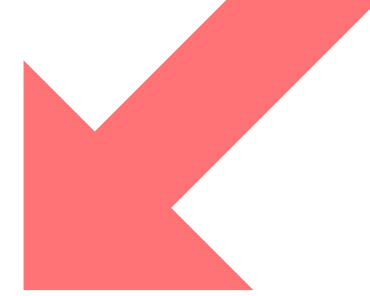




DOCUMENTATION

Alte Münze Participation Procedure
February to June 2019 →



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About the *Alte Münze*

Year built: 1936–1942

Owner: Land Berlin, Special Fund for Public Services Properties of Land Berlin (“Sondervermögen für Daseinsvorsorgegrundstücke” – SODA)

Architects: Fritz Keibel and Arthur Reck

Original use: mint with house

Total plot area: approx. 8,500 sqm

Net Room Area (NRA): approx. 15,500 sqm

Potential building extension: up to 2,400 sqm NRA →

Summary

Following several attempts to sell the property and years of temporary use, in 2018, the House of Representatives passed a resolution to secure the former mint in the centre of Berlin as a cultural and creative site. The building complex offers a great opportunity to develop a unique culture venue and, due to its specific structural characteristics, it fulfils important requirements for a location in which to produce and present music. A budget of 35 million euros has been provided to renovate and extend the listed buildings. This will come from the funds of the special fund for the “Infrastructure of the Growing City” and establishment of a “Sustainability Fund” (Sondervermögen Infrastruktur der Wachsenden Stadt und Errichtung eines Nachhaltigkeitsfonds – SIWANA).

The resolution forms the starting point for a participation procedure, which took place from February to June 2019 and examined and discussed the development of a use concept for the *Alte Münze* (the Old Mint). Four workshops and three public forums were held, in which a group of 40 participants produced six recommendations:

The ↘ [Charter](#) states overriding values and tasks and forms a starting point for the statutes of a future funding structure. The ↘ [Use Profile](#) defines the *Alte Münze* as a dynamic and urban place, in which the production, organisation and presentation of arts and culture combine. The ↘ [Space Potential](#) demonstrate the uses for which the different parts of the buildings and rooms in the *Alte Münze* are suitable. Together with the use profile, they form the basis for working up the use concept.

The draft ↘ [Operational and Organisational Structure](#) formulates the objective of user-funded operation of the *Alte Münze*. The focus is on securing long-term cultural use under a not-for-profit orientated funding structure. Under the topic ↘ [Funding](#) the group requires that a culturally-compatible average rent be realised. Moreover, specific proposals were created, regarding how the ↘ [Further Procedure](#) can be organised participatively.

The new use concept is planned to be implemented by 2026. The results of the participation procedure created an important basis for it. →



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Introduction

In an introductory interview, Birgit Möhring, Managing Director of BIM Berliner Immobilienmanagement GmbH, and Dr Klaus Lederer, Senator for Culture and Europe, describe the context for the *Alte Münze* participation procedure. The General Framework chapter outlines the particular challenges associated with changing the use of the historic ensemble of buildings into a cultural and creative site. The resolution of the Berlin House of Representatives defined the reason and objectives of the procedure. →



It simply must be a success for culture!

Dr Cordelia Polinna, Urban Catalyst GmbH, in conversation with Birgit Möhring, Managing Director of BIM Berliner Immobilienmanagement GmbH and Dr Klaus Lederer, Senator for Culture and Europe. *held on 07/30/2019* →

Dr Cordelia Polinna Berlin has carried out a change in course with regard to its property policy. Against this background, what is the cultural policy significance of the *Alte Münze* for the City of Berlin, for the Senate Department for Culture and Europe and for BIM?

Birgit Möhring For BIM, the change in property policy quite clearly means abandoning the priority of selling plots of land. It is good that we have adopted this course. The alternative to selling is that BIM retains the property on behalf of Land Berlin and concludes long-term leasehold or tenancy agreements, or even enables interim uses. It always depends on the specific case. In the case of the *Alte Münze*, the objective is to achieve a long-term commitment on a rental basis.

Dr Klaus Lederer In the *Alte Münze* we must fulfil public services tasks, however, they do not fit into the classic area of responsibility, because here it is not a matter of water supply, traffic and child daycare centres, but of cultural infrastructure!

Since two and a half years ago, we no longer operate a policy of subsidy only, but also an infrastructure policy: We are creating the basis for a long-term, sustainable culture and educational policy with new location. Otherwise, in a city in which land values are currently highly dynamic, by subsidising locations that we do not own we would only be funding the rent rises.

Together with BIM, the financial department and the House of Representatives, we check where we have properties owned by Land Berlin, which we can redevelop as new cultural locations. The specific characteristics of the *Alte Münze* is its scope, its size, the investment volume and the wide variety of uses that can be accommodated here, which relate to each

other and can stimulate each other. From this point of view, the *Alte Münze* is a special case, because dealing with property matters is a complex new task for the Culture Department.

Dr Cordelia Polinna How dramatic is the current space situation for the arts and cultural scene in Berlin?

Dr Klaus Lederer We receive alarms monthly, that places are being lost that were comparatively inexpensive to rent in the past. These are simple production locations, as well as studio or presentation premises. This development not only affects the Independent Performing Arts Community, but also cultural institutions, when they use premises that do not belong to Land Berlin. We naturally cannot compensate for all requirements with public properties – one reason for this being that the Land's politicians started to pursue this new cultural location policy far too late. We must therefore also continue to make use of long-term agreements with private owners and, together with these partners, actively secure space, if it is financially feasible.

Dr Cordelia Polinna In May 2018, Berlin's House of Representatives issued the instruction to implement a participation procedure. This led to cooperation between BIM and the Senate Department for Culture and Europe. In retrospect, how successful is this cooperation and what were its special aspects?

Birgit Möhring The *Alte Münze* is a very attractive project, which we really enjoy. From the outset, we completely agreed that this building is a fantastic place in a unique location. It simply must be a success for culture! The special aspect in this case, was that we both found ourselves in new role models.

Normally, where cultural properties are concerned, with the conceptual procedure we pass on the development of the property to others – but here we ourselves are challenged and remain involved. I personally find the cooperation with the diverse stakeholders from civil society, interim users, representatives of the Independent Performing Arts Community and interested parties to be particularly interesting and fascinating. The multifacetedness in the participation is a new model approach for us.

Dr Klaus Lederer The Culture Department and BIM have already worked together before. The BIM is responsible for the facility management of many of our cultural institutions. Nonetheless, due to the complexity, the *Alte Münze* is a completely new situation for cooperation. We are in the middle of a learning process: How do we bring together the cultural aspects, the property management issues and the expectations of the people and groups involved? – It is a question of taking in other perspectives and of coming to a joint result. This is new for all sides and, as I perceived it, it is also a process in which the trust between BIM and the Senate Department for Culture and Europe, as well as all other participants, has grown. We were in a permanent process of clarifying roles which, in my opinion, was good for the overall process.

Dr Cordelia Polinna What did you hope to achieve with the participation procedure? And what risks did it involve?

Dr Klaus Lederer Participation procedures can fail, if expectations are too contrary. Our expectation was therefore that we would receive external recommendations on how we can develop such a centrally located property that is so outstandingly well-suited for cultural purposes. With the

participation procedure, we wanted to find out first, which needs can be realised as well as possible with the existing premises. Secondly, we are also conducting a communication process beyond the specific area, as at the same time we are addressing what space requirement we need to bear in mind for the future. The third point is that all those who join in and participate, are potential partners, when it comes to filling this place with life. The risk is that at the end we will not be able to reach a common denominator, with which all are fully in agreement. But, we hope that, all things considered, a direction emerges in which we can go.

Birgit Möhring The most important aspect for the success of such a participation process is the clear formulation of the general framework. We have tried to collect many existing movements and interests, and we were clear that the situation is fraught with conflicts. These conflicts are important and must be dealt with and decided, because there is only limited areas to be shared out. I find it great, how responsibly-minded all participants handle this task. We, as the BIM, have property expertise, but do not want to make any decisions regarding the issue of which artists receive certain areas to use. With the Senate Department for Culture and Europe, we feel we are well positioned, but that which civil society, artists and local residents contribute to the process are considerations and ideas, all of which we cannot have on our radar. Collecting these through such a procedure provides significant gains. But, we will not be able to satisfy all one hundred percent. If we attempt to do that we will fail.

Dr Cordelia Polinna How will the procedure continue to 2026 and which participation formats can you envisage up to the opening of the building?



Dr Klaus Lederer For starters, we will complete this first step. By the end of the year, we need a space requirements schedule as the basis for the renovation process. When we have this schedule, we will tackle the next planning steps. What we must avoid is to burden such a procedure with permanent modified and new planning and designs. This would increase the planning costs enormously and, due to the high increase in the construction cost index, we would be able to achieve increasingly less with the budget available. The next issue is how the renovation will be scheduled. This is where the BIM comes back into play with its specialist knowledge.

What will certainly continue, is the discussion about the organisation form with which the *Alte Münze* will ultimately be operated. In fact, I can only imagine a publicly administered solution – there are not only hierarchically structured models, but also others aimed at participation. Here, too, cultural and property know-how must be merged.

Birgit Möhring We need a commitment by the end of 2019. This is a central requirement for the success of the major *Alte Münze* project. Even in a planning and design process with intensive participation, at some stage it is necessary to announce and communicate the cut-off point and that the project is now transitioning into the implementation. We

welcome the interest that exists, including to discuss the operator model; however, ultimately a political decision will be made. I am convinced that we will implement the framework specified by the House of Representatives' resolution. It is therefore important to continue this process with on-going intensive communication and to clearly state who makes the ultimate decision and where it is possible to have a say.

Dr Cordelia Polinna What comes to mind when you think of the *Alte Münze* in 2030?

Dr Klaus Lederer I imagine the building as an anchor institution for the independent performing arts and cultural community, which on the one hand is a production place and on the other hand is a presentation venue. This will require professionally qualified participation of the community or a jury, which finally decides what is to take place and what not. On the one hand a form of economic responsibility is required, and on the other hand a form of curatorial anchoring on the site. The public authorities are involved in the economic responsibility; almost anything is imaginable for the curatorial dimension. The aim is to establish a vibrant culture on the *Alte Münze* site! A form of legitimised responsibility will be decisive for this. This should not be assumed by the policy makers directly, but it should be people who either work on the site in a kind of directorship model or within the framework of participation structures, who are appointed by the public authorities, at least in ultimate responsibility.

Dr Cordelia Polinna The term “cultural and creative location” – consciously or unconsciously – was chosen somewhat vaguely in the House of Representatives' resolution, and led to conflicts during the procedure. It remained unclear, to what extent the creative industry was also included, or whether a performing arts and cultural location was to be created primarily. In the case of the *Alte Münze*, is a strict separation required between these two terms, or is there not also frequent overlapping among the individual stakeholders?

Dr Klaus Lederer Strict separation is relatively complicated. The working lives of most artists nowadays are rarely so straightforward that it is possible for them to say: I do art and am completely free of economic considerations. In this respect, the separation between art and the creative industry is also artificial to a certain extent. That which is nowadays grouped under creative industry is often the marketing of creativity and less the artistic work itself. Artistic work is often an activity that needs support from the public sector. That is why promotion of the arts and culture exists. As a culture department that creates infrastructure, we want to provide places that, despite the difficult conditions, make it possible for artists to do their art and not to fear losing their livelihood. It therefore depends on what is compatible on the area of the *Alte Münze*. I can easily imagine visual arts, rehearsal rooms, a club culture, performing arts – and music as a focus – are uses that harmonise with each other very well. We want to achieve a use mix which allows a vibrant cultural site to form! Good conditions must be created for this. The property does not have to yield profits, but provisions should be formed from the revenues, which allow continuous maintenance of the property.

Birgit Möhring We need a property, which funds itself and is self-sufficient in the long-term. This requires there to be some users who pay more so that others, who can pay less,

can also be there. It is also possible for the public authorities to subsidise certain uses. What we are not seeking to do, is to subsidise rents from the Special Fund for Public Services Properties (SODA). In the past, we have experienced what happens if insufficient funds are available for the maintenance of properties; SODA must invest the funds available to it in the maintenance and repair of its properties. We are firmly convinced that we can implement a good use mix in the *Alte Münze*.

