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Articles

AN "EMPTY" SPACE AMONG PLANS, BORDERS AND UTOPIAS: THE TEMPELHOF FIELD¹

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Abstract

This article is about the huge emptiness of the Tempelhof Field, which was an airport before. In the heart of Berlin, free from its historical past, it remains a dysfunctional, passive but an enormous area. In this article, the potential future of the Tempelhof Field, which is debated by both formal and informal actors, will be discussed in relation to Lefebvre's spatial triad regarding perceived, lived and conceived spaces in capitalist societies. The dialectic relations among these three make the field a product produced from above and below. In this study, the Tempelhof Field will be examined and read as an "empty signifier" through the concepts of use and exchange value of space and as well as the right to the city.

Keywords: The Tempelhof Field, empty space, spatial triad, production of space, empty signifier

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PLANLAR, SINIRLAR VE ÜTOPYALAR ARASINDA BİR BOŞ ALAN: TEMPELHOFFER FELD

Öz

Bu makale, önceden bir havaalanı olan Tempelhofer Feld'in büyük boşluğu ile ilgilidir. Berlin'in göbeğinde, tarihsel geçmişinden azade, işlevsiz, atıl ama devasa boyutlarda bir alan olarak duran Tempelhofer Feld'in formel ve enformel aktörler tarafından tartışılan olası geleceği Henri Lefebvre'nin kapitalist toplumlarda mekanın anlamlandırma, tasarlanma ve deneyimlenme konusunda geliştirdiği üçlü şema üzerinden irdelenecektir. Bu üçlü arasındaki diyalektik ilişkiler bu alanı hem yukarıdan hem de aşağıdan üretilen bir ürün yapar. Bu çalışmada bir "boş gösteren" olan Tempelhofer Feld, mekânın kullanım ve değişim değeri ve kent hakkı üzerinden tanımlanacak ve okunacaktır.

Anahtar Terimler: Tempelhofer Feld, boş alan, mekânsal üçlü, mekânın üretimi, boş gösteren

Introduction

In this article, the Tempelhof Field is considered through the holistic approach of Henri Lefebvre's (2014) spatial triad of lived, perceived and conceived spaces, and is analyzed within the framework of the elements of this scheme which are spatial practice, representational space, and representations of space. Apart from its first meaning –that is, its undefined and undesigned character–, its lack of a signifier or its being an empty signifier enables the users to produce and give meaning to the Tempelhof Field. Today, the Tempelhof Field is just like a city space, which is perpetually created with all mental and material dimensions by the people or –like postwar Berlin which was divided into parts as far as its each dweller– is divided into pieces according to its users because of the advantages provided by its enormous possibilities, and which corresponds to a lot of signifiers by offering a variety of different uses. In the era of Gods and Angels, which is referred to in Wim Wenders' *Der Himmel über Berlin*, the Tempelhof Field, in fact, an invisible space due to the use of military purposes before the major fragmentation, separated from the spirit of "one" or, in other words, lost its childhood³ by losing the spirit of the age and reappeared as a prehistoric country that had lost its magic and had been in a fix. The Tempelhof Field stands in the middle of Berlin like a massive, everyday sea washing up on the shore unable to decide what to do, like an abyss from another dimension.

The Tempelhof Field was chosen for this study because of its undefined and uncertain status. In the production of real space, not only material but also interpretation processes are effective, the processes of

³ The opening scene of "Der Himmel über Berlin" begins with Peter Handke's *Lied vom Kindsein (Song of Childhood)*: (...) *Als das Kind Kind war, wußte es nicht, daß es Kind war, alles war ihm beseelt, und alle Seelen waren eins* (When the child was a child, it didn't know that it was a child, to it, everything had a soul, and all souls were one (...)).

