

“Stadt am Wasser”
“City at the Waterfront”

by

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Abstract

The intentions of this thesis are to explore potential combination of built intervention in historically and culturally significant urban areas focusing specifically on the waterfront of the Berlin Spree River and developing Queer spaces.

The Spree River has historically served as a lifeline for Berlin. Its course has been a nexus for development, linking factories and railways, and fueling rapid growth and industrial expansion. Such expansion brought with it waves of immigration, together with the cultural enrichment and social tensions often associated with rapid industrialization and population growth. If such tensions are common in the urban realm, Berlin's social, economic, cultural, political, historical and environmental conditions demonstrate patterns of change and resistance that are uniquely charged.

Queer spaces, such as the site of the Eisfabrik building are spaces of appropriation and empowerment. The ice factory is integrally embedded within the historic queer and music subcultures operating alongside the Spree River. Queer spaces were a vibrant component of urban life and public culture during the interwar period in Berlin, but were forced to adapt during the 1930s, camouflaging sites of resistance in opposition to the oppressive Nazi regime, which labeled suspected homosexuals with the pink triangle and carried out violent persecution of this group as a part of wider eugenic policies targeted at Jewish citizens. After the 1960s, Queer space evolved into a way to infiltrate a city and subvert heteronormative spaces for same gender sex. Since the 1990s, the "pink dollar" became an integral part of the music subculture and of municipal and corporate advertising strategies. Queer space was itself subverted, and turned into a highly visible marketing strategy, a way to promote nightlife to enrich the city. Each of these periods was characterized by different degrees of visibility and publicness, and by a variety of strategies for celebration and survival.

This thesis focuses on and builds on an analysis the various historical uses and meanings of Queer space, building on these histories to invent new techniques of resistance, subversion, and transmission. These key terms were used as generative ideas to redesign several vacant Berlin sites within a larger urban strategy as a possible response to contemporary corporate waterfront redevelopment initiatives.

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1 Chapter: The Themes

1.1 Queer Space

Exploring various sites of resistance of Berlin and environmental water studies became a point of departure towards historical and contemporary subcultures and the evolution of the term 'Queer Space'. I am building on this history of Queer space to consider it as a subversion of function.

"As long as queer studies is presumed to be solely a question of identity, as long as it remains within the framework of identity, it will always be a collaborative enterprise with power."¹

In the 1920's Gay and lesbian bars and nightclubs flourished, as did Queer artistic expression through films, music, and print publications.² The rise of fascism in Germany in 1933 put increasing pressure on Berlin's homosexual community as officials closed bars and banned gay publications, forcing Berlin's homosexual men and women underground.³ Today's situation can in no way be compared to the extreme physical and existential threat faced by the gay community under the National Socialists. Yet, there are contemporary frictions, which place queer individuals in places of contestation and friction. The lack of affordable housing, the decline of industrial manufacturing, and cultural resistance to neoliberal development policies have created a political war within the city.⁴ Presently sites such as the Eisfabrik have an appeal for high-end development, which is met with a resistance by those who regard public access to waterfront areas as an important right, as well by those who oppose the reduction of cultural and social diversity and the displacement of Queer space.⁵ The city has tried to regulate these cultural vice enclaves of Queer spaces and underground networks with redevelopment plans put forth by Media Spree.⁶ The city, along with the Media Spree development, is trying to gentrify the riverfront with the goal of cleaning up the urban network along the Spree. Many residents of the city oppose the effort behind this development.⁷

Just as there have been waves of queer identity and culture, which have evolved over time, there

1 Quiroga Jose. (2001) Tropics of Desire: Interventions from Queer Latin America. The Queer, Feminist, and Transgender Studies. Research Humanities Institute. 130-134.
2 Binnie, J (2011). Class, sexuality and space: A comment. Sexualities. 21-26.
3 Browne, K. (2000). Challenging queer geographies. Antipode 38, 885-893.
4 Ahlfeldt, G. (2010). Blessing or curse? Appreciation, amenities and resistance around the Berlin 'Mediaspree'. Hamburg contemporary economic discussions. 1-42.
5 Hausdorg, Nicolas. (2015). A Superstructural Tourist Guide to Berlin for the Visitor and the New Resident. Superstructure Berlin. 1-56.
6 Dehaene, M, De Cayuter, L. (2008). Public Space in a Postcivil Society, Heterotopia and the City. 30-35.
7 Steege, Paul. (2007). Black Market, Cold War (1946-1949). Everyday life in Berlin. 1-63.

have been a series of theoretical approaches to the definition of Queer space. According to the post-structuralist approach, Queer spaces challenge the idea of the sexual subject and understand power as productive rather than simply oppressive.⁸ This definition challenges prior notions of Queer spaces as spaces that exist only in opposition to heterosexual spaces. “As such, it accounts for fractures within queer cultural politics and merges postcolonial and critical race theory with Queer theory to bring questions of race, colonialism, geopolitics, migration, globalization and nationalism to the fore in an area of study previously trained too narrowly on sexuality and gender.”⁹ Geography studies of the spatial expressions and experiences of sexual ‘others’ – in particular, those of gays and lesbians – began to surface in the late 1970s.¹⁰ In the mid- 1990s, David Bell, Jon Binnie and Gill Valentine played a leading role in revamping such enquiries.¹¹ Taking up this insight, they argued that just as individual persons do not have pre-existing sexual identities, neither do spaces.¹² In other words, “space is not naturally authentically “straight” but rather actively produced and (hetero)sexualized”¹³ It is to be noted that within Queer spaces there are also hierarchies within of gay, lesbian, bisexual, transsexual and transgendered. Labeling non-heterosexual spaces as ‘Queer’ to define particular urban contexts show vast variety of spaces and are frequently interpreted as visible expressions of sexual rebellion.¹⁴

Questions of identity, language, and spatialization of resistance are threaded through questions of Queer space. Catherine Nash argues in reference to the ‘Toronto’s gay village’ that this place is not simply the result of ‘a battle over the ability to visibly inhabit and appropriate identifiable territories or neighborhoods.’¹⁵ Rather it is ‘a location deeply scarred by myriad battles fought over the social, political and cultural meanings attributed to the existence of individuals interested in same-sex relationships’¹⁶ Nash explored the way space was a meaning of homosexual identity. She reinterprets gay and lesbian space as an unfixed, contested and

8 Oswin, N. (2008). Critical geographies and the uses of sexuality: deconstructing queer space. *Progress in human geography*, 32(1) 89-103.

9 Oswin, N. (2004). Towards radical geographies of complicit queer futures. *International E-Journal for Critical Geographies*, 3, 79-86.

10 Oswin N (2012). The Queer time of creative urbanism: Family, futurity, and global city Singapore. *Environment and Planning*, 1624-1640.

11 Bell, D. Binnie, J. (2000). *The sexual citizen: queer politics and beyond*. Malden, MA: Polity. — 2004. *Authenticating queer space: citizenship*.

12 Oswin, N. (2008). Critical geographies and the uses of sexuality: deconstructing queer space. *Progress in human geography*, 32(1) 89-103.

13 Bell, D. and Valentine, G., editors 1995a: *Mapping desire: geographies of sexualities*. London: Routledge. — 1995b: Introduction. In Bell, D. and Valentine, G., editors,

Mapping desire: geographies of sexualities. London: Routledge, 1-27.

14 Oswin, N. (2008). Critical geographies and the uses of sexuality: deconstructing queer space. *Progress in human geography*, 32(1) 89-103.

15 Nash, C.J. (2006). Toronto’s gay village (1969-1982): plotting the politics of gay identity. *The Canadian Geographer* 50, 1-16.

16 Nash, C.J. (2006). Toronto’s gay village (1969-1982): plotting the politics of gay identity. *The Canadian Geographer* 50, 1-16.

disciplinary space.¹⁷ These are the issues faced by sites such as the Eisfabrik, Berlin. When ‘gay ghetto’s,’ bars, and bathhouses were banned by the city, using the argument that the proper place would be in the city’s periphery, this demonstrated that their spaces were separate from heterosexuals. These spaces and neighborhoods were then altered to appeal to heterosexuals. This has resulted in the recent development of many mainstream Queer spaces to be critiqued not just against heteronormativity but homonormativity as well.¹⁸ Queer spaces have now evolved into a privatized commercial culture anchored in domesticity and consumption.¹⁹

In another article written by Catherine Nash she maps out the activists’ struggles to be defined as a ‘minority’ in relation to homophobia of the 1970s.²⁰ “By the early 1980s, the gay ghetto had come to delineate a legitimate space, one that was necessary for the formation and wellbeing of a distinct and cohesive gay and lesbian minority group and one that validated an ethnic minority politic.”²¹ Though Queer space geographers often describe heterosexual space as the dominant space in which queers must negotiate, Hubbard argues that heterosexual spaces have various levels of sexuality and identity issues related to them as well.²²

“The big lie about lesbians and gay men is that we do not exist...When the fact of our existence became unavoidable, we were reflected, on screen and off, as dirty secrets [...] We have cooperated for a very long time in the maintenance of our own invisibility. And now the party is over.”²³

In 1985, *The Celluloid Closet: Homosexuality in the Movies* by Vito Russo was published. Russo was a respected activist, film historian, and author. Still considered an influential work, this book traces the evolution of the portrayal of homosexuals in film from the 1920s up to the early 1980s.²⁴ Although the notion of Queer space has significantly shifted over the past 3 decades, as

17 Nash, C.J. Bain, A. (2007). ‘Reclaiming raunch’: spatializing queer identities at Toronto women’s bathhouse events. *Social and Cultural Geography* 8, 47-62.
18 Nash, C.J. (2006). Toronto’s gay village (1969-1982): plotting the politics of gay identity. *The Canadian Geographer* 50, 1-16.
19 Oswin, N. (2008). Critical geographies and the uses of sexuality: deconstructing queer space. *Progress in human geography*, 32(1) 89-103
20 Nash, C.J. Bain, A. (2007). ‘Reclaiming raunch’: spatializing queer identities at Toronto women’s bathhouse events. *Social and Cultural Geography* 8, 47-62.
21 Nash, C.J. Bain, A. (2007). ‘Reclaiming raunch’: spatializing queer identities at Toronto women’s bathhouse events. *Social and Cultural Geography* 8, 47-62.
22 Hubbard, P. (2000). Desire/disgust: mapping the moral contours of heterosexuality. *Progress in Human Geography*. 24, 191–217.
23 Russo, Vito. (1987). *Homosexuality in the Movies*. The Celluloid Closet. New York. Harper & Row, 1-24.
24 Russo, Vito. (1987). *Homosexuality in the Movies*. The Celluloid Closet. New York. Harper & Row, 1-24.

marriage equality has become the law in over 20 countries. The prevalence of sex in our sexuality has been “pink washed” into “hetero-normativity”.²⁵ A consequence of our acceptance into a more pluralist society is the inability to justly claim that we are repressed, but the beneficence of visibility does not mean we are being represented accurately.²⁶ A way forward is to do what we have done before, engage theory as a way to better understand the world. Michel Foucault in his *History of Sexuality Volume 1: An Introduction* explicitly addresses the interrelation between discourse and sexuality.²⁷ According to Russo, “the party may be over, but the clean up is messy, and our desires are just as filthy.”²⁸

In the *History of Sexuality Volume 1: An Introduction*, Foucault discusses the conception of the “repressive hypothesis” in which, according to Giordana Giusti, “he exposes as strange the nature of discourse on sexuality and its alleged repression. Foucault demonstrates that sexual discourse has emerged as a mixture of discourses overlaid with power relations, which cannot be clearly understood as repressed.”²⁹ As assuredly as he asserts this idea, Foucault identifies doubts regarding the “repressive hypothesis” by asking whether sexual repression is “truly an established historical fact?, if power, ‘really belongs to the category of repression?’, and ‘was there really a historical rupture between the age of repression and the critical analysis of repression?’”³⁰ This suggests that Foucault’s theories can be challenged and repositioned.³¹ Modern culture is more explicit about discussing sex without the burden of repression. In Berlin the city thrives on Queer and sex culture.

