



PROJECT PROPOSAL SUSTAINABLE REGENERATION OF THE “ALTE MÜNZE” (OLD MINT)

Location: Berlin, Germany

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0. GENERAL INFORMATION ABOUT THE LOCATION

Name:	Alte Münze
Address:	Am Molkenmarkt 2 D-10179 Berlin
Country:	Germany
Current status:	Intermediate use for cultural purposes
Former use:	Mint (manufacture of coins)
Ownership:	public
Area covered:	Approx. 2,000 square meters
Photo and other graphic illustrations in annex:	See proposal



Die Alte Münze (The Old Mint)

Perspectives for a sustainable use of the historical building complex in the context of the cultural and creative industries in Berlin-Mitte



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March 28th 2017

Abstract

This proposal for revitalization of the building complex “Die Alte Münze” in the city center of Berlin has been developed as part of the CompASS course, ‘Competences for Agencies for Sustainable Site conversion’. The interdisciplinary participants conducted this research project in the context of the field practice, which took place from the 12th to the 16th of December 2017 in Berlin by practically applying the gained knowledge of the course in the case study “Die Alte Münze”. Die Alte Münze means the old coin, the name derives from the coinage which used to take place in the building complex. After the usage as a mint has terminated, interim usages have been implemented in the premises of Die Alte Münze.

Till the present of this research no decision about the future usage of the buildings has been made and Die Alte Münze remains in possession by the Property Management of the state Berlin. The sale of the building complex is restricted by the Property Management of the state of Berlin and a sustainable and future-oriented utilization concept is required, which guarantees the maintenance and preservation of the historical building complex.

Based on the three pillars of sustainability a comprehensive approach has been developed by addressing historical awareness, social integration, ecological compatibility and economic rentability.

Dealing with the historically significant building, with architectural features of the Nazi era and current users requires consideration of several aspects. Therefore, the developed future vision, builds on existing local structures, potentials, includes existing stakeholders and follows a participatory approach in order to achieve acceptance within the society.

Respectively, our project tackles questions like: Which social purpose has Die Alte Münze at its location in Berlin Mitte? How can future-oriented utilization structures be implemented in Die Alte Münze? What comprises a sustainable site conversion in the urban context? Which ecological, cultural, social and economical potentials contains Die Alte Münze?

The developed vision aims to create a multifaceted shared space where current users can proceed their creative activities, events can be conducted, residents of Berlin can meet, socialize and engage in activities, share and develop personal and professional skills and knowledge. It activates the community to participate in every step from the early beginning. Our aim is not only to implement the project, but also to strengthen the local structures and revitalize the building complex through the establishment of new activities.

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1 Introduction

The background to this work is the Compass course, which has taught theoretical skills for the sustainable transformation of unused or misused public space in an online course. Extensive competences for ecological transformation and sustainable urban regeneration have been dealt with. Topics were sustainable transformation, sustainable architecture and energy management, planning and participatory planning, social sustainability, team building and management, business development and promotion, marketing and internationalization as well as map production with GIS. These skills were applied to the site of the Alte Münze in Berlin for practical testing in a field project, within the framework of which this work arose. The work has an academic background with no commercial interests, but with the broader aim of giving potential stakeholders the opportunity to investigate the existing situation as well as possible solutions for the further development of the Alte Münze

The Alte Münze is a building complex in the center of Berlin, located on the River Spree and opposite the historic Nikolaiviertel. The complex was built in 1932 as a minting area and the historic importance was honored by placing the Alte Münze 1980 under monument protection. The factory served the coinage until 2006 and the adjacent buildings are used by cultural institutions. In 2006 the production was shut down, a permanent concept for the further use is missing so far.

Since 2012, the Alte Münze has been largely used and managed by the Spreewerkstätten, a "creative community". The Spreewerkstätten opened the site for various intermediate users and enabled cultural projects and events in the premises.

The availability of central spaces in Berlin is becoming increasingly scarce and thus these places become more coveted. This is particularly evident in the local media. For several years, there have been regular headlines on the future of the Old Mint, about a House of Jazz or House of Berlin and graphics that show visions. Several prospective buyers are looking to purchase the Old Mint. However, no purchase application was approved by Berliner Immobilien-Management GmbH (BIM) due to the rules for the sale of the building.

Leading questions and goal of the work

During the compass course theoretical knowledge about sustainable transformation of unused or misused public areas and buildings was acquired over eight weeks in eight different lectures. The acquired knowledge was then practically applied on the basis of the "Alte Münze", which was defined as the object of investigation to apply the learned. The theoretical part of the field practice took place during the period of 12 to 18 December 2016 in the rooms of EUROPANORAT Berlin.

The location, the building complex, the interim utilization, the location environment, the political context and other relevant aspects were analyzed in depth research on secondary sources. Through intensive site surveys and a guided tour through the building, as well as interviews with stakeholders, primary data were collected. On the basis of the collected data and the interdisciplinary and international authors, a concept for the sustainable use of the listed building complex "Alte Münze" was developed.

Sustainable development in urban space is of increasing importance. The work path is oriented on the three pillars of sustainability and reflects the social, economic and ecological component of sustainability in all areas of project design. The aim is to build on the potentials of the location of the “Alte Münze”, which are the building complex as well as the current use, to build on it and to improve aspects with regard to a holistic, forward-looking and sustainable usage concept. The work process is based on the following central questions:

What is the social function of the Alte Münze in Berlin Mitte?

How can future-oriented usage structures be established in the Alte Münze?

What does sustainable land conversion mean in the urban context?

What is the ecological, cultural, social and economic potential of the Alte Münze?

In the following, the current situation in Berlin in the area of the arts and culture sector will be discussed, because the current usage quickly showed that it is desirable to use this area. Subsequently, the processing process is given an insight. Already at the beginning of the investigation, in addition to the use in the field of the arts and culture sector, it soon became clear that the place was historically of particular importance. For this reason, the following chapter explains the history of the place and the meaning of the place of remembrance. According to the location analysis, which deals primarily with the social area, a description of the current intermediate use of the terrain is given. Chapter 5 provides the three pillars of sustainability, perspectives for sustainable use. Instead of a detailed concept, this is mainly a stimulus for a socially, ecologically and economically sustainable planning process.

2 The arts and culture in Berlin-Mitte as potential for a sustainable use of the “Alte Münze”

The declared intention of Berlin's policy in Berlin is to promote the arts and culture sector. Ten years ago a major offensive for cultural education began in Berlin. An important instrument has been the Berlin project fund "Cultural Education" since then. Every year, two million euros are spent on projects designed for cultural institutions or artists in tandem with educational or youth institutions.

The "offensive cultural education", launched in 2006, was the initial inspiration for the Berlin model. It goes back to an initiative launched by the Council for the Arts together with free art-makers, scientific committees, the association of children's and youth culture and the professional associations for education and culture. The focus is on the active involvement of children and adolescents in artistic-aesthetic processes. The aim was and is to establish long-term cooperation between Berlin's educational and cultural institutions. The idea is to make Berlin's extraordinarily dense and international art and cultural scene productive for a demanding cultural education work.

In 2008, administrations for education and culture presented an integrated framework for cultural education in Berlin, which focuses on all relevant actors in the field of cultural education, Kindergartens, schools and youth workers, as well as cultural institutions and artists. Three core tasks and, therefore, central areas of action for cultural education in Berlin are defined there: to receive offers, to strengthen cooperation and networking, to open up new target groups.



Abbildung 1: Zentrale Handlungsfelder der für kulturelle Bildung in Berlin, eigene Darstellung

In addition to cultural education, the focus of education is also on artistic workrooms - the provision and long-term safeguarding of studios, rehearsal rooms and research facilities for Berliners.

The artistic production in Berlin is supported by means of specific funding programs, such as the promotion of the studio, the awarding of artistic project rooms and the awarding of sound studios, the promotion of the workshops for the visual arts through the bbk cultural work and the provision of demonstrations for the performing arts and music. Within this framework, Berlin's cultural administration is committed to working with partners and organizations.

We want to make use of this explicit support for the sustainable use of the building ensemble and to create a place of culture in which an international audience is addressed but at the same time local groups are involved. However, before more detailed planning and use is given in chapter 5.3, the history of the place is to be considered.

3 Participative processes with special consideration of the history of the place

The exact analysis of existing structures is part of every conversion. In order to meet the three components of sustainability (ecologically, socially and economically), we initially decided to study the social area. During discussions with the current interim users, the Spreewerkstätten, it quickly became clear that the place took on a special historical significance in Berlin-Mitte. In order to understand why we want to define the place as a place of remembrance and thus also want to preserve it, we will now discuss the usage history of the site. However, the usage history can only be considered in connection with the respective urban development processes of the respective historical stages of the Berlin city history. Only through a review and maintenance of the mentioned aspects is a socially sustainable use possible.

3.1 Urban development of Berlin

The urban development of Berlin in relation to the location of the Alte Münze is explained below. Located in the heart of Berlin, the history stretches far back.

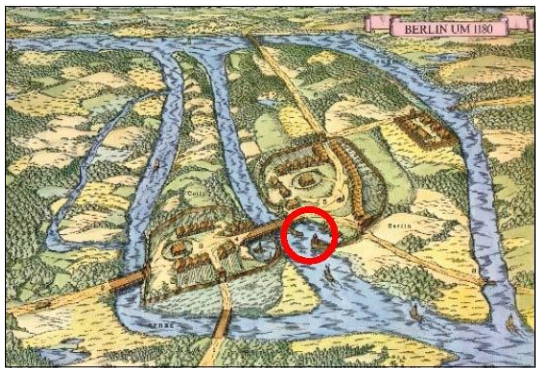


Abbildung 2: Berlin 1180, Text- und Bildquelle: Arbeitsgemeinschaft Historische Mitte Berlin

1180

The year 1237 is the official year of the founding of the city. Cölln (left) is mentioned for the first time this year, Berlin (right) follows 1244.

Two market towns, Berlin and Cölln, with some wooden houses and a small half-timbered church, were built on sand islands on both sides of a ford across the Spree. The construction of the town is characterized by the 3 arms of the river Spree.

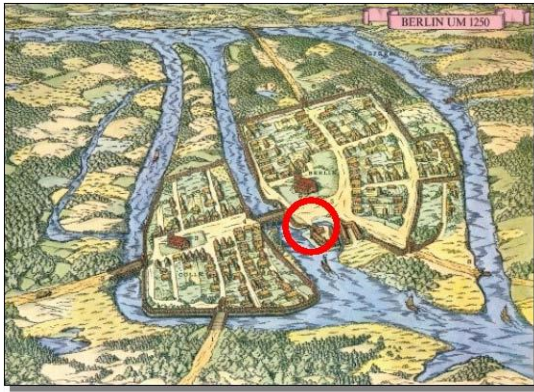


Abbildung 3 Berlin: 1250, Text- und Bildquelle: Arbeitsgemeinschaft Historische Mitte Berlin

1250

1230 Berlin is given a new city seal, on the first two bears are pictured.

1280 Construction of the Nikolaikirche in today's Nikolaiviertel.

1292 First record of the Marienkirche.

The city becomes the crossroads of old long-distance roads in the 13th century as the dominant place for the long-distance trade.



Abbildung 4: Berlin 1440, Text- und Bildquelle: Arbeitsgemeinschaft Historische Mitte Berlin

1440

The construction of the Mühlendamm allows the crossing of the river Spree, here the heart of medieval Berlin.

The cities of Berlin and Cölln are developing into the main business location of Mark Brandenburg thanks to their favorable traffic situation and the promotion of the landlord.

Berlin and Cölln have about 8,500 inhabitants and 1,100 houses. The twin town has three town halls, three hospitals, churches and monasteries with dwellings for the clergy and the court of the margrave.

The steadily growing independence ended in the middle of the fifteenth century, when the landlord violently struck the "Berlin disillusion", a revolt of the citizens against the restriction of their urban freedoms.

From now on, the city is under strict control of the electors from Hohenzollern. Its center was the castle on the Spreeinsel, whose first construction was completed in the middle of the 15th century.

1650

An urban wall follows the course and surrounds an already planned city with parallel streets, a inner settlement, mainly called a "mixed area", along Stralauer Allee along with residential and commercial building.

The castle is situated in the north-west of the city, the connection between the two cities of Berlin and Cölln is dominated by the bridges at the town hall dam and the Mühlendamm and the manufacturing industries in the west with mills, locks, "Holzplatz" and "Gießhaus".

1690 – Consequences of the Thirty-Years-War

For a better defense, under Elector Friedrich Wilhelm (1620-1688) a modern fortress ring was created. Berlin became garrisons and fortress town. As a connection route between the castle and Tiergarten, the street "Unter den Linden" was constructed.

1750

The city area is widened to the west and the city wall with defense systems to the south-east is dissolved.

During the reign of Elector Friedrich III (1688-1713, since 1701 king in Prussia) the city experienced a considerable upturn. The castle of the "main and residential city of Berlin" was expanded in baroque style. On the Gendarmenmarkt in 1701 the foundations were laid for the German and French churches. The Zeughaus was created then and still is one of the most beautiful buildings in the city center.