Dr Klaus Lederer We aim to set an average rent for the *Alte Münze*, which will not be as low as in the 1990s or in the early noughties. But measured against what is being asked for due to current displacement processes, it will be extremely moderate – especially in view of the location and the available infrastructure in the *Alte Münze* after the renovation. The Independent Performing Arts Community in Berlin, from its own perspective – as well as from mine – has a very good funding infrastructure compared to other countries and cities. I would like to secure this, so that it is spent on art and culture – and not on funding the high rent demands of private persons and organisations.

Birgit Möhring The is precisely the objective, what we want to achieve with the Special Fund for Public Services Properties (SODA). The SODA is directly allocated to Land Berlin. As a Land-owned company, BIM is entrusted with responsibility for the SODA. Essentially, we want to collect the rent that we need to run the properties so that they are economically viable. Future rents must be set so that reserves are formed, in order to cover necessary renovation costs. But the cultural uses themselves can continue to be subsidised.

Dr Cordelia Polinna What can be learned from the procedure? To what extent is it a precedent?

Birgit Möhring It is a precedent for special sites. Each participation procedure is somewhat different, which is why we learn from each process. Sometimes it is possible to allow locations to develop on their own initiative. However, this is not possible in the case of the *Alte Münze*, because the objective is very complex and the bandwidth of what is possible is large.

Dr Klaus Lederer We have never implemented such an extensive procedure. The Culture Department is a small department, and such a procedure ties up enormous resources. We also have a shortage of space in various other places and must learn to develop and provide such sites faster. I don't want to exclude the possibility that a similar participation process will be useful for future properties, so that we can make the most of the properties in the interest of the city's creative artists.

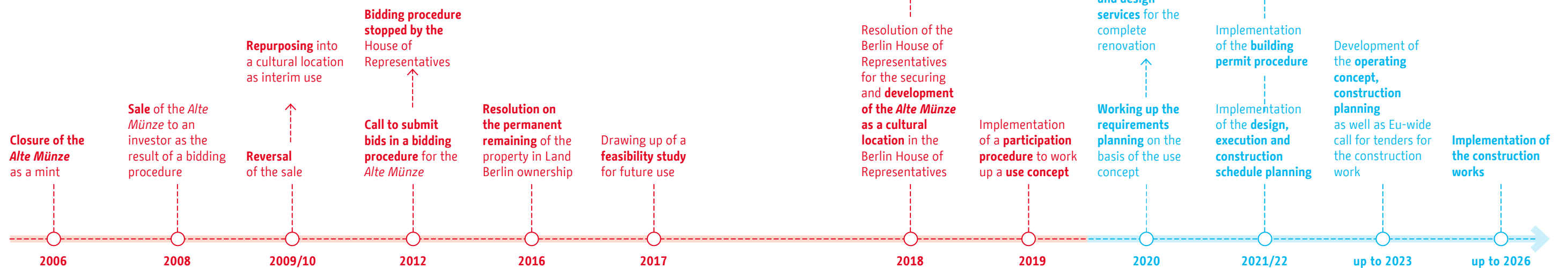
Birgit Möhring It would like to emphasise something else: This property will be a cultural location for the next forty, fifty or sixty years – we don't know what will be in twenty or thirty years. How the building will develop, what priorities will be set, which core themes emerge from it – that remains to be seen!

Dr Klaus Lederer Above all, I would like to thank all those who have participated here and continue to participate! Anyone who makes the effort to concern themselves seriously with such a property, to acquire know-how and to continuously contribute, has not only earned may great respect, but is also a decisive part, without which such a process does not work. ←



General Framework

After years of interim use, in 2018, the House of Representatives passed a resolution, which secured the permanent use of the *Alte Münze* as a cultural and creative location. The long-term use of the site as a cultural and creative location requires fundamental renovation of the existing listed buildings, adaptation to current building code specifications and preparation for the new intended use. The structural situation and preliminary work carried out, including in the area of the preservation of historic buildings and monuments, formed an important general framework for the participation procedure. →



// Previous History //

Four different currencies were minted in the ensemble of buildings of the *Alte Münze* between its putting into service in 1936–42 and the abandonment of the location in 2006. Today, only the dark strongrooms in the spacious basements, three chimneys and metal-grilled windows remain as reminders of the times as a mint. Since around 10 years ago, the building complex has been used temporarily, for example, for events, exhibitions and workrooms. The site is currently used and organised, among others, by Spreewerkstätten Projekt030 GmbH and Meisterrat Berlin-Brandenburg e.V. in the Direktorenhaus. Over the years, a microcosm of artists, creative artists and small firms have formed here. The *Alte Münze* offers creative artists plenty of potential in a top inner city location. At the same time, this group is particularly affected by displacement and rising rents. Interest in using the spaces after renovation is large, different groups, including the current

interim users, have already submitted concepts for future use in the past. So it is not surprising that the participation procedure met with a great deal of interest and suitable formats had to be found to handle the different interests of the different stakeholders.

In 2018, the House of Representatives passed a resolution to secure permanent use of the former mint as a cultural and creative location. In it, it was specified that the use concept should be worked up in a participative procedure. Sustainable, cost-covering management of the building complex was stated as the premise for the use concept.

As the ensemble of buildings was transferred to the Liegenschaftsfonds (property fund) in 2006 (merged with BIM in 2015), this development was in no way foreseeable. Instead, the intention was to sell the *Alte Münze* to the highest bidder in a bidding process. A corresponding deed

of sale was notarised in 2008; however, it was reversed in 2010. Further sales activities followed, in which both the purchase price and use concepts were selection criteria.

During the course of the introduction of the "transparent property policy" of Land Berlin, which plans for the abandoning of the sale of the Land's own properties according to the principle of the highest price, the sales activities were stopped. In 2016, it was decided that the property would permanently remain a Land-owned property. As a result, its future use was reflected about. In 2016, BIM commissioned a feasibility study, to determine the possible uses of the existing buildings, the scope of renovations and the potential space. The assumptions for uses contained in the study were not implemented, but they provided a basis for working up a use concept within the scope of the participation procedure.

// General Structural Framework //

The long-term use of the site as a cultural and creative location requires fundamental renovation of the existing listed buildings, adaptation to current building code specifications and preparation for the new intended use. The structural work required for this are scheduled for completion by 2026.

The *Alte Münze* building complex, situated in the Karree Molkenmarkt/Mühlendamm, Rolandufer, Am Krögel and Stralauer Straße includes six buildings when considered historically. The House of Representatives' resolution solely refers to buildings 1–4, as the rights of disposal for the area are split. While buildings 1–4 belong the Land Berlin, the Palais Schwerin building on Molkenmarkt and the adjacent building with the copy of Schadow's mint frieze are owned by the Institute for Federal Real Estate (Bundesanstalt für Immobilienaufgaben). These buildings are not part of the current planning and the participation procedure.

In addition to the four buildings, the complex consists of paved courtyards and road areas and a small garden area. The buildings and courtyard have basements, partly over two storeys. With approx. 6,600 sqm net room area, the basement areas account for almost half the total space. The façades of the *Alte Münze* are designed to be very representative on the street fronts and on the riverbank side, but are undecorated in the inner courtyard – as is typical for production facilities. The inner courtyard of the former factory therefore has an industrial character.¹

The three-storey ensemble of buildings is in need of renovation and some have a large backlog of necessary repairs. The courtyard ceiling leaks in places. The basement areas are severely soaked through in places and are inadequately ventilated. Deep basement areas and the strongroom areas can only be used to a limited extent at present. Fire safety requirements are difficult to implement, among other things due to a lack of accesses. The extent of renovation work required in the buildings differs: The entrance building (Eingangsgebäude – building 1) and the former Direktorenhaus (Director's house – building 2) require comparatively little renovation work, the Spree wing (Spreeflügel – building 3) and the former mint building (Prägehalle – building 4) required increased renovation (↘ [Space Potential](#)).

// Feasibility Study //

The central aspect of the participation procedure was the examination of the property's structural context. An important basis of information for this was the feasibility study undertaken on behalf of BIM. This was prepared by BIM on behalf of the concept procedure steering committee, after the portfolio committee decided on 24/02/2016 that the property would remain in the Land's ownership. This feasibility study focussed on designing the site with uses at the interface of art, the creative industry and technology.²



The objective was to produce area and space calculations and cost identification as the basis, to point out and evaluate potential additional space and to develop a use concept for the property. The results were to be used as a sound basis for further planning of the *Alte Münze*. This planning was not implemented. Nonetheless, the feasibility was able to provide valuable information for the participation procedure. It disclosed the need for renovation and preparation of the building services, courtyard basement ceilings, basement strongrooms, windows and façades as well as the interiors. Fire protection design analysis approaches and the general framework regarding historical building protection of the existing buildings was addressed and pointed out: The character and charm of the *Alte Münze* with its historical building elements and details are to be retained. Instead of a comprehensive “spruce-up renovation” – where necessary – the façades are to be renewed carefully and the building shell only modernised to the extent that sufficient leeway remains for user-specific fixtures and finishings. From the beginning 2020, requirements planning is to be produced, on the basis of which the realisation up to 2026 can take place.

¹ Further information on the structure of the building complex and its chequered history is provided in the “*Alte Münze Reminted*” (“*Alte Münze neu geprägt*”) exhibition at www.berlin.de/alte-muenze/downloads

² See feasibility study (Machbarkeitsstudie) at www.berlin.de/alte-muenze/downloads

// The Alte Münze from a Historical Building Conservation Perspective //

The building complex of the *Alte Münze* and the Palais Schwerin were listed in the 1980s. In addition, both buildings are part of the protected Stralauer Straße 48–58 ensemble.

The objective of the historical building conservation is for the historical monument values of the building fabric to be secured, maintained and used sustainably, taking into consideration the historical building needs. The areas or building parts are currently being tested and mapped with regard to their importance for the historical value within the scope of a historical building conservation plan. It will thus be possible to make statements regarding interventions in the building fabric. The use considerations must also take into account planning and building laws, which can in turn affect how the existing buildings are handled. Several parts of the ensemble of buildings are particularly significant for historical building protection, which is why specifications exist here for the renovation and redesign: The representative façades with the closed base plinth facing the Rolandufer are an elementary design approach of the overall building complex and therefore also determine the historical monument value significantly. From a historical building conservation perspective, large opening of the building on the River Spree side is evaluated critically, as the closed façade is to be retained as an urban planning gesture. As an important part of the buildings, the construction and appearance of the sober roofs without recesses or windows should not be changed.

The strongroom basement is to be made accessible from the view of historical building conservation. To this end, it is also conceivable that a direct entrance from the courtyard could be created by opening the courtyard ceiling, provided that its size in relation to the total area is acceptable. However, the opening requires final checking. In the context of repairing the basement, documentation and retention of the historical technical installations is an important objective of historical building conservation.

In the redesign of the interiors, not only the external appearance (roof, façade design, windows, doors) but also the interior fixtures and fittings handed over during construction (doors, windows, floorings, other historical building/monument relevant interiors) must be taken into consideration. New uses should be based on the existing structure and involve as few interventions in the fabric as possible. From a historical monuments and buildings point of view it would be possible to erect a new building on parts of the courtyard areas, only in the eastern area of the site, along Gasse Am Krögel, which would create further potential space. Its structure, height and architectural language must fit into the surrounded listed buildings and structures of the *Alte Münze*.

³ www.berlin.de/rbmskzl/regierender-buergermeister/senat/richtlinien-der-politik

⁴ www.parlament-berlin.de/adosservice/18/Haupt/vorgang/h18-1062.D-v.pdf

// The Alte Münze in its Current Cultural Policy Context //

The space issue is one of the mega cultural policy topics of growing cities – as is also the case in Berlin. Affordable rooms for art and culture are subject to increasing pressure as a result of rising rents and harder use competitors. Spaces for art and culture are continuously displaced from the central locations of Berlin. Many artists find it difficult or are unable to find the money to pay for the necessary production infrastructure – studios, rehearsal rooms, etc. Not only art production and presentation spaces are subject to this problem; however, they are particularly frequently affected by current displacement dynamics. There is a large demand for affordable spaces. The *Alte Münze* therefore shifts further into the focus of many interested persons and groups, who see the area as a location for different concepts for culture, art and the creative industry.