These theories of sex and transgression underlie the questions developed and tested within this thesis. As a comment on the relationship of sex and power, which Foucault specifically identifies in association with repression, he asserts, “the mere fact that one is speaking about sex and sexuality has the appearance of deliberate transgression.”³² This suggests there can be action in the adoption of what one would consider a rebellious but cheeky, transgression such as BUTT Magazine. Furthering the project of my interest in a queer-centric exploration of emerging practices in architectural representation, BUTT Magazine is an inquiry into how architecture can

25 Russo, Vito. (1987). *Homosexuality in the Movies. The Celluloid Closet*. New York. Harper & Row, 1-24.
26 Betsky Aaron. (1997) *Queer Space Architecture and Same-Sex Desire*. Publisher William Morrow. 1-231.
27 Foucault, Michel. (1990) *Volume 1: An Introduction. The History of Sexuality*. Robert Hurley. New York. 1-59
28 Russo, Vito. (1987). *Homosexuality in the Movies. The Celluloid Closet*. New York. Harper & Row, 1-24.
29 Giusti, Giordana. (2013). *Foucault for Architects. Thinkers for Architects Book 9*. New York: Routledge, 2013. 125-129.
30 Foucault, Michel. (1990) *Volume 1: An Introduction. The History of Sexuality*. Robert Hurley. New York. 1-59.
31 Giusti, Giordana. (2013). *Foucault for Architects. Thinkers for Architects Book 9*. New York: Routledge, 2013. 125-129.
32 Foucault, Michel. (1990) *Volume 1: An Introduction. The History of Sexuality*. Robert Hurley. New York. 1-59

be published in an online format that rebukes the normative structure of existing sites like Dezeen and ArchDaily while based off geographic theories on Queer space.³³

Virtual space is the new Queer Space that is connecting gay men with each other.³⁴ By focusing on an online and digital presence on the BUTT Magazine, the project will facilitate the creation of a new typology of purely representational, rather than inhabitable, Queer spaces. BUTT Magazine celebrates the insertion of sex back into the discourse of sexuality. As Foucault mentions;

“The central issue...is not to determine whether one says yes or no to sex, whether one formulates prohibitions or permissions, whether one asserts its importance or denies its effects, or whether one refines the words one uses to designate it; but to account for the fact that it is spoken about, to discover who does the speaking, the positions and viewpoints from which they speak, the institutions which prompt people to speak about it and which store and distribute the things that are said. What is at issue...is the over-all ‘discursive fact,’ the way in which sex is ‘put into discourse.’”³⁵

Although BUTT magazine is informed by extrapolating very specific ideas regarding the imperative of maintaining the discourse of sex and sexuality to ensure representation; other affiliations can be made between Foucault’s theories on architecture.³⁶ Historically, another way architecture was used to depose the sexuality of male children was in the design of schools built in the eighteenth and nineteenth centuries.³⁷ Sex was a preoccupation and the architecture was intended to be an explicit measure to suppress childrens’ sexuality, i.e., spaces where they were most vulnerable to temptation, like their dormitories, were fastidiously organized to maximize the capacity to monitor the children at bedtime.³⁸ Design is a tool that has been utilized to retain specific asymmetrical power dynamics as a conduit for subjugation.³⁹ This thesis attempts to build a reinterpretation of Queer space based on the preceding research, and will focus on empowerment through Queer insurgency. This active concept plays a key role in reimagining the existing industrial infrastructure that frames Queer sites of resistance such as the Eisfabrik along the Spree riverfront.

33 Betsy Aaron. (1997) *Queer Space Architecture and Same-Sex Desire*. Publisher William Morrow. 1-231.
34 Beachy, Robert. (2014). *Gay Berlin Birthplace of a Modern Identity*. Knopf Doubleday Publishing Group. 1-35, 76-79
35 Foucault, Michel. (1990) Volume 1: *An Introduction. The History of Sexuality*. Robert Hurley. New York. 1-59.
36 Giusti, Gordana. (2013). *Foucault for Architects. Thinkers for Architects Book 9*. New York: Routledge, 2013. 125-129.
37 Mills, Sara. (2005). *Michel Foucault. Routledge Critical Thinkers*. 158-176.
38 Foucault, Michel. (1990) Volume 1: *An Introduction. The History of Sexuality*. Robert Hurley. New York. 1-59.
39 Foucault, Michel. (1990) Volume 1: *An Introduction. The History of Sexuality*. Robert Hurley. New York. 1-59.

2 Chapter: The Background Research: Initial Inquiries

2.1 Berlin District Analysis

The breadth of the research into Berlin took on multiple facets and forms of media. The act of archiving or preservation was an initial catalyst for the project as its intents are to classify and maintain a moment in history. Beginning with exploration of cutting print newspaper, the act of excavating reveals a layering of information. Inquiries into topics includes:

- Historical Resistance
- District Analysis
- Environmental Water Studies

The city of Berlin is a pastiche of architectural styles, periods and scales. The decimation of WWII had some of the most profound physical effects on the cities landscape. Buildings and adjacent sites contain industrial commercially focused developments between the Spree and Kopenickerstrasse. The no man's land of industrial waste is currently seeing a reversal of development to capitalize on the river frontage. Post-reunification brought with it squatters, Queer space, clubs and graffiti artists. The scenario presently has an appeal for high-end development, which has been met with a great deal of resistance and debate with regard to public access to waterfront areas, as well as cultural and social diversity.



Illustration 1 Berlin River Bas-Relief Model

Illustration 2 Layered Site Analysis Trace

Illustration 3 Digital Model Site Investigation

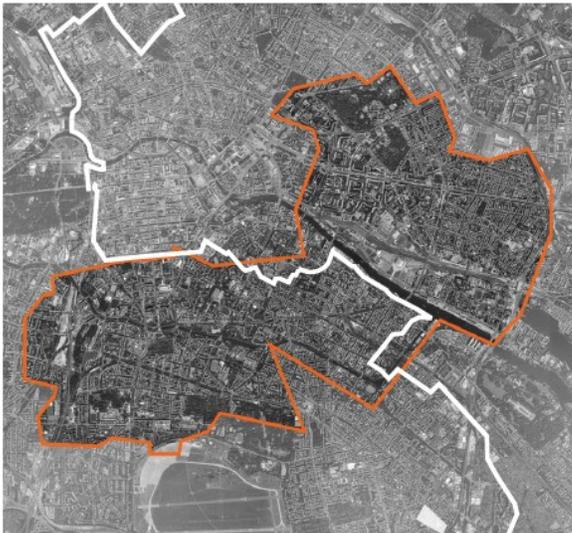
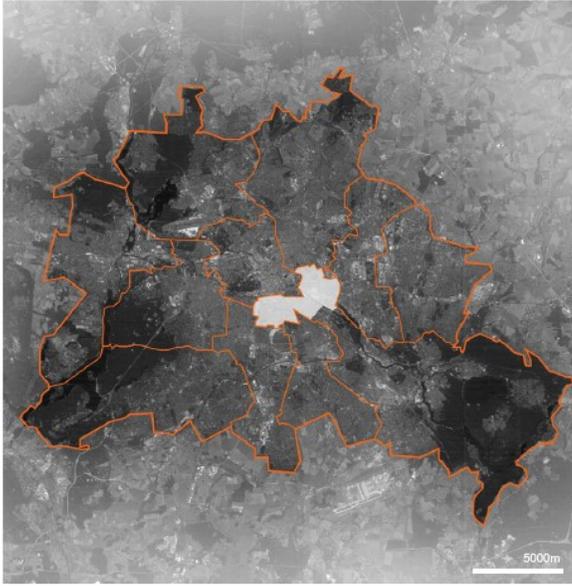


Illustration 4 Berlin Germany

Illustration 5 Kreuzberg - Friedrichshain

Illustration 6 Jannowitzbrücke and the Oberbaumbrücke 2017

Illustration 7 Kopenicker Strasse 40/41 1943

Illustration 8 Kopenicker Strasse 40/41 1953

During Hitler's ascension to power, and into the post-war and Cold War period and the construction of the Berlin Wall, the city was fundamentally transformed in all aspects, politically, culturally, socially and physically became a landscape of ruins. The Spree became a line of division demarcating the Eastern Sector of the city from the Western Sectors. As such, both edges of the river became heavily patrolled and fell into disrepair with old industrial buildings becoming ruins. Since reunification, Berlin has again undergone profound transformations: becoming Europe's largest construction site, attracting a flourishing music and culture industry, and becoming a global tourist destination. The result of the section and mapping exercises helped differentiate and understand the substrate structures. Standard mapping conventions, sections, dimensions and notational graphics were created to further understand the different building typologies.

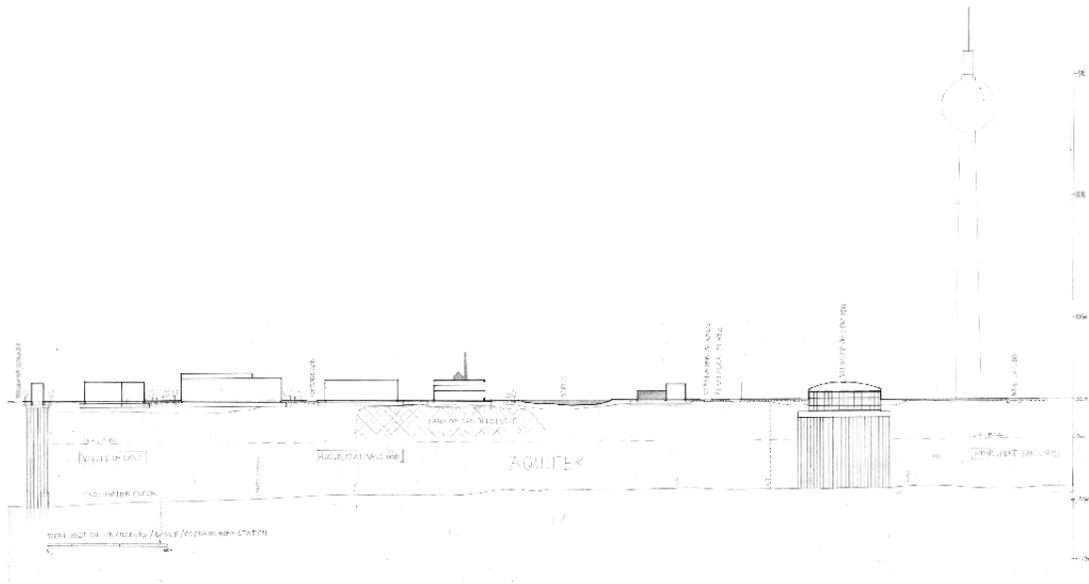
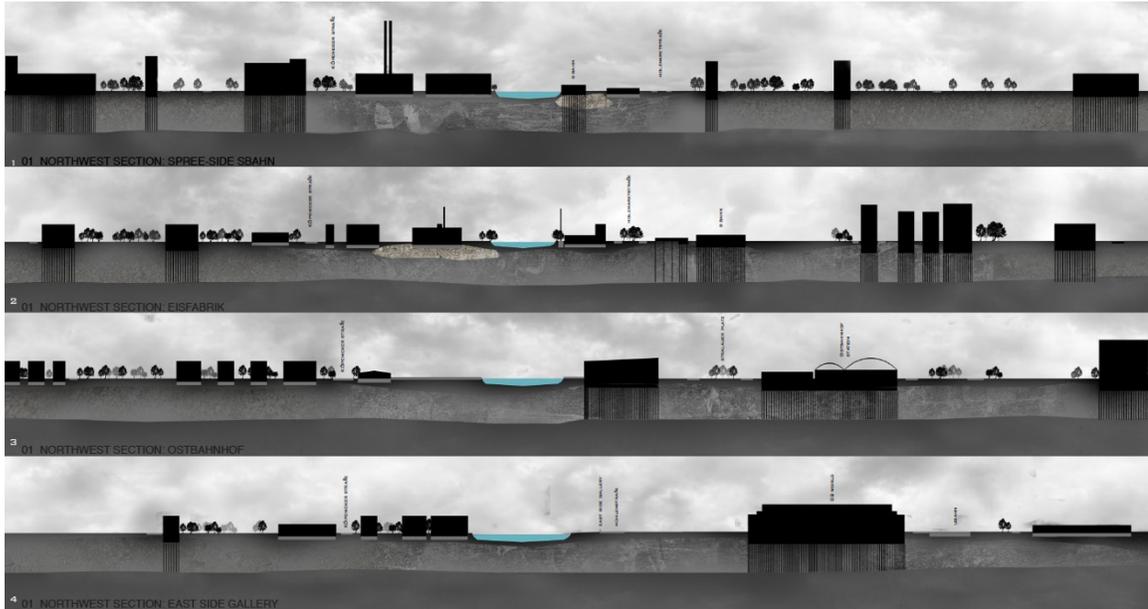
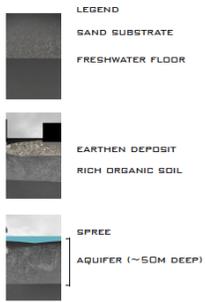
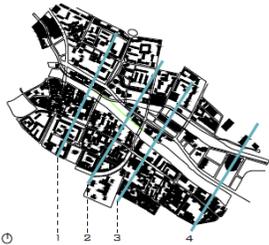


Illustration 9 River Section Sketch



CENTRAL BERLIN: FRIEDRICHSHAIN-KREUZBERG



BERLIN: 32M ABOVE SEA LEVEL

SPREE: WEST SECTIONS 1:1000

Illustration 10 Central Berlin Friedrichshain-Kreuzberg River Section

The figure ground mapping begins to show different housing typologies seen on either side of the Spree, respectively the former East and West. To the south of the river, fine-grained 4-5 story blocks with an abundance of courtyards remain from the prewar period. To the north, former East German housing, large 9-12 story blocks are spread out, creating a markedly different urban pattern. The land directly adjacent to the Spree is in a process of conversion from a once industrialized area to a varied land use pattern and demographic occupation, including both commercial and residential uses. The soil composition in Central Berlin is comprised of largely saturated, sandy soil. This is largely deposition from the glacial period extending outwards from the banks of the Spree River. The question of scales became prevalent in the ongoing discussions regarding Berlin. The local history of Berlin's water system became a basis to understand the effects of a waterfront redevelopment plan.



Illustration 11 Figure Ground/ Land Use

2.2 Environmental Analysis

Within the city of Berlin, there are two main sources of point and non-point source pollution. Five major sewage filtration plants deliver water back into the Spree, in addition to the heavier contributor, non-point source urban runoff. Ground water pollution and industrial soil contamination continue to add to the leaching of negative chemical discharge with the majority coming from urban runoff.⁴⁰ Phosphorus loading is of particular concern within Berlin as compared to the regional surroundings, a major contributor to the Eutrophication of the river.⁴¹

The heart of central Berlin has largely been dominated by heavy industry along the Spree for the past century. With the raising and demolition of buildings and with increased densification, this area of the city has become largely sealed with impenetrable ground surfaces. Along the river and extending back into the residential areas, the ground plane only has anywhere from 0 – 15% unsealed surface.⁴² Increased surface permeability is crucial in order for the groundwater and aquifer to recharge.