perceived, conceived and lived that have a dialectic relationship with each other are one within the other, and space is reproduced again and again by social, economic and political processes. (Elden, 2007, pp. 110-111) This Lefebvrian schema sees unity among physical, mental, and social space. For example, a park becomes a park by means of the planners, workers, technology, and organizations; however, the ones who give meaning to a park are the social groups and actors who use and perceive it. (Kirsch, 1995, p. 548) A park, in the end, becomes a park through its use. Furthermore, each individual who uses it is effective in giving the park a new signifier other than its first meaning through the different and independent usage patterns and purposes. A park becomes more than just a leisure place where children and adults spend time: It becomes a home for the homeless or a place for marginalized groups to continue their illegal activities and thus goes beyond the first meaning. The Tempelhof Field is used as a leisure area for Berliners today, but it used to be an airport and a symbol of the Cold War. With its indefinable character, it has the potential to be many things. It is a touristic place providing capital and a potential residential area for those who see the exchange value of space; it is a place for leisure time activities and a common space for city dwellers who see the use-value of space, and finally, it is a potential mountain called The Berg for the artist/designer/architect who sees the space as a work of art or a product. In this respect, this study will also evaluate the framing of the terms of the right to the city, abstract and concrete space, and the use and exchange value of a space, suggesting a debate along the Tempelhof axis. The data obtained through a six-month observation period and my personal experiences allow for an effective combination of practice and theory.

Once upon a time, there was an airport

All power to the imagination in theory and in practice.

Peter Marcuse



Figure 1. The Tempelhof Field, Berlin, 2014. Source. Copyright: Dilek Özhan Koçak

While the Tempelhof Airport was once an example of cold war architecture, it became one of Europe's largest inner-city open spaces after closing to air traffic in 2008 and opening to the public in 2010. The debates about how, for what purpose and by whom it would be used began after its closure and have continued to these days. Proposals have included turning it into a residential area, a football field, a museum, a film studio and even a zoo, whereas this 350-hectare area –as large as New York's Central Park– is used by Berliners for leisure time activities. (Genz, 2015) Recently, in a referendum in May 2014, Berliners gave a clear message: "(...) keep Tempelhof as it is. In doing so, they preserve the unique character which has been brought to the site by these interim uses." (Make City, 2015)



Figure 2. Germans watching supply planes at the Tempelhof. Source. https://en.wikipedia.org/wiki/Berlin_Blockade



Figure 3. The Tempelhof Field, Berlin, 2014. Source. Copyright: Dilek Özhan Koçak

The unique character of the field also stems from its past. An ancient Roman belief says that "every 'independent' being has its genius, its guardian spirit. This spirit gives life to people and places, accompanies them from birth to death, and determines their character or essence." (Norberg-Schulz, 1979, p. 18) The decision to arrange the Tempelhof Field as an airport was made on October 8, 1923. As the passengers could reach the airport in a few minutes after passing through passport control, the Tempelhof was called "the mother of all airports" by English architect Sir Norman Foster. The Tempelhof is considered for West Berlin a symbol of resistance against the occupation of East Berlin and East Germany by the Soviets. During the Soviet blockade, coal, food, medicine, and other humanitarian supplies were delivered by the airplanes that landed at the Tempelhof Airport. It became the symbol of freedom, democratic forces, and the struggle against political and cultural constraints. (Berlin'in tarihi havalimanına veda, 2008) This spirit is what gives Tempelhof life and forms its essence today. Whatever the Tempelhof Field becomes in the future⁴, its past will continue to appear and exist as a vague silhouette. The past that defines its character and essence makes its presence felt in both the photographs which focus on the edges of the field and the airfield that thousands of airplanes landed at and took off from and airplanes around it. However, considering that space is like a parchment on which another text is written by deleting the previous one and that only the latest text can be known (De Certeau, 2009, p. 325), the Tempelhof Field can be defined as a parchment on which nothing is written and the previous text became indistinct. Hence, the

⁴ For the latest news about the Tempelhof Field see www.thf-berlin.de and for detailed information of the field's past and present and the conflicts regarding its future see (Sanda, 2019, pp. 121-145).

Tempelhof Field is a lack of a signifier and is still defined as a field, so it enables each of its users and readers to identify it, write something new on it and have it signify more than one thing. However, these signifiers are not fixed and rigid due to their instant uses, and their characteristics are slippery and uncertain. The Tempelhof is a field where the Berliners, as well as tourists, perform different activities such as outdoor sports, kite flying, cycling, windsurfing, driving remote control cars, flying planes and helicopters, and many other creative activities, especially on the weekends. Furthermore, while some prefer to use the field as a picnic area with barbecues and teapots, others use it for gardening. Different cultural practices such as picnic and barbecue can easily be experienced here. In other words, the style of the use of the space or the narratives of that space defines the Tempelhof Field. (Figure 4) The producers of the space of the Tempelhof are the ones who use it in different forms and ways. (Bresnihan and Byrne, 2015, p. 46)