The intention is to secure and develop the *Alte Münze* with the profile of a cultural and creative location. The development process must be placed in the context of culturally policy needs in the growing City of Berlin, and for the House of Representatives and Senate to have set a clear strategic framework. The guidelines of the government policy clearly describe the high priority that the coalition gives to the topic of “rooms”.³ With measures such as the investment campaign for the cultural infrastructure, the massive expansion of the workroom programme, diverse new build projects, the purchase of properties or the substantial widening of the use of Land Berlin properties for cultural purposes, there are clear solution approaches to retain rooms for culture and to counteract displacement. Particular focus is placed on the workroom programme, which is planned to offer at least 2,000 workrooms by 2021 – of which at least 50 percent are in properties owned by Land Berlin. In 2018, there were only around 720 workrooms – of which, fewer than 300 in public properties.⁴ The intensification of acquisition is therefore urgently required. Furthermore, in increasing number of cultural sites in Berlin are threatened by displacement or have already been displaced. The *Alte Münze* location is a great opportunity for Berlin, to develop a unique, vibrant and versatile cultural place. At the same time, this special place in



a most central location should not only make a contribution to address the urgent issue of rooms for art production, but also set a standard for the city to handle the art and cultural resource that is so important for it appreciatively.

// Why have a musical focus in the *Alte Münze*? //

Due to its specific structural characteristics and its location, the *Alte Münze* fulfils important requirements for a location for the production and presentation of music. The large basement rooms, which would be suitable as rehearsal and recording rooms or for music clubs, contribute to this. Due to its position on Molkenmarkt with little directly adjacent residential buildings, uses with increased noise emission and public access, such as concerts, are conceivable. Although work and presentation rooms will be needed in all artistic areas, the topic of music (rehearsal) rooms poses a particular challenge: Setting up music (rehearsal) rooms in rented properties is hardly achievable in practice due to the high fitout requirements that exist with regard to sound insulation. The aim is therefore to increase the accommodate of music (rehearsal) rooms in permanently secured properties belonging to Land Berlin. In addition, the need for music (rehearsal) rooms in Berlin currently falls far short of being covered.

DIVERSE CONCEPTS FOR THE ALTE MÜNZE

Over the years, different stakeholders already developed their own concepts for the *Alte Münze* location and submitted them to the Senate Department for Culture and Europe on their own initiative. In the participation procedure, they offered an orientation for the bandwidth of future uses.

// Direktorenhaus – Design Forum //

The “Direktorenhaus” in the end building of the *Alte Münze* has established itself as a young museum for applied art since 2010. From this, an extended concept was created, that provides for a “design forum” in the ensemble of buildings of the *Alte Münze* – a creative city area comprising exhibition areas, studios and workshops for analog and digital work. The Direktorenhaus is operated by the “Meisterrat/German Craft Council”. The artist association operates on the interface between culture and the creative industry: The focus of the forum is on artistic crafts and design as creative and at the same time economically important disciplines. The planned design forum is a place where creative persons, designers, studios, as well as manual production firms and sustainably working companies are to come together.⁵

// Spreewerkstätten: An organic future created from the current interim use //

Since 2014, the Spreewerkstätten has successively developed building 1, 3 and 4 through its own efforts and has made them usable as a place for culture and events as well as performances. The result is a diverse and creative community of artists and creative artists, projects for young Berliners and not-for-profit initiatives. The *Alte Münze* thus currently accommodates event and exhibition areas, a club, an art room, studios, a dance school, sound studios, offices as well as a café and a garden. The Spreewerkstätten wants to help shape the site with its know-how in the future.⁶

// Make Culture Possible //

The vision of the Coalition of Independent Performing Arts Community (“Koalition der Freien Szene” – KdFS) is for one hundred percent cultural use of the location. Affordable rooms for production and presentation by artists of the Independent Performing Arts Community. The intention is to secure the cultural location focussed on the common good long-term – for example, through a building lease – and for it to be characterised by forward-looking governance as an interdisciplinary conceptual and open space. The building planning and design and the operator structure are to be developed under the co-decision of the Independent Performing Arts Community. Founded in 2012, the KdFS sees itself as a representation of all independent Berlin artists, ensembles and structures and independently operated.⁷

// House of Jazz Berlin – Idea and Objectives (summer 2017) //

The objective of the key issues paper formulated in 2017, is to create a central place that strengthens jazz and improvised music as a communicative, integrative and intercultural art form.

The concept goes back to the initiative of Till Brönner and was worked up in an intensive and participative discourse of jazz stakeholders at Federal and Land level over multiple years.

// Haus of Berlin //

The “Haus of Berlin” (House of Berlin) concept provides for a creative centre in the *Alte Münze* ensemble of buildings, which unites music and culture and provides a platform for cultural events. In particular, the target group is the local music and cultural scene as well as the creative industry. Behind the concept are the Riverside Studios located on the River Spree in Kreuzberg – a collective of renowned artists and experts as well as subculture representatives. The concept submitted in 2017, comprehensive in content and economically, relates to the whole ensemble of buildings, but can also be applied to individual subareas. The Riverside

Studios have a high level of competence and experience in operating buildings as well as the communities within them with diverse interests.⁸

THREE CONCEPTS FOR BUILDING 4/5

During the course of the participation procedure, three concepts materialised for the future use of building 4 and 5, which are based on existing concepts and ideas.

// Q4 – House of Berlin’s Independent Music Scenes (Haus der Freien Musikszenen Berlins) //

The concept for a House of Berlin’s Independent Music Scene is based on the key issues paper of the New Berlin Music Initiative (Initiative Neue Musik Berlin) and was honed and developed further through the discussion in the on-going procedure. The concept relies on synergies of all Berlin’s non-commercial and experimental independent music scenes. The objective is to develop visible and clearly structured programme lines and presentation labels. The intention is for the House to establish itself as a lighthouse project for music in the Berlin metropolis. It provides for strong international networking as well as an extensive mediation area. This concept also sees itself as an integral part of an overall development of the *Alte Münze*.⁹

// House of Jazz (working title) – a centre for jazz, improvised music and related forms of current music – operator concept 2019 //

In the new type of clearly profiled institution, jazz, improvised music and intersections with other forms of current music are consolidated for the first time and are located and made visible in Berlin. Sustainably funded, the House sets independent stimuli (educational and communication work, collaboration, exchange, modular ensemble, concert activities) and is therefore a new type of catalyst for artistic innovation of music forms, which are in a permanent process of transformation and development – equally emanating internationally and anchored locally in the city.

Rehearsal rooms with more than 600sqm are open to stakeholders of Berlin’s independent music scene and the House is open beyond style limits via curated letting. An integral part of the overall structure of the *Alte Münze* is its openness to further developments and participation. The Minister of State for Culture and Media has signalled that the Federal Government would contribute to the running costs.^{10 11}

// Interdisciplinary and Open Building for Music //

The third concept sees building 4 as the heart of the whole site as well as an open structure, in which the independent music scenes are granted flexible use options and whose rooms offer low-threshold accessibility for production and presentation. It focuses on music, which is why the specific

implementation is always interdisciplinary and are intended to be multi-disciplinary. Thus, all types resident on site can unite and present themselves in building 4.

The cooperative development and openness to content ideas and the needs of other users are an integral part of the concept, likewise the organisation and management of these open structures. ←



⁵ www.meisterrat.com/muenze-berlin-art-and-design-forum
⁶ www.alte-muenze-berlin.de/wp-content/uploads/2019/02/Alte-Münze-Konzept-digital.pdf
⁷ www.neue-muenze.de

⁸ www.hausof.berlin
⁹ www.inm-berlin.de/de/34776/alte-mnze/
¹⁰ www.ig-jazz-berlin.de/wp-content/uploads/2019/10/BetreiberkonzeptHOJ_Vollversion.pdf
¹¹ www.ig-jazz-berlin.de/wp-content/uploads/2019/10/BetreiberkonzeptHOJ_Kurzfassung.pdf

Reason and Objectives

The objective of the participation procedure was to work up recommendations for the future use of the *Alte Münze* and to thus create a sound basis for the further planning. The work is to be orientated on the requirement for sustainable cost-covering management of the site. At the beginning of the participation procedure, the goals of the participants were discussed critically and were clarified in greater detail. →

The *Alte Münze* participation procedure offered a great opportunity for Berlin's cultural and creative scene from diverse backgrounds: Important overriding objectives of the urban and cultural policies can be implemented here, for example, as defined in the Coalition Agreement 2016–2021. It is possible to maintain an affordable cultural and creative location in a central area and to develop a unique, vibrant and varied cultural site. At the same time, a concept must be created, which is not only economically viable in the long-term, but can also be an initiator for an innovative cultural scene. The general framework, set by the resolution of the House of Representatives in 2018, was decisive for the participation procedure.

// Resolution of the House of Representative //

The House of Representatives' Resolution (AGH Resolution) of 17 May 2018, stated that the *Alte Münze* was to be secured with the profile of a cultural and creative location. A Senate resolution later specified that the focal use should be music.¹² The AGH resolution stipulates that a use concept is to be developed in a participative procedure, which involves Berlin's artistic and creative scene transparently, and which provides answers to acute problems for cultural development in the inner city. With the resolution, the content-conceptual responsibility for the project was project assigned to the Senate Department for Culture and Europe, Berliner Immobilienmanagement GmbH (BIM) has overall operative responsibility. The circle of parties to be involved in the participation procedure had already been outlined by the resolution. Accordingly, the use proposals


“of the future Federal Ministry responsible for culture should be included, equally, those of the current interim users, the representatives of the Alte Münze workgroup of the Coalition of the Independent Performing Arts Community, the independent music scene and the creative industry, as well as the Berlin Monuments Authority (Landesdenkmalamt).”

Two different objectives are pursued with the AGH resolution: Firstly, the aim is for the *Alte Münze* to make its mark as a cultural and creative location. This means that with the establishment of a quality venue for the production and presentation of art and culture with attraction in the heart of the city, an important contribution is to be made to artistic and cultural development. The listed area should be developed respectfully and in keeping with the times, so that a culturally distinct, mixed quarter is created on the land owned by Land-Berlin between the River Spree and the Molkenmarkt. Secondly, the aim of the further development of the *Alte Münze* location is to counteract the room and space problems of the independent art and cultural scene. With the establishment of art and culture production and presentation rooms on the site, a visible stand can be made against the displacement of these uses from Berlin's centre.

// General Economic Framework //

Regarding the general economic framework, the AGH resolution stipulates that the use concept should enable “sustainable cost-covering management of the building complex”. This means that the building should be operated without requiring subsidies. This can be achieved by higher yield uses – in line with the defined profile – which enable cultural uses that are not market-orientated through cross-financing. A total budget of 35 million euros is available for the construction work from the funds of the special fund for the “Infrastructure of the Growing City” and establishment of a “Sustainability Fund” (Sondervermögen Infrastruktur der Wachsenden Stadt und Errichtung eines Nachhaltigkeitsfonds – SIWANA). Within the scope of a feasibility study (↘ p.18), BIM identified a total volume of 30 million euros is required for the renovation of buildings 1–4 as well as parts of the basements. A sum of 5 million euros has been allowed for a possible extension to building 4. Costs for use-specific fitouts are not included in the budget.

¹² www.parlament-berlin.de/ad0s/18/IIIPlen/vorgang/d18-1261.pdf



Nr. 2018/26/18 A
Drucksache 18/1042

Abgeordnetenhaus **B E R L I N**

– 18. Wahlperiode –

Gemäß Beschlussprotokoll über die 26. Sitzung des
Abgeordnetenhauses von Berlin am 17. Mai 2018
hat das Abgeordnetenhaus folgenden Beschluss gefasst:

Alte Münze – als Kulturstandort sichern

Der Senat wird aufgefordert, die Alte Münze als Kultur- und Kreativstandort zu sichern und zu entwickeln. In einem ersten Schritt soll in einem partizipativen Verfahren ein Konzept für die Nutzung und entsprechende Herrichtung des Gebäudekomplexes erarbeitet werden. Die inhaltlich zuständige Senatsverwaltung für Kultur und Europa und die operativ federführende Berliner Immobilienmanagement GmbH (BIM) sollen sich dazu mit der Senatsverwaltung für Stadtentwicklung und Wohnen, der Senatsverwaltung für Wirtschaft, Energie und Betriebe sowie dem Belegbezirk Mitte abstimmen. Dabei sollen die Nutzungsvorschläge des künftig für Kultur zuständigen Ministeriums des Bundes ebenso einbezogen werden wie diejenigen der aktuellen Zwischennutzer*innen, der Vertreter*innen der AG Alte Münze der Koalition der freien Szene, der freien Musikszene und der Kreativwirtschaft sowie das Landesdenkmalamt.