The Spree has undergone a number of anthropocentric modifications throughout the history of Berlin. Industry, transportation, landbuilding, and canalization are major contributors. Currently, The River faces a reduction in flow, which has a number of parallel factors. Decreasing channel water depth and velocity both have a direct effect on the level of the ground water, which at present only sits a meter or two below much of the city surface. Berlin however obtains up to 70% of its drinking water from groundwater aquifers.⁴³

40 Endlicher, Wilfried. (2011) Perspectives in Urban Ecology. Studies of Ecosystems and Interactions between Humans and Nature in The Metroplis of Berlin. 25-58.
41 Endlicher, Wilfried. (2011) Perspectives in Urban Ecology. Studies of Ecosystems and Interactions between Humans and Nature in The Metroplis of Berlin. 25-58.
42 Kunick Miller (1982). Greening Berlin: The co-production of Science, Politis, and Urban Nature. Ecology's Nature. The MIT PRESS. Cambridge, Massachusetts. 43-79.
43 Kunick Miller (1982). Greening Berlin: The co-production of Science, Politis, and Urban Nature. Ecology's Nature. The MIT PRESS. Cambridge, Massachusetts. 43-79.

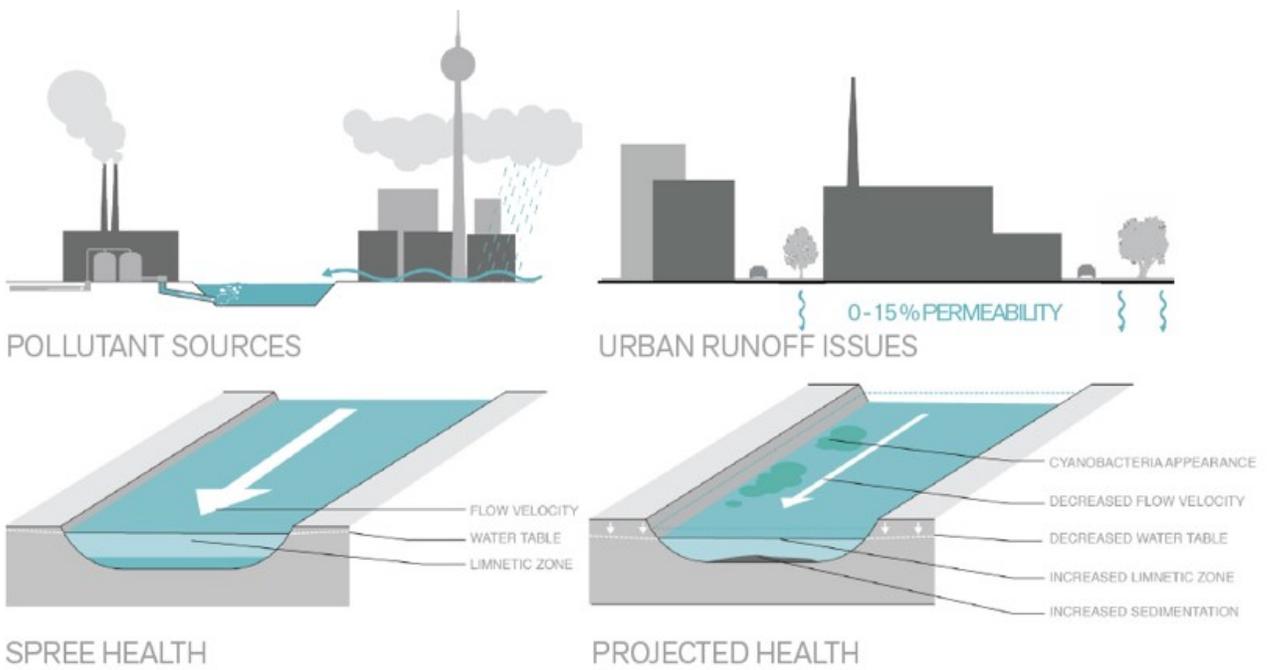


Illustration 12 Berlin/ Spree Rivers Illustration

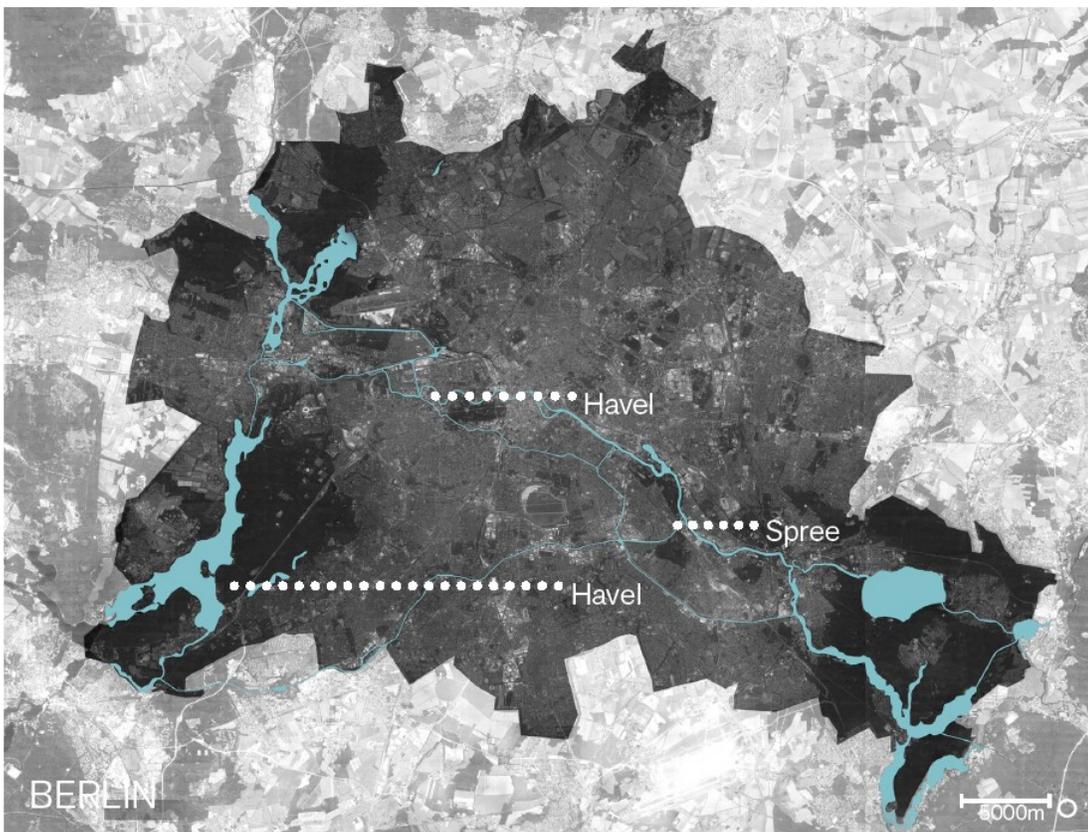


Illustration 13 Germany River Map

Illustration 14 Berlin River Map

2.3 Precedent Study: Potsdamer Platz, Berlin

Constructed as a portion of the Potsdamer Platz redevelopment plan in the 1990's, Urban Waterscape project is a complex system of green roofs, rainwater collection networks, and enormous underground storage cisterns. Constructed wetlands remediate and reuse the grey water within the building's lavatory and sprinkler systems. Due to the heavily invested development of the area, the creation of the system was necessary to manage storm water where heavily saturated soils already were unable to perform sufficient drainage. On-site water management is the key concept behind this initiative. The project incorporates 19 buildings and collects some 23000 m³ of runoff annually. Approximately 60 percent of the roofs have been seeded and act as active green roofs. Here, the majority of water is stored in the soils, used by plants, or allowed to evaporate over time. Water is remediated through constructed wetlands, and displayed as a prominent water feature.



Illustration 15 Potsdamer Platz, Berlin

2.4 Precedent Study: The Concise Townscape Case Study

In his book *The Concise Townscape*, Gordon Cullen discusses many issues that relate to the organization of space and structures. No point made is more interesting than his thoughts on how to sequence spaces based on a pedestrian scale. By arranging sightlines or viewpoints through spaces to a series of focal points, instead of simply through to the end of the site, Cullen argues, an urban designer can guide users through a space in a more engaging way. As you enter one space, the next is then revealed to you, and so on. These revelations direct you to a larger context, in a way that engages users ideas of scale, sightlines, and pathway. The sketches below were early generative drawings to imagine how this idea of sightlines might begin to erode existing building facades along the Spree riverfront to provide a new pedestrian network while opening and revealing historical post-industrial sites.

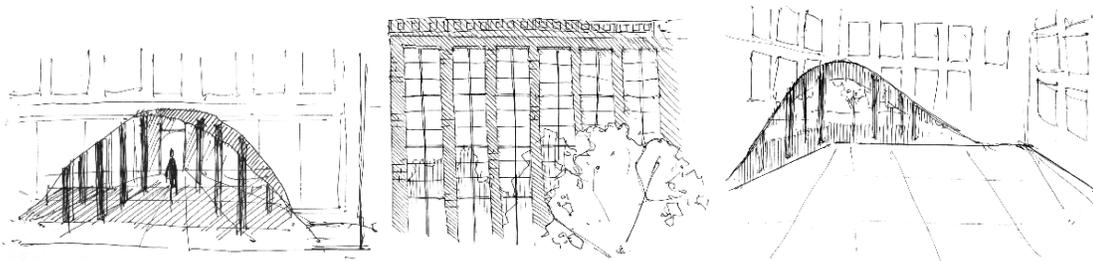


Illustration 16 Sketch 1

Illustration 17 Sketch 2

Illustration 18 Sketch 3

Illustration 19 “The Concise Townscape” Author Gordon Cullen 1971

3 Chapter: The Sites

The general theme of the thesis is “Stadt am Wasser” or, “City at the Waterfront”, in this case the Spree river. There are a broad range of issues that must be addressed: history of the site and city, infrastructure (transportation linkages, waterfront access, green networks), scalar range (urban, landscape, architectural, interior), appropriate structural and material systems, social issues (gentrification versus social diversity), and cultural integration.

The preceding research outlined general themes of humanity’s desires to continue conquering the city and developing, while ignoring subcultural ecologies and environmental concerns. The site of the Eisfabrik was one of many contested sites explored.

Early attempts at addressing the squatters residing on the Eisfabrik site prior to visiting the city during fall of 2017 lead to a number of abstract designs. During the site visit to Berlin, it became clear that the squatting communities in Berlin are somewhat nomadic, and the shifting of place can happen with relative ease, or not. In the case of the site directly next to the Eisfabrik, new construction and a temporary tent city share the land with little conflict.

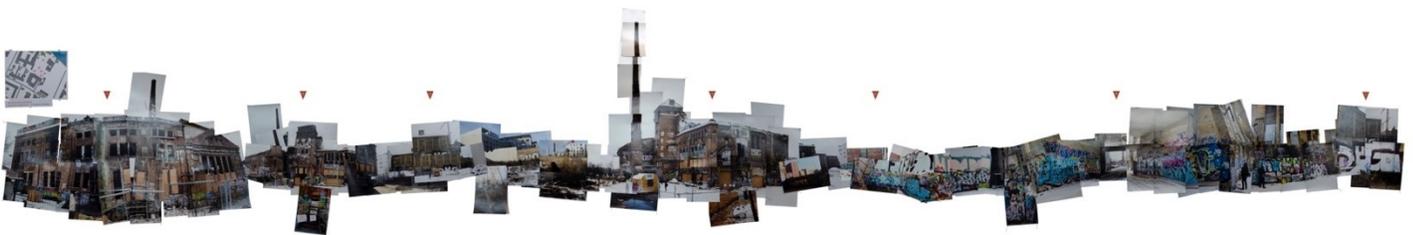
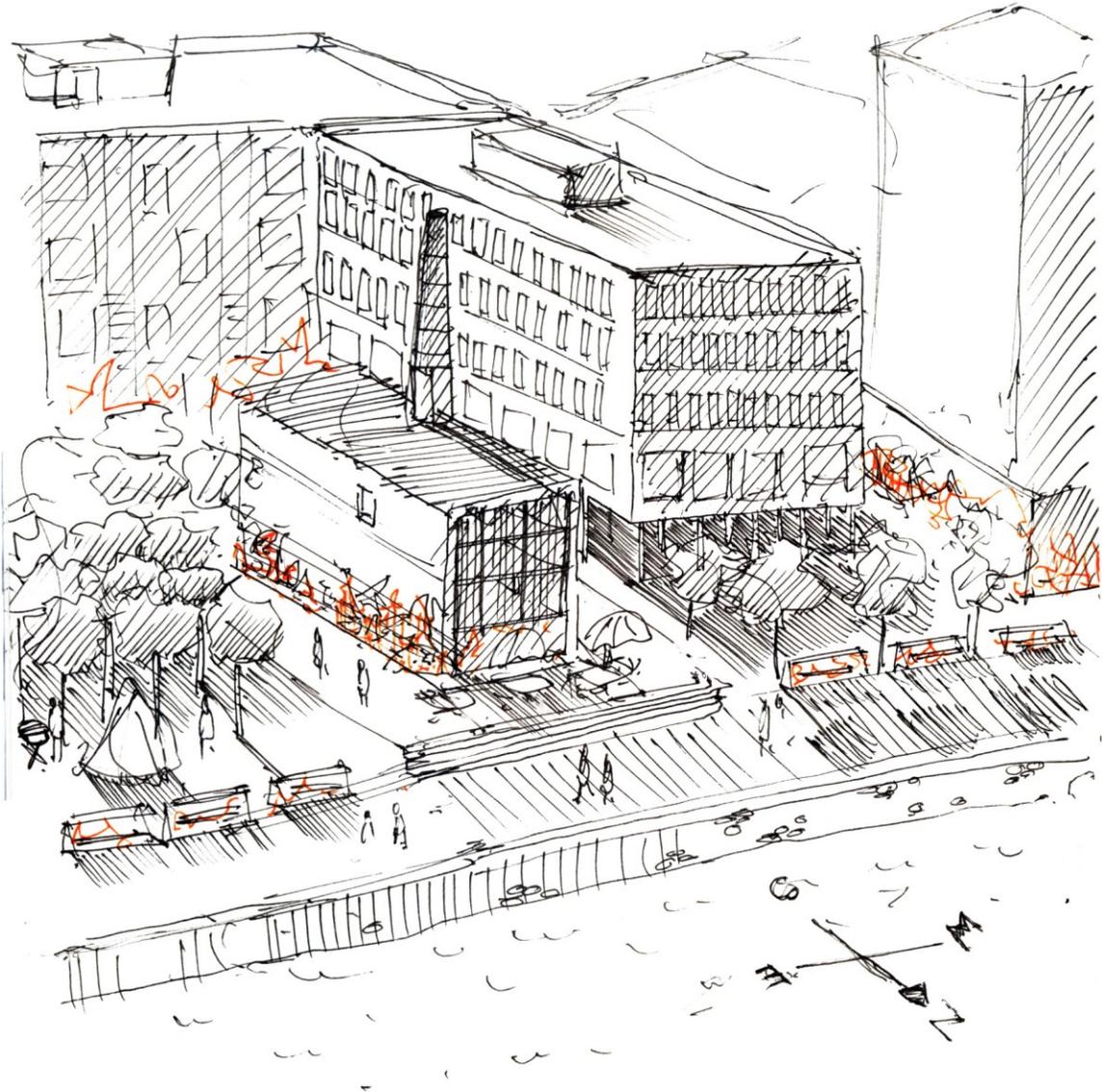