Towns and houses consist of many specific places. This is a reality taken into account by the theory of planning and architecture. (Norberg-Schulz, 1979, p. 7) Hence, the architects and planners are not yet in the Tempelhof practically, and as it is not the power mechanisms but its users that play a part in producing the space, the Tempelhof Field becomes more a space than a place and gives a feeling of boundless openness. However, urban planners' plans for the Tempelhof's open space show that the society has great difficulty in dealing with uncertainty, irregularity, change, or flow. Instead of leaving it as it is, society inevitably tends to place restraints upon such phenomena. (Deleuze & Guattari, 2005, p. 33, quoted in Pavlov, 2009, p. 179) For modern, urban people, the intimacy established with the natural environment is reduced to fragmented relationships. Man has now been identified by the houses and streets which are all man-made. (Norberg-Schulz, 1979, p. 21) The lack of place makes it harder or even impossible to identify its occupiers. Place as opposed to space is where all the definitions, responses and categories exist and is the manifestation of the modern mind wherein the secular mind is sacred rather than divine.



Figure 4. The Tempelhof Field, Berlin, 2014. Source. Copyright: Dilek Özhan Koçak

The Tempelhof Field belongs to not only its users but also animals and plants, so one could argue this area should be left as it is because of its ecological significance. It is home to a number of species of bees and birds. Despite looking like an empty space, it has never been empty; it is the habitat of wildlife and vegetation. (Figure 5&6) The struggle for the Tempelhof is about opening a space in the heart of the city without interfering with the nature or, mostly, about the destruction of the nature and the identification of the space according to its benefits.



Figure 5. The Tempelhof Field, Berlin, 2014.
Source. Copyright: Dilek Özhan Koçak



Figure 6. The Tempelhof Field, Berlin, 2014.
Source. Copyright: Dilek Özhan Koçak

With the vast and remote area and endless possibilities for use it offers without any impositions, The Tempelhof seems to belong to its users. Besides, as space is determined by each of its users, the direct meanings of urbanism, which are analytical and are made consistent, mean more than that and this consistent "semantic idleness" (Derrida, 1972, p. 287, quoted in Certeau, 2009, p. 200) reproduce maybe not the production of space but its action in its practical use, and this process could be sufficient to define the space at least for a while. In fact, proper conceptualization is based on circumstances. In other words, "there are no philosophical answers to philosophical questions that arise over the nature of space. The answer lies in human practice." (Harvey, 2004) The Tempelhof Field, the case of this study, has a structure that asks, "How do different human practices create different conceptualizations of space?" instead of the question "What is space?" (Harvey, 2004) In other words, trying to define the space as an independent variable is a futile effort, because what makes a space is its practical use. Therefore, the existence of the Tempelhof as a space is possible only with the continuation of the narratives.

The Tempelhof is also a heterotopic space with its alternative uses. If we consider the division of behaviors based on places (Certeau, 2009, p. 104) (e.g. residential areas, cafes, parks, shopping centers, restaurants, gardens, etc.) and that the "untouchable" and the "holy" are governed by dichotomies (e.g. private space vs. public space, family space vs. social space, cultural space vs. useful space, leisure space vs. working space) (Foucault, 2005, p. 294), the Tempelhof Field allows for mental and operational creativity with its vast area. The reader of it is the reader of Raymond Queneau's "A Hundred Thousand Billion Poems" (Cent mille milliards de poemes). (Quoted in Barthes, 1993, p. 179).⁵

Physical Space: Borders and Plans

When we think about urban areas, we should take into consideration space and its production. While in the control, discipline, and production of space, power has been the actor at every stage of history, it has shaped social characteristics through physical space. Today the production of space and thus culture is articulated by the dynamics that allow for the circulation of money. Capitalism in Lefebvre's notion of

⁵ Because it has a meaning, definition, and description that is up to each user, no one per procreation is its owner. Roland Barthes talks about Victor Hugo's intuition. Accordingly, the city is writing, everyone who travels and uses the city reads this writing. Anyone wandering around the city says that they were like the readers of Queneau's 100,000 Million Poems which becomes a different poem when its single string changes. Roland Barthes says that every one of us who lives in the city finds ourselves in this reader position without being aware.