Das Nutzungskonzept soll ein Konzept für eine nachhaltige kostendeckende Bewirtschaftung des Gebäudekomplexes beinhalten.

Dem Abgeordnetenhaus ist bis zum 1. September 2018 zu berichten.

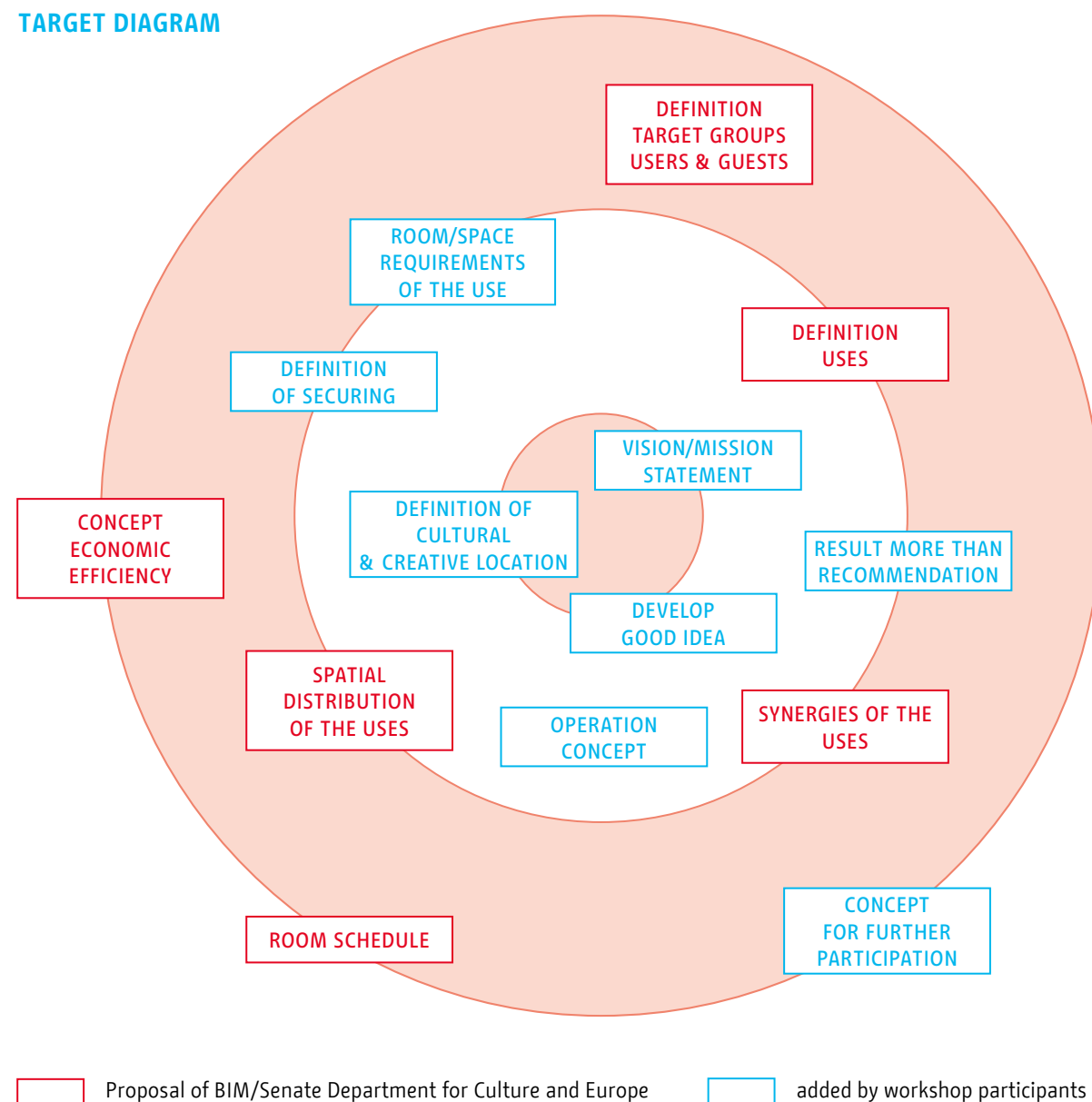
Für die Richtigkeit:
Berlin, den 17. Mai 2018

W a g n e r

In its session on 05/17/2018, the House of Representatives passed the following resolution:

“The Senate is called upon to secure and to develop the *Alte Münze* as a cultural and creative location. In the first step, a participative procedure is to be implemented to work up a concept for the use and corresponding preparation of the building complex. To this end, the Senate Department for Culture and Europe (SenKultEuropa), which is responsible for the content, and Berliner Immobilienmanagement GmbH (BIM), which has overall operative responsibility, shall consult and coordinate with the Senate Department for Urban Development and Housing (SenStadtWohnen), the Senate Department for Economics, Energy and Public Enterprises (SenWiEnBe) as well as the local Mitte District (BA Mitte). “The use proposals of the future Federal Ministry responsible for culture should be included, equally, those of the current interim users, the representatives of the *Alte Münze* workgroup of the Coalition of the Independent Performing Arts Community, the independent music scene and the creative industry, as well as the Berlin Monuments Authority (Landesdenkmalamt). The use concept shall include a concept for sustainable cost-covering management of the building complex. A report is to be submitted to the House of Representatives by 1 September 2018.”

TARGET DIAGRAM



// Objectives of the Participation Procedure //

The central objective of the participation procedure was to develop recommendations for the future use of the *Alte Münze*, which will then be submitted to the political decision-makers. Thus, the specific elaboration of the use and operating concept was not part of the procedure to date. The focus was on using the recommendations to lay a good foundation for the use concept, and the requirements planning derived from it, and to develop a clear schedule for the further procedure. The recommendations are to be used as the basis for the overall concept of *Alte Münze*, which will be anchored in Berlin's cultural scene and will be broadly accepted by the urban community.

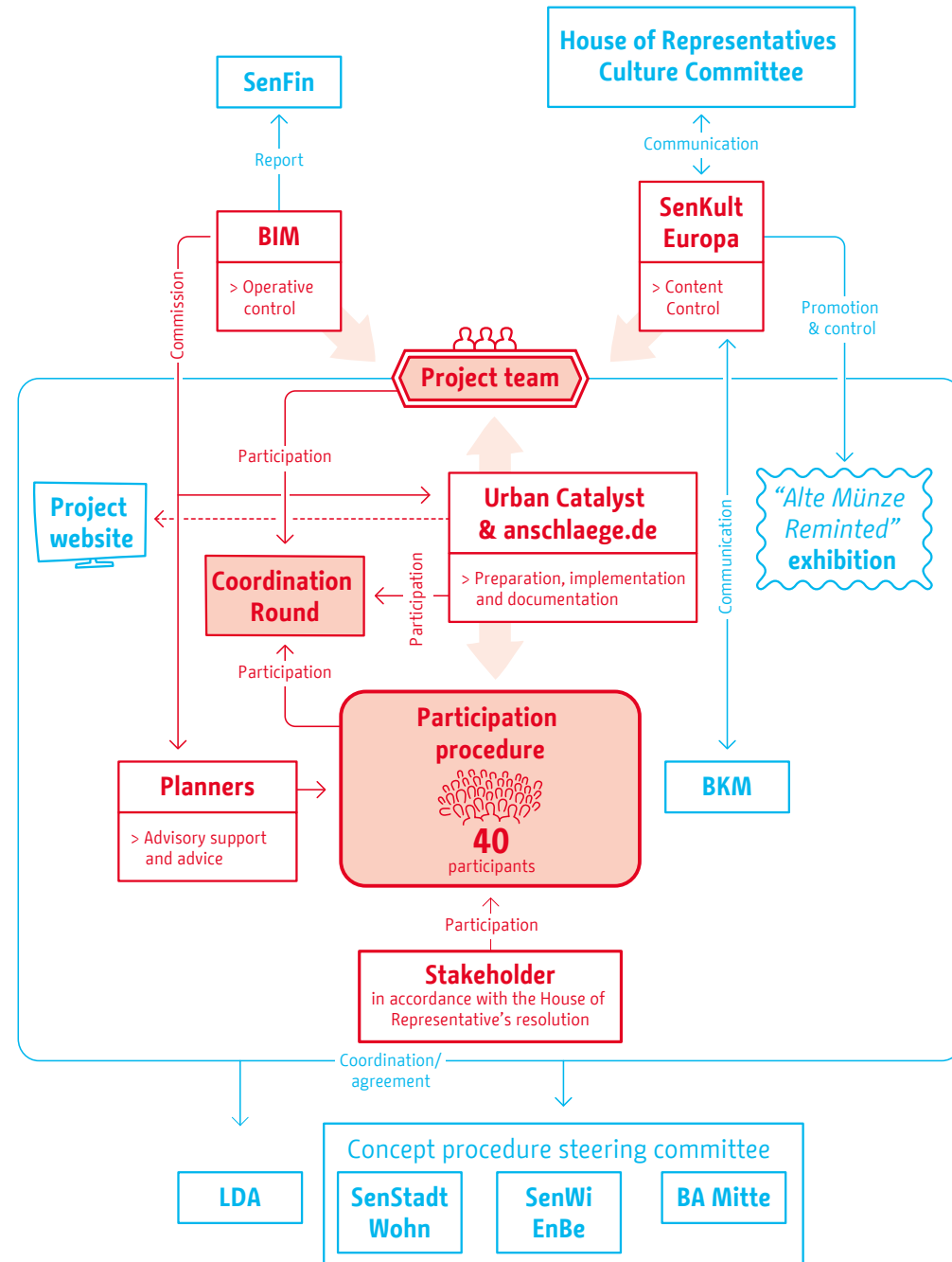
At the beginning of the participation procedure, the goals of the participants were discussed critically and were added to. The goals were prioritised and recorded visually with the help of a target diagram (see above). ←

Participation procedure

The participation procedure is intended to create the prerequisites for securing the *Alte Münze* long-term as an innovative, attractive cultural and creative location. Not only the needs of the artists and creative artists are to be fulfilled, but also the public is to be attracted and inspired. The aim is therefore not only focussed on the potential users or the interests of cultural policy, but also on the interests of the urban society. One challenge of the participation procedure was to lead the participants away from their own interests and towards a common vision. The participation procedure concentrated on the future uses, not on the future use groups. →

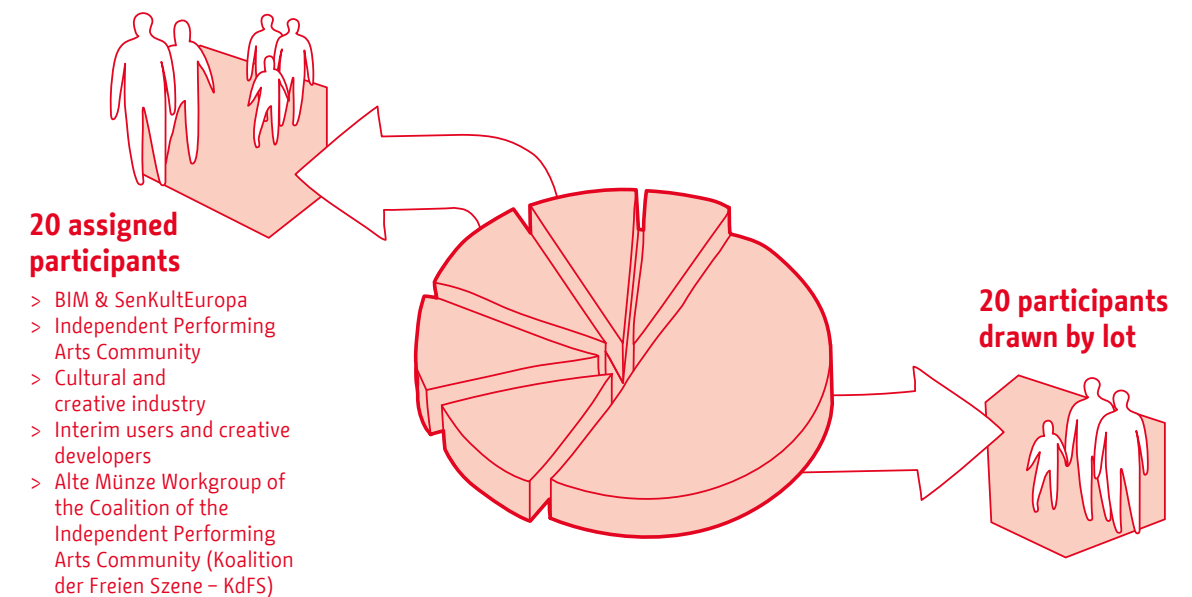
Organisational Structure

The *Alte Münze* participation procedure was embedded in a network of stakeholders, who worked on implementing the resolution of the House of Representatives. →



