

Maps are constructions. Constructions of reality that help you orientate in space along existing points, markers and landmarks, by simplifying and reducing the found information for a specific purpose. When this information isn't simplified, but instead displays the unedited complexity of the sum of all visual historical traces, this cacophony of information generates a whole new image. Here, the absence of practical usefulness and order attracts signifying functions instead. It is the birth of a modern ruin.

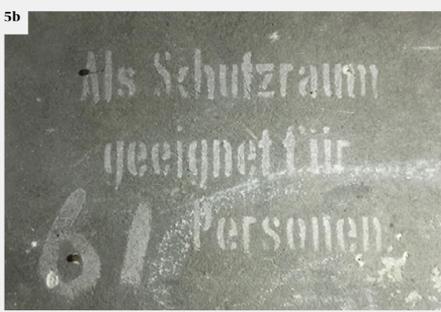
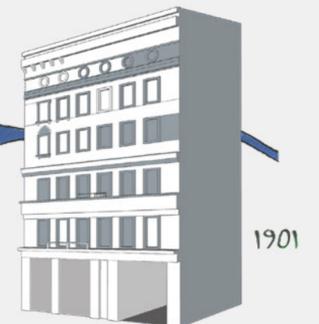
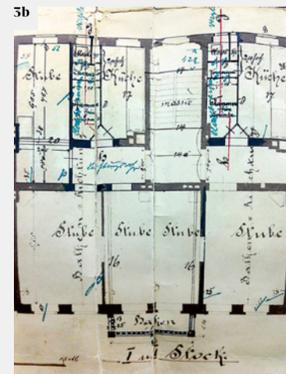
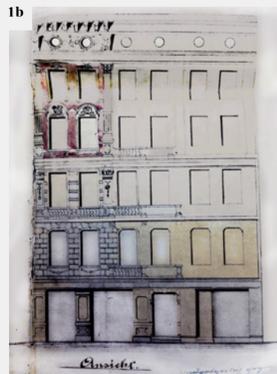
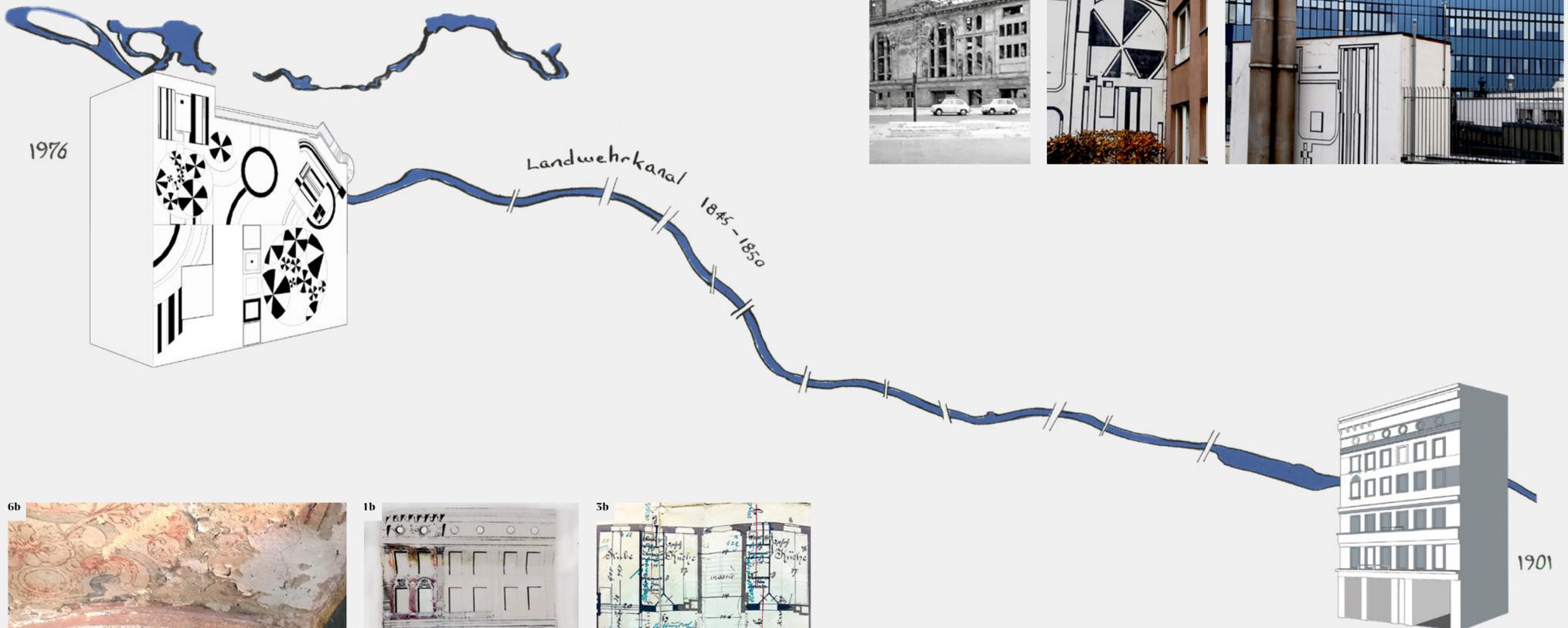
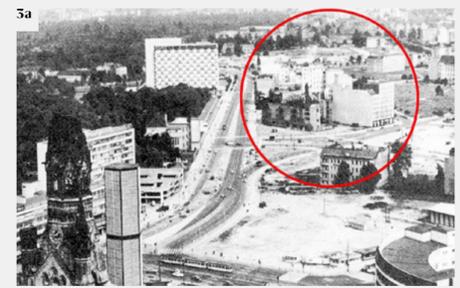
Objects, structures and surfaces are exposed in a moment of demolition and refurbishment. The resulting scene was never meant to occupy one space at the same moment and was therefore never meant to be seen simultaneously.