everyday life not only organizes the work-life but also controls private and leisure time through the control of space. (Elden, 2007, p. 105) In other words, capitalism controls and colonizes not only space but also social space and everyday life. (Ross, 1988, pp. 8-9) Despite Lefebvre's definition of "leisure time which means the expansion of space under the domination" (Lefebvre, 2014, p. 383) and its vast space, the Tempelhof Field gives the impression of a liberated zone, an example of the symbolic production of space (Culler, 1990), and has become a part of the tourism industry.⁶ The Tempelhof Field stands as an example of the commodification and touristification of space because of its unique nature:

You can't book a flight here, but you should definitely add Tempelhof Airport to your itinerary. Just 15 minutes by bike from the heart of the city, this enormous 3-million-square-foot complex was once an airport that even had its own power plant. It was used during certain periods as a military airport and also as a commercial airport, but it eventually lost traffic to the newer Tegel Airport and was closed. It now has a new life as a city park and event center, and the grounds are open to all. (10 Secret Tourist Attractions)

The power that produces the space also dominates the body; it commands through signs, prohibitions and routes. (Lefebvre, 2014, p. 163) While the tourism industry or planners who define a space through its exchange value expect its users to behave according to the way they design it, the Tempelhof Field provides its users freedom or, more precisely, creativity regarding how to use the space. Considering that social classes make an investment in the hierarchy of occupied spaces (e.g. urban space, residential space, commercial space, leisure space, and etc.) and transform them, the Tempelhof Field –which doesn't have an exchange value except for the tourism industry– is different from the spaces that have a signifier. (Lefebvre, 2014, pp. 26-27, 29) As spatial segregation also makes the class difference visible, the Tempelhof Field –unlike the bourgeois public space– has the potential to be a common space that brings people together from different social classes. Furthermore, except for modernist plans that discipline the urban space and determine its use with homogenizing actions and plans, the Tempelhof Field allows for unplanned, undetermined, and spontaneous activities and reflexes, and becomes a material for different modes of production with its huge emptiness.

Although the Tempelhof Field is a common space providing its users with the opportunity to give it a meaning, there are many signifiers such as the fence around it, the entrance and exit times, the rules marked at both its entrance and sidewalks that indicate the fact that it is also a disciplined and controlled space. (Figure 7&8) The presence of the historical information around the Tempelhof Field and the codification or determination of the field via maps and signs can be read as an example that space is under control and power, and as an "invasion of the space by the text" (Auge, 1997, p. 96). Nevertheless, the Tempelhof Field, unlike the rest of the city, has very little of these signs that "fabricate the average man" (Auge, 1997, p. 110). The signs correspond to order and order corresponds to categories, classifications, discipline, and observation and, as a result, power; and the Tempelhof Field looks like a controlled yet uncontrolled space.

⁶ See Guided Tour in the Historical Airport Building (2013), Tours through the airport building, Touring Tempelhof-Europe's largest historical monument (2013), Tempelhof, Former Airport.



Figure 7. The Tempelhofer Field, Berlin, 2014.
Source. Copyright: Dilek Özhan Koçak



Figure 8. The Tempelhofer Field, Berlin, 2014.
Source. Copyright: Dilek Özhan Koçak

The fence around the field and the door at the entrance mean that the inside and outside of the space are demarcated. Considering that limitation is never neutral and it always assumes exclusion, the Tempelhofer Field as a common space which we claim gives an opportunity to everyone to assign meaning, underscores with its limits that two sides –the Tempelhofer and the outside– are different from each other; because "true limits are always antagonistic." (Laclau, 2007, p. 37) This limit excludes informal, marginal, and the designated space use form. Here is a more controlled area than a 24-hours open park. However, is this limit put by the city of Berlin to the Tempelhofer Field or by the Tempelhofer Field to separate the urban area from itself? While the city is the protagonist in Cartesian space, the Tempelhofer Field is the antagonist. Berlin puts a limit on this area, which does not have a signifier and yet is not defined and given a meaning by architects, engineers and planners, in order to protect the systematicity of the system:

It is only in so far as there is a radical impossibility of a system as pure presence, beyond all exclusions, that actual systems (in the plural) can exist. Now, if the systematicity of the system is a direct result of the exclusionary limit, it is only that exclusion that grounds the system as such. This point is essential because it results from it that the system cannot have a positive ground and that, as a result, it cannot signify itself in terms of any positive signified. (Laclau, 2007, p. 38)