Participants in the Series of Workshops

The series of workshops involved a fixed circle of participants. This was an important prerequisite, in order to achieve good results in the limited time of the procedure. →

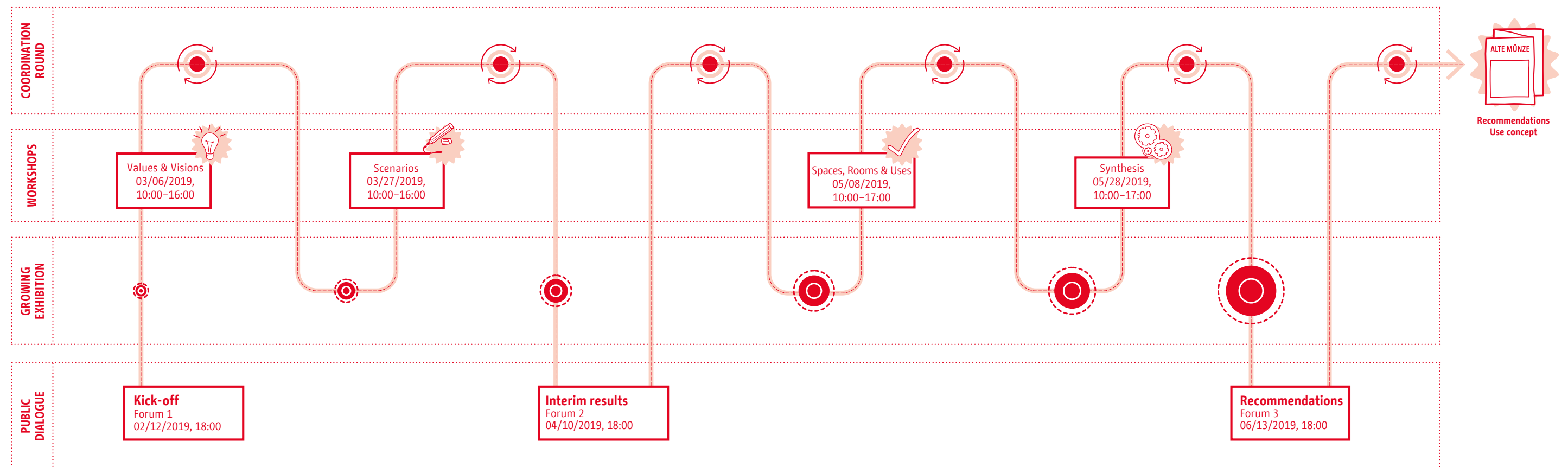


Variety, continuity, expertise in technical and other areas and not least, a functioning group size – these were the main criteria for the composition of the participants. The Senate Department for Culture and Europe, BIM and Urban Catalyst specified a group size of 40 people for the series of workshops which, with its closed, non-public work character, represented the core of the procedure. To enable a heterogeneous group composition and the integration of a broad public, a combination of “assigned” and “drawn by lots” participants was chosen. Thus, half of the workshop places were occupied by representatives of the groups named in the resolution of the House of Representatives. These included representatives of the independent music scene, the cultural and creative industry, the current interim users and the Coalition of Independent Performing Arts Community. The Senate Department for Culture and Europe and BIM filled their places with architects, urban planners, the Arts Council and a project developer from

the cultural sector. For the other half of the places, interested persons and groups were able to apply by submitting a motivational letter from 12 to 19/02/2019. The interest in participating was large – a total of 148 applications were received on time for the 20 places to be assigned. The 20 participants and six successors were initially chosen according to the criteria of completeness of application, availability on the scheduled dates, the gender quota and finally by drawing lots. The draw was documented on film for reasons of transparency. Representatives of BIM and the Senate Department for Culture and Europe supported the events. Urban Catalyst and anschlaege.de. were responsible for the concept, organisation and implementation of the process formats. ←

Procedure Schedule

The participation procedure was an elemental component in the process for developing the use concept for the Alte Münze and was made up of different formats. The recommendations were worked up within the scope of four workshops and three public forums, as well as with the help of the online participation platform *mein.berlin.de*. →



// Internal Workshops //

Four all-day workshops and the results worked up in them provided the content-related core of the process. Each workshop covered a different main topic, on which the participants worked intensively in workgroups:

- > “Values & Visions” (WS #1) on 06/03/2019
- > “Scenarios” (WS #2) on 27/03/2019
- > “Spaces, Rooms & Uses” (WS #3) on 08/05/2019
- > “Synthesis” (WS #4) on 28/05/2019

// Public Forums //

The work results produced by the workshops were discussed with the public in three public forums; in addition, the visitors to these events were able to contribute further ideas and comments to the process. The Forums were well attended, with up to 180 participants. In addition to the Managing

Director of BIM, Birgit Möhring, politicians also took part in the discussions, such as the Culture Senator Dr Klaus Lederer, the State Secretary for Culture, Dr Torsten Wöhlert as well as the cultural policy spokespersons of the governing parties, Regina Kittler (Die Linke) and Daniel Wesener (Bündnis 90/Die Grünen).

// Coordination Round //

A coordination group, which met between the events, was established as a further level of the process design. At the end of each workshop and forum, three persons were drawn by lot from the circle of workshop participants, who then took part in the ensuing coordination group. In addition to three rotating workshop participants, the group also included representatives of the Senate Department for Culture and Europe, BIM as well as Urban Catalyst and anschlaege.de. The

coordination group was entrusted with the task of documenting the results of the workshops and with preparing the content for the pending events. In this panel, the three workshop participants drawn by lots took on the role of so-called “custodians of the procedure”. They check and comment on the results and planning submitted, against the background of the agreed procedural and communication rules. Moreover, they also monitored compliance with the agreements made and the general framework from the resolution of the House of Representatives. The coordination group itself did not produce any content.

// Digital Participation Possibilities //

In addition to the events, people were also able to inform themselves about and participate in the procedure online. A project website was created, which ensured continuous documentation of the procedure.¹³ All information on the reason, objective and background of the procedure was explained on the website. All relevant information and documents, such as the feasibility study, minutes of meetings, presentations, resolutions and similar data can be called up in the website's download area. Furthermore, citizens were also able to participate in the gathering of ideas and submit suggestions for the procedure on the online participation platform *mein.berlin.de*. ←

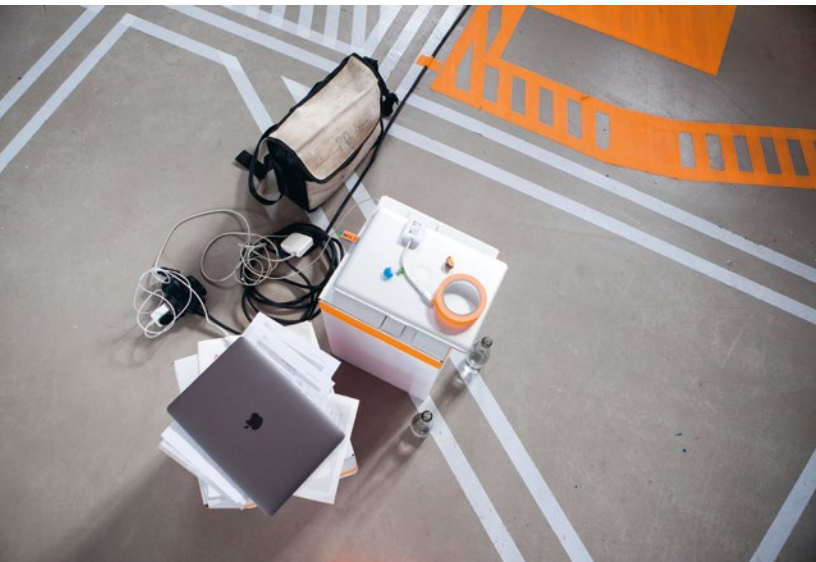
Method

Diverse work formats were used in order to deal with the complex range of topics within the short period. →

// Growing Exhibition //

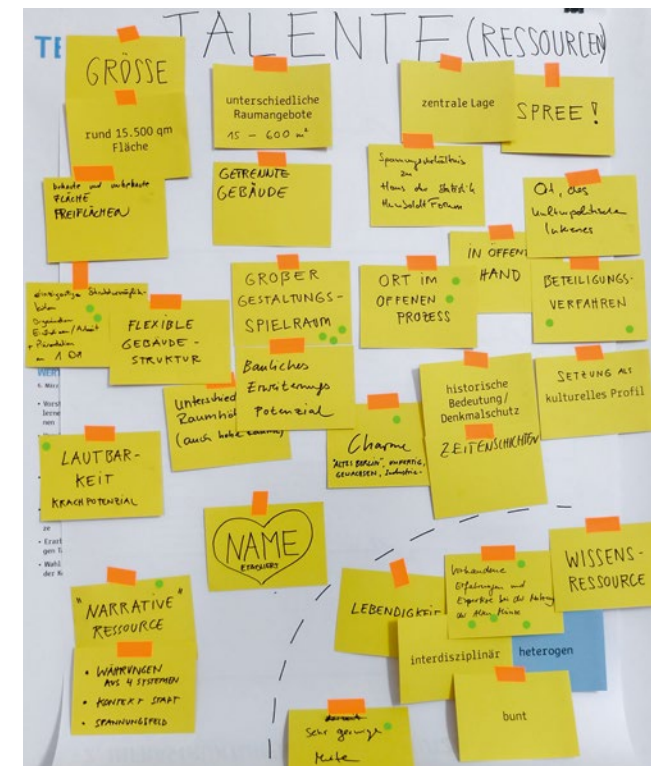
The central instrument for securing the result internally, the discussion in the workshops as well as external communication was the growing exhibition with the title “The future of the *Alte Münze*” (Die Zukunft der Alten Münze).¹⁴ During the workshops and the public forums it was used as a tool to consolidate the discussions and to illustrate central content and findings. The exhibition was extended continuously by the results of the procedure. The concepts worked up in previous years (→ p. 16) were also part of the growing exhibition. They pointed out the variety of use options and provided suggestions for future focal uses.

¹⁴ www.berlin.de/alte-muenze/_assets/wachsende-ausstellung_beteiligungsverfahren.pdf



// Documentation //

The results and discussions of the workshops and public forums were summarised in detailed, illustrated documentation. The documentation was agreed in the coordination group and was published on the project website.



CREATE STRUCTURES

// Workshop Room on Site //

The workshop room on the ground floor of building 3 of the *Alte Münze* formed the central place for the recommendation work. The public forums also took place on site in the *Alte Münze*. The mobile partitions and high tables conveyed a construction site atmosphere and made it clear: people at work! The flexible fitout was conceived as a working and presentation infrastructure and enabled working in different group constellations and formats. The room was also available to the participants of the series of workshops, with basic equipping with work materials, between the event.



ESTABLISH FUNDAMENTALS

// Inspections //

As part of the first public forum, all persons and groups interested were given an insight into the premises of the *Alte Münze*. During the series of workshops, a further inspection was organised at the request of the 40 participants.