Abbildung 5: Berlin 1800, Text- und Bildquelle: Arbeitsgemeinschaft Historische Mitte Berlin

1800 – Beginnings of industrialization

Under the reign of King Frederick II (1740-1786, the "Old Fritz") the state of Prussia developed to a great power and Berlin to its representative capital. As a center of art and science, the city was architecturally redesigned and redesigned. Since the end of the 18th century, a classical style has determined the face of the city. Karl Friedrich Schinkel (Royal Building Council) designed a series of impressive buildings that characterize the town center to this day with the Alte Museum, the Schauspielhaus, the Neue Wache, the Friedrich-Werder-Church and the Schlossbrücke.

The site of the Alte Münze: royal "Amt Mühlenthor 2" is extended around the royal stamp and card chamber, new is also the city vault (prison).

1850 In the course of the promotion of road construction, under Frederick II the Brunnenstraße from the Rosenthaler Tor was paved up to the Gesundbrunnen. In the direction of Tegel, the likewise cobbled Chausseestrasse and Müllerstraße, which connected Berlin with the interregional road network, started in 1800.

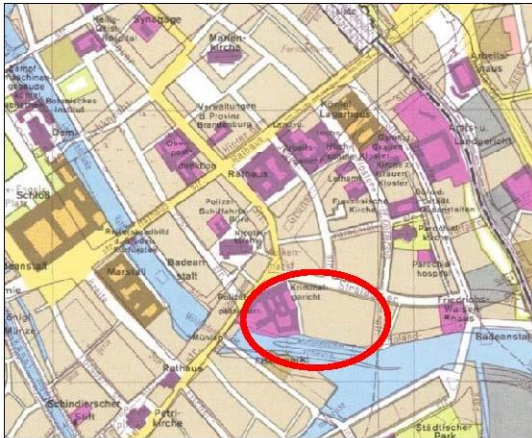


Abbildung 6: Berlin 1880 - Reichsgründung 1871, Text- und Bildquelle: Arbeitsgemeinschaft Historische Mitte Berlin

1880 – Founding of the German Empire 1871

Berlin had developed to a city with more than one million inhabitants

The old center of Berlin now also received the functions of the capital of the new empire. During the economic boom, banks and retail stores increasingly moved into the prestigious city center, luxurious hotels and sumptuous warehouses were built.

Site of the Alte Münze: approx. 2/3 of today's building area were already built up. The Royal Police Board and the Criminal Court are designated as a public sector.

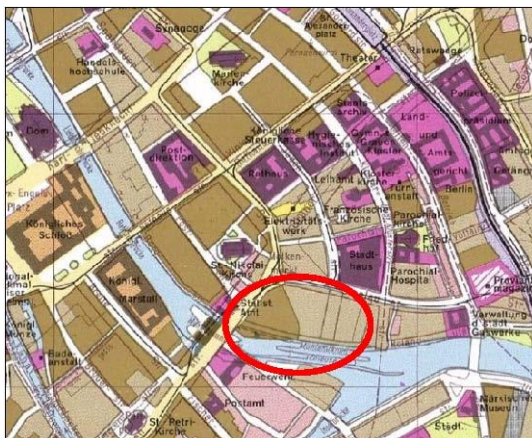


Abbildung 7: Berlin 1910, Text-und Bildquelle: Arbeitsgemeinschaft Historische Mitte Berlin

1910 – Weimar Republic

The formation of "Greater Berlin" in 1920 changed the municipal structure of Berlin. A total of 20 administrative areas were created from 8 cities, 59 rural communities and 27 estates. The "Golden Twenties" were a brilliant time only in cultural terms – many Berliners had to suffer inflation, economic crisis and unemployment.

1940 –National Sozialism

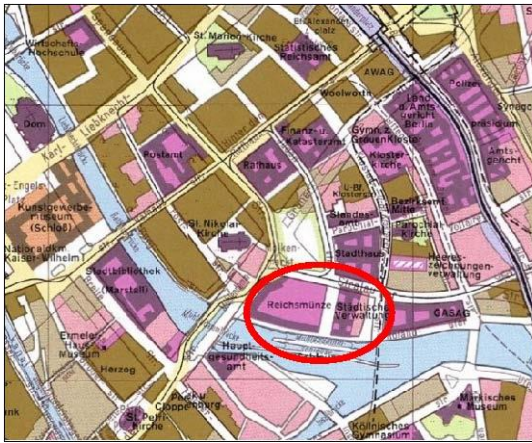


Abbildung 8: Berlin 1940, Text und Bildquelle: Arbeitsgemeinschaft Historische Mitte Berlin

In the time of the National Socialist dictatorship, the former district of Mitte was the stage for propagandistic self-portrayals of the regime, but also, like Tiergarten and Wedding, the scene of oppression. Politically and "racially" malicious officials and employees were removed from the office.



Abbildung 9: Berlin 1945, Text- und Bildquelle: Arbeitsgemeinschaft Historische Mitte Berlin

1945

Bombs and final battles of the Second World War transformed the city center into a debris field. At the end of the war, more than two thirds of the living space was destroyed, many public buildings and cultural institutions were devastated or heavily damaged

Site of the Alten Münze: The site was as far as possible spared from war damage.



Abbildung 10: Berlin 1986, Text- und Bildquelle: Arbeitsgemeinschaft Historische Mitte Berlin

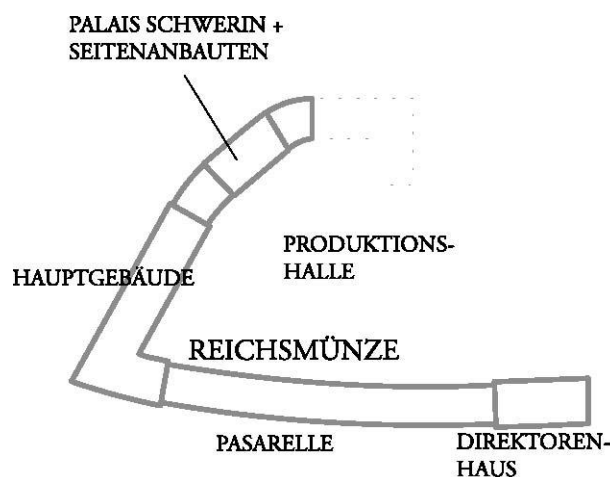
1986 – Post-war period and reconstruction

The gradual reconstruction took place in a politically divided city whose historical center was now in the Soviet sector. Soon after the establishment of the Federal Republic of Germany in the West, the GDR (German Democratic Republic) had been founded there, whose unitary party SED promised not only ideologically a new beginning. The image of the historic city center changed in the post-war years: in 1950, the damaged castle was blown up, and the "Palast der Republik" was later built instead at its site.

3.2 The building ensemble of the „Alte Münze“ – History of utilisation

The Alte Münze site connects a number of buildings, each with a different history. We would like to go into this before we go to the Pasarelle and the production hall - the two buildings of our investigation.

Probably the oldest building in the complex is the Palais Schwerin, which was built in 1690. In 1698 the Prussian Minister of State, Otto von Schwerin, bought and rebuilt it. A few years later the building passed into state-Prussian ownership as a tobacco general administration. In 1794 the criminal court entered, later the prison. The Statistical Office moved in as an extension of the police department. The Bailiwick of Berlin (“Stadtvogtei”) was close by. At the end of the 18th century the police department moved out and the building served until 1910 to the administration of justice. In the 1920s, still in Prussian state ownership, it was rented as a furniture store.



NS-Zeit

Abbildung 11: Nutzung ab 1937 während des Nationalsozialismus, eigene Abbildung

Architects and city builders of the Third Reich possessed a vision of the city in Berlin, which for the center of Berlin provided mainly monumental structures. Within the framework of urban redevelopment measures in Berlin Mitte, an administrative forum was to be established there, which superimposed the existing medieval structures of the “Krögelviertel” which was then demolished in consequence. At the same time, planners were confronted with the increasing traffic volume, so that a big road was realized within this district.

In 1934, the merger of the six German national coins into a German Reichsmünze was decided, which exceeded the size of the existing coin at the Werder market. This site was abandoned and a new building was built at the site in 1937. Between 1937 and 1942 the Alte Münze was built, including the Palais Schwerin. Since then, the building ensemble has been in its present form. The new coin production facility was built according to the plans of the architects Fritz Keibel and Arthur Reck on the foundations of the medieval Krögel district, the district of Mühlenviertel and the "Stadtvogtei". A series of new buildings and reconstructions of the existing buildings, which as a whole complex were to house the Alte Münze, were built. Whether and how forced laborers were involved in construction is not known.

The Palais Schwerin was gutted and rebuilt. Two narrow side extensions were cultivated as an extension in the same style. Adjacent, the main building of the coin was added as an L-building. The entire building front, which was oriented towards the Mühlendamm, formed a unit which, as a decorative element, received a copy of the frieze of the Old Mint at the Werder market, created by Johann Gottfried Schadow. In addition, the complex was covered with an overlapping saddle roof. The entire complex was designed as an administrative building.

The Pasarelle, which was then used as a production site, was built along the river Spree. Over three floors are different production halls, which are connected by a representative stairs house. The adjoining courtyard can be reached by means of large garage doors. The rooms have different sizes, from large halls to administrative rooms, every typology is found. The halls are partly provided with galleries. On the top floor is a ceiling support structure, which allows a high room height with gallery windows.

The end of the building was connected with a head building, which served as a director's house. This was used as the office and the housing of the director of the Alte Münze.

The construction work of this administrative complex was terminated and entirely completed in 1942.

In the courtyard of the ensemble, the production hall was built, which takes up the actual embossing hall. Imperial coins were not produced during the war. Due to its use, the production hall has a completely different structure. They were not finished before the beginning of the war, presumably the triple size of the existing building was envisaged. It was built in typical brick industry architecture. Thanks to a massive structure, the extremely high loads of the machines were supported. This structural structure stretches from the subsoil to the higher floors. The large embossed hall on the ground floor has a floor height of more than 7 m and covers an area of over 400 sqm. In addition, there are three other halls with an area of 100 sqm -200 sqm at a floor height of 5 m to 6.5 m on the ground floor ("Rändelhalle", "Verpackungshalle", "Zählhalle"). U-shaped they enclose an inner courtyard, which is covered with a ceiling of 5.2 m. On the first floor there are further halls with high room heights of 3.5 m as well as 2.7 m. The second floor is built with normal room height. It is not clarified which function was provided in this case.

Under the pasarelle, the production hall as well as under the intervening inner courtyard a cellar was built over two floors. These storeys were constructed as massive money bins with a corresponding massive and load bearing structure. The extensive cellar was used during the war to preserve works of art from different museums.

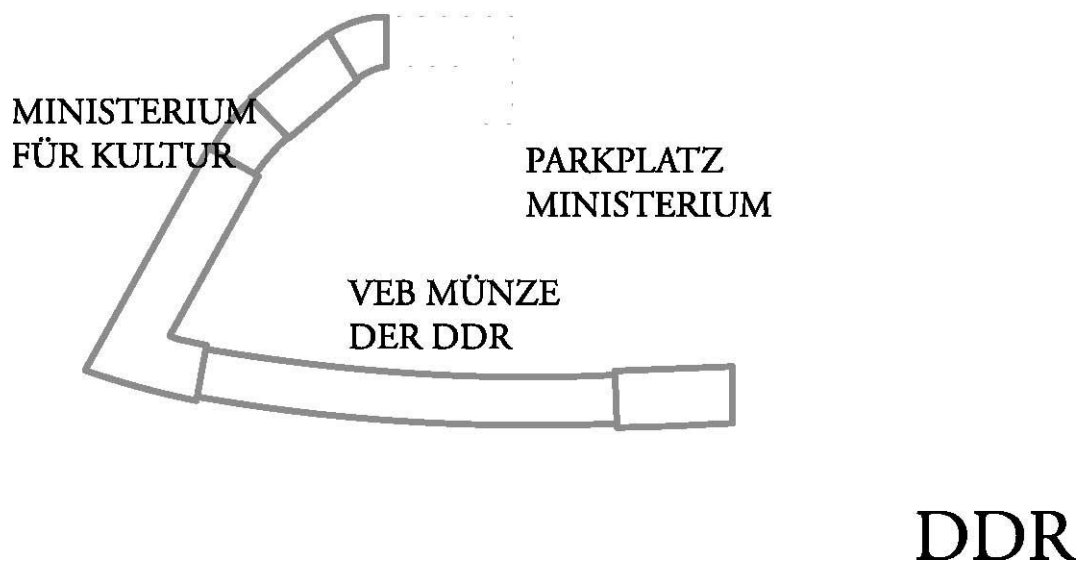
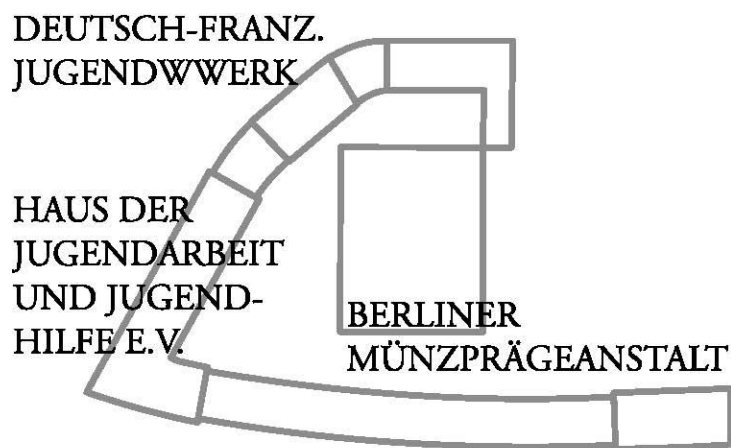


Abbildung 12: Nutzung ab 1947 zu DDR-Zeiten, Nachkriegszeit, eigene Abbildung

After World War II, Berlin and above all the center of Berlin were confronted with a demolition. The bulk of the ensemble was spared by the bombs of the Allies, but it was assumed that the production hall had suffered great damage. Starting from 1947 began the coinage of 5 and 10 Pfennig coins at the location of the Alte Münze. From 1953 the VEB coin Berlin was the only predecessor of the GDR

1950 two-thirds of the factory building was dismantled. The entire Mühlendamm administrative building - the former main coin building and the Palais Schwerin, including the adjoining buildings - were the seat of the state art commission of the GDR from 1951, later the Ministry of Culture of the GDR (The ministries were restructured, so the name changed, but not the ministry's tasks).