Limiting the Tempelhofer Field as an indefinable space will mean "the differential character of the 'beyond' would impose itself and, as a result, the limits of the system would be blurred." (Laclau, 2007, p. 38) However, limits in absolute space are essential to state class differences. What determines the limits of class difference and the distinction between the street and the city in a modern environment can be a transparent glass in a cafe. (Baudelaire, 2008, pp. 52-53) However, as for the Tempelhofer Field, beyond the borders/limits that are determined by fences and wire mesh, the invisible mental, class and cultural limits are not obvious. Despite the ones who use the space to exhibit their class and cultural differences through their forms of use, these invisible limits and distances are not as deep as in urban areas. The limits between the Tempelhofer Field and the outside determine the limits of the field's existence as well: "A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that, from which something begins its presencing." (Heidegger, 1971, p. 154) The limits that distinguish the Tempelhofer Field from other

similar places define its unique existence. Although the Tempelhof was a man-made architectural space with its identity previously being an airport, coming under the domination of nature, it has overcome the influence of the architectural space that determines the social roles and relations. Although people can perceive the distinction between interior and exterior, open and closed, dark and light, private and public without an architectural form, this kind of knowledge is inchoate. Architectural space describes certain emotions and makes them alive. In addition, the built environment makes the social roles and relations clear: People know better who they are. As a result, architecture teaches. (Tuan, 2001, p. 102) A planned city, a memorial, even a simple house can be the symbol of a universe: "The built environment, like language, has the power to define and refine sensibility. It can sharpen and enlarge consciousness. Without architecture, feelings about space must remain diffuse and fleeting." (Tuan, 2001, p. 107)

At the Tempelhof Field, which is not an architectural space with the loss of its airport identity, memory is not possible. However, among the ongoing discussions and plans regarding the field was the idea to turn it into an architectural space. A referendum organized by the municipality about the fate of the Tempelhof which was about to allocate a portion of the airport as a park has not been greeted with the expected interest. The Berlin Senate wants to open a park on a 280-hectare area of the Tempelhof, described as a "city within a city" with its 380-hectare area, and open the rest to construction. Beyond this, people who are against the construction at the Tempelhof Airport insist on the whole area to become a massive park. (Hastürk, 2014) These ongoing discussions, forums, and scientific panels⁷ about the fate of the Tempelhof take us to the problematic of why the Tempelhof Field occupies so much space inversely proportional to its vast emptiness. Being nothing, the Tempelhof Field has the potential to be anything. People are treating it as a transitional form like the subway in the movie *Planet of the Apes*. Or, the Tempelhof Field is piteous like the Statue of Liberty which was buried under the sand in the same movie; because it is too massive to have anything designed on it or to perform in any design. If it remains a green area, it is easy to argue that Berlin already has plenty of green areas. If it is used for mass housing, it would be an injustice to history. It should not remain just as it is, since in the heart of the city it looks like a homage to informality. Like a black hole, it seems as if it could swallow all the power of the authorities. So considering that space is always under construction and never finished (Massey, 2005), we can predict that this gigantic emptiness in the heart of the city will never remain empty. However, the uncertainty of the Tempelhof Field is also promising, because as David Harvey argues "the right to the city" is an empty signifier. The meaning of this term is determined and given by popular organizations, homeless people, and the discriminated minorities. The right to the city is something that has to be fought over and fought for (Harvey, 2012) or it will remain as an example of the commodification of space as the subject of the touristic gaze. (Urry, 2002)

Commonly owned space or the Tempelhof Field as a lived space

Space is not something to be defined alone: What makes it space is the practices and processes that give it meaning. (Harvey, 2004) Therefore, unlike Harvey, while Merleau-Ponty separates "geometrical space" from "anthropological space," he argues that the more there are different space experiences from each other, the more there are spaces. (1976, pp. 324-44) However, unlike space, place has a rule of belonging and a certain inertia. Considering direction vectors, amounts of speed and time variables, the concerned is the

⁷ See <http://www.thf-berlin.de/en/about-tempelhofer-freiheit/history/>

space. Unlike space, place is the junction point of mobility. It is revived and given meaning through the movements that take place there. In other words, space is applied. For example, a street that is geometrically defined can only be a space for its users. (Certeau, 2009, p. 217) Accordingly, the Tempelhof Field becomes a space only through its users, as space is produced by its users. If there were no users, the Tempelhof Field would have either protected its existence as a historical place or been remembered as a quite different place with a brand new identity. What makes the Tempelhof Field different from a park or a leisure place is the activities that produce the space. It is more than a place for sportive activities and a picnic area: It is a place where certain constructions and designs produce a space. For example, Schaustelle Freiraum and (although it remains only a proposal) Shaolin Temple are the attempts to produce individual spaces. (Figure 9)



