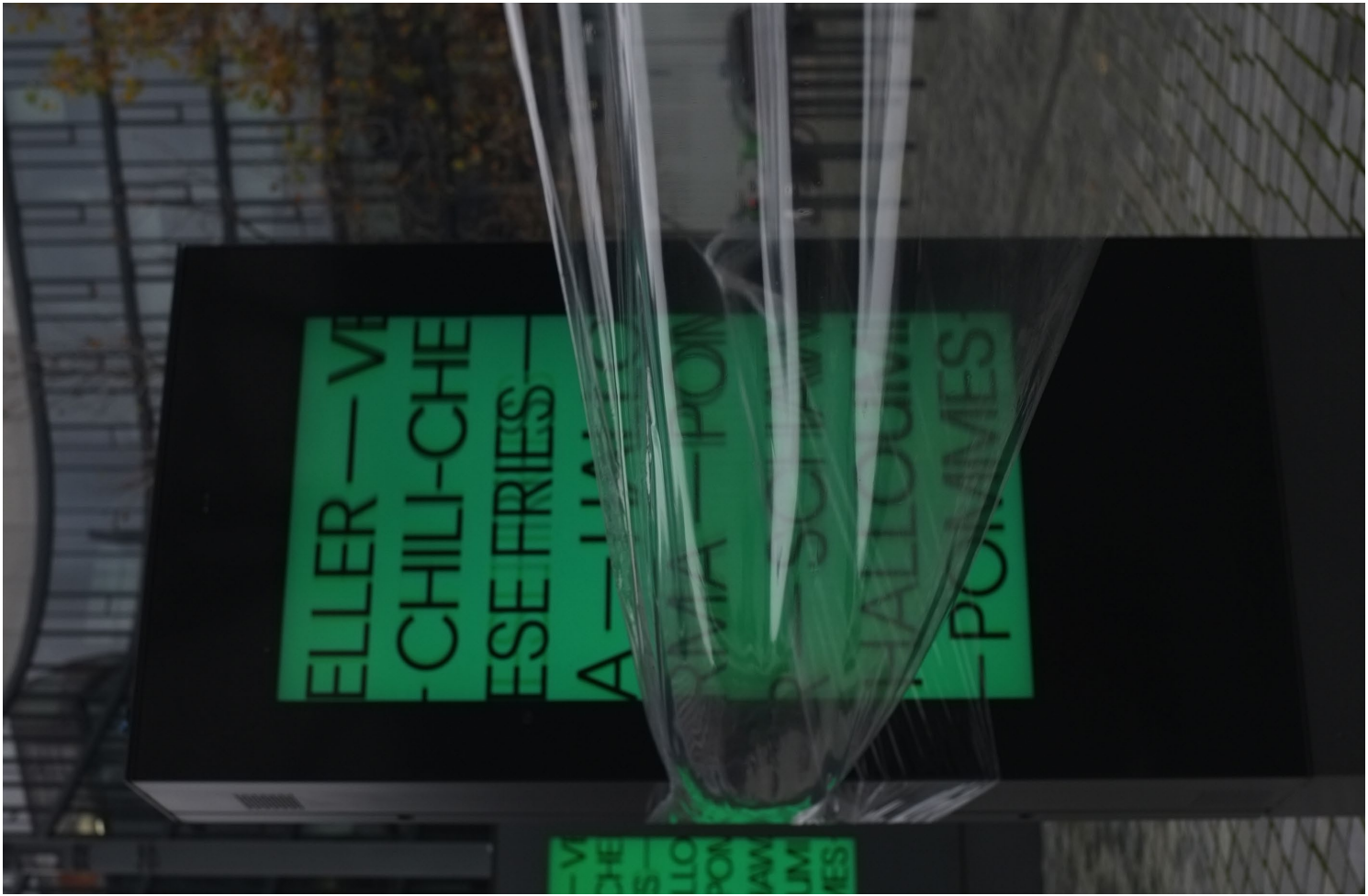




The Reaction

Initially, the action went unnoticed. Since the areas were typically unused by pedestrians, their clear restriction didn't affect anyone. However, it caught the attention of Heike Püschel, the square's manager. She approached us, referred to herself as the "owner" of the area, and demanded an explanation. She also asked if we had permission for the intervention. After explaining that it was part of our project, we were allowed to continue under the condition that we frame the intervention as an art performance, with a reference to Uber Platz on social media—essentially a request for advertisement and visibility. This unexpected encounter opened up a new dimension to the project, encouraging us to reflect on the complex relationship between public space, private interests and publicity.