Illustration 20 Site Exploration Hockney

3.1 Eisfabrik



EAST SIDE IS ARCHITECTURALLY MORE INTERESTING. Leave more open space there to observe from distance?
 STILTING OF BUILDING MUST BE MUCH HIGHER / OR WORK IN CORRELATION WITH A COURTYARD TO EXTEND THE FEELING OF OUTDOOR SPACE. light is key, but so is 'hidden' separation / private
 USE OF BUILDING? / OPEN AIR 'RUINS' art piece / public space / private separation
 ■ GRAFFITI WELCOME AREAS,

Illustration 21 Berlin Mental Mapping

3.2 Berlin Site Investigation

The Eisfabrik was one of the sites explored prior to visiting Berlin. During the trip to Berlin, while visiting these sites of resistance and riverfront areas, the thesis shifted towards the study of Queer spaces. The project evolved into three main topics:

- Berlin Historical Resistance Research
- Environmental Water Studies
- Queer Space Theory

Many additional sites were explored under the three main topics such as Yaam Bar the first influential Queer riverfront club who has already been relocated due to the Media Spree development plan and BLUB (Berliner Luft- und Badeparadies) an abandoned water park which is currently occupied by transgendered immigrants.

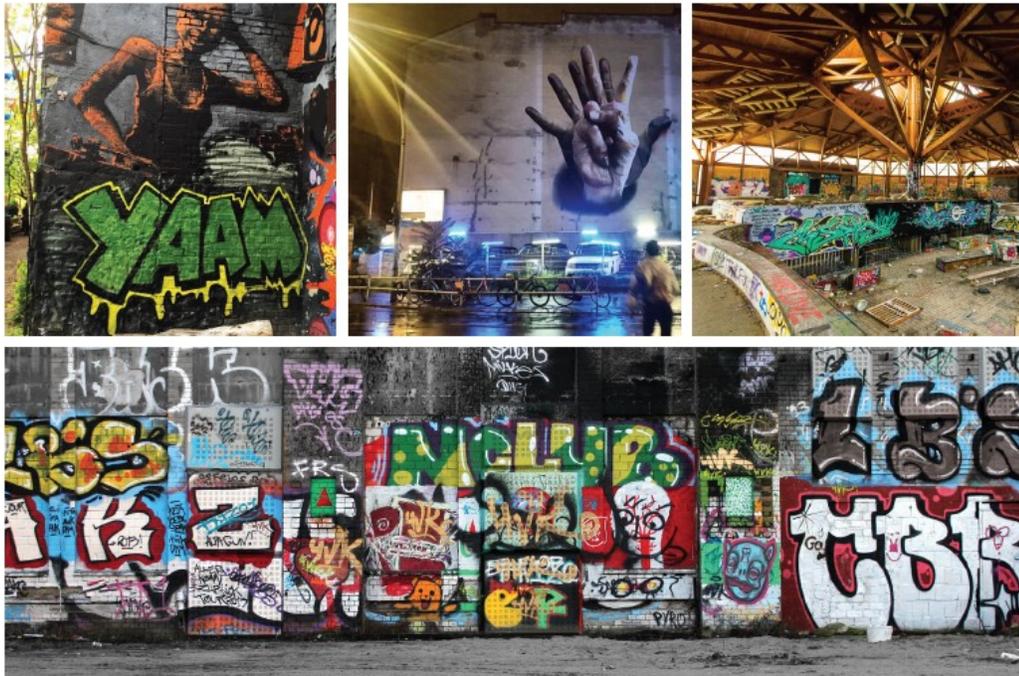


Illustration 22 Yaam Bar An der Schillingbrücke 3, Berlin, Germany

Illustration 23 KitKat Club Kopenicker Str. 76, Berlin, Germany

Illustration 24 B.L.U.B. Buschkrugallee 64, Berlin, Germany

Illustration 25 Eisfabrik Kopenicker Str. 40, Berlin, Germany



Illustration 26 Kopenicker Str. 40/41: Eisfabrik

3.3 Return to Industrial Use: Phytoremediation

While researching Queer space the project had evolved simultaneously into a much more detail-oriented scheme. Early studies provided the notion of implementing a large-scale systematic water filtration scheme, integrated with the industrial buildings slated for redevelopment. The building itself acts as the site's functioning water treatment center, utilizing the old industrial equipment left behind. A large concept of the project was to bring the river back into the site and give it back to the people. The wetland marshes and green roofs aid in the cleansing of the Spree River and reconnect public space with the urban infrastructure of the industrial canal.

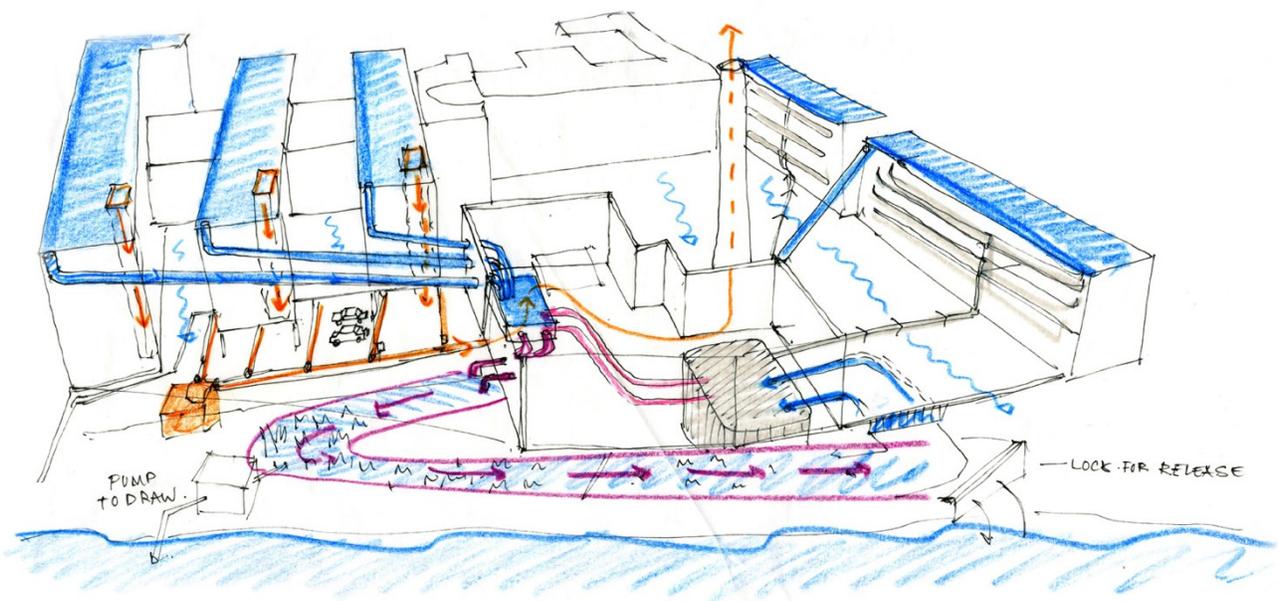
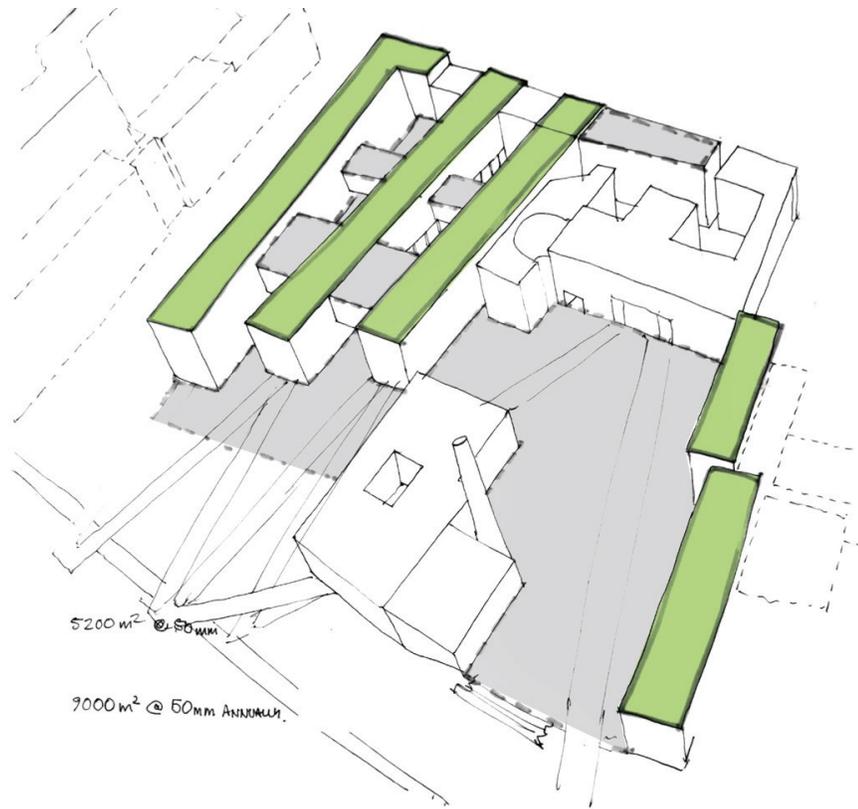


Illustration 27 Water Filtration Scheme



STANDARD EXTENSIVE GREEN ROOF

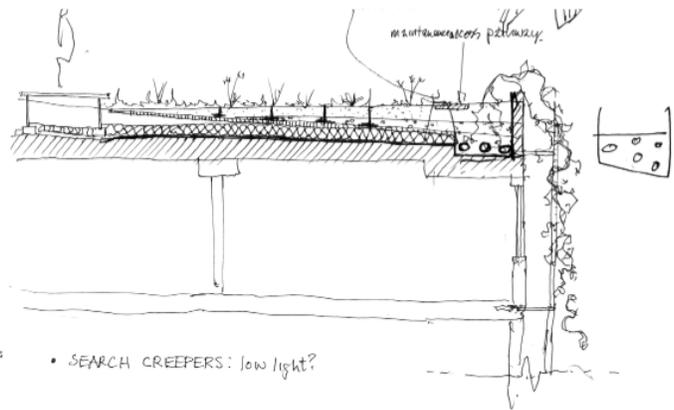
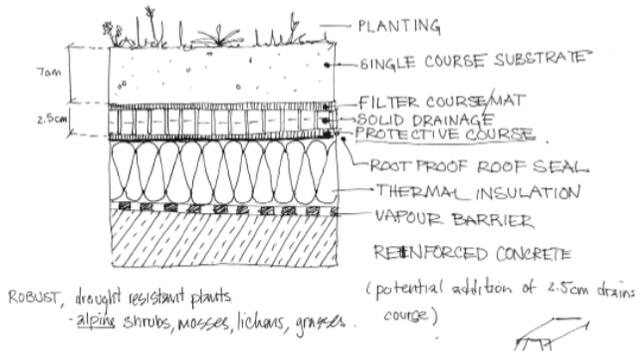


Illustration 28 Green Roofs Sketch

Illustration 29 Extensive Green Roof System Sketch

Illustration 30 Extensive Green Roof System Sketch 2



Illustration 31 Kopenicker Strasse Street Condition

Illustration 32 Wetland Boardwalk Building Condition

Illustration 33 Pedestrian Boardwalk Condition

3.4 On Site Hydrology: Localized Remediation Reindustrialization

From the creation of ice the Eisfabrik now recycles water. In order to maintain the industrial essence of the neighbourhood the Eisfabrick has been repurposed in this thesis to treat both water and emissions produced by the site. On-site water management focuses on reducing direct nonpoint pollution entering the adjacent Spree River. A system has been put in place following ideas used in the development of Potsdamer Platz in central Berlin. Several adaptations have been explored, with the main difference being inclusion of emission particulate reduction.