// Workshop Ground Rules //

To provide a framework for communication between the participants of the workshops, workshop ground rules were drawn up together. The seven basic principles worked up defined rules for working together and served as the basis for the method for communication, decision-making and documentation.

HOW DO WE WANT TO COOPERATE?

Workshop Ground Rules

1 ... RESPECTFUL

Dialogue on an equal footing, hearing each other out, open to different opinions

2 ... CONSTRUCTIVE

Objection procedure: If criticisms are expressed, alternative suggestions should be made directly.

3 ... CONFIDENT

Criticism should be able to be expressed and discussed at any time during the workshops and forums.

4 ... DIRECT

Short and clear statements

5 ... RESPONSIBLE

All participants are jointly responsible for the quality of the results of the procedure.

6 ... CONSENT-ORIENTATED

All important decisions about the result of the participation procedure to be produced are made among the participants according to the consent principle. Consent does not mean reconciling different opinions and standpoints (consensus). Consent occurs if no-one expresses a reasoned, substantial objection.

7 ... TRANSPARENT

All results are documented promptly and are made available to the public. Documentation is produced for each event. This is agreed with the coordination round. The names of the workshop participants are published on the project website.

*Suggested changes and additions are expressly welcome. The workshop ground rules are updated by the coordination round before the next event.
Dated 26/03/2019*

Support and advice is provided during the participation process by Urban Catalyst GmbH and anschlaege.de.

Please send any questions to altmuenze@urbancatalyst-studio.de. Further information can be found on the website www.berlin.de/alte-muenze.

Senatsverwaltung für Kultur und Europa

berlin Berlin

BIM

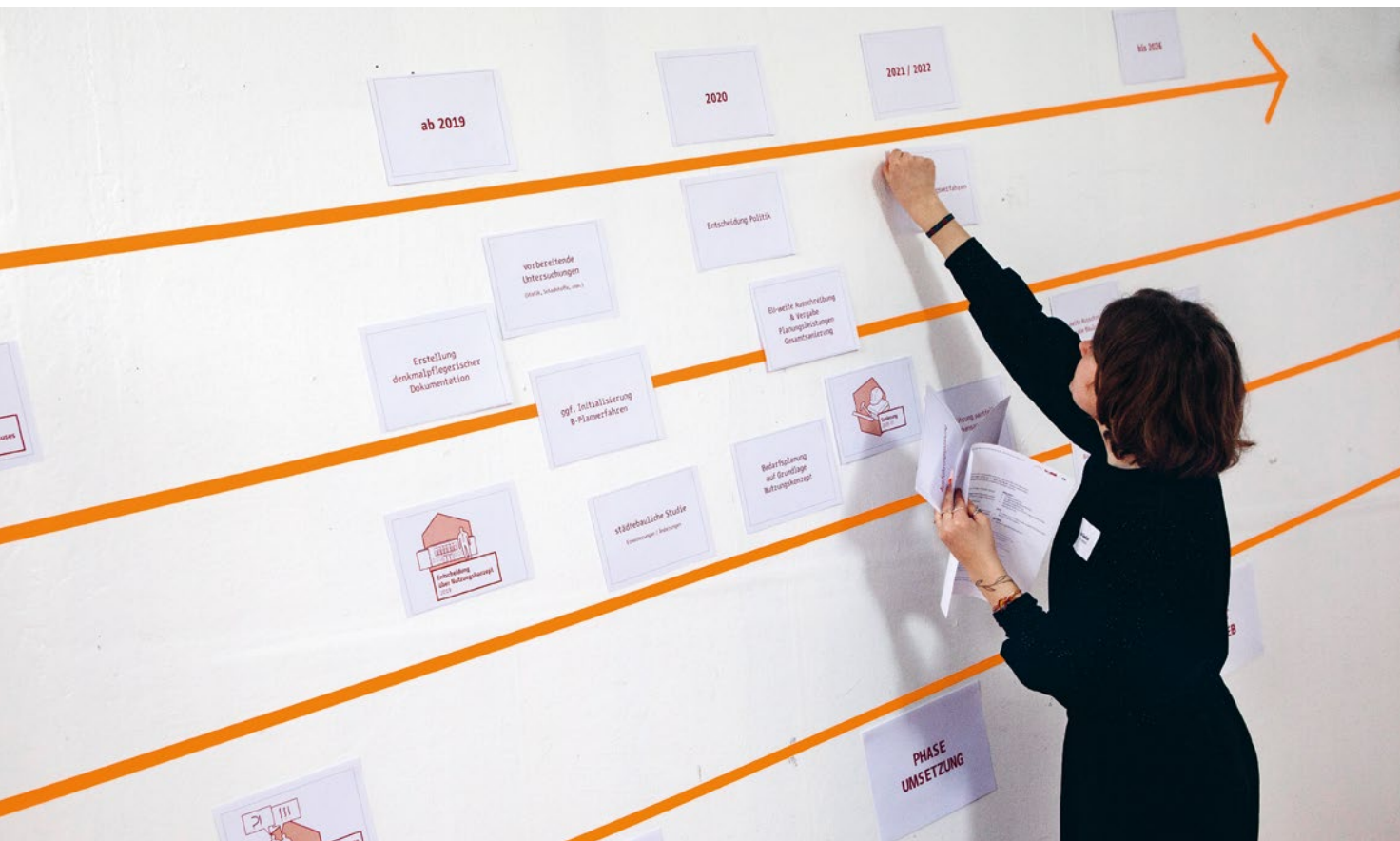
// Timeline //

An overview of the planned procedure steps was provided by the timeline in the workshop room. It showed the milestones and phases that apply between the resolution of the House of Representatives in May 2018 until the end of the renovation work on the buildings.



// Target Diagram //

At the beginning of the series of workshops, the group agreed on joint objectives for the participation procedure. The objectives were also prioritised. This process disclosed different expectations of the procedure among the participants and therefore required substantial preliminary clarification. The target diagram was used in all workshops as a content orientation tool, which could be adjusted against the background of new findings and ideas.



DEVELOP CONCEPTS

// Gathering of Ideas //

At the beginning of the participation process, during the kick-off event, an initial collection of visions, values and ideas for the future use of the *Alte Münze* was formed. This was added to by aspects named in their motivational letter by the numerous applicants for the places in the workshop procedure, as well as by points that had been extracted from the concepts developed in previous years. This collection was specified in greater thematic detail and updated in the first workshop. The result was three different stations with central questions, which were worked on: "Potential & resources" (What potential does the *Alte Münze* provide today?), "Uses" (How will the *Alte Münze* be used in 2026?) and "Values & isions" (What does the *Alte Münze* stand for in 2026?). The available suggestions and ideas were then examined, discussed and added to. In the next step, those considered important by the group were selected. Finally, an initial mood diagram of the whole group was created, in which the participants marked the most relevant terms from their point of view. The results of the three stations formed the basis for further work on producing different use scenarios and was further augmented during the course of the procedure.





// Development of Scenarios //

From the results of the first workshop, four topics for focal points, so-called “spectacles”, were distilled, which specified a framework for four different scenarios. In this way, the future use development of the *Alte Münze* could be imagined through different “spectacles” in the following directions: In 2026, the *Alte Münze* ...

- › used in diverse ways,
- › a place of the community,
- › not-for-profit orientated & cost-covering,
- › open & dynamic.

The participants assigned themselves to one of the four scenario groups and, in an open brainstorming session, collected ideas, visions and questions on the respective topics on a poster. Central questions and catchwords were used to stimulate discussions; these had been filtered out of the results of the first workshop. Based on the posters produced and with the help of a material box, a concept was developed and built for each of the “spectacles” in the form of a scenario sculpture.



// Thematic Clusters //

Based on the collection of ideas and scenario sculptures, specific ranges of topics resulted, which were specified in greater detail as “clusters”, successively in small workgroups. In this way, the respective expertise of the 40 participants could be contributed in a focussed way. The six thematic elements for the recommendations were produced within these clusters.





// Inputs //

Fundamental issues resulted repeatedly from the joint work and discussions during the workshops, above all with regard to funding, construction works, possibilities for grants or the procedure itself. Representatives of BIM and the Senate Department for Culture and Europe provided inputs during the events and were able to answer specific questions directly if necessary.

Furthermore, inputs from experts in specific relevant areas enhanced the procedure: The Berlin Monument Authority (Landesdenkmalamt – LDA) presented the objectives and general framework of historical building conservation for the ensemble of buildings in a talk. A further input talk was given by Torsten Reitler, press officer of Leipziger Moritzbastei Betriebs GmbH. He gave an overview of different cultural centres in the Trans-Europe-Halles Network¹⁵ and used best practice examples to explain the network's different organisational, operator and funding structures.

¹⁵ TEH.net



ENABLE DISCOURSE

// Public Debate //

The three public forums provided the opportunity to discuss and generate feedback on the content worked up in the workshops with the public and politics. In particular, the direct discussions with the political representatives proved to be enormously important for the procedure. Critical points and open issues from the group could be reflected directly by the political representatives. In this way, a good basis was created for the further work.



// Finding Consent //

The results were worked up according to the consent procedure (↗ [Workshop Ground Rules](#)).

During the four workshops, all 40 participants were given the opportunity to express their opinions on all the results. During the fourth workshop, the consent of all participants present was reached for all results.



// A Letter to the Politicians //

During the work on the “not-for-profit orientated & cost-covering” scenarios, a group of the 40 participants examined the communicated general financial framework critically. The result was a letter to the political representatives, in which a clear commitment to ensuring culturally compatible rents was requested (↗ [p. 50](#)). ↖

Recommendations

During the series of workshops the participants developed specific results, which were prepared as recommendations and agreed with the whole group in the consent procedure. →

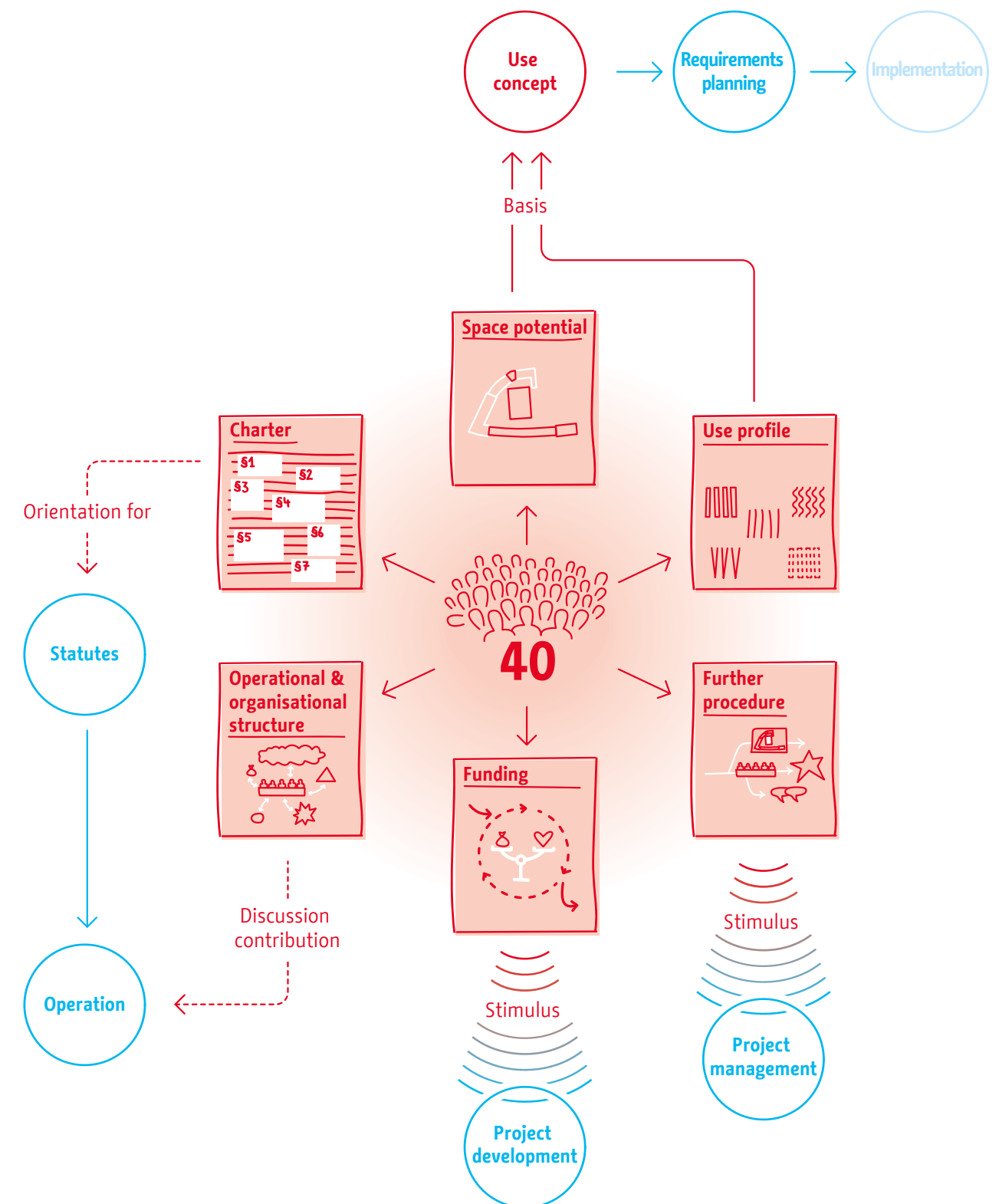
Six Elements for the Future of the *Alte Münze*