In the 1980s, the entire ensemble was placed under monument protection.

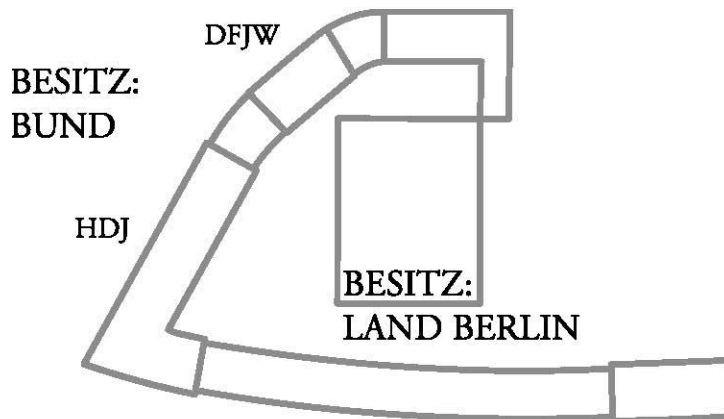


BRD

Abbildung 13: Nutzung ab 1989, eigene Abbildung

Starting from July 1990 the production of D-Mark coins began, starting from 2006 was the beginning of the production of Euro coins. During the 1990s extensive building and renationalization measures were implemented. But we could not find any exact information on these activities.

from 2006 / to today



aktuell

Abbildung 14: Nutzung seit 2006, eigene Abbildung

In 2006, the Alte Münze production facility moved to a new location and the building ensemble was abandoned. A new use has not been done, but since then the buildings of the production hall, pasarelle and the director's house have been vacant. Since 2009 and 2012 the buildings have been used in between, which is discussed in more detail in chapter 4.2

The respective epochs are still visible on the building and also shape the understanding of the surrounding inhabitants. We believe that only a critical deal with this place and thus the creation of a place of remembrance can lead to a truly participatory process. How this can be initiated can be deepened in Chapter 5. First of all, the current usage and its potentials are discussed in order to be able to carry out a location analysis and thus to identify potentials.

3.3 Participatory urban development

An important element of the planning process is the transparency of the project and decisions which must be given throughout the process - from the idea through the conception to the implementation. On the one hand, this is of importance for the directly affected actors, as well as for the indirectly influenced persons.

A participatory approach to planning is pursued and the stakeholders are given the opportunity to contribute to the project and determine the future of the "Alte Münze". In the area of sustainable and integrated urban development "participation by citizens' participation [...] is a constitutive element of a living representative democracy and an essential prerequisite" (Deutscher Städtetag 2013: 5).

Especially in integrated urban development, a participatory culture has established itself, involving various actors from politics, civil society and the private sector in the planning process. The active involvement of stakeholder groups increases the complexity of planning and decision-making processes, requires additional resources and competencies in the project work and presents new challenges, but at the same time guarantees.

Furthermore, this approach guarantees a development in the sense of society, the urban development will increasingly be characterized by private and global investors without consideration for the city society and the concrete local conditions (Deutscher Städtetag 2013: 7). In the case of the "Alte Münze" as an object in public domain, the future use will be influenced by the provisions of the property policy, which is further developed in 4.2. Especially in the case of an object protected as a historical monument, such as the "Alte Münze", cultural, historical and architectural importance in the center of Berlin, the participation of citizens should be actively supported to pursue local objectives and solve possible problems on the ground.

During its entire period of use the building was inaccessible as a national mint for coins for its citizens. The current interim use has made the building accessible to the public and established already successful concepts accepted by the city society. In order to be able to supplement these ideas with new ideas, an intensive discussion with the surroundings of the building set-up has to take place and an understanding about the existing local structures has to be created.

4 Location analysis with focus on the social area

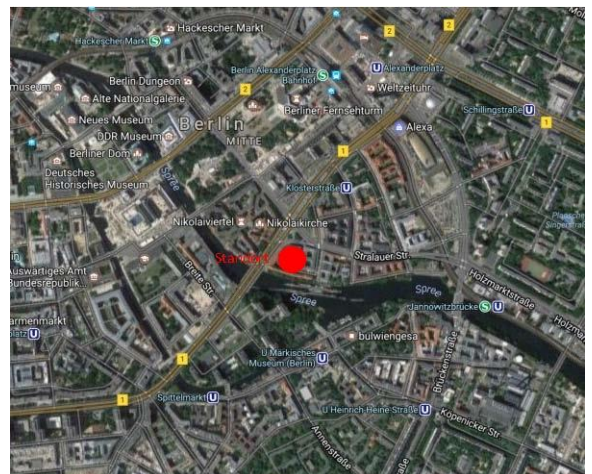
The building complex of the "Alte Münze" is located in the center of Berlin in the district of Berlin Mitte. The location is characterized by mixed use of trade, embassies and housing.

Due to the very good accessibility both by public transport and MIV, proximity to central locations with facilities and services, the location has a high location quality. The direct proximity to the Spreeufer and green areas gives the building ensemble an excellent quality of stay.

The Alte Münze can be reached within a 10-minute walk from the highly frequented Alexanderplatz with transport connections to various regional trains, buses, S-Bahn S5, S7 and S75 and U-Bahn U2, U8 and U5. From Berlin main station it is about 15 minutes by public transport and 8 minutes by car. To the Museumsinsel ("island of the museums") it is about 8 minutes walk from the location. The B 1, one of the main traffic arteries of Berlin runs along the site of the Alte Münze and guarantees the easy accessibility by its own car. Plots are in the form of park bays on the street in front of the building or in the car parks of the Rathauspassagen in the nearby Grunerstraße (600 available car parking spaces).

In the immediate vicinity of the Rathauspassagen and Alexanderplatz there is a wide range of services for goods of periodic and aperiodic requirements as well as services. Numerous cafes, international restaurants and bars can be found in the Alte Münze area.

There are various cultural and leisure activities in the city center, the most famous can be found at the Museumsinsel.



Berlin's museums, the television tower with viewing platform is within walking distance. City tours on the Spree pass past the Alte Münze, the mooring is about 300 m.

Overall, the location of the Alte Münze is suitable for many different uses and offers potential for various target groups.

Due to the very good accessibility of the Alte Münze and the very high visibility of the building complex with location on the River Spree, the B 1 opposite the popular, historic Nikolaiviertel, the location already contains numerous potentials which are relevant for the development of the vision.

These are presented by their classification in the urban context and the environment of the Alte Münze.

Children and adolescents under 18 years of age

In the immediate area of the "Alte Münze", children and young people under the age of 18 are present with less than 13%. This is only slightly below the Berlin average of 14.7% and thus a representative group. The old program of the "Alte Münze" is aimed primarily at students, artists and art lovers. That would be the age group from 18 years. In order to involve the group of under 18-year-olds in the program additional measures would be necessary.

- Establishment of a kindergarten
- Special programs for children, addressing the surrounding schools and kindergartens for active participation