Eingang

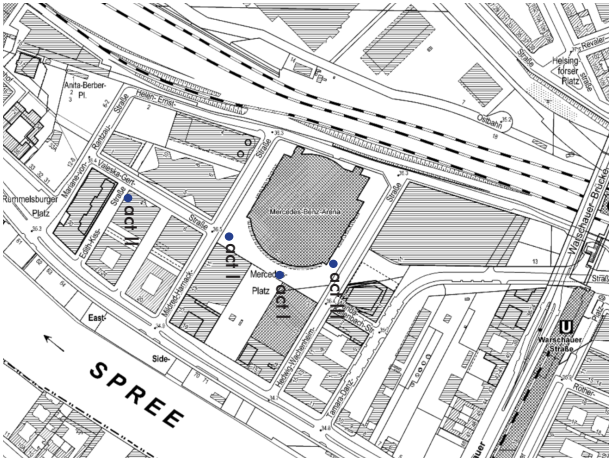

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UBER Eats culture

Laurene Cen | Anna Stevenson

In 2001 the city was faced with a financial crisis, and the state decided to wipe out the existing culture, and sold the area to Philip F. Anschutz (#121 richest man in the world on 12.12.24) which then was developed into the corporate Uber Platz. In 2024 history repeats itself: the Berlin Senate imposed severe budget cuts on culture. We see the comical parallel and to sneak the message into the dead city, we performed three acts - the pillar, the ashtray and the shrine. In light of the heavy surveillance, we carefully balanced assimilation and interaction of our performances with users of the space.
From assimilating in subversive text with the black direction pillar, installing a questionnaire with a heavily-frequented ashtray, to commemorating the death of Ostgut Club (a cultural venue located directly at today's Uber Arena) we shook up and found different ways of interacting with lifeless area. The objects stay longer with increased assimilation but disappear with escalating interactiveness.

How far can we go?



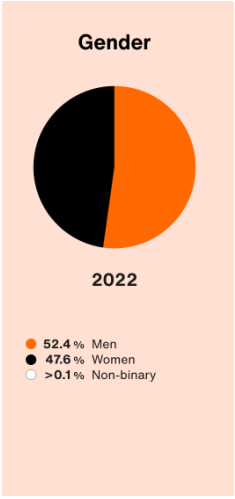
locations of act I to act III

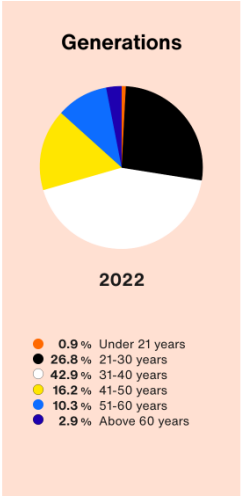


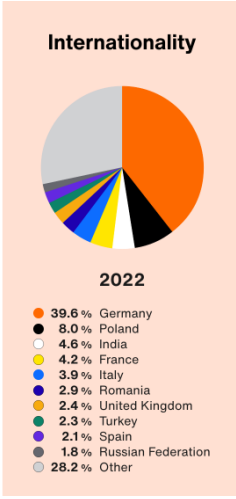

Uber Platz
Uber Arena Premium
Uber Eats Music Hall
UCI LUXE · Bowling
East Side Gallery
S-Bahn Berlin/DB
Free Wi-Fi
Uber Arena
Uber
Uber
Wohnung?
† Ostgut

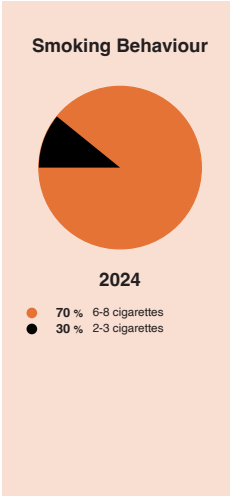










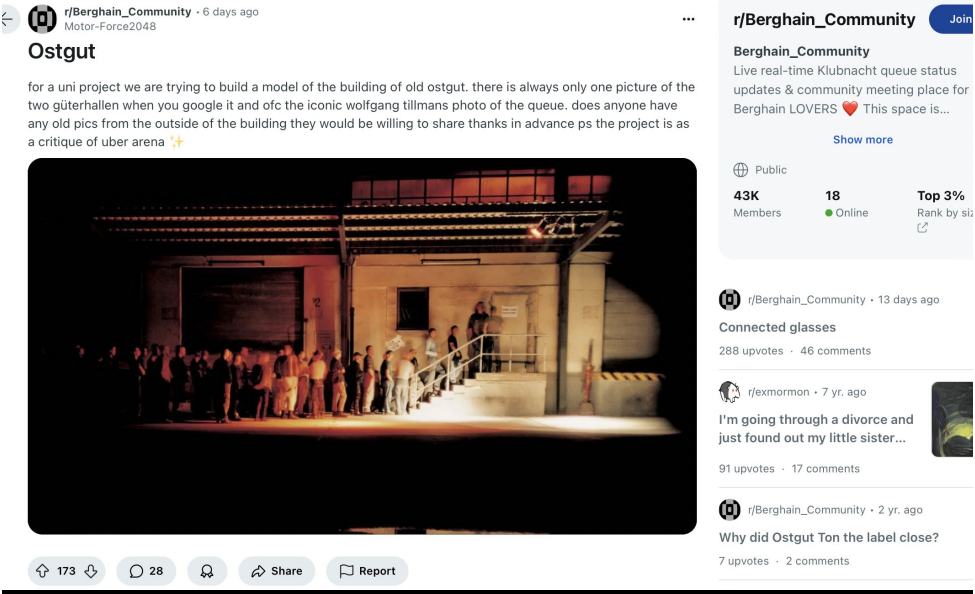


The fine line between assimilation and interaction

In order to blend into the site, we leant to imitate it just enough to not be relegated from the space- using the same font, blending black on black, wearing a ‚uniform'. In act II we documented and interviewd smoking behaviour of the Zalando employees and then used their corporate language to create an interactive ashtray, informing about the culture cuts.