This complex moment occurs in layers and additions, but also in the traces that were never covered, the cracks and lines and residues that have remained undisturbed over the course of time. Revealed, these elements allow us to experience past and present (or even multiple pasts) instantly, bodily and especially simultaneously. Not one trace or piece of information is more important than another; there is no hierarchy in what is exposed. The ruin is not a finished product. It is an area of vulnerability and openness, which shows the fissure between the rigidity of architecture and the destructive forces of time, nature and human. Here we trace the continuing amendments to the sites of two Berlin murals.

Weak history Modern ruins

PROCESSING	B - K BUILDING	1 - A PLAN NR.	1 - 8 INDEX
Kurfürstenstrasse 87 Junction of Budapest Str. / Kurfürsten Str.		Outside wall West Facing	
Wall / Mural COMPONENT		Eduardo Paolozzi ARTIST	
DATE / INDEX	AMENDMENTS		
1918 / 2018	Pharus Plan AREA		
1.	The corner of Kurfürstenstrasse and Budapest Strasse has undergone several changes in its outline in the last 100 years.		
1911	Theatre awaits demolition SITE		
2.	In 1911 the Deutsches Künstlertheater (German Artists Theatre) was built at the corner of Budapest Strasse and Kurfürstenstrasse. The house was heavily bombed in 1943 and stayed empty until the ruins were demolished in 1963. The corner remained undeveloped for several years afterwards.		
1964	Bomb damage exposes mural site AREA		
3.	This photo was taken at the centre of West Berlin looking west. Kurfürstenstrasse 87 is the house at the upper right corner with the bright white wall, where Eduardo Paolozzi would paint his mural 13 years later. The ruin of the Deutsches Künstlertheater / German Artists Theatre is still standing in front.		
1977	Mural – 990sqm complete and fully visible SITE		
4.	In 1977 Eduardo Paolozzi was in West Berlin for a year on a residency awarded as part of an architectural competition. The mural completed that year, his largest public work, seems entirely relevant to the time and place. The black and white modernist design resembles the layout of a circuit or perhaps an electronics diagram – a mural for a new era and new technology.		