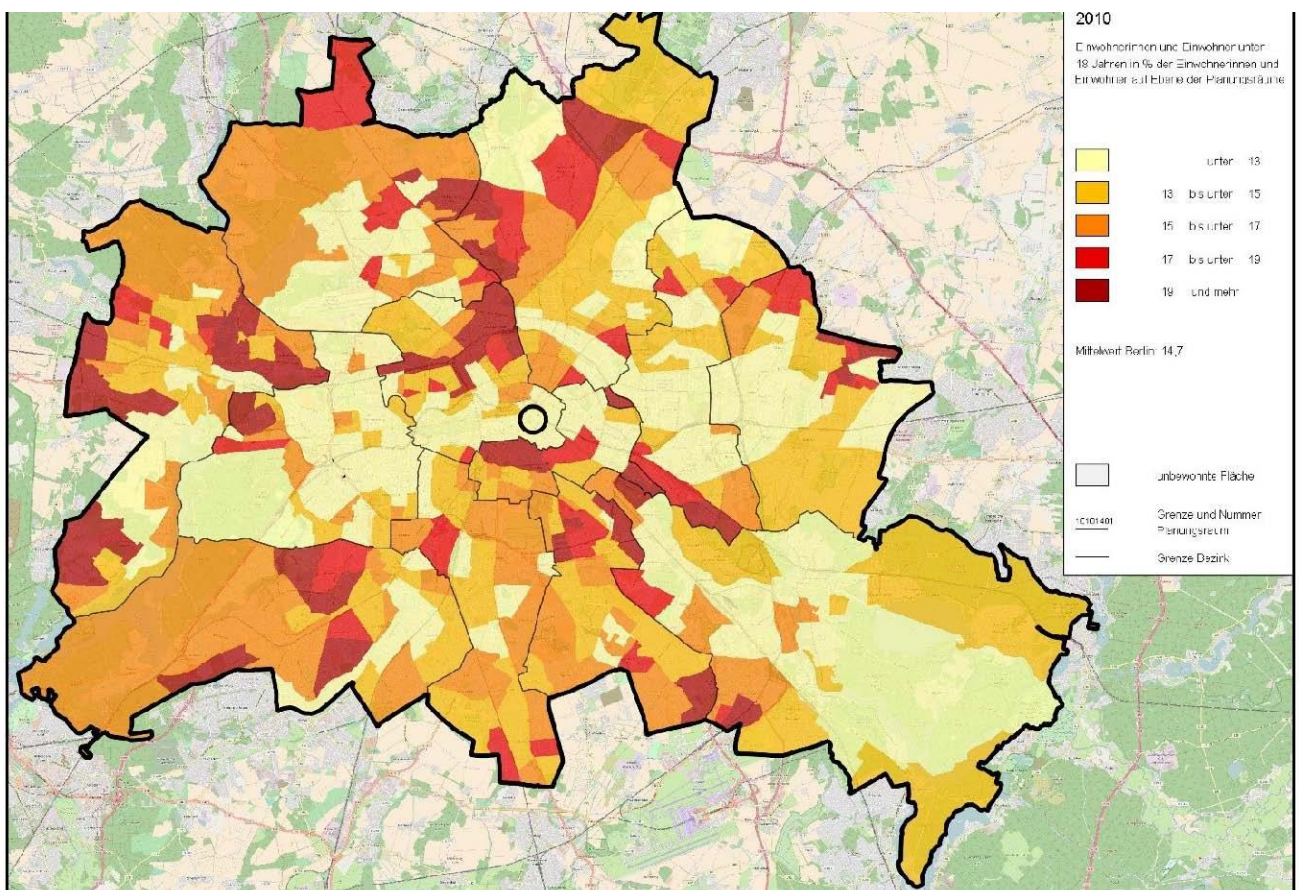


Abbildung 15: Karte: Kinder und Jugendliche unter 18 Jahre

Schools

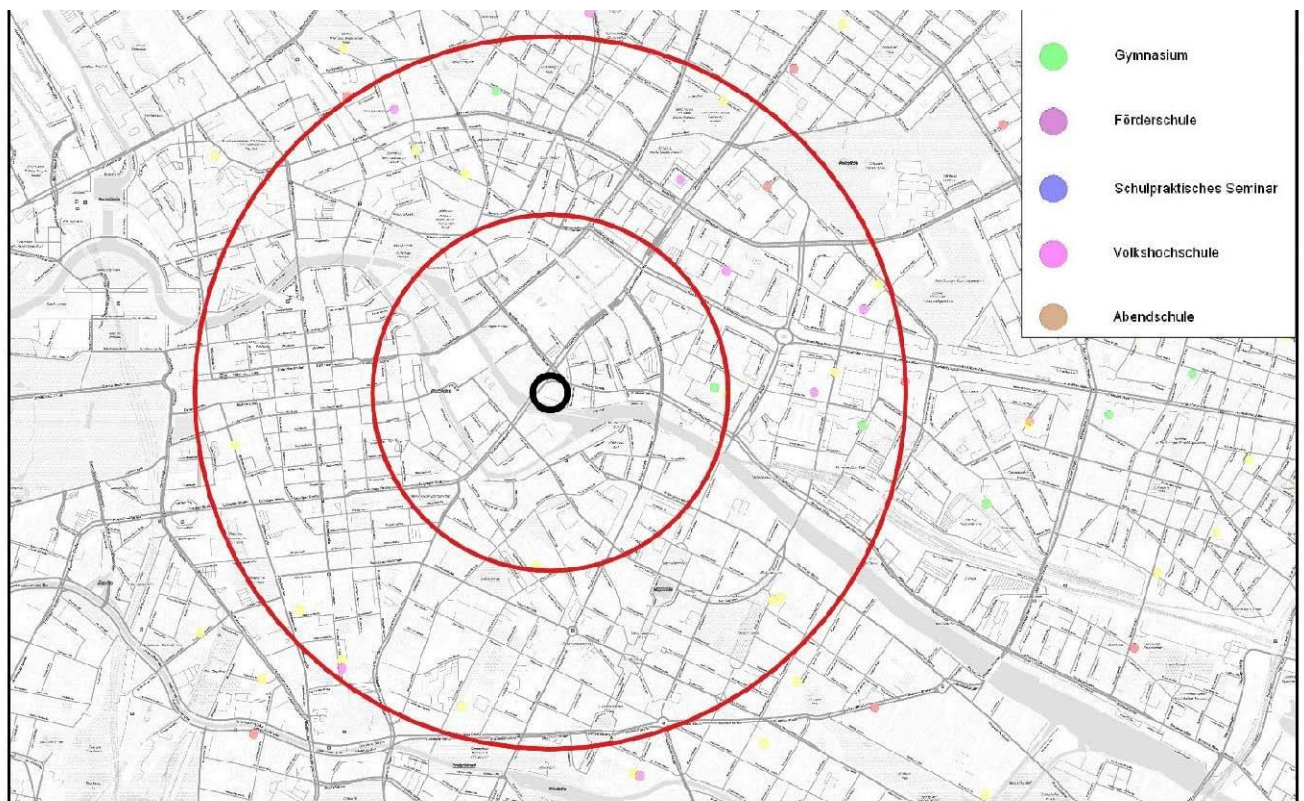


Abbildung 16: Karte, Schulen in der Umgebung

Within a radius of 1 km there is a gymnasium. Thus, the institution school is represented below average. There are another 10 schools within a radius of 2 km. For comparison, there are a total of 1,889 schools in Berlin (Senate Administration for Education, Youth and Science, Unit I C Bildungsstatistik und -prognose, February 2015). Berlin has an area of 891.8 km². From this follows: $1,889 / 891.8 = 2.12$, thus 2.12 schools per km². Within a short walking distance of up to 1 km there is a school and therefore less than 50% of the average value. This would make the schools an underrepresented actor in the program of the “Alte Münze”.

Kindergartens

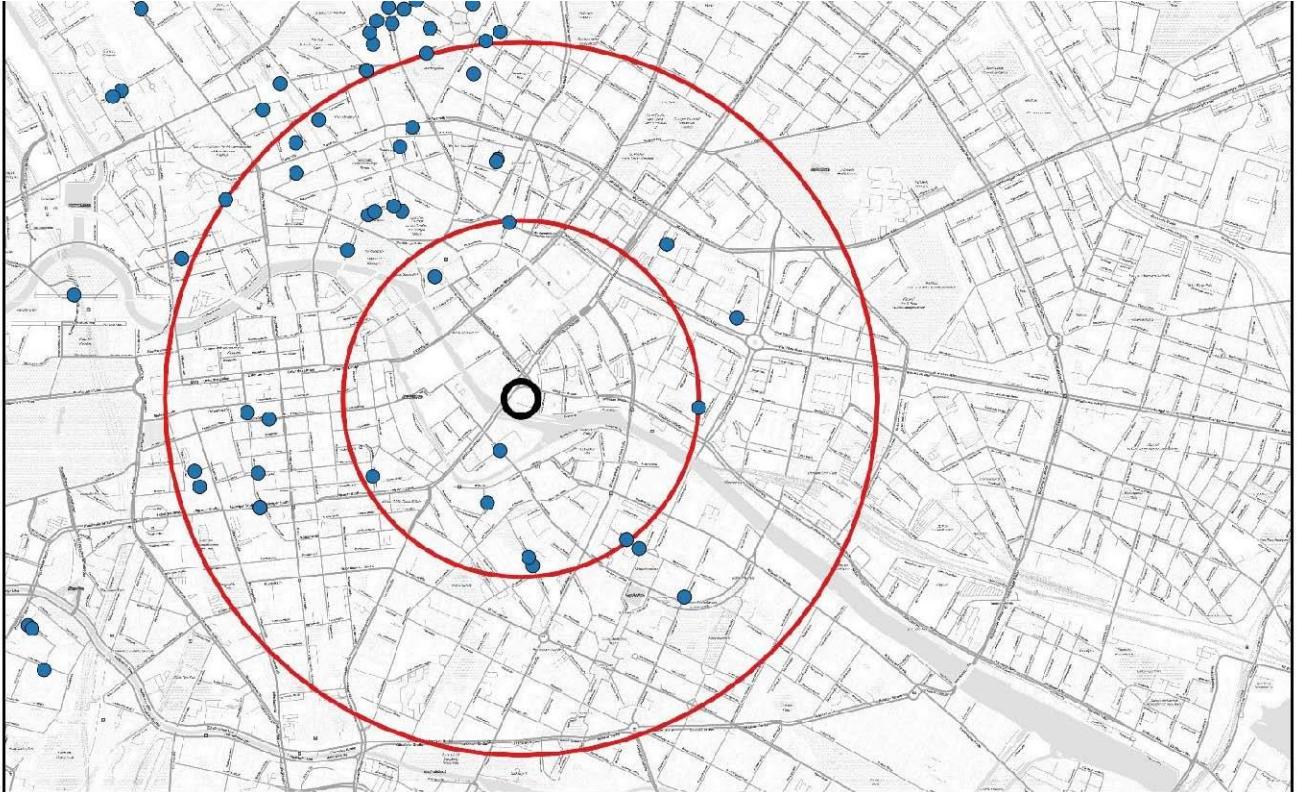


Abbildung 17: Karte: Kitas in der Umgebung

Within a radius of 1 km there are 10 kindergartens, within a radius of 2 km are 24 more. Here one should strive closer cooperation with the "Alte Münze".

- Setting up a winter playground
- Arts and cultural programs for children

Senior citizens

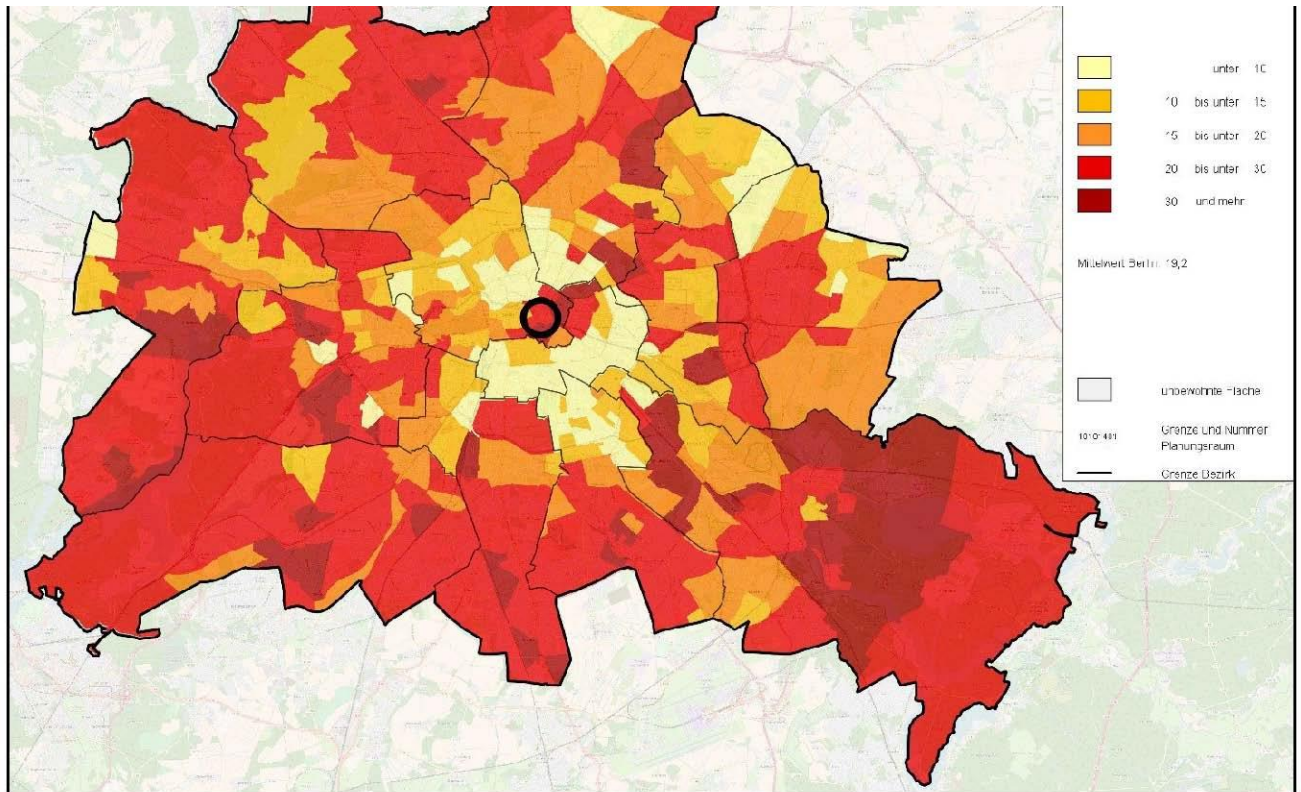


Abbildung 18: Karte: Anteil der Senior_innen

On average, this age group of over 64 years is represented in Berlin with 19.2%. In the immediate catchment area of the "Alte Münze", the elderly represent 20 to 30% or more the larger population. We have an above-average share of this group of people. To take this into consideration, the program of the "Alte Münze" should also offer events for seniors.

- Special programs for senior citizens
- Establishing of a senior citizens' café
- Addressing senior citizens' homes and meeting places and encouraging active participation

Population density

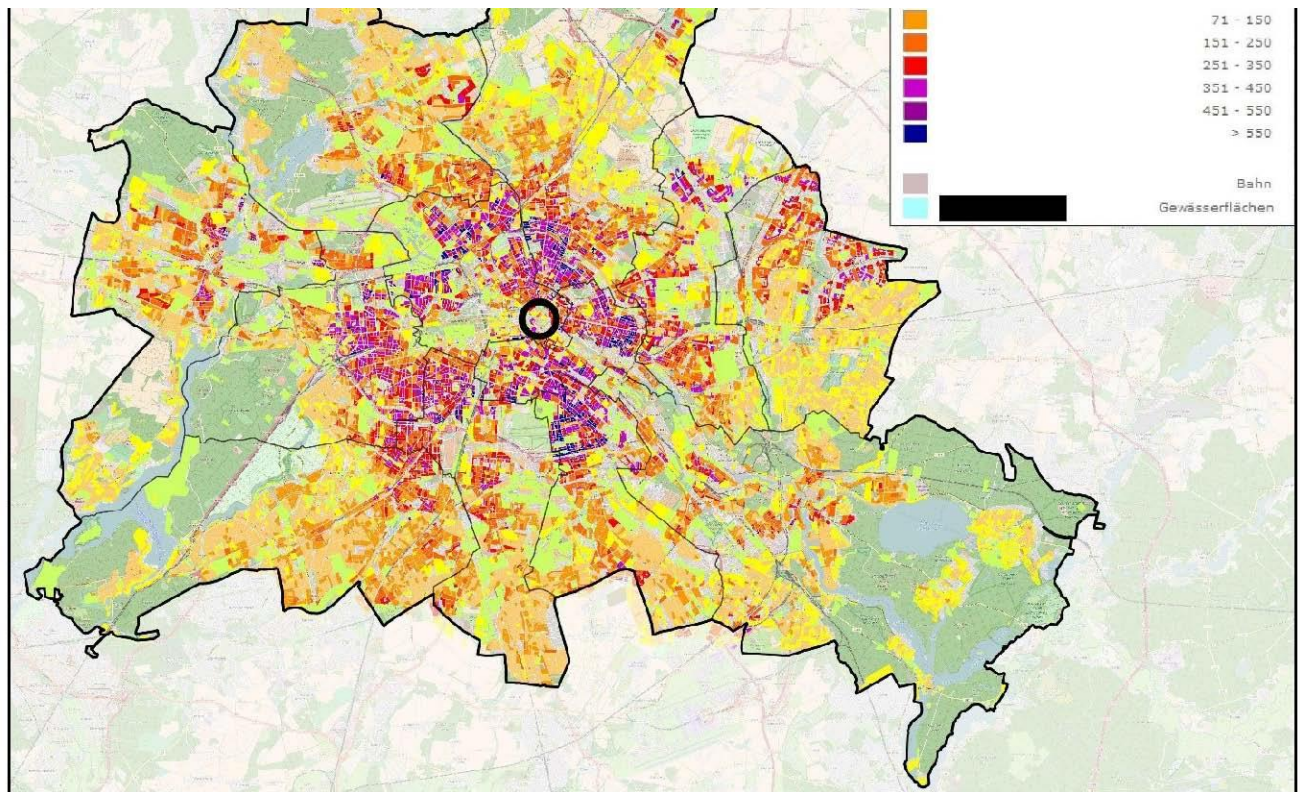


Abbildung 19: Karte: Bevölkerungsdichte

The average population density in Berlin is 3948 people per km² (395 per ha). At first sight there appears to be little living space directly around the Alte Münze, but in the immediate vicinity, in the densely packed urban area, are large housing estates with well over 10,000 inhabitants.