Bist du arm oder unsexy?

unsexy



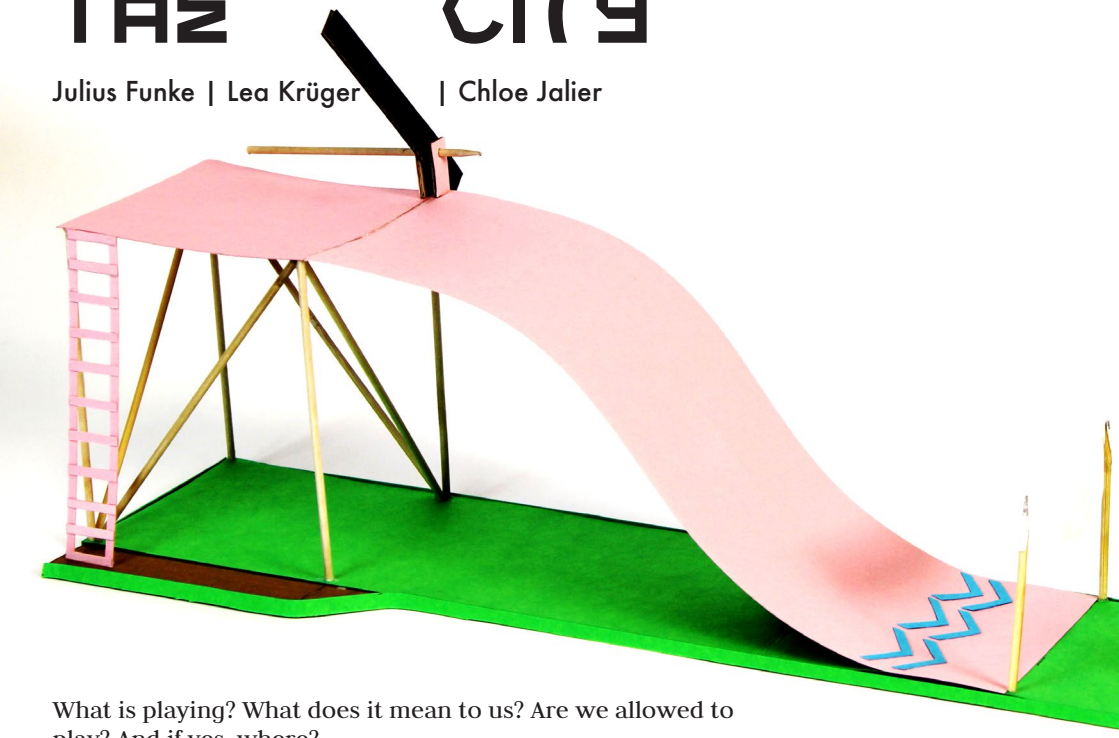
Excerpt out of our Reddit ‚Berghain_Community' Post - Call for Commemoration

Located in the dormant land between the train tracks and the spree lay the 350 m long train repair warehouse that once held the Club Ostgut. [...]

A dead city has been erected between Ostbahnhof and Warschauer Brücke. The former death strip comes back once again; with surveillance cameras scanning through every possible corner leading to no blind spots and barely a tag of graffiti. What Kiez is meant to thrive and prosper between the frosty glass facades and the corporate Zalando workers and housing costing a rent of 30,34 €/sqm? And which other spaces need to fear their end? In the current light of the culture cuts, we commemorate spaces such as Ostgut, sold out by the city to investors for a quick release. The 130 million euros less for the cultural sector in Berlin's budget for 2025 is endangering big, as well as small, institutions along the cultural landscape of the city. Projects stopped, jobs lost, whole establishments filing for bankruptcy, as the theatre Schaubühne has already announced. "Berlin without culture is Bielefeld with big buildings" (director at Komische Oper Barrie Kosky) and a big Autobahn.

PLAYING AND THE CITY

Julius Funke | Lea Krüger | Chloe Jalier



What is playing? What does it mean to us? Are we allowed to play? And if yes, where?

Our work focuses on the relation of play with the urban environment and explores different methods of spatial appropriation through playing.