1980	Mural reduced by one third SITE
5.	In the 1980s an apartment block was built on the east side of the plot. This building unceremoniously clashes and crashes into the right side of the mural: without a backward glance, one third of the mural is gone for good.
1985	Mural hidden from public view SITE
6.	In 1985, nearly ten years after the completion of the mural, the entire corner complex was remodelled to accommodate the Grundkreditbank, a prestigious building boasting a glass atrium and iconic semi-circular façade of red granite. The Paolozzi mural became hidden from public view and from that time functioned as the backdrop to the private garden of the adjacent residential buildings.
2018	Grundkreditbank demolished SITE
7.	In 2018 the building of the Grundkreditbank was demolished, opening up the corner again and allowing the unrestricted view of the mural, at least for a few weeks. By the end of 2019, a new fifteen-storey high-rise office block will fill the space and the mural will be obscured, shifting yet again from public face to private view.
2019	German Institute for Standardization, and mural roof line AREA
8.	Residents of the apartments sharing the garden have a prime view of the mural. It is commonly held belief that the detailed design resembles a circuit diagram of a famous German Norm. When asked where this information derives from, a resident replied: "That's more than clear, it resembles the adjacent neighbour the German DIN – the German Institute for standardization".



PROCESSING	K - M BUILDING	1 - B PLAN NR.	1 - 6 INDEX
Dieffenbachstrasse 55, Kreuzberg, Berlin		Basement / 1st Floor	
Wall / Plaster COMPONENT		August Kösel (1890) ARCHITECT/MASON MASTER	
DATE / INDEX	AMENDMENTS		
1901	Kreuzberger Mischung (Kreuzberg Mixture) AREA		
1.	The house was built in 1901 and is one of the last un-refurbished buildings on this street. It is built in the so-called 'Kreuzberger Mischung' (Kreuzberg Mixture) design as part of the Hobrecht plan. This means that living and working are combined within one house complex.		
1888	Bel étage AREA		
2.	The initial concept for this 'mixture' came from James Hobrecht, the Prussian city planner who designed the underlying city structure of Berlin. He wanted to positively influence society through architecture and especially via the layout of the building. There was only one main entrance to this whole building complex. All occupants – from the poor tenants of the third courtyard and the attics, to the wealthier and educated residents of the front house – had to enter through the very same door. So, by virtue of architectural design, people from different walks of life would encounter each other entering and leaving the house and going about their business. This arrangement is still in place at Dieffenbachstrasse 55.		
1888	Situations Plan SITE		
3.	At house number 55 the principles of combined living and working are manifest: there is a workshop building (stonemason; metalworker) in the third courtyard, a 'Hinterhaus' ('behind' house; one-room apartments with oven and shared bathroom on the flight of steps), a 'Seitenflügel' (side wing; two-bedroom apartments with one-sided and single glazed windows) in the second courtyard, and then a 'Presentable' four-story front house with bel étage, high ceilings, oak parquet and balconies at the front of the building.		

1935	Knallbonbon fabrikant (Firecracker manufacturer) RESIDENT
4.	In 1935 the bel étage (the first floor of the front house) was rented by a firecracker manufacturer. The layout shows three rooms plus a kitchen and a bathroom. When the wallpaper in the largest room was stripped down in 2005 it revealed the original red and blue decoration painted on the walls.
1933	Schutzraum shelter SITE
5.	The 1933 basement was designed as a 'Schutzraum', an air raid shelter, for 67 people. The number is still clearly visible on the entrance wall. This wall was also rounded and strengthened with concrete. In the event of a blast, debris would not tumble straight down the stairs into the basement. Instead it would pile up and leave an escape route.
2018	Wall and ceiling painting AREA
6.	There is still no proper flooring in the basement, only bare earth. There is saltpetre on the walls and an overwhelming smell of damp. However, the ceiling has been treated with great care and attention, displaying an elaborate fresco depicting chandeliers, furling decorative foliage and ornaments – all flowing from the face of a wood sprite. This decorative embellishment is incongruous in this forgotten and unseen part of the building.