With the recommendations, which are divided into six thematic elements, important fundamentals were laid for the future development of the location. →

Individual terms from the AGH resolution allowed leeway for interpretation, the core of the procedure could be firmly linked to others. These terms were described more specifically by the available recommendations. ←

- › Cultural & creative location: The precise definition of this term remained disputed in the procedure and discussions of it were controversial. The results of the discussion were input into the formulation of the charter.
- › Concept for use & preparation: The use profile worked up and the room potential of the individual parts of the buildings of the *Alte Münze* were used to lay the foundation for the requirements planning and an architectural renovation concept.
- › Participative: Different expectations from the view of the different participants were linked to this term. The participants made it clear that the further procedure up to completion of the renovation and renewal work should continue to be participative. To this end, suggestions were worked up, together with BIM and the Senate Department for Culture and Europe. In addition, the initial rudiments of an operational and organisational structure were developed, the objective of which was to achieve user-funded organisation of the *Alte Münze*.
- › Sustainable cost-covering management: The funding of the *Alte Münze* cultural and creative location was discussed intensively in the procedure. It was clear to all the participants that the future rent prices would determine the composition of the users and the cultural orientation. Due to this, recommendations were also drawn up on this range of topics.

Despite the high level of complexity of the topics, initial outlines and approaches for a use concept were nonetheless developed within the given timeframe of the participation procedure; they can be divided into six thematic elements. ←



Charter

Focus shifted onto the question of what the *Alte Münze* should stand for in the future from the beginning of the participation procedure. During the course of the first three workshops, the idea of a “constitution”, a “basic law” or a “charter” was discussed in many workgroups; these formulated the overriding values for future development of the *Alte Münze*. →



The content of these discussions was evaluated and formulated in theses. During the work phase, the formulations were added to, edited and prioritised by the participants and agreed in the consent procedure.

The charter therefore outlines the self-image of the *Alte Münze* and places it in the urban and cultural policy discourse. It forms the basis for statutes or a contract with the future provider. ←

THE ALTE MÜNZE IS SECURED LONG-TERM ...

// 1 ... as an art & cultural location. //

The central objective is to secure long-term use of the *Alte Münze*. As far as possible, the costs of the *Alte Münze* are to be covered by rent revenues (affordable rents), project funds and grants. If necessary, cross-subsidising should be realised through temporary commercial events, which do not compromise the authenticity and overall concept of the *Alte Münze*.

↘ Funding

↘ Operational and Organisational Structure

// 2 ... a hub & platform of Berlin's independent artistic & cultural scene. //

The *Alte Münze* networks stakeholders of Berlin's independent artistic and cultural scene in a central place. It creates a platform for all kinds of different forms of artistic production, with high attraction extending into the different Berlin districts, as well as beyond Berlin.

// 3 ... a place of variety & interdisciplinarity. //

The *Alte Münze* should represent variety in the sense of the “Old Berlin Mix” and a diverse urban society. The independent artistic and cultural scene should meet on equal terms in the *Alte Münze*. The *Alte Münze* opens up possibilities for interdisciplinary collaboration and creates multi-disciplinary synergies.

// 4 ... a fixed part of the cultural landscape of Berlin-Mitte. //

In the extended urban context, the *Alte Münze* is a fixed part of the cultural landscape in the Berlin Mitte district, alongside institutions such as the Humboldtforum, the Museum Island, the Haus der Statistik, the Molkenmarkt, etc.

// 5 ... a public place, but not a tourism hotspot. //

The *Alte Münze* not only contains offers for artists and creative persons, but also for the whole of urban society. However, it is not dominated by tourists. The users should be present on site and respectful togetherness should also be enabled with visitors. In addition, different accessibility possibilities should exist for rooms and areas.

↘ Use Profile

// 6 ... firmly anchored in the quarter. //

The *Alte Münze* should be integrated in the surrounding quarters and also respond to the resulting needs of these quarters.

// 7 ... a shelter for precarious work forms. //

In this way, the *Alte Münze* counteracts displacement of the independent artistic and cultural scene to the urban fringe.

// 8 ... a venue for urban policy debates. //

Artists located in the *Alte Münze* help to shape the urban development political and cultural-political debate.

// 9 ... in continuous change. //

Art and culture change continuously. In the *Alte Münze*, a balance should exist between “fix” and “leave open” of room uses and configurations. In order to provide room for change, the *Alte Münze* contains flexibly usable rooms and convertible and multifunctional spaces.

↘ Use Profile

// 10 ... a place of collectively usable resources. //

In the *Alte Münze* there are rooms and infrastructures, which can be used by all. They enable synergies, network and interdisciplinary working.

↘ Use Profile

// 11 ... a place of cooperative development. //

Where possible, decisions on the future development of the *Alte Münze* should be made jointly and in panels working cooperatively.

↘ Operational and Organisational Structure

// 12 ... designed to be ecologically & socially sustainable. //

The structural transformation of the *Alte Münze* should (where possible) be undertaken to the highest ecological and social standards. Attention should be paid, not only the use of sustainable building materials, but also the securing of ethical production conditions.

Use Profile

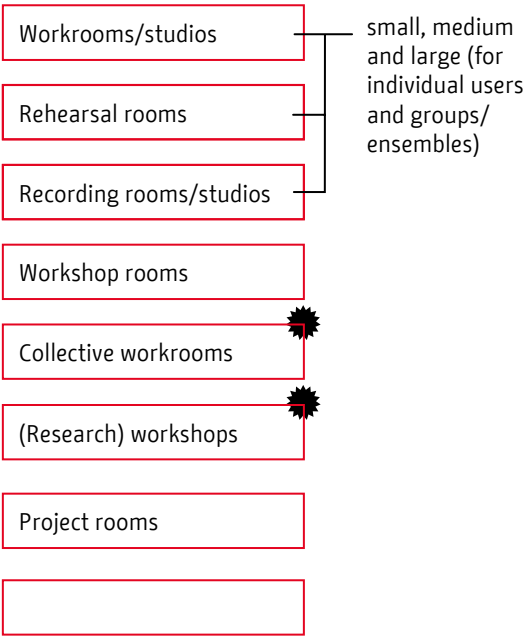
The use profile worked up by the workshop participants gives an overview of different possible types of use, which should find a place in the building complex of the *Alte Münze*. The focal areas are uses for the production, presentation and organisation of art and culture. Supplementary and uses that are effective as good publicity (plus) as well as open use rooms complete the profile. →

Specific use units will be allocated to each of the five categories. In the case of the production the focus is on the area of the workrooms/studios and rehearsal rooms. Collective workrooms and (research) workshops should develop dynamically as collective places. The presentation rooms include diverse places for different types of presentation. Uses such as concert halls as well as different performance options or exhibition areas are considered to be important. At the same time, flexible and multifunctional event rooms should be accommodated in the *Alte Münze*. Organisational uses must also be kept in mind for the production and presentation rooms. The term organisation includes uses, which are used for the production and presentation of art and culture in the *Alte Münze*. This primarily means administration rooms, but also conference and meeting rooms as well as communal spaces such as material stores, general equipment/props room, technology pools or storage rooms. The Plus category covers all additional uses, offers and qualities, which are to be created not only for the public, but also for the local stakeholders. A canteen or a restaurant with low-threshold offer, a library or an archive with information on the location, guest apartments, child care or other open spaces are conceivable here. Option rooms describes areas without fixed uses. They should be designed to be open and dynamic in the long-term for changing use requirements.

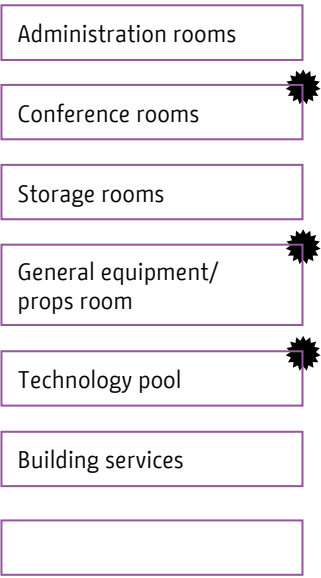
The participants considered it important for flexible and open-use structures to be fixed in parallel, rather than creating inflexible use allocations. Furthermore, the creation of jointly usable rooms was discussed, so that the *Alte Münze* establishes itself as a

networked place and possibilities for synergy effects emerge. Such places are not only essential for the formation of a community, they also ensure the formation of commonalities and possibilities for exchange between the users as well as with the surrounding neighbourhood and adjacent city areas. These communally usable units have been marked with an asterisk. During the procedure it quickly emerged that the *Alte Münze* should develop not only as a place of production, but also as a place of presentation with local as well as international attraction. The use profile worked up is an initial attempt and describes a consensus of the different types and forms of art and culture involved in the procedure. The use profile is not to be viewed as a fixed catalogue, but as an open format, which provides space for additions. ←

PRODUCTION



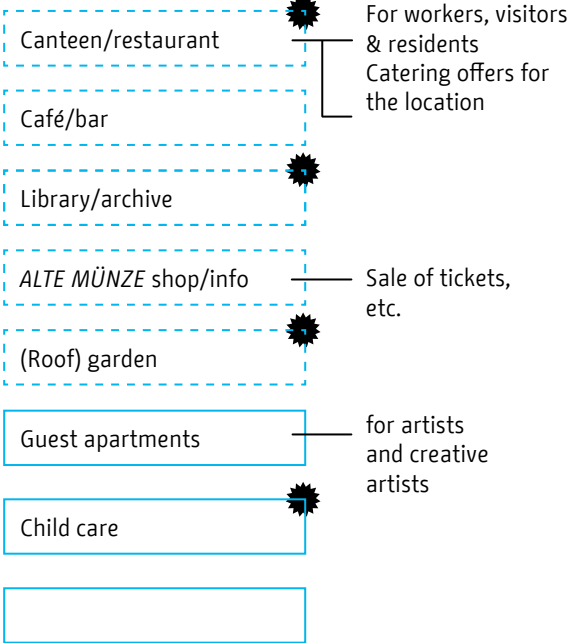
ORGANISATION



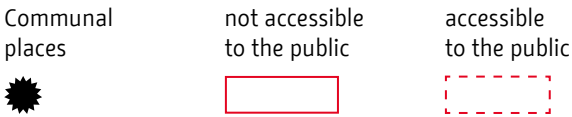
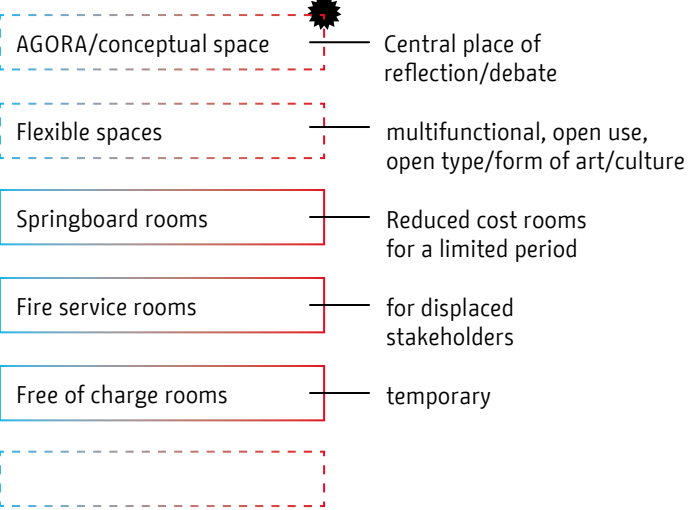
PRESENTATION