While analysing the site we discover a lack of general play a nd access to playgrounds in the area around the Uber Arena at Warschauer Straße.
Its buildings and squares seem to be so finished and polished that no potential for transformation is left to discover. The space visually even seems like it is forbidding fun and play, with fenced playgroungs, security guards and metal playing-structures, imitating the idea of fun with a much different approach. We feel like there is a rule fore everything, even for how to play. But thats not how it works- we don`t need someone who deicdes for us, we want to build worlds and explore on our own, we want to take up and appropriate space, not play with the space that has been specifically given to us to have fun.




SMASH

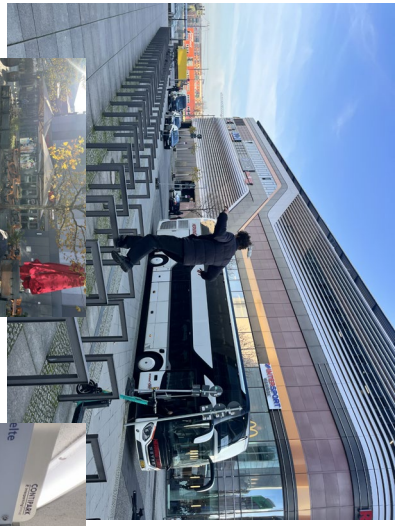
Looking back on a rich history of various initiatives using play as a means of discovering the city of Berlin we set out to explore the site. Our aim was to find cracks and empty voids within the site. Using architectural elements, miscellaneous found objects and bending some rules we were able to interact with the site in the unique way of “playing”.

We then translated these interactions into model interpretations of emotions felt during our site visits. The models each have their unique character and represent specific moments on site. From working with these models we catalogued each element that was used by us for play and represented them using playing cards. The playing cards are strongly limited and are only intended for collecting and trading. Pricing on request. We will donate any profits to the university.