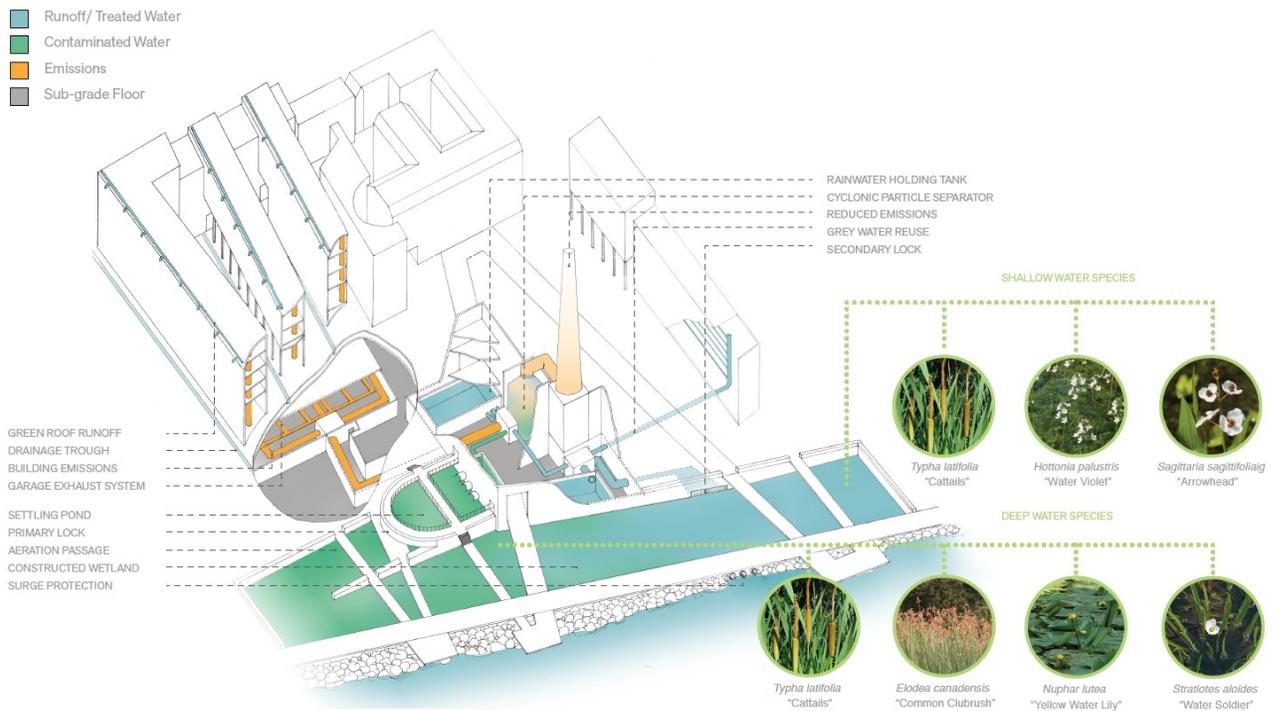


Illustration 34 Localized Remediation Section

3.5 BLUB Berliner Luft-und Badeparadies



Illustration 35 Photo taken by Ciarán Fahey BLUB 2009

Illustration 36 Photo taken by Peter Steiner BLUB in Flame 2016

4 Chapter: The Project

4.1 Defining Surfaces of Queer Sites of Resistance Along the Spree River

Tracing a path through the writings of Aaron Betsky, Robert Beachly, and Michel Foucault, it is clear that the term Queer space has evolved throughout the last century. In Berlin, it evolved. Queer surfaces evolved from solid walls, hidden entrances to shiny digital billboards.

Figure number 39 illustrates the different types of Queer spaces and cultures as they have changed over time. All of the commercial districts, the different sites, and monumental events both past and present have been layered and juxtaposed. The graffiti layer was added, because during the 2017 site research visit, it was discovered to be a type of language and a marker still used on unsanctioned Queer sites. The pink triangle and smiley face is sprayed on buildings or entryways to signify the presence of a Queer space.



Illustration 37 BUTT Magazine Zine Cover



Illustration 38 Queer Layered Acrylic Drawing

This drawing was used as an explanation of both past/ present and future queer spaces that operate alongside the Berlin Rivers.

4.2 Queer Literature Mapping

The preceding spatial and historical mapping exercises helped to advance a physical understanding of Queer space, and were conducted in parallel with a study of theory. Coinciding research sought a way to simultaneously consider Berlin research, water studies, and Queer space. This literature map shows the different authors, theories, and key areas of investigation, which helped me to narrow the scope of the thesis. The concluding drawing aimed to summarize the path of research taken throughout the thesis thus far, forcing a reexamination of the topics at hand. Understanding the unique history and contemporary culture of Queer space and Berlin brings forth a broad sense of the importance of space. These preceding studies and inquiries are rooted in various respective theories and allow for present day interpretations. The future of Queer spaces in Berlin is uncertain, but the role of the commercial riverfront infrastructure forms a basis for the next stage of the project.

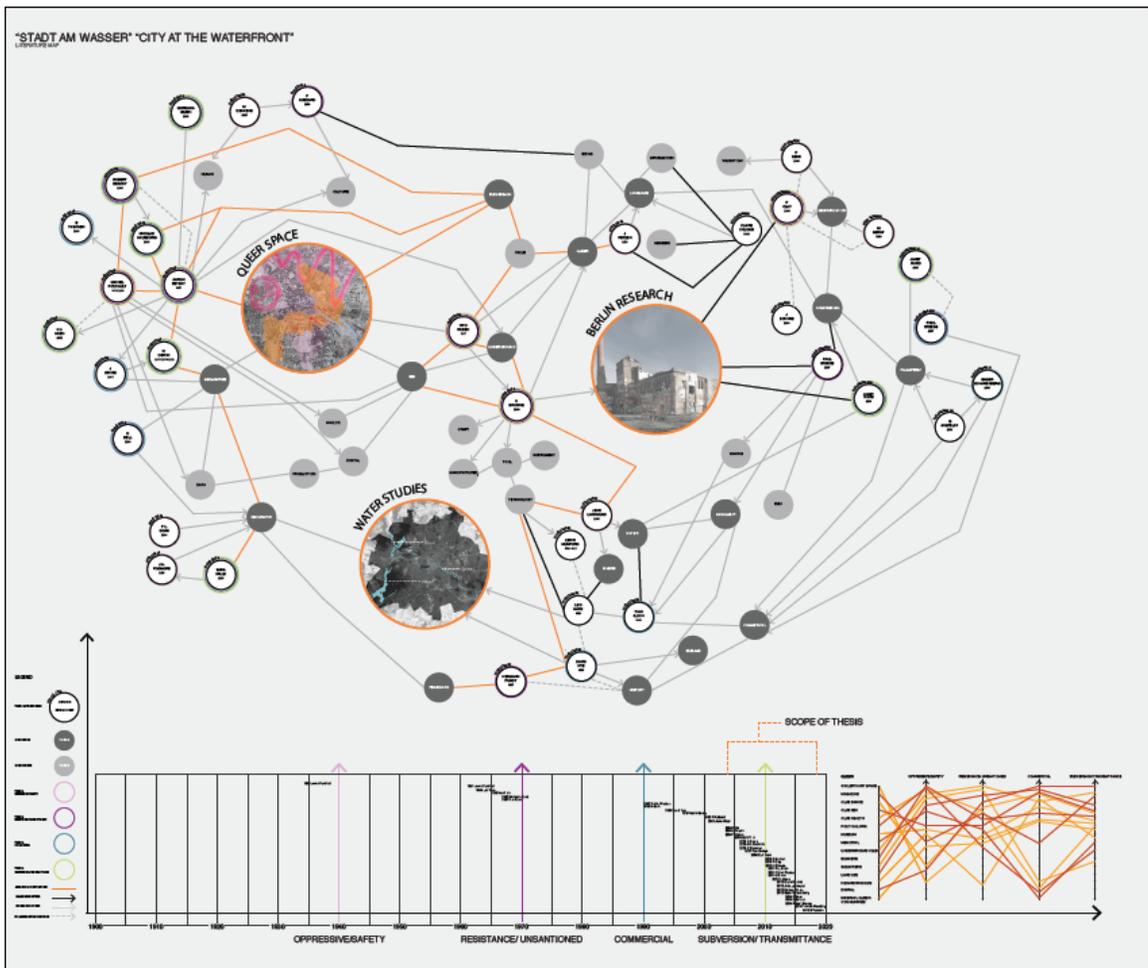
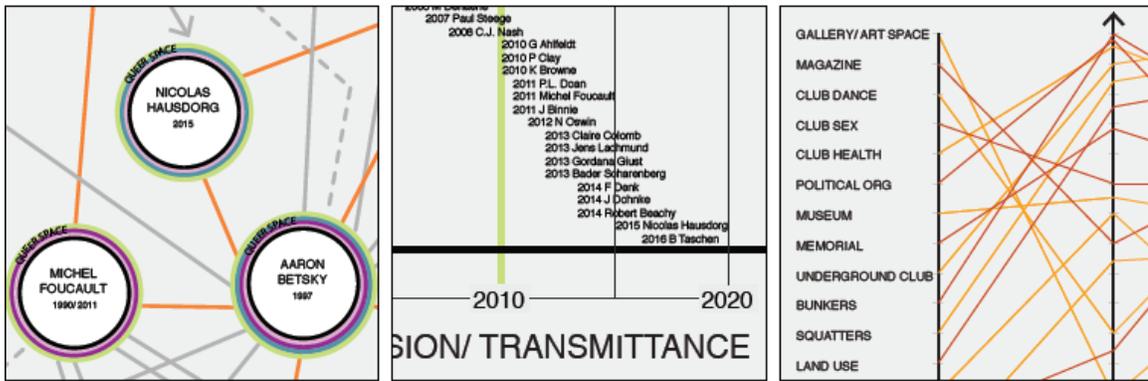


Illustration 39 Literature Map/ Details

The diagram explains the key types of theory, the key authors and the relationships between them. Queer Space in literature evolved from the 1920s show of cabaret into sites of empowerment and resistance into the cities clubbing culture of the present.

4.3 Queer Categories

The concept of Queer space was further dissected through drawing and diagramming and broken down into different categories that could be continually added to and altered throughout the next phases. The chart Figure 42 is based on four categories defined through this research as critical within the evolution of Queer spaces.

Patterns began to form of the important and or missing areas of Queer sites in Berlin allowing for future developments to focus on. The Eisfabrik for example, is a site of resistance because it is a target for high-end corporate commercial development, but it also has a high potential to be a site that subverts its planned use. The site of BLUB, as an area currently occupied by doubly marginalized people, who identify as transgender and who are not legal residents of Germany, needs to provide a high degree of safety. At the same time, this unsanctioned site needs to be highly transmittable, in other words it needs to be hidden, but those who need to find it must be able to read communicative systems that convey its existence.

Oppression/ Safety – This category is based on the 1920s Avant Garde cabaret movements. Queer sites such as the Boris Bunker that were used to bring together artists to shock, excite and perform in a safe environment.

Resistance/ Unsanctioned – Sites of resistance that rally against authority by operating without authoritative approval or consent. These sites such as the Eisfabrik were used in the beginnings of underground illegal Queer spaces.

Commercial – Berlin like many cities saw the potential to develop alongside these Queer sites to even promote and reestablish them. Queer sites were brought out of the dark for their monetary value such as the now infamous Yaam Bar Berlin.

Subversion/ Transmittance – Queer space have evolved to the point where they no longer require the safety, resistance and commercial aspects of the past. Presently it is about altering existing spaces to become Queer spaces and transmitting that information outwardly. Digital Projects such as the BUTT Magazine have become the present-day Queer spaces.