Figure 9. The Tempelhof Field, Berlin, 2014. Source. Copyright: Dilek Özhan Koçak

What constructs space is the narrative, and what creates the narrative is the subject, the one who uses the space. Spaces disappear when the narrative gets lost. (de Certeau, 2009, p. 224) Therefore, space is always under construction, always in the process of being made; it is never finished and never closed. (Massey, 2005) However, the determiners of the narrative, the ones who use it, or the space makers who create the narrative with their discourses should be understood. As urbanism and urban planners are the producers of permanent audited space, a space the narrative of which is determined by them cannot exist with a new narrative. However, in the Tempelhof Field, the subject is the maker of space and the builder of narrative, or it has a high potential to be the subject.

The importance of a space comes from being the basis of both a "collective way of life" and "any application of power." (Foucault, 2001, p. 361) Urban commoning means finding ways to open spaces where people commonly can do what they want. From this perspective, the Tempelhof Field is on its way to becoming a common space with its different ways of use such as a library, for gardening purposes, for crafts, sports, picnics, and for get-togethers. Moreover, given the idea that space is political (Lefebvre, 1973, p. 55), we should approach the concept of commons. The Tempelhof Field—being at the center of these discussions with its limits and distance from the outside—although the limits seem to be put by the hegemony—is a political space due to the insistence of its users who protect the field from falling into the hands of the capital at least for a while.

As the Tempelhof Field is simply an object of mental desire rather than the subject of physical practice, that is, it keeps alive the curiosity of what it will become in the future, to think about its uses and even its impossible possibilities serves to protect the riches of its reproduction. Sustaining the space in the sense of the body as a lived space, new urban commons today continue significant activities. Mostly the young and precarious have devised ways of opening up and producing urban spaces to meet their needs and desires and "these spaces signify an escape from the enclosure of the city." (Bresnihan & Byrne, 2015, pp. 36-37) The Tempelhof Field, which can be considered a common space, not only creates the possibility of

seeing the ideal differences together but also serves as a lived space where everyone can feel the cultural and class differences/distinctions less than in other urban spaces.

Mental Space-The Berg or “that” no place

“...no place is the good place.” (Grosz, 2001, p. 134)



Figure 10. The Berg. Source. www.the-berg.de

The Berg is the proposal of architect Jacob Tigges as to what is going to be constructed on the huge grassy space in the Tempelhof Field and how it is going to be used. The world's largest artificial mountain The Berg (Jordana, 2009), an example of conceived space, says in its manifest that:

While big and wealthy cities in many parts of the world challenge the limits of possibility by building gigantic hotels with fancy shapes, erecting sky-high office towers or constructing hovering philharmonic temples, Berlin sets up a decent mountain (...). (The Berg)

Architecture is the making of places. The existential purpose of architecture is to "make a site become a place, that is, to uncover the meanings potentially present in the given environment." (Norberg-Schulz, 1979, p. 18, 170) Considering that modern architecture is "negligent, static and mechanized" and therefore has a structure that breaks relations, (Wigley, 1998, quoted in Bal, 2012) The Berg is an alternative response to an empty space against an architectural concept that organizes a society based on consumption. While an empty space in the heart of the city means a residence, a hotel or a residential place for architecture which "stands as a gear of the capitalist urbanization wheel" (Harvey, 2011, p. 291), it is an artificial mountain for the architect, who is an artist.