Green areas

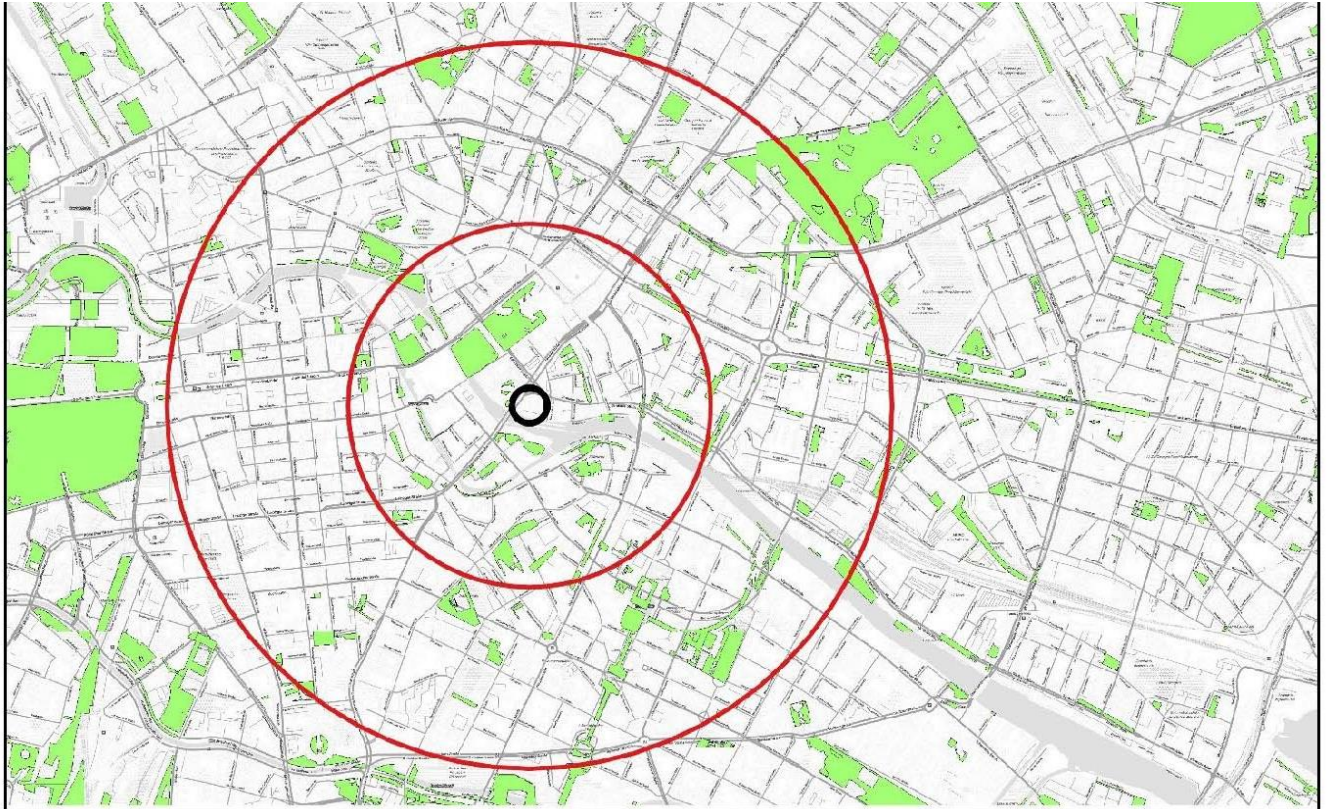


Abbildung 20: Karte: Grünflächen

In the vicinity of the “Alte Münze” lie green areas. Compared to the overall size and size in other districts, however, these are relatively small and fragmented. The lack of public green in the inner city area can not be optimized by the project of the “Alte Münze”. A measurable ecological impact on urban climate and biodiversity is therefore not to be expected.

However, the Spree in close proximity to the “Alte Münze” contains a high residence and recreational value.

4.2 Interim use

The intermediate use is a "temporary use of rooms, buildings or open spaces between the abandonment of the earlier use and the realization of the future use". Usually, these other activities are completely different to those for which the building was originally built.

An intermediate use has several advantages: on the one hand it promotes the upgrading of the location, is often a generator for innovative concepts and allows space for experiments. The limited period of use requires the handling of uncertainties, but also challenges and opportunities. Through interim usage, the environment is already being prepared for the conversion, the location moves into a new presence and is simultaneously marketed by the cultural, economic and social presence of the site. Within the scope of use, actors are networked and it is a good idea to take advantage of successful aspects of interim usage.

Furthermore, the operators of the intermediate use are covered by running costs, for example, heating costs, the use of the property under consideration of the monument protection, and a financial and qualitative support for owners, investors and developers. Intermediate use requires active planning and control, which is currently operated by the Spreewerkstätten in the Alte Münze. The Spreewerkstätten have enabled a successful interim service over several years, which is explained in 3.2.

Since 2012, the Spreewerkstätten are intermediate users of the pasarelle and the production hall, which are about 7000 square meters, about one third of the space available. They realize various projects in the area of culture, music and creative industries. Regular exhibitions, concerts, events, club events, festivals, trade fairs, presentations, film and photo productions take place in the numerous rooms of different sizes.

In the Pasarelle some rooms are rented by artists as a studio, like for example by Olivia Steele. In addition, the premises of large companies such as Deutsche Bahn will be hired to conduct workshops to develop new concepts in an inspiring environment. Lemonaid, a sustainable lemonade producer, also sits in the pasarelle, as well as DJs and music producers.

The production hall can be used for events, various rooms such as the money bunkers on the ground floor are in their original condition and can be viewed through historical tours.

In the House of Directors, Pascal Johanssen and Katja Kleiss founded an art and cultural center with a gallery in 2010. There is a museum of art, crafts and design. In addition, the Illustrative Festival takes place annually. It is the seat of the Musicboard Berlin, used by artists as a studio and by musicians as rehearsal room. The Magazine Objects Journal is also published there.

The building complex of the Alte Münze belongs to Berlin-based real estate management (BIM), and has been used since September 2009 by the event agency "attributes" and "FT Wild", as well as the "Spreewerkstätten".

The extensive and diverse concept of interim utilization supports the development of creative synergies between art and industry and makes the listed building accessible to various target

groups. Overall, the concept has proven itself over several years and is not dependent on public funding.

The use mix is well-tolerated with the use of the main building, which is owned by BUND and is used as a house of youth work and youth welfare. The German-French Youth Federation (DFJW) is located in the adjoining Palais Schwerin.

4.3 Dealing with the property and existing purchase applications

Since the building complex of the Alte Münze is for sale, concepts were presented and bids were voiced. However, none of the applications was granted. In 2012, Johanssen and Kleiss applied for the entire building complex of the Alte Münze to expand the cultural use of the Director's House. They formed a group of bidders and offered a total of 8 million euros as a six-man team.

A further request for the development of a creative quarter was made by Nicolas Berggruen with a bid of 6.1 million euros, despite the consideration of a direct award this was also rejected. Further rejected applications already contained a living concept, the founding of a German Design Museum and a computer game collection.

As a result of the applications, the property policy was changed and the bidding procedure was extended by the Berliner Immobilien-Management GmbH (the real estate service provider for the state of Berlin) to the possibility of direct distribution and the conceptual procedure or bidding procedure. New regulations shall ensure transparent property policy.

For the Alte Münze, it was decided that a limited bidding process would take place and that a cultural use should take place at the site. The offer must contain a complete usage concept and a minimum market value of 5.17 million euro must be established.

Currently, there is a proposal for the establishment of a House of Jazz by the musician Till Brönner and the cultural politician Tim Renner. The Alte Münze is therefore to become a "place for international and German stars of the jazz scene". Part of the concept is an academy for talented musicians, a philharmonic orchestra of jazz with orchestra and a large concert hall for regular events.

Another concept has the name "House of Berlin" and was developed by Martin Eyerer of the Riverside Studios in cooperation with the current intermediate user the Spreewerkstätten and the UNO. The new conception wants to cover the 18,000 square meters and create a versatile place of encounters, connect art, culture, education and creative industries and will become a tourist destination. In addition, there will be space for collaboration and synergies of start-ups, as well as for studios, meeting rooms, a hotel, restaurants, a radio station and other creative ideas.

The Senate carried out feasibility studies.

4.4 Stakeholder analysis

Various stakeholders are involved in the current usage concept and will be of different significance in the development of a subsequent use. The following chart provides an overview of the stakeholders and their role in the planning process.

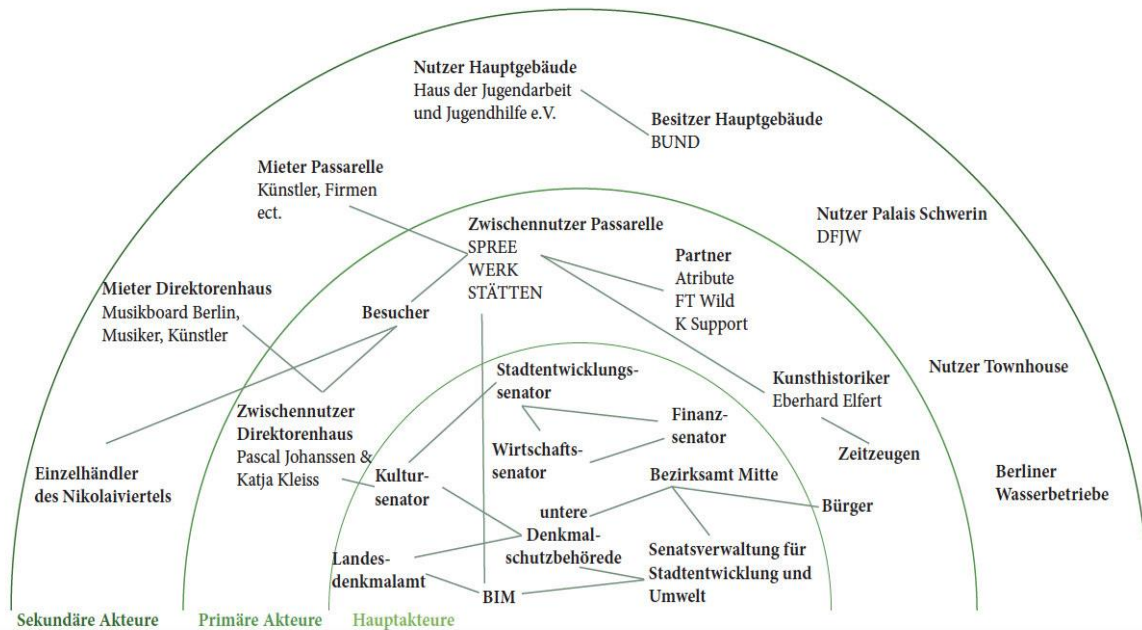


Abbildung 21: Grafik: Stakeholder, eigene Abbildung

The current concept for the Pasarelle was discussed in a conversation with members of the Spreewerkstätten to understand the current interim usage. In addition, the rooms were inspected and information exchanged with tenants.

There was also a meeting with the users of the production house, which is rented for exhibitions and from the second floor as a room for independent art and for exhibition purposes as well.