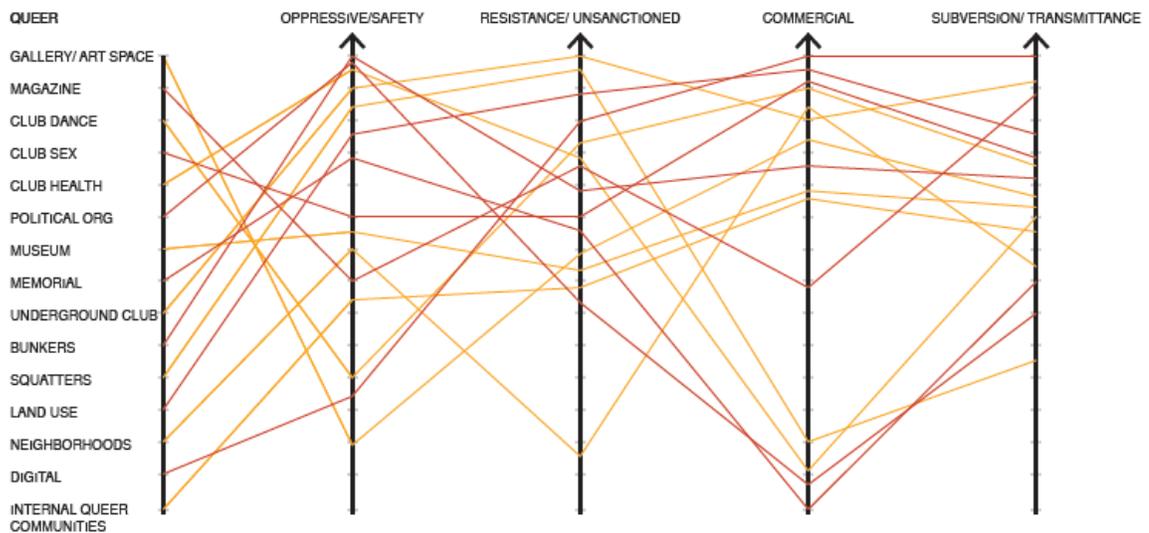


Illustration 40 Queer Categories Charts Investigation

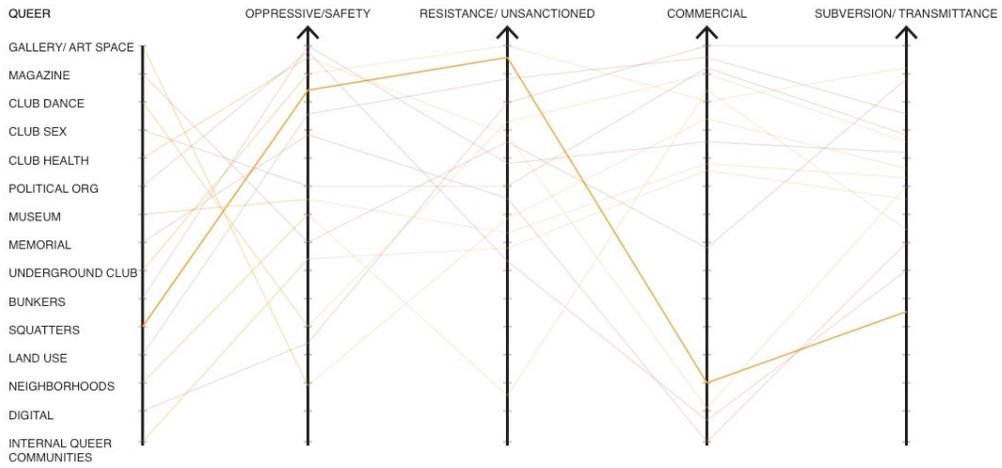
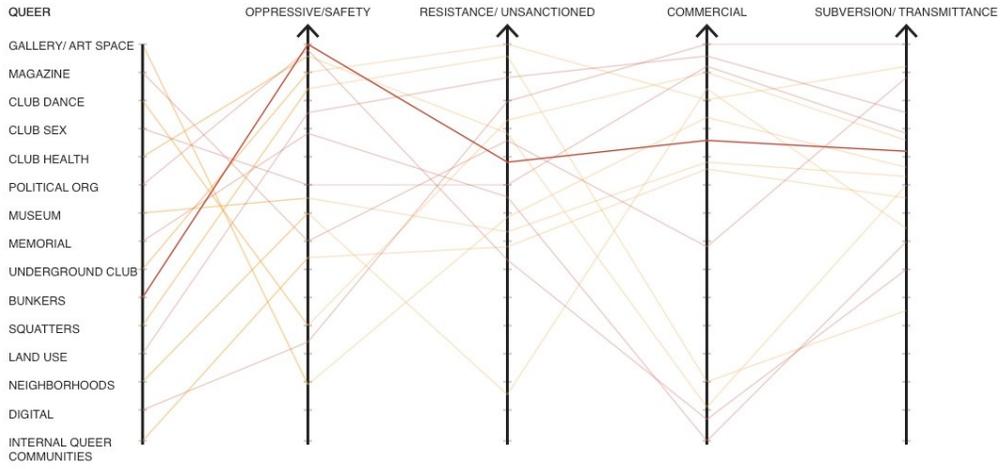


Illustration 41 Queer Categories Oppressive Bunker Charts Investigations Examples

Illustration 42 Queer Categories Resistance Squatters Charts Investigations Examples

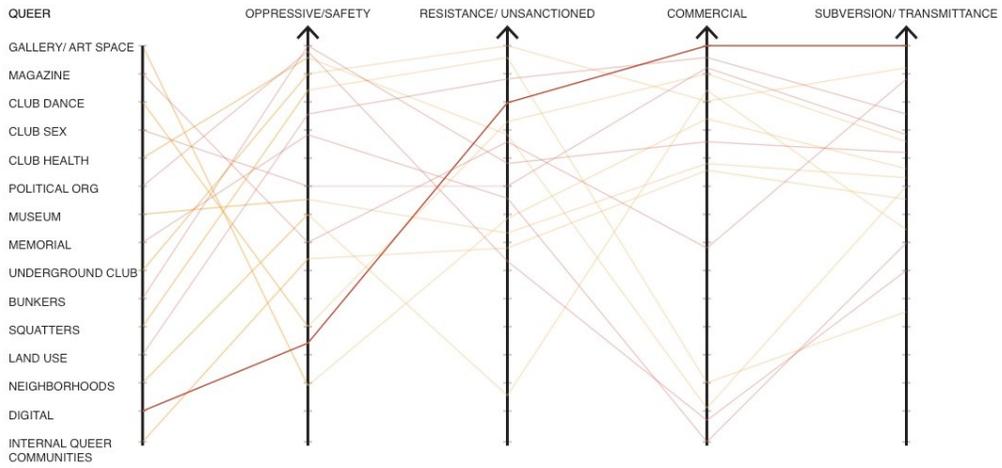


Illustration 43 Queer Categories Unsanctioned Clubs Charts Investigations Examples

Illustration 44 Queer Categories Digital Transmittance Charts Investigations Examples

4.4 BUTT Magazine Queer Surfaces

BUTT Magazine is a contemporary publication for Queer men that “puts the sex back into sexuality.”⁴⁴ While the magazine exists already, the proposed intervention suggests using IrisVr software to break up pieces of the magazine and create a digital collaboration Queer Space Zine project. This model will alter the current publication approach, allowing interactions in keeping with current innovations in digital surfaces and interactive datascares. BUTT magazine/ BUTT BUILDS Zine will maintain the legacy of being one of the few venues where gay men can speak candidly of their ideas, desires, and values giving them an identity within the city that is ever changing. Maintaining its position as one of the most influential gay-interest magazines of the last decade, the BUTT BUILDS Zine project will rejuvenate it with ventures, ideas, and conversations that can expand and democratize its outreach.

BUTT BUILDS Zine is a proposed exploration of digital surfaces that will address the necessity of developing innovative conceptions of publishing that can assert relevance as an online presence in an already over-saturated world wide web. It is intended to be a collaboration with the consistently salacious BUTT magazine. Initially conceived as a pocket-sized magazine, BUTT was initiated by Gert Jonkers and Jop van Bennekom and first published in 2001. The magazine was a forum that was, “by, for, and about homosexuals”⁴⁵ and is still considered “the place where gays can speak candidly about their ideas, work, and sex lives.”⁴⁶ The editors of Taschen publications state, “by putting sex back into homosexuality, BUTT shook up the world of gay publishing.”⁴⁷ The primary intent of a publication is to advance the views of the editor rather than profit, since the time necessary to create a Zine is seldom matched by revenue from its sale. Zines have served as a significant medium of communication in various subcultures. They are typically experimental cultural fragments defined by being created and distributed outside mainstream publication centers. Zines have the opportunity to reach selected, specific audiences, and often create pockets of intimate, subcultural communities.⁴⁸

44 Taschen Books. (2010) Forever BUTT. https://www.taschen.com/pages/en/catalogue/sex/all/04614/_butt.htm. Accessed Nov 20th, 2017.
45 Taschen Books. (2010) Forever BUTT. https://www.taschen.com/pages/en/catalogue/sex/all/04614/_butt.htm. Accessed Nov 20th, 2017.
46 Foucault, Michel. (1990) Volume 1: An Introduction. *The History of Sexuality*. Robert Hurley. New York. 1-59.
47 Taschen Books. (2010) Forever BUTT. https://www.taschen.com/pages/en/catalogue/sex/all/04614/_butt.htm. Accessed Nov 20th, 2017.
48 Bader, I. Scharenberg, A. (2013). *Subculture and Global Music in Berlin. The Sound of Berlin*. 45-58.

The BUTT magazine/ BUTT BUILDS Zine project strives to continue this legacy of spatial innovation based on Queer theory. As a society changes, so does the way we understand it through its depictions. As Queers have attained increased visibility, they are now able to be fully implicated in how the culture is communicated. Publications like BUTT magazine have established a metric for the voice of the urban Queer man. As Queer culture is becoming increasingly saturated with a media-centric technocracy, there will be a necessity to formulate expression within this cultural condition. Contested sites such as the Eisfabrik in Berlin will benefit from the transmittance from BUTT magazine/ BUTT BUILDS Zine, which will in turn help propose counter-proposition with Queer sites of resistance along the Spree River. The project has now evolved into Queer Surfaces a virtual, physical, digital, temporal and sensorial representation.

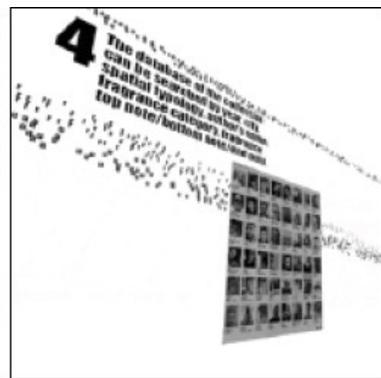
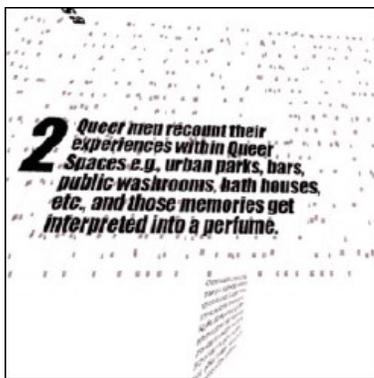


Illustration 45 Digital Queer Surface Mapping IrisVr

4.5 Spree Paint – Eisfabrik

Queer spaces, such as the site of the Eisfabrik building are spaces of appropriation and empowerment. This thesis undertakes to define a series of queer spaces that function differently at different times, correlating to proposed functions and effects. By constructing a narrative and a path between these sites, the intervention allows glimpses into a world that you might not understand or be a part of, but which can be explored through the senses. I want to create multiple sensorial experiences along the network path and within both the BLUB and Eisfabrik sites. By weaving this narrative of multiple experiences and different characters throughout the day and night, the design began to project outwards from the buildings at night, constructing multiple facades, creating scents, mists, and other sensory surface layers.

The Eisfabrik is now a derelict abandoned brick building. It is boarded up and public use is strictly forbidden until it waits to be demolished by the Media Spree Development Plans. The main focus of all designs was an initiative to either preserve or re purpose the Eisfabrik, while celebrating the site as a reclaimed public space. A series of overall connections conform to the historical tunnel and courtyard motif, allowing access with ease to Köpernickler Strasse, the riverside promenade, the Eisfabrik, and Bona-Peiser-Weg and dictated a relatively high level of pedestrian permeability.

The Eisfabrik will be a public brewery to reclaim the Spree riverfront, while functioning as a hidden sanctioned Queer Club. Experiential qualities will be used through the sites systematic water filtration screen. Through mirror, laying of lighting surfaces the whole perception of the space can change. The Eisfabrik will be specifically designed symbiotic and non-relationships with hints of depth of surfaces or thresholds.

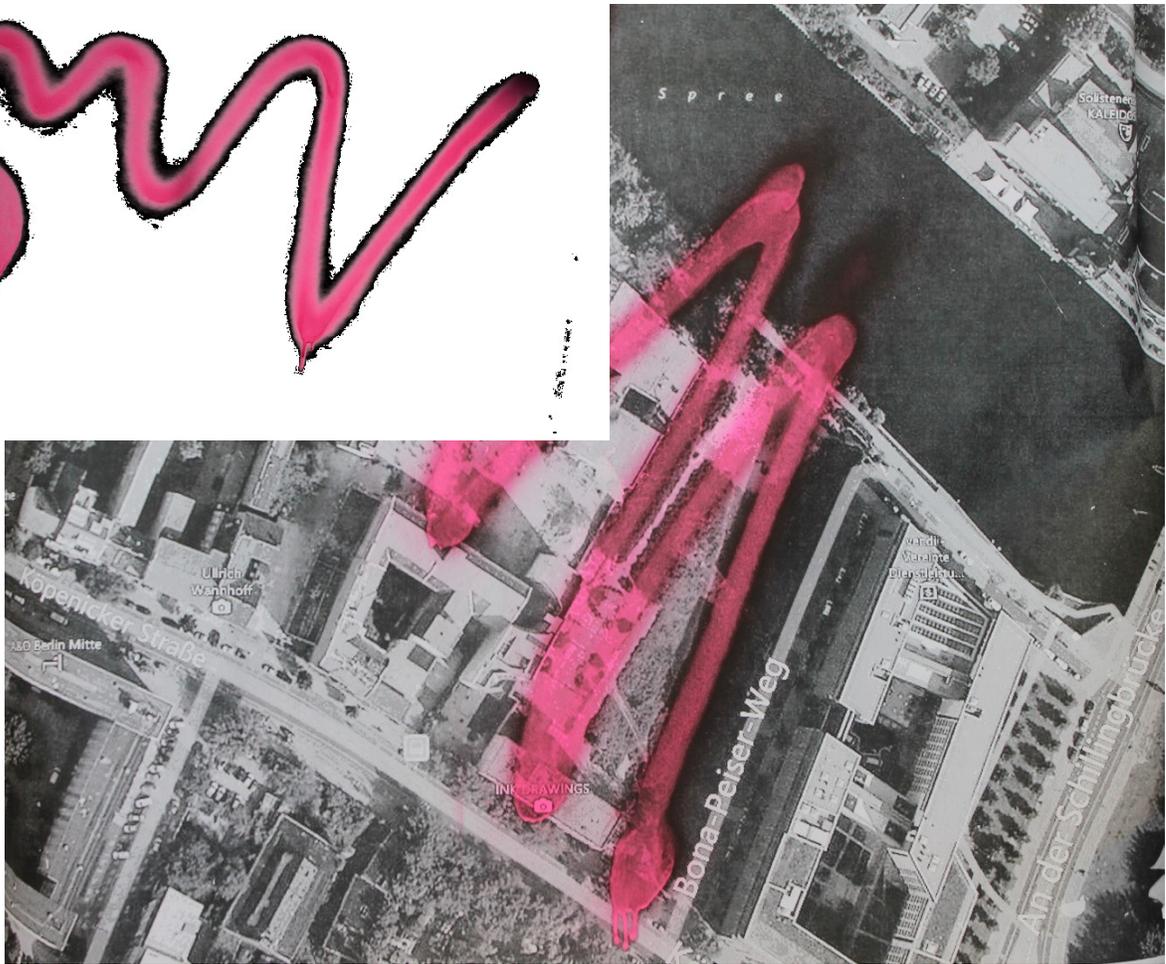
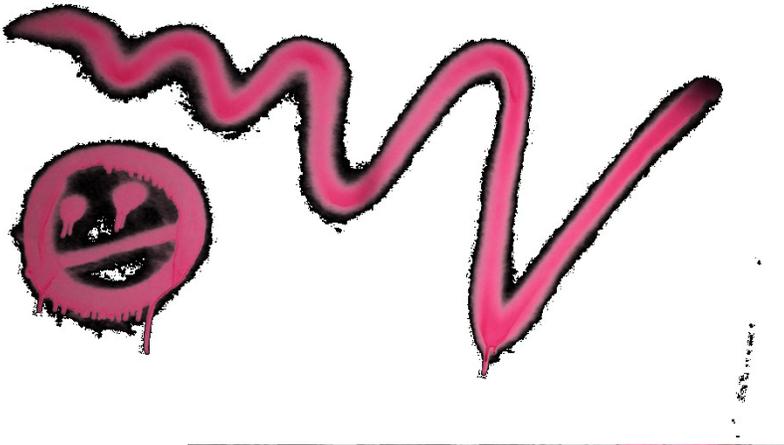


Illustration 46 Spree Paint Site Development Concept

The current iteration took and molded a rather conservative design into something slightly more abrupt based off of the Queer Space Spray Paint Logo. The tweaking of built form resulted in something that resembles the fluid stroke of a Sprayer and their can of paint. Following this concept, the strokes used in the plan pull built form out over the river in a series of walkways and back again, connecting the site a fluid motion.