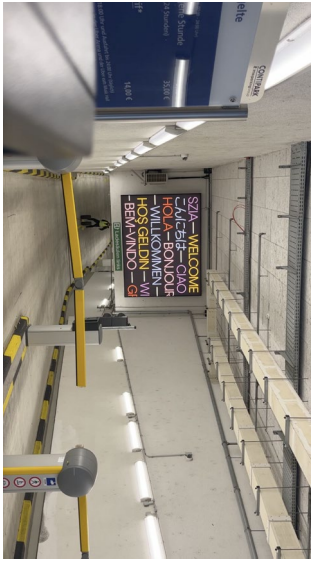


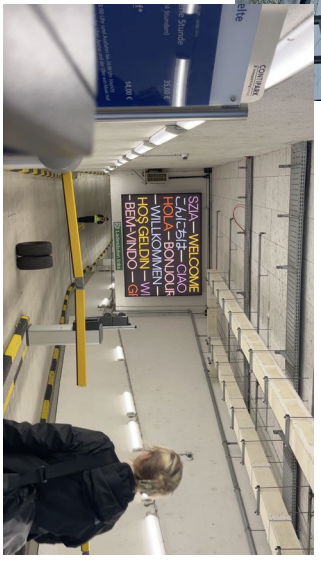


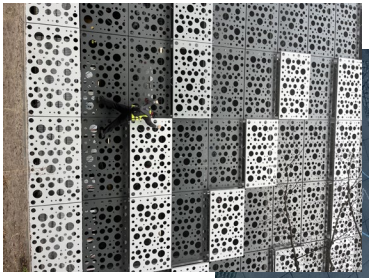


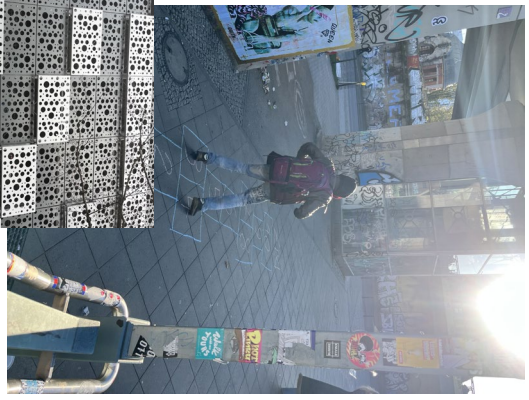




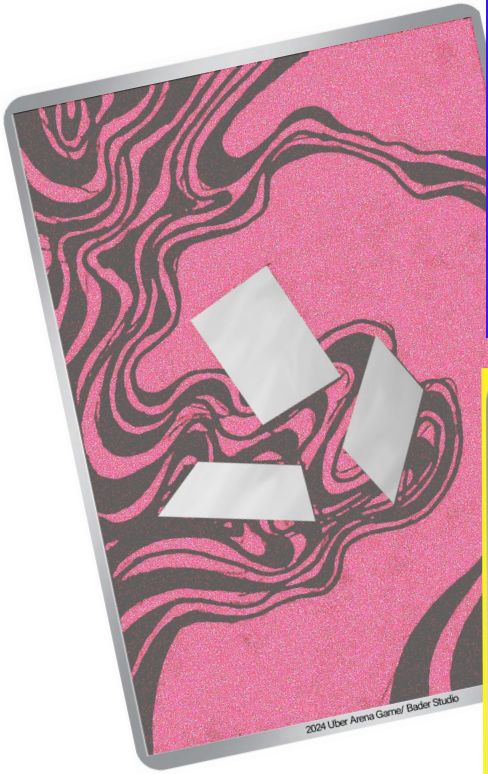

WELCOME — ΧΑΙΡΕΤΕ — CIAO
BONJOUR — HOLA
WILLKOMMEN
HOŞ GELDİN — WITAJ
BEM-VINDO — GI


WELCOME — ΧΑΙΡΕΤΕ — CIAO
BONJOUR — HOLA
WILLKOMMEN
HOŞ GELDİN — WITAJ
BEM-VINDO — GI






BASIC
Tube
0 HP
Ability Telescope view
This card gives you an amazing view on the whole area! You can look at one other card in your opponents hand before you play it.
Size 100 x 40 m
Weight light
Speed 4
Funlevel 6
Is prone to chugging down drink after drink. Likes to roll around on the floor.
2024 Uber Arena Game/ Bader Studio


2024 Uber Arena Game/ Bader Studio


BASIC
Climbing Wall
99 HP
Ability Fresh Air
Get a nose of fresh air when reaching the top. You feel strengthened, draw another card.
Size tall
Weight 6
Speed 1
Funlevel 10
Likes to pretend to be Swiss cheese. Is not smelly or edible.
2024 Uber Arena Game/ Bader Studio


Garage Ramp
Climbing Wall
Stairs
Bike Racks
Hospitalize
Speed Boost
Telescope view
Heartgang
Tire
Makes the world go round. Does not like sharp nails.

COMMUNITY SOCKEL

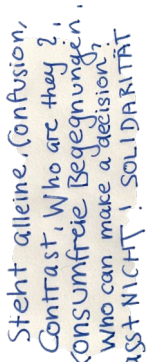
Emma von Helden | Sára Detrekői | Paula Pichler

Our project examines the planned „community Sockel“ on the ground floor of the Amazone Tower, a building that has been the subject of ongoing protests for years. Many residents oppose both the design and the company’s planned presence. The paradoxical idea that Amazon intends to create a space for the community without ever engaging with the people on-site serves as the starting point of our work. As part of various research phases, we analyzed the site and identified „cracks“—specifically, the architectural gap between the Warschauer Bridge and the tower. To us, this gap appears elevated, distant, and unintuitive—forming a spatial barrier that also reflects a social disconnect. This highlights a fundamental contradiction: How can a place for the community be created without actively involving the community?

Guided by the questions “How do we define community spaces?”, “Is it possible to turn parts of speculative architecture into community spaces?”, and “Should stricter guidelines be established to socially integrate buildings into their surroundings?”, we explored the space through various interventions and actions.



first contact approach the Sockel



REWE
HOTEL

memory model, hierarchy model

intervention approach model

Through targeted engagements on-site, we sought to make spatial boundaries and obstacles visible. Our latest intervention—a pink sculpture—has now temporarily moved into the studio. In dialogue with passersby and residents, a collective, metaphorical bridge to the tower emerged.
This work is a call to critically examine architectural concepts and redefine the role of community in an increasingly commercialized built environment. How can true community spaces emerge in places like these?

BUILD WITH US.?
WILL YOU BUILD


14 "Leadership Principles" für Amazon als guten Nachbarn
Berlin vs Amazon sagt: Amazon ist hier nicht willkommen!
ARBEITER-INNENRECHTE:
UMWELT:
GEMEINSCHAFT:
ZUKUNFT:
Berlin vs Amazon in Solidarität mit der globalen Make Amazon Pay-Kampagne.
STATT
INVESTORENTRÄU
ME
FUCK OFF AMAZON!
MOBILITY QUESTION!
FUCK OFF AMAZON!

A Moment of Silence

Paula Antonia Tritto | Rong Rong Du

Speculative Urbanity and Prototypical Scenarios

In this phase, we imagined future urban transformations based on situated and performative experiences of space, rather than relying on abstract and top-down analysis.

This work explores the idea of inner calm by showing how our environment and actions work together to create relaxation. It divides calmness into two parts: the environment and actions. These elements complement each other—actions reveal the quality of our surroundings, while a pleasant setting enhances calming practices.

Performative Intervention

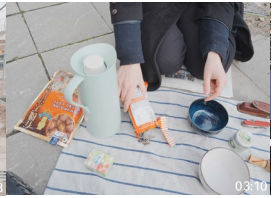
Using tea ceremonies as a intervention, the project features two approaches: a morning matcha ceremony and an evening black tea ceremony.
The matcha ceremony employs tools such as a brush, tea bowl, matcha powder and knowledge of the correct preperation. The slow, reflective process lasting about 40 minutes, fosters deep mindfulness.
The surrounding offers a calm surrounding either through structures with flat surface or repetitive texture. In the Valley between the Buildings there is the repetitive sound of trains passing, only fleetingly showing up as reflections in the glas fassades. There are no people passing. There are geese passing by far away in the sky.