An important actor is the art historian Eberhard Elfert, who allowed a tour of the whole building complex and gave a detailed background knowledge of the building, its history of use and the worthy substance. Through his in-depth and comprehensive expertise, his close relationship with the Spreewerkstätten and the periodicals, which during the use as an embankment in the Alte Münze were active, Mr. Elfert gave a detailed picture of the past and current use of the buildings. As a committed citizen, Mr Elfert plays a key role through his participation in various socio-political spatial projects, his good contacts with key players, as an expert through his specific knowledge and his personal motivation to work for a sustainable future of the Alte Münze.

In a further meeting, with the “Untere Denkmalschutzbehörde” (lower monument protection authority) of the district of Berlin-Mitte, further aspects concerning the monument protection guidelines were exchanged. The Monument Protection Agency also cooperates with the Senate Administration for Urban Development and the Environment, the Cultural Senator, the National Monument Authority and BIM, and is the decision maker on the future of the Alte Münze. Existing questions and uncertainties could be eliminated and initial ideas regarding our vision for the Alte Münze were exchanged.

During a visit to the Land Memorial Office, files were viewed and the material analyzed.

A good understanding of the actors' situation, as well as on the use of the Alte Münze, could be gained through various meetings with key political actors, primary actors as well as secondary actors.

4.5 Tourism

Berlin has developed into a cosmopolitan, tolerant and culturally diverse metropolis that attracts creative young people from all over the world. Today, creativity is one of Berlin's most important trademarks. Whether art, fashion or design, film, music or theater, media or games - the city has become a hotspot of the creative scene.

Meanwhile, many cities around the world are positioning themselves as "creative cities". For some, it is about location marketing, others are aimed at economic structural change or tourism. The country's cultural industry initiative, launched in 2004, has now become a nationwide and cross-departmental initiative supported by companies, networks, institutions and politics (<https://www.berlin.de/sen/kultur/kulturpolitik/kulturwirtschaft>).

For the first time the countries of Berlin and Brandenburg, together with the IHK Berlin (Commercial and Industrial Chamber of Berlin), the IHK Potsdam and the Medienboard Berlin-Brandenburg, present a cultural and creative economic index. The report gives an insight into the economic situation of the cultural and creative industries of the region and reflects the current common mood within their industries. There are many opportunities for companies. Various funding possibilities at the local level enable many artists and companies

With its central location within Europe and the future Berlin Brandenburg Airport (BER), Berlin offers outstanding development potentials to companies in the tourism industry.

The tourism industry is one of the most important economic sectors of the city. For years the number of overnight stays has grown as in hardly any other metropolis. In 2015 it was over 30 million-a recorder result! Berlin has firmly established itself among the top three destinations in Europe and is the most popular German cultural metropolis, the most popular urban destination in Germany. This development is fueled by the comparatively low price level: Berlin is a world city that can be afforded.

Gründe für das Reiseziel Berlin 2008/09

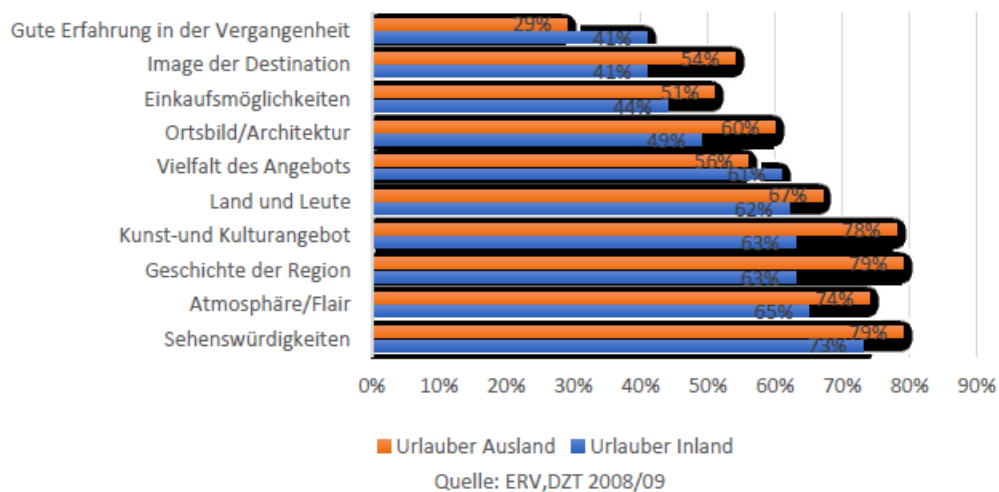
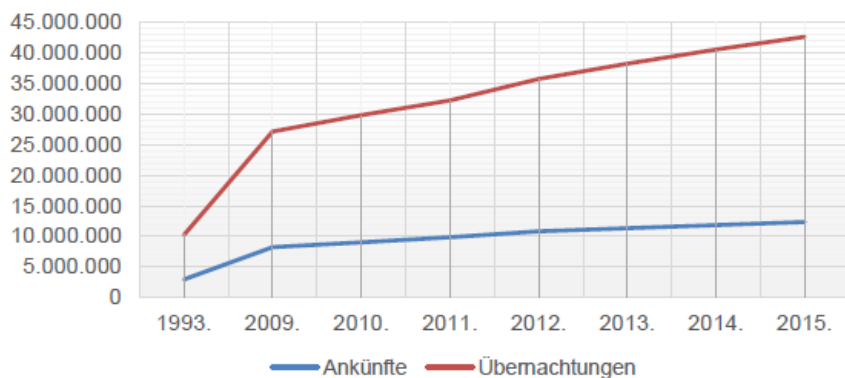


Abbildung 22: Gründe für das Reiseziel Berlin 2008/09, ERV, DZT 2008/09

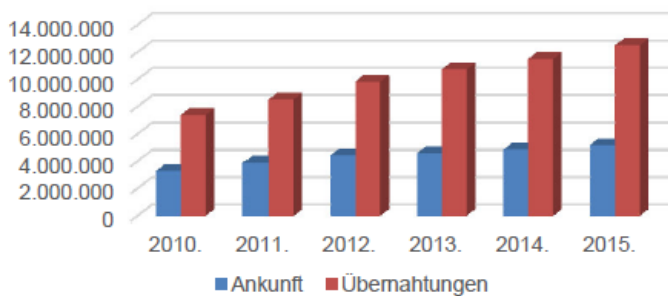
Ankünfte und Übernachtungen in Berlin



QUELLE: AMT FÜR STATISTIK BERLIN-BRANDENBURG

Abbildung 23: Ankünfte und Übernachtungen in Berlin, Daten: Amt für Statistik Berlin-Brandenburg

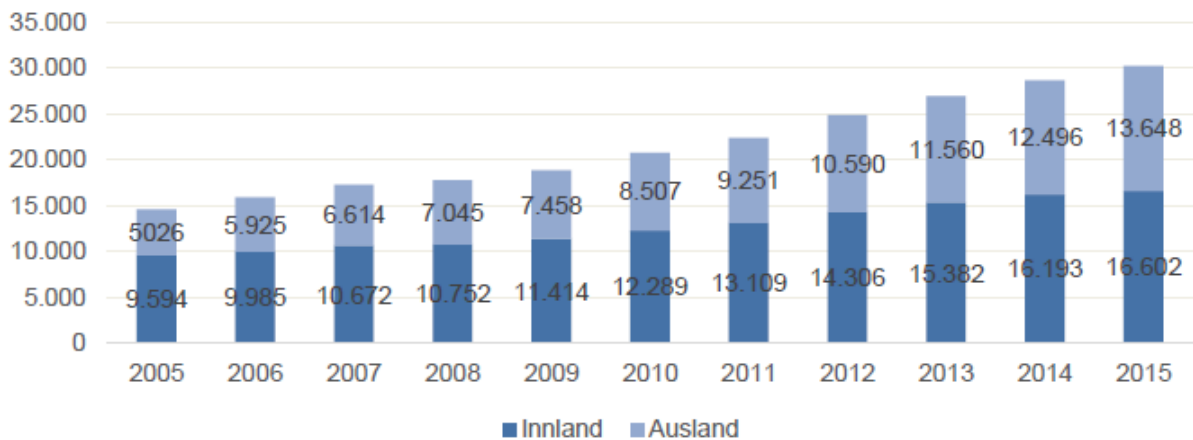
Ankünfte und Übernachtungen Berlin-Mitte



Quelle: Amt für Statistik Berlin-Brandenburg

Abbildung 24: Ankünfte und Übernachtungen Berlin-Mitte, Daten: Amt für Statistik Berlin-Brandenburg

Nationale und Internationale Übernachtungen Berlin (Angaben in 1000, gerundet)



Quelle: Amt für Statistik Berlin-Brandenburg, 2016

Abbildung 25: Nationale und internationale Übernachtungen Berlin , Daten: Amt für Statistik Berlin-Brandenburg

The Alte Münze has been a protected monument since 1980. This predicate protects the historical building structure, but has some criteria to consider. The basic structures must be preserved both inside and outside, as well as the structural inventory. The appearance in the townscape must be preserved in any case, but small interventions to the courtyard are conceivable. A high difficulty is the building structure with regard to fire protection and escape routes in case of conversion.

5. Proposal for the regeneration in consideration of the three pillars of sustainability

On the basis of the previous analysis of the place as well as the historical significance, a vision for the Alte Münze was developed, which exploits the already existing potential of the place, makes use of the existing network of actors, enriches the present creative milieu and makes the history of the place a unique feature.

The intermediate use can be taken as a guiding principle for the future of the Alte Münze. Thus, the current intermediate users of the building ensemble were taken into account when compiling a usage concept for the Alte Münze. At the same time, a broader population group is to be addressed with the utilization concept. Local initiatives, residents as well as other actors in the arts and cultural scene in Berlin should be involved. Our vision for the Alte Münze is social, ecological, cultural, historical, innovative, interdisciplinary, freely accessible and inspiring.

The Alte Münze is located in the center of Berlin and has a high relevance for the public. This chapter is intended to address social sustainability. The question will be asked about the positive changes that the regeneration project can bring in cultural and social aspects in Berlin. We see the possibility of creating a generally accessible place, which at the same time can become a place of encounter and memory. In the center of Berlin, tourism also plays a major role, so that this field should also be taken into consideration. Thanks to its large inner courtyard and its location on the river Spree, the future users can be attracted by this open space. This space should offer the opportunity for an appropriation by the public. In this sense, the public space can also serve as a threshold reduction for access to the building and thus also to the cultural facilities there. The building should invite visitors to enter and explore, so that visitors can get involved in the cultural processes.

Permanent development of the place by users in the field of the arts and cultural sector

The use of the "Alte Münze" was intended to stimulate the appropriation and participation of the public space as well as the cultural processes of the city of Berlin. There should be the possibility to change the uses and constantly reinvent the place. On the other hand, a constant movement of the use and development of the utilization is striven for. This is done, for example, through limited and special leases. Subsidies, special conditions for young artists / start-ups can also stimulate new initiatives to establish or settle at the location of the Alte Münze.

On the other hand, the space itself has to stimulate the exchange. In doing so, we strive for a jointly available infrastructure and use of the location by different users. The sharing of the infrastructure of the different tenants can create innovative ideas with regard to art and cultural projects and lead to communication on the same level.



Abbildung 26: Markante Türme aus nationalsozialistischer Zeit als Erinnerungsort?, eigenes Foto



Abbildung 27: Vision: Seniorencafé, eigene Bearbeitung

Suggestions for the planning process

However, before useful groups can be identified in the area of the arts and cultural sector, a participatory and transparent planning process is required. The understanding of the history of the place, as well as an exact definition of the understanding of art and culture, is the basis for a sustainable usage concept.

The site of the Alte Münze is located in the birthplace of Berlin. In addition, the building complex has witnessed important historic stages of German history: it was built at the time of National Socialism, and then used over the entire GDR period. We consider an exact inventory of the historical significance of the place as fundamental, in order to create an adequate remembrance place for the citizens in Berlin.

In order to meet the Alte Münze as a place of remembrance, we advocate a symposium of experts, who focus on the dealings of national socialist and GDR architecture. A historical analysis of the historical elements is the basis for this work. We consider that it is important to include both the GDR and the Third Reich in the analysis.



Abbildung 28: Vision: Beispiel für einen QR-Code für historisierende Elemente, eigene Bearbeitung

At the same time, however, the public should also be involved. In addition to the professional examination of the historical significance, the inclusion of the public and the contemporary witnesses would also be of great importance. A citizens' festival, in which people are invited who still know the place from the time of the GDR, would be desirable in this process. Possible questions and tasks for dealing with the memorial Alte Münze could be:

- What characterizes the Nazi and GDR architecture on the building complex (eg the striking towers in the courtyard)?
- Is there a "right" deal with this heritage? And who can decide how to handle it? How can we integrate this "handling" into the buildings? (Eg political education, exhibitions)
- How to combine the memory and importance of the place with future use in the field of art and culture?

In addition to dealing with the Alte Münze as a place of remembrance, we also advocate a critical analysis of the art and culture sector in Berlin. A future workshop involving various actors in the field of art and culture would be desirable in this context. The following questions should be given priority:

- How is art and culture defined for use in order to achieve the largest possible user group?
- How is art and culture defined for use in order to achieve the largest possible use group??
- How can the current cultural intercourse be included?