Illustration 47 Eisfabrik Site Plan

4.6 Constructed Wetlands

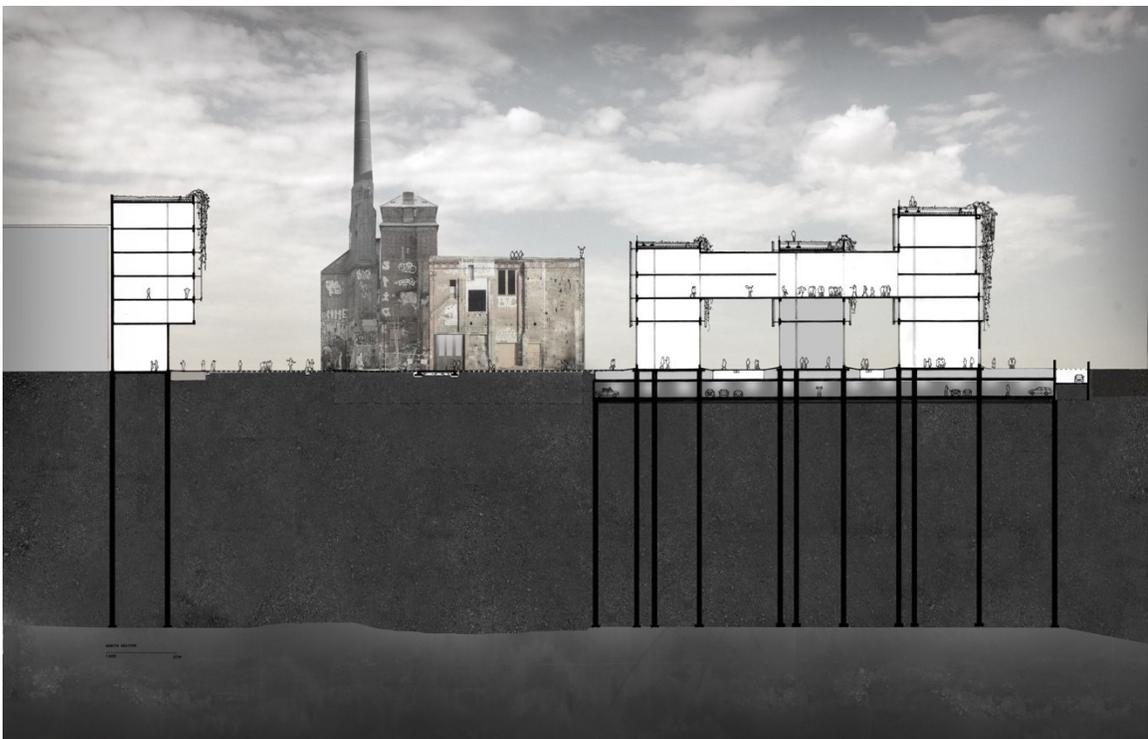


Illustration 48 Eisfabrik Constructed Wetlands Elevation/ Section 1:200

Illustration 49 Eisfabrik Section 1:200

These sections tested the idea of tearing up impermeable surfaces in the midst of a corporate development corridor, centering this soft transitional marshy surface on a partially renewed, partially deconstructed Eisfabrik. The Eisfabrik will create a space that is completely engulfed by Queer space without the users being aware. This wetland will create new experiences, paths, scents, and urban opportunities for public use.

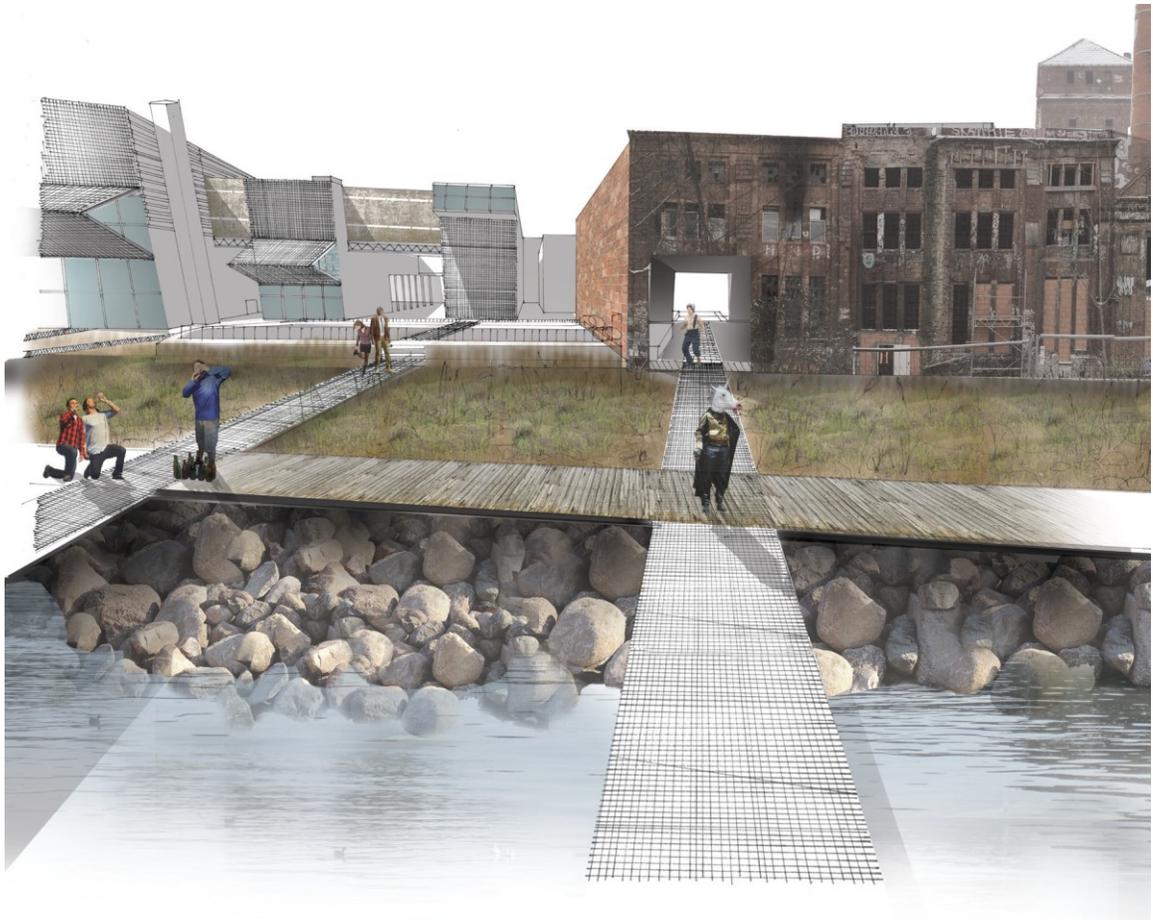


Illustration 50 Eisfabrik Constructed Wetlands

5 Chapter: The Stories

5.1 Narratives Vignettes

Kiot (38, Transgender, Queer, Israeli Immigrant)

-His journey is about self-identity and outward view shifts in his experience of unusual surface transmission. It is about memory and recalls the evolution of Queer Space.

- 0400 He's at a club Sunday morning.
- 0800 Gets Ice cream along path sees his logo sprayed on building facades, on posters and down back allies.
- 1200 Sketches Tattoo staring at the Eisfabrik.
- 1300 Sees Queer space happening outside the darkness of a back lit area in bright day light recalling previous Queer oppression.
- 1400 Sees the large neon signage it is his logo of his tattoo shop.
- 1420 Walks through the self-test Clinic.
- 1430 Tattoos a tourist. Act of scarring the body, the surface of the skin and the logo is sprayed on the surface of the city.

Sam (27, Male, Queer, Tourist)

-His journey is to go down a rabbit hold by following the signage and understanding the wave finding logos.

- 0800 Wakes up in Hostel goes to get coffee. Notices symbols but does not act on it.
- 1100 Goes to Schwules museum learns about the logo representing sites of queer space.
- 1200 Follows the logo through clubs, galleries and experiences entirely different qualities of space he's never seen before.
- 1430 Sees the large neon logo walks around BLUB gets a Tattoo.

Patrick (30, Male, Straight, Local Berliner)

-His journey is about going to the Eisfabrik and being engulfed by Queer space but being completely oblivious to the hidden surface languages and thresholds.

- 1600 Leaves work at the Mercedes building along the newly developed River Spree.
- 1630 Walks along the river trail. There are logos all around him, but he sees them as translucencies.
- 1700 Gets a Beer with his friends, sits at a bar hears what sounds like a heartbeat from behind the water walls.
- 2000 There is a reflection of another space in his beer bottle.

Brie (11, Female, Local Berliner Child)

-Her journey is exploring the riverfront wetlands that will act as nodes fighting against the Media Spree development from a child's point of view.

- 1400 She smells the fresh Spree river water produced by the water marsh
- 1500 Walks past the Squatters village plays in the light along the docks.

5.2 Proposed Spree Network



PROPOSED NETWORK

The proposed network aims to provide linkages to the existing Queer spaces found in the district, while additionally creating new spaces and new connections in key locations. The dominant focus proposes the creation of a Spree-side pedestrian route that begins to reclaim the space along the river's banks as public. The connectivity of this smaller system will tie in directly with already functional routes.



PUBLIC TRANSIT: S + U BAHN SERVICE

With the Ostbahnhof local + regional station to the south, and a series of surrounding S and U Bahn lines at the periphery of the neighbourhood, the area is of optimal connectivity on the regional and local scales.



PUBLIC TRANSIT: BUS SERVICE

The more fine-grained transit system in place has optimal connectivity to adjacent neighbourhoods, making accessibility and travel relatively easy for both residents and visitors to the area.



EXISTING PUBLIC NODES

Areas that presently offer desirable pedestrian-oriented routes are used as the basis for the creation of the overall network. These include existing canal and riverside walkways, public parks, and well maintained streets catering to foot traffic.



Illustration 51 Proposed Spree Network Perspective



Illustration 52 Sensorial Network located between sites



Illustration 53 Proposed Spree Network Plan

5.3 Sensorial Network

This thesis proposes a series of vignettes and viewpoints choreographed through the sites and their surrounding landscapes to experience transitions of nights and day, queer surfaces, security, safety, condensation, diffusion, compression, tension and sound qualities. The topography of the site allows passers-by on the Spree riverfront to take in views of the Eisfabrik, river, and the city skyline all at once. To emphasize the importance of both the Spree and the historic Eisfabrik, a portion of the proposed structure closest to the Verdi building guides users through transitional spaces meant to overload the senses, before releasing them onto the rooftop. The top three floors of the 6-storey building, and the top two floors on the two 5-storey buildings are turned into one large, connected sensorial experience. The viewer is intentionally disoriented when they first enter the space. The views onto the Eisfabrik, as well as the Spree and onwards to the Fernsehturm Berlin become more meaningful, more significant because of the transition.