00:00


00:10


01:34


02:03


03:10


05:08


08:32


13:58

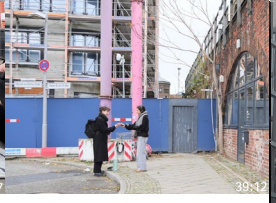

26:51


28:37

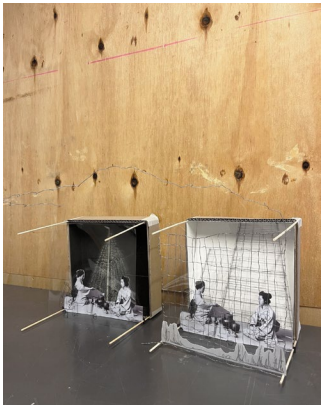

29:30


30:10


32:27


39:12


27:12

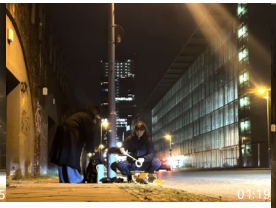


Performative Intervention

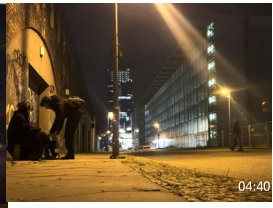
In contrast, the black tea ceremony is simpler, using a teapot, tea leaves, and cup, taking around 15 minutes to offer a brief moment of relaxation. By comparing these ceremonies, the project illustrates how the interplay between environment and action creates a balanced, calming experience. Moving the position and time in the site the intervention offered a changed atmosphere. Instead of sitting in the middle of stage like fallow, the position near the wall felt observatory and protected from the Wind previously impacting the experience. The Yellow light gave a feeling of safety as the position has qualities usually deterring someone read as female, being deserted from the public eye. Together with regularly passing cars it did not feel like being too alone.

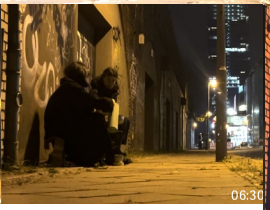

00:10


00:35

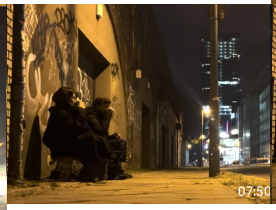

01:19

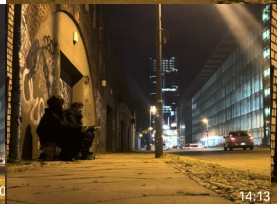

02:35

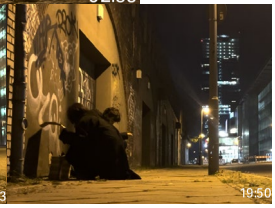

04:40


06:30

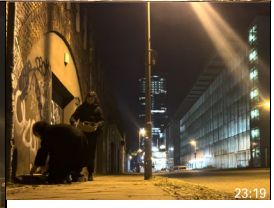

07:22


07:50


14:13


19:50


21:13


23:19

Thesis & Theory

Actions
- Extroverted & found at site:
  - Sports
  - Reading
  - Crafting
- Introverted & passive:
  - *drinking tea*
    - *connecting different cultures
  - *Sitting/laying*
  - *Meditation*

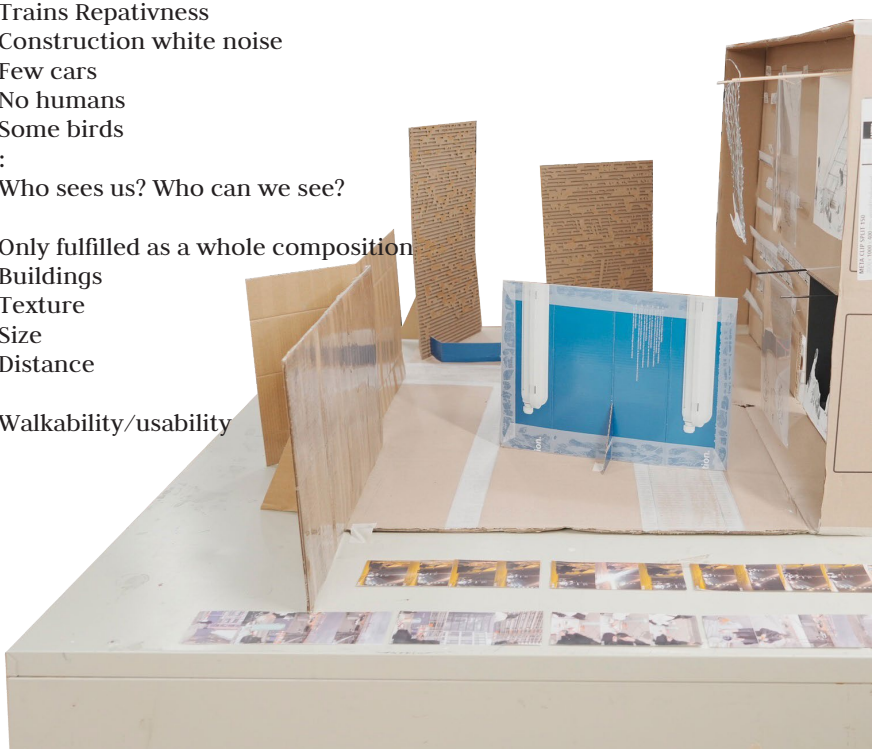
Atmosphere
- suddenly calmer valley in the uber area