The Berg stands beyond classification, categories, the known, order and organization, control, understandability, and discipline; as the tactics to discipline a space which are the basis for all applications of power allow for not only the individual to be determined as an individual but also a certain pluralism to be put in order. (Foucault, 2000, pp. 183-185) The Tempelhof Field as a utopia, that is, a no-place, can thus remain to be a liberating area; because, if a space becomes concrete, it inevitably brings about a closure. And the closure is the end of all actualized utopias because social stability is provided through a fixed space form. (Harvey, 2011, p. 225, 198) As such, the utopic is beyond the concept of space and place, because the utopic ironically cannot be regarded as topological. (Grosz, 2001, p. 134) The embodied form of utopias does not have any alternatives to be "degenerate" as with Disneyland (Harvey, 2011, p. 206). Utopias, while being unreal spaces, in essence, represent both a perfected society and the opposite of a society. (Foucault, 2005, p. 295)

Utopias can be understood as further mechanisms or procedures whose function is precisely to provide reassurances of a better future, of the necessity for planning and preparedness, and rational reflection, in the face of an unknowable future. (Grosz, 2001, p. 138)

However, although utopias are invented by people, they don't actually want to live in them. Because living in a utopia means the end of novelty, fantasy, curiosity, and adventure; it means that everything will turn into a routine. (Merrifield, 2000, p. 479) Therefore, Louis Marin remarks that utopias should exist in the mind; they should be a thought that keeps the desire alive. Otherwise it is the equivalent of dystopias. In other words, while utopias are happy and liberating places, they are also repressive and totalitarian. (Marin, 1977) That is to say that having a concrete response of a utopia and having a vision of a utopia are different from each other. What makes the Tempelhof unique is that, instead of constructing a desired thing there, people think about it all the time like a never-ending dream so as to protect the desire that will continue for generations. This empty space can be destroyed only if it becomes one of these possible places. However, thinking about it keeps the universe of infinite possibilities alive.

The architectural design of The Berg has always been at the scene of history as the producer of utopian ideas or as the figure representing these ideas. Architecture shapes spaces, gives them social functions

and –by giving aesthetic/symbolic meanings– forms and protects the social memory, and struggles to open a space to future social life forms. (Harvey, 2011, p. 246) Kojin Karatani (2010, p. 12) refers to the distinction between "architecture as art" and "architecture as construction." Architecture is seen as the mother of all arts by Hegel, and it is accepted that it encompasses all other areas of art. However, this Art with a capital "A" created a "meta-concept" which goes far beyond all these divisions. Architecture became "Architecture as Art" and the concept of Art became repressive when it became a state institution. As such, the concept of "utopia which can inspire a positive probability to the empty position" is stripped. To encourage a utopia to settle in the empty position, Art should be removed which once occupied that position. This refers to the second crisis in architecture; the end of the marriage of art and architecture, and it was accepted that the trend that would overcome this crisis is the problematic of "architecture of construction". (Karatani, 2010, p. 13) The Berg, the place of the Tempelhof which is nowhere in the middle of Berlin with its huge emptiness, aims to be a utopia rather than an Art. However, as an image will be a social reality once it is presented, it becomes "utopian" rather than a utopia by definition; because "it is unrealizable in as much as it contains socially unbuildable conditions." (Karatani, 2010, p. 13)

The architect who designed The Berg is today's response to "architect as metaphor". Architecture means an active position that offers opportunities to resist or withstand all "becomings" by reconstructing them as "makings". [Poiesis] means simply creation at origin. Any action that is the cause of something to come into being from nothingness and all those engaged in them might be [poiesis]. Platon's admiration for the architect as a metaphor and his contempt for the architect as a laborer are based on real architecture open to contingency. All architects face unknown others (Karatani, 2010, pp. 33, 41); however, Jacob Tigges did not have to face "the other" when he designed The Berg. Considering that an artist, painter, sculptor or architect creates the space instead of showing it (Lefebvre, 2014, p. 133), The Berg can be read as the response of the creation of space.

Since the mid-twentieth century, modernism has begun to lay siege to the world and, as a result, architecture and urban images which were once seen utopian began to fill actual space. However, The Berg in Berlin, a city still in the process of "becoming", is a response to the Tempelhof Field as a utopia. That it is inevitably impossible for The Berg to fill the real space as an image does not prove that it is not architecture; on the contrary, it is an "architecture as metaphor." The Berg is a design, but it also has features, history and even nostalgia which exists only in unique spaces and leads to questioning the boundaries between the real and the fictional. The attempt to define The Berg as an "augmented space" is considerable as well, as it cannot totally be defined as a "virtual space". (Wheatley, 2014) As a physical space, the overlaying of the Tempelhof Field as The Berg—or, in other words, The Berg's replacement of the Tempelhof Field—refers to place-making as well as an augmented space, which is the physical space overlaid with dynamically changing information. (Manovich, 2006, p. 220) The augmented reality (AR) system "adds information that is directly related to the user's immediate physical space". (Manovich, 2006, pp. 224-25) The architect who created The Berg constructed it by adding new information to the already existing physical space, and therefore, it can be defined as augmented reality or an augmented space. (Figure 11)⁸

⁸ The translation of the words on the images are as follows: Berlin Beflügelt means Berlin Winged, Berlin Verbindet means Berlin Connects, Berlin Inszeniert means Berlin Stages, Berlin Ruft means Berlin Calls, Berlin Bewegt means Berlin Moves, Berlin Wagt means Berlin Dares in English.