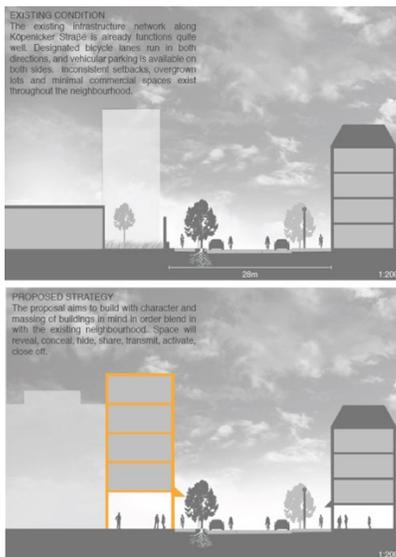
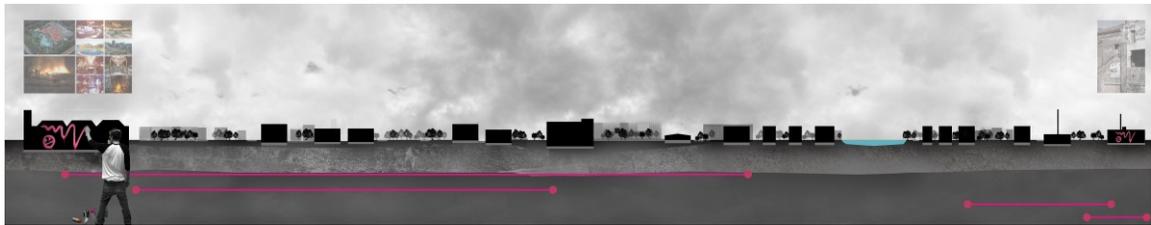


Illustration 54 BLUB to Eisfabrik Sensorial Network

Illustration 55 Sensorial Elevation 1:200



Illustration 56 Sensorial Path Vignettes 1

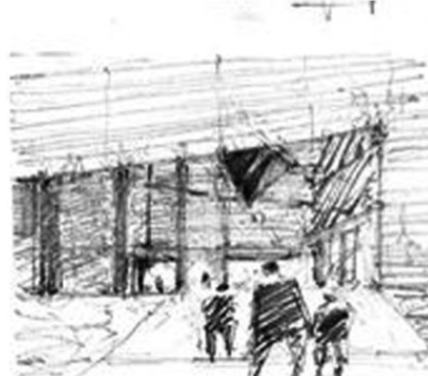


Illustration 57 Sensorial Path Vignettes 2

View exiting the S-Bahn station Ostbahnhof. Clear, low-E glass is used for the majority of the new buildings facade, while portions of the higher stories are clad in back-painted, black glass. The darker glass creates a contrast between the public and more private portions of the building and helps strengthen the street and river front presence provided by the mesh cladding.

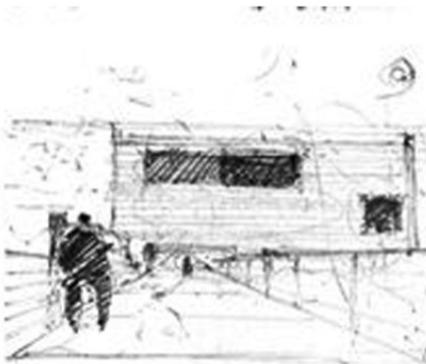


Illustration 58 Sensorial Path Vignettes 3



Illustration 59 Sensorial Path Vignettes 4

Yellow and red brick are found commonly in the city, as are cobble stones for paving sidewalks, plazas, and courtyards. Cedar wood has been proven to be successful on boardwalks, and the native oak wood planks clad portions of the new buildings.



Illustration 60 Sensorial Path Vignettes 5



Illustration 61 Sensorial Path Vignettes 6

Walking along the newly developed Spree Pedestrian Boardwalk. The user is guided through apertures and multiple ground plains throughout becoming subterranean.

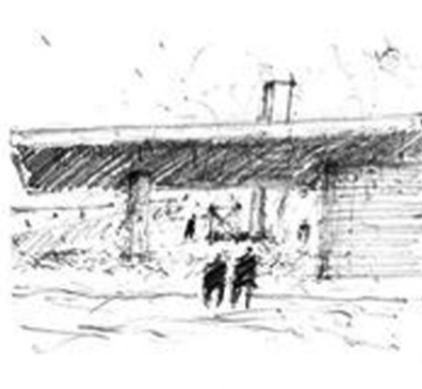


Illustration 62 Sensorial Path Vignettes 7



Illustration 63 Sensorial Path Vignettes 8

Two types of steel mesh are also utilized on-site. The vine wall uses thin, steel gauge wiring on posts to grow strategically down the building façade and bridges. The steel mesh used on the pathways also acts as cladding for north and south ends of the building. This thicker mesh is visually heavier, and helps create a strong presence on Koepenicker Strasse and the Spree.



Illustration 64 Sensorial Path Vignettes 9



Illustration 65 Sensorial Path Vignettes 10

While walking past the brewery there are many viewpoints and clues to hidden queer spaces on sites, which only appear during parts of the day and night. The wave finding network can be seen by users to engage in spaces if they are aware they are present.

5.4 The Eisfabrik Knut Brewery

Knut is the cute baby polar bear who soared to unprecedented popularity and became Germany's new 'poster bear'. Along with popularity, Knut has brought huge sums of money to the Berlin zoo as well as to many other corporations. Haribo candy launched the cuddly Knut; Steiff, a toy company, released three Knut toys based on the bear. In addition, his image has been used in a variety of ways: to create awareness about global warming; as the turtle pond publications logo; as the subject of over 100 songs; on the cover page of Vanity Fair; and as the mascot for endangered species in Bonn Germany. This bear is commercially loved throughout Berlin and fits seamlessly with the historic Eisfabrik as Berlin Knut Pale Ale.

Historically there was a residential building attached to the Eisfabrik with a restaurant named "Zum Eisbar befand" meaning to polar bear. This was destroyed in World War II and all that remains is the face of the polar bear on the brick facade. The factory represents the portion of an industrial commercially focused development between the Spree and Kopenickerstrasse. It remains a heritage-protected building fighting against the Media Spree development. Converted from a derelict 11,000 square foot ice factory, this huge brick building is retrofitted into the Berlin Mitte Brewery. The bar and restaurant serve their award-winning craft beer Berlin Knut straight from the conditioning tanks and diners can watch the beer being made from their table. The building itself acts as the site's functioning water treatment center, utilizing the old industrial equipment left behind. The bar functions as a historic monument to Berlin, with access to the large platz. Drinking in the chilled industrial vibe of the Eisfabrik Brewery and perhaps taking a moment to muse over the gallery of local spray artwork on the upper level.

The filtration system of the water through the site creates a masking device that separates the hidden Queer space within the Eisfabrik. The Eisfabrik is open to everyone, but hidden subterranean and engulfing the space is a Queer Club. Through surfaces, apertures, threshold depth and section there becomes a dynamic of who can be seen and not seen. There are shifts to the existing surfaces, hidden sites within the bar hidden behind the watery curtains. The Queer club that surrounds the brewery simply sounds like a heart beat bass through the water and is drowned out through unsuspecting users of the space.

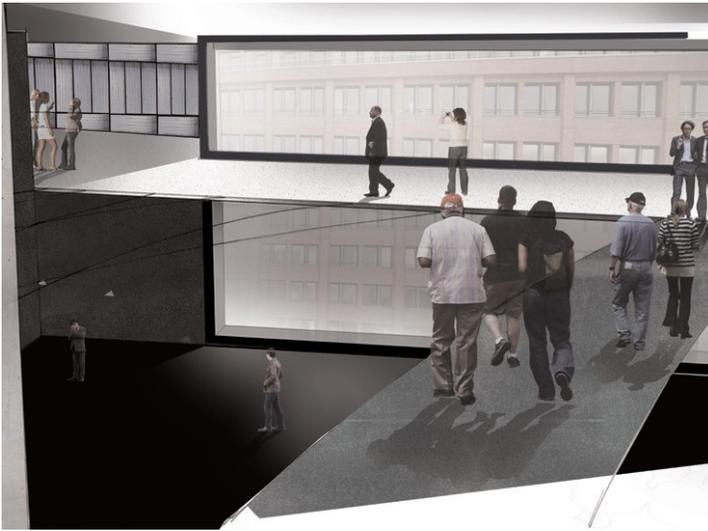


Illustration 66 Eisfabrik Site Path 1

Illustration 67 Eisfabrik Site Path 2

Mixing low lighting conditions with materials such as rough concrete and granite, the viewer is intentionally disoriented when they first enter the space. Large partition walls further confuse ones senses, yet one can see to the second floor through the double volume cut out in the central portion of the floor.



Illustration 68 Eisfabrik Site Path 3

Illustration 69 Eisfabrik Site Path 4

With the potential to be utilized as a sensorial art experience, as well as hosting impromptu DJ sets and parties, the exit onto the roof truly becomes a “release.” The views onto the Eisfabrik, as well as the Spree and onwards to the Fernsehturm Berlin become more meaningful, more significant because of the transition.



Illustration 70 Eisfabrik Exterior Night

Illustration 71 Eisfabrik Interior Queer Threshold Section



Illustration 72 Eisfabrik Brewery Beer

Beer was brewed, and a logo/ brand was created for the final defense as a homage to the trip to Berlin taken in the fall.

5.5 HIV Self Testing Clinic/ NOÏA Studio

AIDS (Acquired Immune Deficiency Syndrome) was first recognized in North America in the early 1980s. The disease is caused by a virus known as HIV (Human Immunodeficiency Virus). HIV infection has become a worldwide epidemic. The World Health Organization estimates that since its discovery, it has caused 36 million deaths worldwide. Because of improvements in testing and treatment of HIV/AIDS in recent decades, in 2013, approximately 35.3 million people were living with AIDS. In Canada, over 23,000 AIDS cases were recorded by The Public Health Agency of Canada between 1979 and 2014. HIV is more common among certain populations at risk, such as bisexual and gay men and people who inject illicit drugs. The infection is also more common among socially disadvantaged communities.

A key component of the design for the Spree surface network is an HIV self-testing clinic to promote safety and security to all members of the Queer community. The BLUB will be converted into a sexual health clinic, transmitting Queer knowledge as well offering as shelter. In the new narrative for the site, Noïa Studio is an interdisciplinary private tattoo studio. The design of the logo will be spread across the city on multiple surfaces, landscapes and digital transmissions that guide people in need to find their way to the private secure site. It is run by Kiot a once transgender prostitute who used to reside in the now derelict BLUB. As a collective, the Clinic and studio join artists together to form a space for creative and contemporary styles of tattoo, mixing together media like illustration, painting and graphic design.



5 Year



10 Year



15 Year

Illustration 73 Clinic/ Tattoo Perspective

Illustration 74 Constant Transformation Indeterminacy of Native Species

The most dynamic sites in Berlin weren't heavily designed, they were aged. A succession of both material and nature envelop both sites. The idea that Queer spaces have evolved throughout time and will continue to evolve is a key concept for the spatial qualities of the sites design. The sites were designed to reflect qualities of space such as health and security at the BLUB that will evolve and change as Berlin is in constant transformation.

6 Chapter: Epilogue

6.1 Final Review Surface Reflection

“We’re here, we’re Queer, let’s have some beer.”

Surfaces are the material interventions and structuring devices for the project designs and the character narratives that weave together this thesis. Each of the sites engages different questions of surface qualities, adjacencies, and thresholds. The tattoo parlor and the skin of the body, the HIV clinic needles and piercing the body, queer surfaces and wave finding languages of the city, these each require different levels of detail and have different ranges of transmission and of intimacy. This thesis project invents and describes various surfaces, vantage points, themes and explorations to imagine new models of Queer space, which might thrive within the post-industrial riverfront landscapes of Berlin.

In conducting this research and design project, I was able to learn about the new qualities of Queer Space and how these ideas have drastically evolved throughout the last century. I had some difficulty at first separating my western ideologies regarding the sites and the people who occupy them. Attempts at addressing the transgender squatters residing on the site lead to multiple designs. Learning that the squatting communities in Berlin are semi-nomadic, and the shifting of place can happen with relative ease, or not, altered my thinking about permanence. In the case of the site directly next to the BLUB, new construction and a temporary tent city share the land with little conflict. I hope in the future that I am able to find ways in practice or in personal research and design projects to create spaces to be read in multiple views of the same physical space. The idea of “faux” Queer with the shadow Queer “perpetual periphery” became a key discussion at the defense.

I feel that I invented new questions to generate contemporary Queer design subversions, and created a succession of both constructed and natural enveloping surfaces along these riverfront sites. The intent was to create designs that will not be used forever. Berlin is the ‘ever transforming city’ as its spaces are highly adaptable and fit the uses of each time period.

Appendices

Appendix A - Eisfabrik Timeline

Eisfabrik History

- 1872** LAND PURCHASED.
Carl Bolle establishes Norddeutsche Eiswerke AG. Several lots purchased along Kopenickerstrasse and the Spree.
- 1896** EISFABRIK CONSTRUCTION.
The building of the ice factory commences. Construction completed same year, and ice production begins.
- 1910** ADDITIONAL CONSTRUCTION.
The factory represents the portion of an industrial commercially focused development between the spree and Kopenickerstrasse. Two office towers are constructed.
- 1914** INCREASED PRODUCTION.
With a new ice machine production increases, selling ice blocks and rods to grocers, brewers, pubs and private homes.
- 1943** BOMBING.
Eisfabrik remains, but damage to the residential buildings requires demolition. 20th century artists and entertainers live in the building.
- 1948** RED ARMY CONTROL.
The red army controls the Eisfabrik as a 'Consumer Cooperative' Immigrant women and refugees occupy the space.
- 1995** ICE PRODUCTION CEASES.
Steady decrease in product demand forces closure. The vacancy quickly attracts underground cultural uses. Queer/ burlesque/ sex clubs occupy space.
- 2012** DEMOLITION OF ADJACENT SHEDS.
Two large industrial sheds are removed from the west side of the building. Eisfabrick is converted into a nightclub and neighboring squatter village is set up.
- 2013** EVICTION.
October 7. An attack on twenty youths by two women and two men with an iron bar sends seven to hospital. Three sustain arrest, the attacker escapes. Not believed to be in association with the numerous squatters in the building.
December 30. Fifty squatters are evicted. Property owner Telamon GmbH secures the building, introduces on site security, and bricks in all entry levels.
- 2017** RIVERFRONT DEVELOPMENT.
The building is not demolished as planned due to political strife. City fights the Media Spree Development.

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