Results & Reality

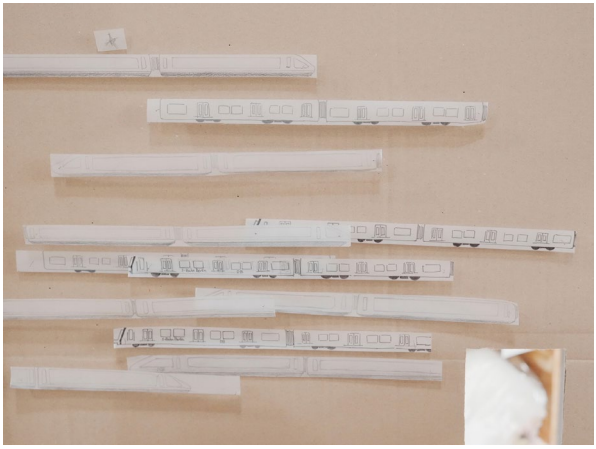
Actions taken
- Tea (ceremony)
- Meditation through ritual

- Tools: Variable
- Body feeling:
  - Special way of sitting
  - Weather
- Time

Atmosphere found
- *Noise* seperates actors:
  - Trains Repativness
  - Construction white noise
  - Few cars
  - No humans
  - Some birds
- Visibility:
  - Who sees us? Who can we see?
- View:
  - Only fulfilled as a whole composition
  - Buildings
  - Texture
  - Size
  - Distance
- Streets:
  - Walkability/usability









Intervention and Representation in Studio
Green Tea



The actions reveal the atmosphere, but we need
the atmosphere for actions to work.
Sometimes we will need to change the atmosphere,
sometimes we will need to change the actions.

The Protest

WS 2024/25
Universität der Künste Berlin
Entwerfen und Gebäudeplanung

Prof. Markus Bader
WM Silvia Gioberti

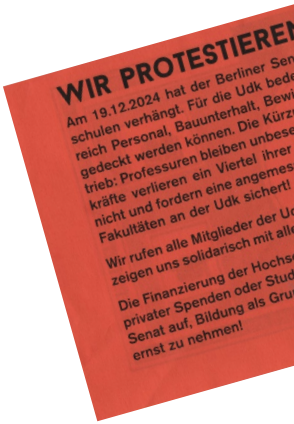
Bildung Braucht Budget

Protest AG 401

In the beginning of January 2025, the Universität der Künste saw itself confronted whith a very serious issue, which made students, professors and everyone else involved in study processes have a forced break on the daily life we were used to have at the univesity.
On December 19, 2024, the Berlin Senate imposed drastic budget cuts of 8 percent for the universities of Berlin. For the UdK, these cuts mean that running costs in the areas of personnel, building maintenance, management and rental costs can no longer be covered. As a result, professorships remain vacant and contracts cannot be extended. But we do not accept these conditions. UdK-Students gathered together and formed the protest “Billdung Braucht Budget” in many different groups of various interests, to do as much as possible to help the Universities financial situation by protesting. One protest group covered UdK’s facade in a black curtain to visibly express our shock and grief about the ongoing budget cuts to the public.

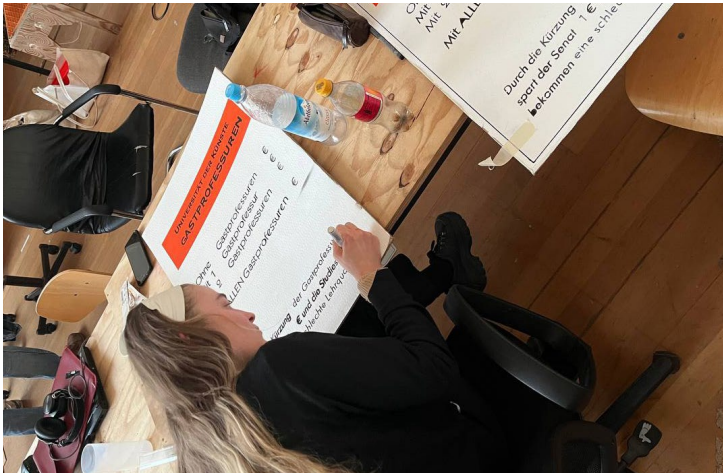
Since our everyday life was now pretty much thrown off track and our minds consumed by the protest organisation, it got clear that there was no time and place to focus on our ongoing studio projects from before. The „designing transformation“ and the „Do What You Want“ design studios by Markus Bader and Silvia Gioberti, who are residing in the Studio Space in Room 401 of the UdK Faculty Building in Hardenbergstraße 33, decided to stop the work on their former projects and instead form their own protest group to aim at collectively organizing a protest, including a performance with selfmade posters. Like this, AG 401 was brought to life.