In addition to the arts and culture scene, an opening for further local usergroups would make sense. First and foremost, these are the apartments, facilities such as schools and kindergartens and senior meeting points, which are within walking distance. Events for children and teenagers, neighborhood cafes and other low-threshold offers for the whole family could be taken into account for this need.

Measurability of social sustainability

The measurability of social sustainability in utilization concepts is difficult. Socially sustainable is a project when it is accepted or actively used over a longer period, irrespective of the status, income, education or origin of the potential users. Perhaps detailed visitor counts could provide information about frequency, composition, and other needs. Even more difficulties with the measurability is the importance of the building as a place of remembrance. A sustainable use can only be ensured in this regard by continually questioning the chosen thematicization of the historical heritage. The encounter of different social groups can not be quantified, but a transparent and participative communication culture between the stakeholders is needed.

5.2 Green monument protection (ecological sustainability)

In addition to the social, ecological sustainability is also to be addressed in this concept. Since the building is a listed building complex from the 1930s, it is first necessary to emphasize the continued use of the stand as the greatest ecological achievement. Due to the careful conversion, a good life cycle assessment can be carried out.

Further potential conversions for ecological sustainability are to be addressed briefly here. These includes the use of regenerative energies, thermal insulation, economical energy systems, effective heating and ventilation with heat recovery. Whether and how these can be implemented, however, must be discussed by experts in the individual case. A binding financial planning of the conversions is only possible in some extend. In addition, the protection of historical monuments and the simultaneous safeguarding of ongoing operations are also required.

The use of solar power is only possible to a limited extent. The roof surfaces are also subject to the protection of the historical monuments and the climatic situation of Berlin. The use of solar energy is less conducive due to low intensity of solar radiation in central Germany.

Wind energy has spread widely in the surrounding areas of Berlin. The wind power plants are located on sites in exposed areas in order to be able to use an undisturbed wind field. The turbulence caused by interstate buildings disturb this wind field and generate a low yield. In addition, the emissions in the area of sound and infrared are close to the range around the plants and therefore distances of at least 500 m around the plants must be maintained.

The use of geothermal energy would certainly be a way to support the heating system. The Senate has issued plans for this purpose in order to exploit its potential. This shows that there is an above-average heat source directly under our project, which is why the use of this form of energy is quite likely to be realized.

In our usage concept, we want to help expand Berlin-Mitte as a green location. Thus, the unsealing of the inner courtyard in the building ensemble would be a step in this direction. To put up plant containers could also contribute to the greening of the courtyard? In order to further improve the ecological balance, during the careful reconstruction of the site, attempts should always be made to recycle materials.



Abbildung 29: Vision: Stadtkrone auf der alten Münze, eigene Bearbeitung

The measurability is quite possible. An indication of the positive effects on the total energy consumption can be given in KW / h and EUR. The comparison with a state without regenerative energies can be estimated and thus the positive ecological aspect can be determined. For a detailed cost-benefit analysis extensive investigations of the current consumption structure, future construction measures and utilization profiles, development of the energy market and the support frameworks for regenerative energies are necessary.

5.3 Funding opportunities (economic sustainability)

The following chapter provides an overview of potential financing measures to show the range of economic sustainability for such a project. These funding opportunities presented here are the basis for the further development of the existing concept and can thus be further applied and elaborated. We will look at potential funding opportunities at local, European and international level. The appendix to this report also contains a business plan.

At local and European level, the proposals are taken from the following institutions:

- Senate Berlin, respectively:
- Senate Administration for Culture and Europe
- Senate administration for business, energy and enterprises
- Senate administration for business, technology and research
- Senate administration for finance

On the local level, the Senate Administration for Culture and Europe. It supports art and culture with various funding and scholarships. With almost € 400 million per year over 70 institutional cultural institutions are supported.

Approximately 5% of projects and scholarships are awarded. "In principle, only non-profit projects and institutions are promoted without the intention of making any financial profits. Commercial culture providers and projects can turn to business promotion. Funding must be based on the principles of economy, thrift and expediency. Funding decisions are based on the principles of transparency, procedural justice and equal treatment. The grants are made on the basis of the Land Budget Rules - LHO in form of grants or donations.

"(<https://www.berlin.de/sen/kultur/foerderung/>)

"The focus is on the promotion of high-quality projects by Berlin artists. The cultural administration of the Berlin Senate supports artistic productions and grants project subsidy and scholarships for Berlin artists. The funding can be granted for all non-commercial and cultural sectors: for fine arts, photography, new media, literature, music, performing arts, related forms and intermediate forms. The cultural administration of the Berlin Senate promotes intercultural projects, cultural exchange projects as well as projects and scholarships in the field of video and film, visual art and composition of artists within the context of the artist program. Through the co-financing fund, the State of Berlin allows its artists and free groups to submit applications to funding institutions, which require a co-financing share. The cultural administration does not promote projects that are already running, but only plans created for the future.

Successful, existing productions of Berlin artists as well as groups and ensembles of all art genres are supported by the resumption promotion. In the area of cultural heritage, the cultural administration promotes the digitalization of objects. "

Workspaces

An important focus of the Berlin cultural administration are artistic workrooms - the provision and long-term preservation of studios and rehearsal rooms for Berlin artists. The artistic production in Berlin is supported by means of concrete funding programs, such as the promotion of the studio, the awarding of artistic project rooms and the awarding of sound studios, the promotion of the workshops for the visual arts through the "Kulturwelt bbk" and the provision of demonstrations for the performing arts and music. In this context, Berlin's cultural administration is committed to working with partners and organizations, such as the "Kulturwerk bbk berlin GmbH", the "Society for Urban Development (GSE)" and the "Initiative Neue Musik Berlin e.V." (inm), and is in dialogue with various interests and the independent scene.

A central role is played by the studio manager (s) as head of the studio office. Since 1993, the "Atelierbeauftragter" (atelier officer) has been working together with the Kulturverwaltung and the Society for Urban Development to implement the Berlin studio program.

The Berlin atelier program, developed by the atelier office and the studio office in the cultural work of bbk berlin in cooperation with the Berlin Senate and partners, currently has over 870 subsidized, rent-based and occupational studios. New offers and vacancies are regularly published through this service portal and are awarded by a selection committee appointed by the Senate according to the criteria of professionalism and urgency of the application. Interested parties can subscribe to an e-mail newsletter and are constantly informed about the current offer of subsidized rooms.

All professional artists with residence in Berlin can apply. There are different income limits for the various program parts. In addition to the funding offer, jury-free and free-of-charge studios from the Berlin real estate market are given weekly.

Award for artistic project spaces and initiatives

The prizes are given to Berlin-based, artistic, self-organized project spaces and initiatives, which are anchored in an art department (fine art, music or literature), but work interdisciplinarily.

Individual and group rooms and initiatives are presented, in which particularly recent, interdisciplinary, interdisciplinary, artistic approaches and innovative positions are expressed. The awarding of the prize is intended to make the activities of the artistic project spaces and initiatives more visible in Berlin.

The Berlin "Atelieranmietprogramm" is estimated from the budget title "grants to service facilities for the preservation of workrooms for artists". In this process, publicly subsidized commercial space is conveyed as a studio for professional visual artists. Prerequisite for the application is the professionalism, the professional and social urgency and an annual income under current 16.055 € net p.a. A contracting authority selects among the applicants. The ateliers are awarded for a period of two years on the basis of a sub-lease contract with additional funding from the main tenant, the Society for Urban Development (GSE). Before the end of the contract, an income check is carried out again.

If the eligibility criteria are still met, the contracts are usually renewed for a further two years. After four years, a further examination will be carried out with regard to the continuity of the professional and social urgency of your studio needs. Since the decision of the House of Representatives of 20.06.07, the grant period is limited to eight years. The artists are obligated to leave their rooms for re-letting in the case of studio changes and / or longer stays abroad. The areas that are advertised usually include the studio area + proportionate secondary areas (for example, corridor, WC, common room, etc.). Secondary surfaces are no storage areas !!!! No guarantee is given for the correctness of the data. Changes are possible.

The "Project Future" is located in the Senate Administration for Economy, Energy and Business. "Project Future" develops strategies for the location, builds platforms, initiates networks, organizes exchanges with companies, develops new funding instruments, prepares studies and implements innovative projects for the economy and society. Major economic events such as Berlin Fashion Week, Berlin Music Week and Berlin Art Week provide companies and creative platforms for the international presentation. As a liaison between business, science and politics, "Project Future" has been working to improve the basic conditions for companies based in Berlin since 1997, thereby supporting their growth and innovative power. The concept is the creative, innovative and economically successful metropolis of Berlin with international appeal and effectiveness.

Crowdfunding projects from Berlin

With www.crowdfunding-berlin.com a new overview platform for crowdfunding and crowding projects from Berlin was created. The portal is operated by Kulturprojekte Berlin GmbH in cooperation with Kubinaut (Navigation Cultural Education) on behalf of the Senate Administration for Economy, Energy and Plants / Country Initiative Future. The platform presents Berlin's projects, portals and stakeholders with a clear overview, bundles knowledge, current trends, market developments, events and identifies concrete contacts. In addition, participants will be given the opportunity to discuss the topics of crowdfunding and crowdinvesting. In the following we will show you a constantly updated excerpt of the current projects on the portal. The complete overview is available at www.crowdfunding-berlin.com.

European level

Since 2005, the Berlin cultural administration has been using funds from the European Structural Funds. By 2013, about 50 million euros have been invested in the Berlin cultural landscape from these funds. With the aid of the Structural Funds, it has been possible to improve the tourism - relevant range of cultural heritage in recent years - from the German Technical Museum to the Grunewald hunting lodge, the Charité Museum of Medicine, the computer game museum, the natural history museum and the theater on Schiffbauerdamm. Last but not least, with the help of European funding, it can also stimulate the fundamental further development of culture in an economic perspective, for example through the project of cultural touristic monitoring, the expansion of the portal Creative City Berlin, the "Museumsportal Berlin" or marketing efforts for the freely performing arts or the dance.

(<https://www.berlin.de/sen/kultur/foerderung/eu-foerderung/>).

Since 2008, with the help of the European Social Fund (ESF) the cultural administration has been funding qualification projects in the cultural sector. The goal is, on the one hand, to impart new professional (but not artistic) knowledge to self-employed persons and freelancers in the creative industry, in particular also to artists. On the other hand, projects are being funded which are aimed at young people and who are preparing for a professional activity in the cultural and creative sector.

ESF funding period 2014-2020

The European Social Fund (ESF) will allocate funds to the cultural administration in the years from 2015 onwards. € 5.7 million for funding measures. The basis for support, which can be used by the end of 2022, is the Operational Program "Employment and Cohesion" of the State of Berlin for the ESF. It was approved by the European Commission on 9 December 2014.

The implementation of the grant with the aid of the ESF was placed in the hands of a central service provider for the funding period 2014 - 2020: The European Funding Management (EFG). It carries out the support technically, ie it examines the applications, authorizes the grants or cancellations, pays the ESF funds and carries out audits. You can find more information about the service provider and current application calls at <https://www.efg-berlin.eu/>.

The allocation of ESF funds is fundamentally carried out in competing procedures. As a rule, the beginning is thus a call for applications. After the more technical examination of the applications by the EFG, the final professional selection by the cultural administration follows on the basis of a rating screen made known by the call. If the assessment is positive, EFG grants an application for approval.

Another innovation of ESF funding is the comprehensive use of lump sums (referred to in the EU Regulation as "simplified cost options"). They simplify costing and billing. At the same time, the control wall is reduced. The most important possibility for a generalization is the granting of a material cost lump sum of 40% of direct personnel costs in the ESF, ie expenditures for employees subject to insurances and for fees. The effect of the generalization is that only the direct personnel costs must be proved and kept. The often difficult and error-prone accounting e.g. of mostly proportionate rents, office materials or telephone costs; such expenses may or may not be covered by the material costs. Whether and in what way packages are to be used are

made public in the application call.

The need remained unaffected, as a rule, to finance at least 50% of the expenditure from private or public funds. The fund is sponsored by the state of Berlin and its districts, the Confederation, private foundations and patrons, as well as the fees of the participants. Payments by the Federal Agency for Work to the Participants or BAföG Payments may also be charged.

In addition to the relevant regulations of the EU the basis of the support by the ESF are the Operational Program with the benefit framework, the ESF Framework Guideline, the funding guidelines of the individual support programs, the project selection criteria and the promotion manuals of the EFG, as well as the Land Use Budget Regulations Berlin.

Programm "Qualifizierung: Kulturwirtschaft" (Programme: "Qualification Culture"; KuWiQ)

The promotion in the program Qualification: Culture (KuWiQ) serves the support of non-artistic further education and consulting measures for artists in the fields

- Fine art (including photography),
- Design,
- Performing Arts,
- Music,
- Literature (including Comic, Graphic Novel and Cartoon) as well as
- film / television

The aim is to provide continuous training for creative artists, mostly self-employed authors and performers, for an increase in income earned through their work, improved networking and social security, and the strengthening of their position within the value chains of the cultural industry.