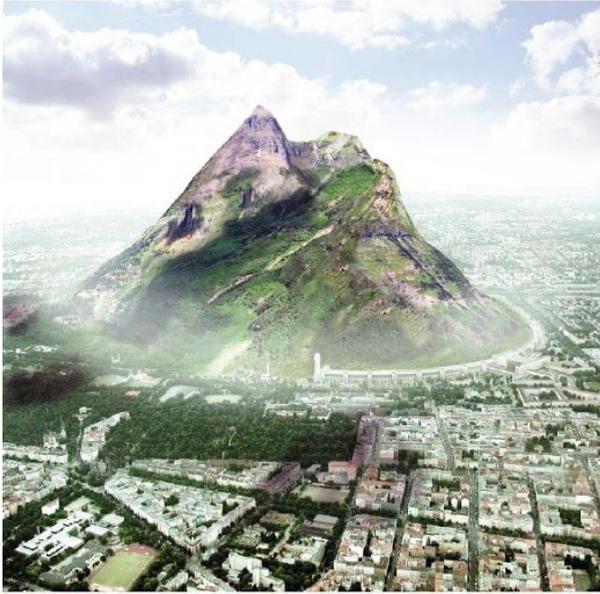


Figure 11. The Berg. Source. www.the-berg.de

In the website where Berg is displayed, the appearance of it and the activities (“inspire,” “connect,” “stage,” “call,” “move,” “surge”) as well as everyday objects and their usages such as photos, paintings, souvenirs, maps, postcards, graffiti, tattoos and even a picture drawn by a child leave us in doubt as to whether it is fact or fiction. The Berg is so real that people have memories and experiences of it, and it has even become a source of nostalgia. It is so real that art is inspired by it. Beyond that, it became a part of the tourism industry and took its place next to the television tower, the Brandenburg Gate and the Pergamum Museum in postcards, which are the leading icons of Berlin. Even souvenirs of it are produced. It has gotten media coverage and has a Facebook page. (Figure 11&12)



Figure 12. The Berg. Source. www.the-berg.de

Although The Berg as an augmented or mediated space, which is recommended in place of the Tempelhof Field, is virtually created, it was taken seriously as a recommendation to take the place of the Tempelhof Field. The Berg can also be considered as an example of the fact that virtual designs can structure the everyday experiences of urban spaces.

Conclusion

The intent of this article was to acknowledge and analyze the huge emptiness in the middle of Berlin, which is still in the restructuring and reconstructing process after the demolition of The Wall, at a time when the city's areas are sold parcel by parcel and the city center has turned into a surplus area both in Berlin and all around the world. The Tempelhof Field, with its indefinable situation at the moment, opened up the possibility of determining a space where all the spaces are defined by producers of abstract spaces such as urban planners and architects via plans, sections, silhouettes, and visual statements. The Tempelhof Field created an opportunity for Berliners for a moment to identify and interpret their city spaces. Beyond that, this emptiness inspired an architect or architecture for a while and made a utopia possible by not realizing it.

If something becomes stable, this stability at the same time will eliminate all the possibilities of materialization of all possible designs. Then if the Tempelhof Field is protected as an "either/or" rather than "both/and" place, it will keep "dialectic utopianism" alive rather than "spatial utopianism", thus giving the opportunity to each of its users to perpetually produce it. This will mean more freedom than shaping the city. This freedom is a breach opened in the middle of the city, the one that breaks the order. At the same time, it is a productive emptiness that gives energy and courage to other thoughts in the city: the state of non-existence of the nonexistent, the non-existing utopia, and here, the loss of a dystopia. As Hubana Sanda mentions in her article "the Tempelhof Field as an 'urban laboratory' will generate a lot of different

experiences and insights into the process of urban planning and the conflicts surrounding them. (2019, p. 141)

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