Bildung braucht Budget
Bildung braucht Budget ist eine Studierenden-initiative der Universität der Künste Berlin, die gegen die Haushalts-
Verhüllung der Fassade
Universität der Künste Berlin
Hardenbergstr. 33
GEGEN DIE KÜRZUNGEN!

Production of the signs





Final preparations for the performance







Sofia with signs & Pasta break

As we could not continue with our semester projects, we started AG 401 with a brainstorming method that Silvia Gioberti proposed. Drawing a line to our initial third phase, that we would have started with a so-called „Zukunftswerkstatt“, we took over that idea to create an imaginary future of our protest. Where should it lead, what are we aimimg for? During the brainstorming we were listening closely to each other to be able to repeat the other‘s thoughts and ideas, and we were allowed to dream and to ignore possible boundaries to think as freely as we can.

With big stacks of cardboard from a bike shop we started the production of our protest signs. We colored the signs orange, the color of the protest and printed lasercut stencils that we could spraypaint on the signs. On the backside of each sign, another department of Udk that is affected by the budget cuts, is represented.

After long days of brainstorming, listening and repeating, we were sure, we wanted a playful approach to our protest. The idea was to take inspiration from the boardgame Monopoly, drawing parallels to the Berlin Senate gambling with the money for our education. The project „MonopoLIE“ was born. The signs we built for the demonstration and for our performance have parallels to the playcards in Monopoly.





Performance in front of UdK building in Ha33

The protest performance day

Our way to resist was organizing a performance in front of the building of Hardenbergstraße 33, whose facade was covered by a black curtain at this time- another form of protest against the cuts. The performance started with an audio track inviting the viewers to listen to a MonopoLIE game, in which only the Berliner Senat, depicted as a silver bear with scissors, was playing. The bear would cross the START- sign over and over again, collecting aka „cutting“ more and more money from each institution, which the students represented, holding up on self-made monopoly cards with the institutions name on them. By this, we made visible how many parts of the educational infrastructure of Berlin is affected by the cuts. The posters were also used in the following demonstration against the cuts.

Performance in front of UdK building in Ha33

Final Finals

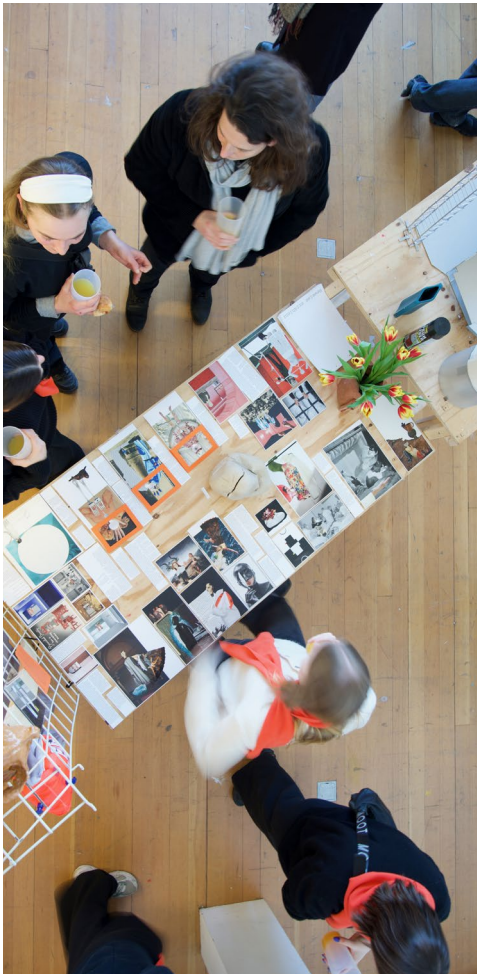
Do what you want | City on the Edge: Designing Transformation

On the day of the Final Finals, our unfinished projects were exhibited in room 401 in the context of the protest. Along with all the students, everyone who taught, helped or supported us during the semester was there too. With our great guests Larissa Fassler, Roberta Burghardt, Marina Resende Santos, Nike Kraft, Anja Fritz und Jakob Wirth we discussed the different projects in little groups, exchanging about the subjects and enjoyed the end of an unpredictable but lovely semester with some glasses of mimosa and a big breakfast buffet.











The Demonstration

22 February 2025, Demonstrating together with ver.di against the budget cuts



Demonstration on 22 Feb 2025

The Berlin Senate cutting our budget