As a rule, project promoters submit a request in the EurekaPlus system, which is provided by the service provider EFG. Access to EurekaPlus can be found on the website of the service provider under "<https://www.efg-berlin.eu/> (ESF-Dienstleister)". A registration is required for the first application.

Note: In the program "Qualification: Culture", it is possible to apply for a co-financing from the budgets of the State of Berlin for projects which are devoted entirely or in part to those artists who are assigned to the "Freie Gruppen". The selection for co-financing is decided by the evaluation of the ESF applications. An informal application must be submitted to the cultural administration in writing and in parallel with the ESF application. The allocation decision on the funding is granted by the cultural administration, which in this case follows the flat-rate rules for ESF funding.

A total of nine projects were selected for funding in a first call for applications in December 2015. A further (tenth) project of the University of the Arts with the target group of the fugitive artists was granted at the end of September 2016. A second call for proposals is planned for projects from 1.2.2018 at the earliest for the second half of 2017.

The European Regional Development Fund (ERDF)

In the period from 2014 to 2022, the promotion of the cultural administration is funded by the European Regional Development Fund (ERDF) in three areas: the contribution of public libraries to the development of disadvantaged neighborhoods in the Program "Libraries in the District II", the structural support of the cultural producers, authors and interpreters of Berlin in the program "Strengthening the potential for innovation in culture II" and the promotion of measures for the optimization of energy in cultural areas (EOK) Development (BENE)"

6. Conclusion

The Alte Münze is a place of historical, cultural, social and also central importance in Berlin. The Compass course has given us an interdisciplinary perspective for the processing of this building ensemble. Based on the content of the individual modules, we were able to approach a complex situation step by step and to create a sustainable concept within a short period of time.

The building ensemble has a long history of development and is currently facing an uncertain future. In this report, an accurate inventory analysis has been carried out in order to demonstrate possibilities for a compatible, sustainable and future-oriented use. Due to the importance of the building set and the high public interest, a holistic concept, a transparent process and the involvement of stakeholders and stakeholders are necessary.

After presenting current political ambitions with the handling of unused or interused listed buildings in Berlin Mitte, the history of the place was presented in this report. A special historical significance could be worked out. The Alte Münze was built during the Nazi era and continued to be used in GDR times. It has particular architectural features which should be retained in future use. A vision for the future of the Alte Münze was developed based on the analysis of the location and location environment, the building complex itself, the current use, the stakeholders and already developed usage concepts.

This consists of short-term, medium-term and long-term measures and projects which aim at a sustainable development of the building as a whole. The central result of the analysis is that a use in the area of the arts and cultural sector appears desirable - not least because the current intermediate use is already aimed at.

The regeneration proposal developed by us for the Alte Münze in Berlin Mitte is based on the three pillars of sustainability (social, ecological, economic). The creation of a socially sustainable place seems only possible with a participatory, transparent planning process. In this case, leaning on our concept, there should be a sensitive handling with the historic complex (possibly by a symposium of experts, witnesses). We also want a clear definition of the arts and culture sector, so that a population as large as possible can use the place and thus a place of encounter can arise. In this context, the location, located in the already touristic developed Berlin center, should be used positively for the place.

Sustainability also means to act in a resource-conserving manner. Since our concept is a reuse of the existing stock, a positive eco-balance can already be established. In our concept, examples of greening and unsealing existing areas on the site were also presented. Further potential energy saving conversions were discussed. However, due to the strict conservation requirements, statements are only viable on the basis of further analyzes.

Economic sustainability plays an essential role in every conversion project. Since our concept is not primarily commercial use, we present in this report various forms of support for the cultural center of Alte-Münze. Here we have entered the local, European and international level. It could be worked out that on all three levels there are various possibilities for the promotion of an art and culture place. The appendix contains a business plan based on, among other things, the exact target groups of our concept as well as workplace procurement.

Internet resources

<https://www.berlin.de/aktuell/ausgaben/2016/dezember/berliner-ereignisse/zehn-jahre-kulturprojekte-berlingmbh-531779.php>

<http://www.berlin.de/sen/kultur/foerderung/foerderprogramme/arbeitsraeume/>

<https://www.berlin.de/sen/kultur/kulturpolitik/kulturelle-teilhabe/kulturelle-bildung/artikel.32023.php>

<http://www.taz.de/!5368408/>

http://www.zwischennutzung.ch/zwischennutzung/images/pdf_D/varianten/pdf_alle_bsp_d.pdf

http://www.staedtetag.de/imperia/md/content/dst/veroeffentlichungen/mat/mat_beteiligungskultur_2013_web.pdf Stadt Berlin Interviews mit Akteuren

Business Plan

“Die Alte Münze” -A business plan for an art meeting point

Introduction

This paper is a preliminary business plan for the redevelopment of the historical building ensemble “Alte Münze” in Berlin, Germany, based on an agreement between all stakeholders. Information included in this paper was collected during site visits, meetings with external experts and consultants, as well as officials from the historic preservation office and urban development department of the city of Berlin. The following sections will give a brief explanation of the potential business aspects based on the collected data and some other useful thoughts.

What is our business idea?

Our aim is to create a business in Berlin-Mitte to maintain the Alte Münze, a building complex under monumental preservation. The ensemble of buildings is currently owned by the state of Berlin and managed by the real-estate service provider (BIM) of the state Berlin, until an appropriate utilization concept for the subsequent use of the Alte Münze is found and will be sold by a minimum selling price of 5.12 Million Euro. At the moment, there are two potential utilization concepts highly discussed in the media, which seem to be final. But no decision about the future owner and user of the Alte Münze has been made. Therefore, a business concept has been developed, respecting the historical value of the building, matching the activities in the neighboring Palais Schwerin and Direktorenhaus, allowing the continuation of successful activities run by the current leaseholders SpreeWerkStätten, and will be supplemented by missing aspects and potentials. The rough idea is to establish a cultural meeting point in the Alte Münze. The main goal is to guarantee a social and economic sustainable long-term use of the historic building complex.

Legal structure

The business organization will be based on a proposal between Mr. Alexander Kujus, Ms. Anna Buchmann, Ms. Nora Einfeldt, Ms. Sanja Subanovic and Ms. Theresa Martens. As creating revenues is not the priority, the business organization could take the form of an NPO-non-profit organization, working primarily for community benefits. However, as some commercial activities increase, a later transition to a hybrid business organization, allowing and supporting both social and market related activities, may occur. All named members have different expertise and will be the board members of the company as well as part of the General Assembly. Task of the board members is to run and represent the organization, marketing, develop and approve budgets as well as raise funds, coordination of business stakeholders and other duties needed. Regular board meetings will be held and in order to guarantee transparency, written proceedings and reports will be published on the website, to build trust with partners and stakeholders. Eventually not all of the board members will work full time in the NPO, but at least one of the board members has to dedicate his full time to start up and run the business and will be reporting to the other members on a regular basis. The other board members will be consulted for and need to approve the strategic decisions. For the initial phase of the business (to start up the business) only a couple staff members will be needed, responsible for the implementation of programs and projects, administration and communication/public relations, supported by students or part-time jobbers. All obligations and responsibilities of board members and other persons in charge will be regulated in the organizations articles of association.

Funding

The organization will use a multi-funding approach including public and private investments. It is the declared intention of the city of Berlin to support Arts and Culture. Since about 10 years the municipality is putting this into practice by funding art projects and the implementation of art spaces. As an intercultural space for cultural activities it can be assumed that the concept matches to public funding programs from the city of Berlin and, as a second potential funding source, the European Union. It is estimated that 70 % of the costs will be covered by public funding. The other 30 % will be covered by rents and other incomes such as events taking place in the building. Crowd funding will also be used in order to gain private money from individuals, companies, foundations or institutes. Especially for specific projects this can be an effective funding opportunity.

Competition/ Costumers

The metropolitan area of Berlin is a hub for cultural and art institutions and events. Our organization aims to bring local inhabitants and international guests together in order to create a place for meaningful encounters. Furthermore, our business will bring people from different social backgrounds together. The social interaction linked to the central location is our unique selling point. An initial unofficial market survey conducted shows that there are no competitors providing the same kind of space. Many high-class cultural institutions can be found in close proximity but no art center where different social groups come together. We intend to create a space where art and culture can be made, experienced and enjoyed. Therefore, we address many different target groups. On the one hand, we will address the already established young-urban-creative group:

□ artists □ creative artists Due to the central location, we will include: □ tourists interested in the creative and intercultural side of the city of Berlin

Furthermore, we will address specific target groups: □ children, who should be introduced to art in an interactive way/ able to create art □ people of higher age who would like to create art or engage in cultural activities □ people shying away from normal art galleries, by providing an interactive approach □ international people new in Berlin, for example refugees, getting the opportunity to

engage in the project □ people interested in the history of the building and how to engage with these □ (art) students and educational institutions

The art-creating sector is also an international platform for society and politics. The representatives of a society for which the art and culture company is a sign of its own values, activities and goals are therefore also among the addressees. The financing of art and culture has always been characterized by patronage, sponsorship and state support. Even today, artistic actions can only be carried out commercially, i.e. profit-oriented, in exceptional cases. Therefore, the social and political representatives who support art and culture with their budgets also belong to the target groups.

Logistics

A decision must be made, whether the building ensemble should be purchased by the NPO or leased. For the purchase of the Alte Münze from the BIM, a decision about the type of funding must be made, for example a loan. It is necessary to determine the company's full time holders on the legal basis before setting up the company. Within this process the formulation of basic principles is fundamental in order to proceed with the search for potential leaseholders. A small head office of the NPO will be located in the Alte Münze. A website for the company is to be created which might be developed into a platform for registering for art courses, activities or to rent available space. A potential comparative advantage in this regards could be the ability of having the website designed and managed by young web developers and graphic designers interested in working at the location. The business is a national NPO, service oriented, offering space for participation and engages the civil society. No state actors are involved. The location of the Alte Münze has been selected due to its central location in the city of Berlin, famous for its growing creative industry. The extensive unused space offers huge potentials for a variety of activities and actors.

Expenses (for the upcoming year)

The organization aims to maintain the Alte Münze: a huge building complex and a listed building, meaning that strict regulations must be met. Even more it should be considered that the operating costs for cultural enterprises are on average two to four times higher than comparable costs for office buildings. The reason is the extremely high usage-related requirements, in the areas of technology and infrastructure. Especially in the case of the "Alte Münze" with the centuries-old building structure, the space, function and security concept, which is not really designed for it, and the partial private use, requires a high administrative burden. (Ecomed -Handbook Facility Management 21. Erg.-Lfg. 6/09) As a rule, the costs of "building in stock" are difficult to predict. The technical requirements, especially in the building infrastructure, such as heating, air conditioning and ventilation, are particularly high since all fixtures have to be individually adapted to the particular building structure. Due to the many conversions during the centuries, incomplete plans or missing information about the construction and material of the building structure, a large number of "normal" construction costs can be expected for all extensions and conversions.

Concerning the first year it is to be expected that high costs will incur for restructuring and a considerable amount of time is expected. Therefore, at first the organization will be reliant on public investments and will hardly be able to contribute money from its incomes during the upcoming year. On the long run -but also in the first year -fixed costs will incur for infrastructure, as well as fixed salaries for the full-time team will be paid.

Conclusion

Who should be involved in our plan?

We want to build a place where different social groups come together making or enjoying art. As the building is not located within a traditional living area, our stakeholders are not limited to a specific area. Therefore, a multiscalar approach is needed. First, we will involve local stakeholders within the neighborhood. The next step will be involving stakeholders from all over Berlin, as well as visitors. All stakeholders should be somehow related to art. After this process is finished, the basic principles for the organization can be formulated and a specific funding strategy can be written down.

What employees do we need? (+ how to find them)

As already mentioned, in the long run the business is set up by a full-time team which is responsible for the building and its leaseholders. An interdisciplinary team is needed in order to find solutions for all potential upcoming problems. It might be an easy start looking for new employees in the surrounding of the current resident stakeholders or during open discussions concerning the building complex and its future. It should be kept in mind that different professions are needed for the various stages of implementation of the project. This concerns in particular the rehabilitation during which in addition to the permanent team urban planners, architects, geographers and historians have to be involved. For the general business implementation, it should be kept in mind that for the planning, organization and management of a cultural enterprise, other aspects have to be considered in addition to the traditional business administration theory. Cultural anthropological, cultural and artistic aspects must be taken into account which ensure cultural management, independent of the commercial objectives. Cultural management therefore has the task of optimally using the financial, human and material resources for the arts and culture industry. The main areas of work are cultural, theatrical, museum and music industries as well as the planning and implementation of events. For this reason, additional expertise is necessary in addition to business management know-how. (E.g. Qualifies for the bachelor's degree in Business Management Education and Cultural Management for the management of such a facility.)