PLUS



OPTION



Space Potential

For which uses are the rooms in the *Alte Münze* suitable? – What structural and spacial potential do the different rooms in the parts of the buildings and in the basements have? →

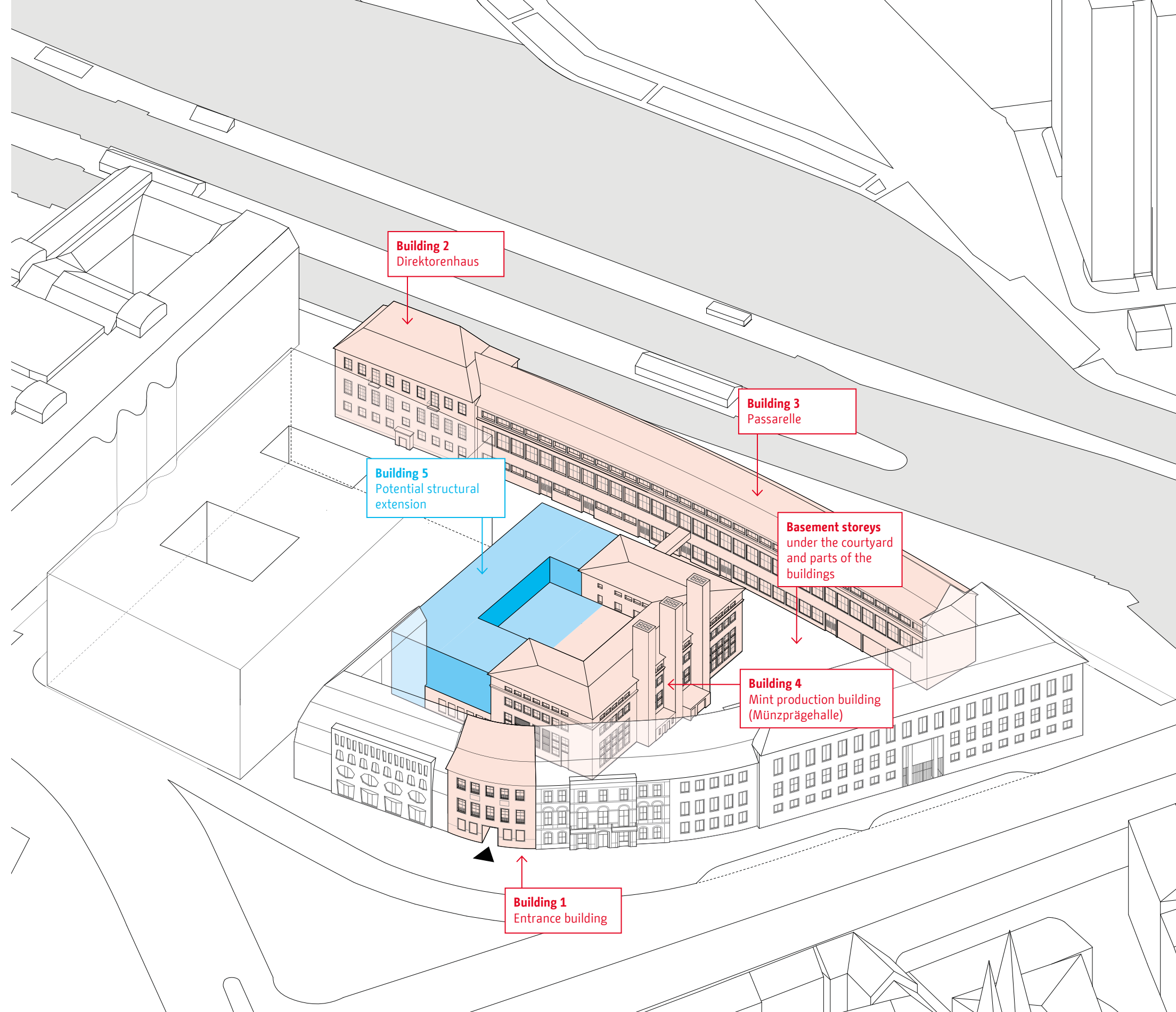
During the workshops it was examined how the use ideas developed in the use profile can be implemented spatially. In addition to the diverse room potential and challenges of the existing parts of the buildings, the *Alte Münze* offers potential for structural extension. As an addition to building 4, a building 5 could be built in the eastern area of the courtyard. This annexe building would be associated with a particular opportunity to design tailor-made premises for the selected use.

Within the series of workshops, an initial rough draft was developed for the potential rooms of the *Alte Münze*, which was presented to the public in the third forum. This draft formed the basis for working up a use concept, which was produced within a workgroup following the procedure (→ p.56). In this workgroup, six participants of the participation procedure, together with the specialist planners and designers of BIM and Senate Department for Culture and Europe, worked on specifying the requirements of the individual uses to such an extent that the requirements planning necessary for the renovation can be deduced.

As the reworking of the results of the use concept workgroup was not yet fully completed at the time of the editorial deadline, an excerpt from the use concept is shown on the following pages.

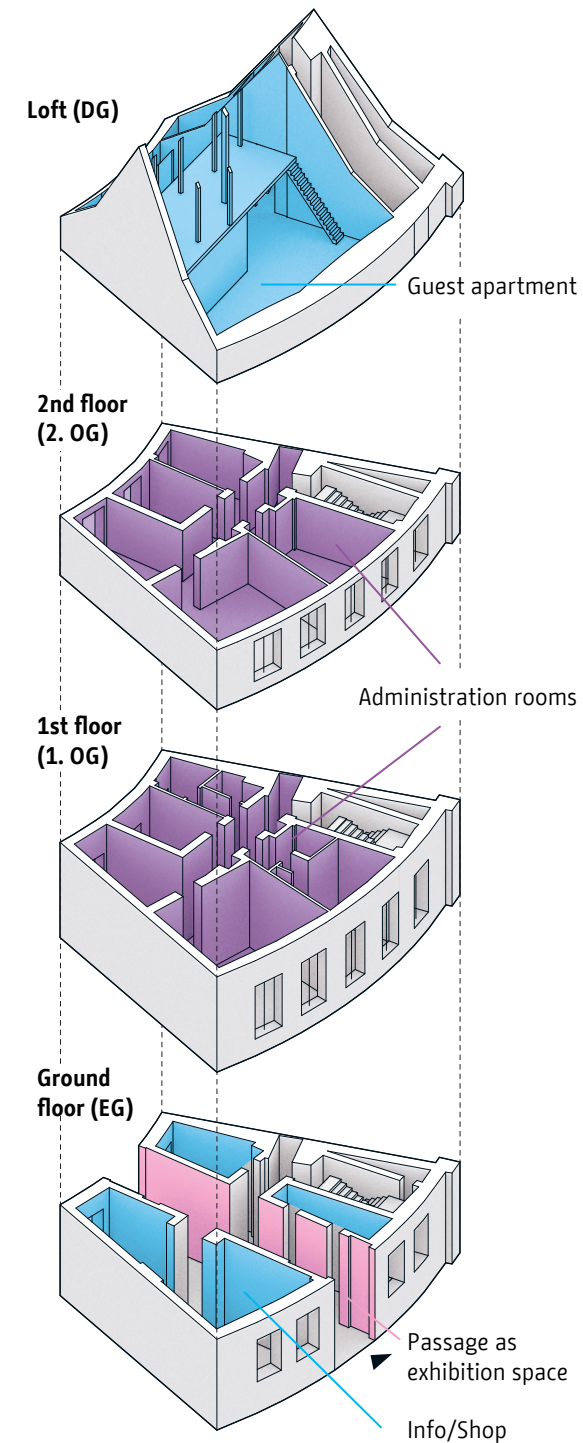
An extended presentation of the use concept will be published for the Culture Committee meeting on 10/21/2019.

With its different buildings and building parts, the building complex of the Alten Münze provides diverse room potential:



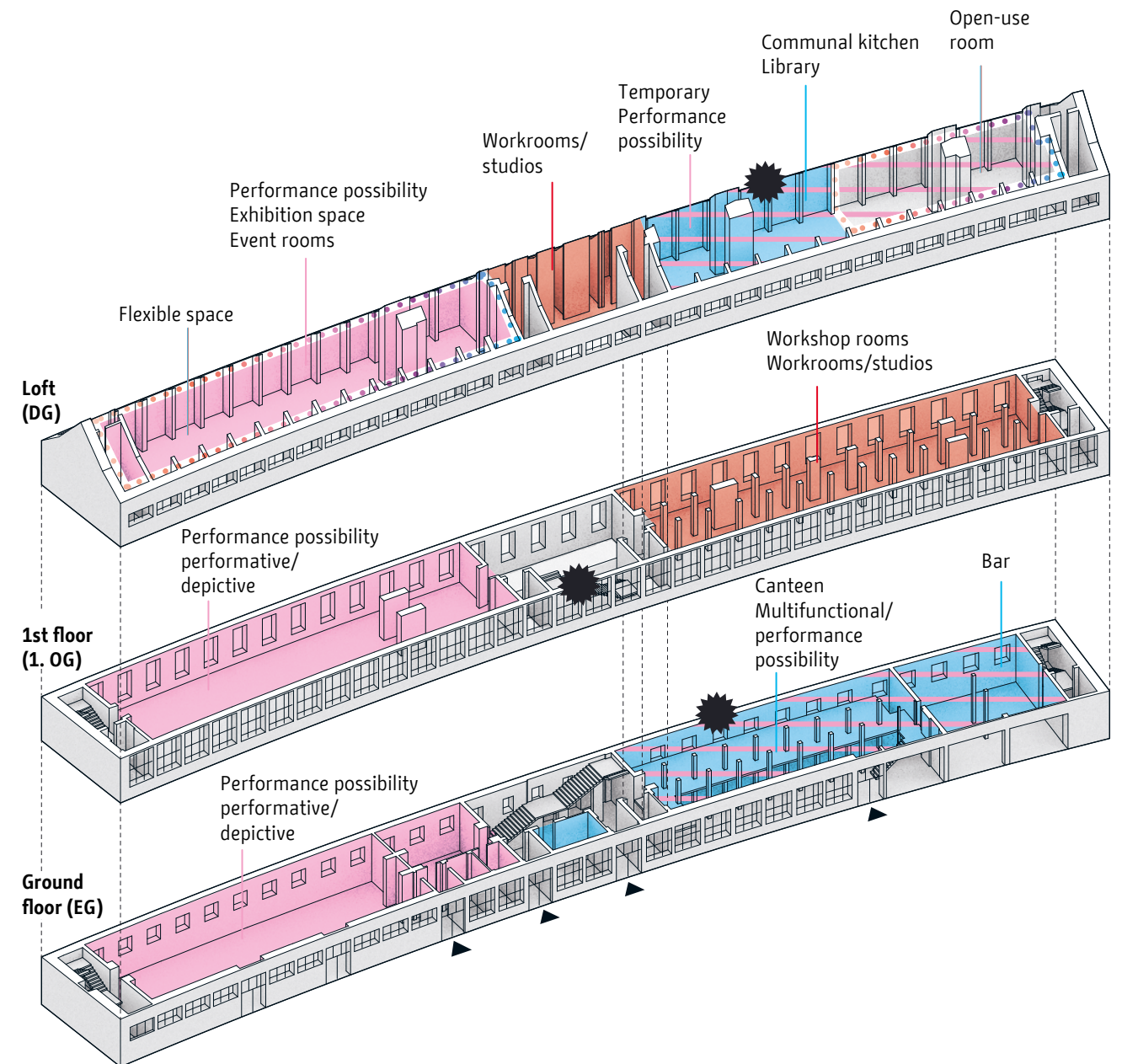
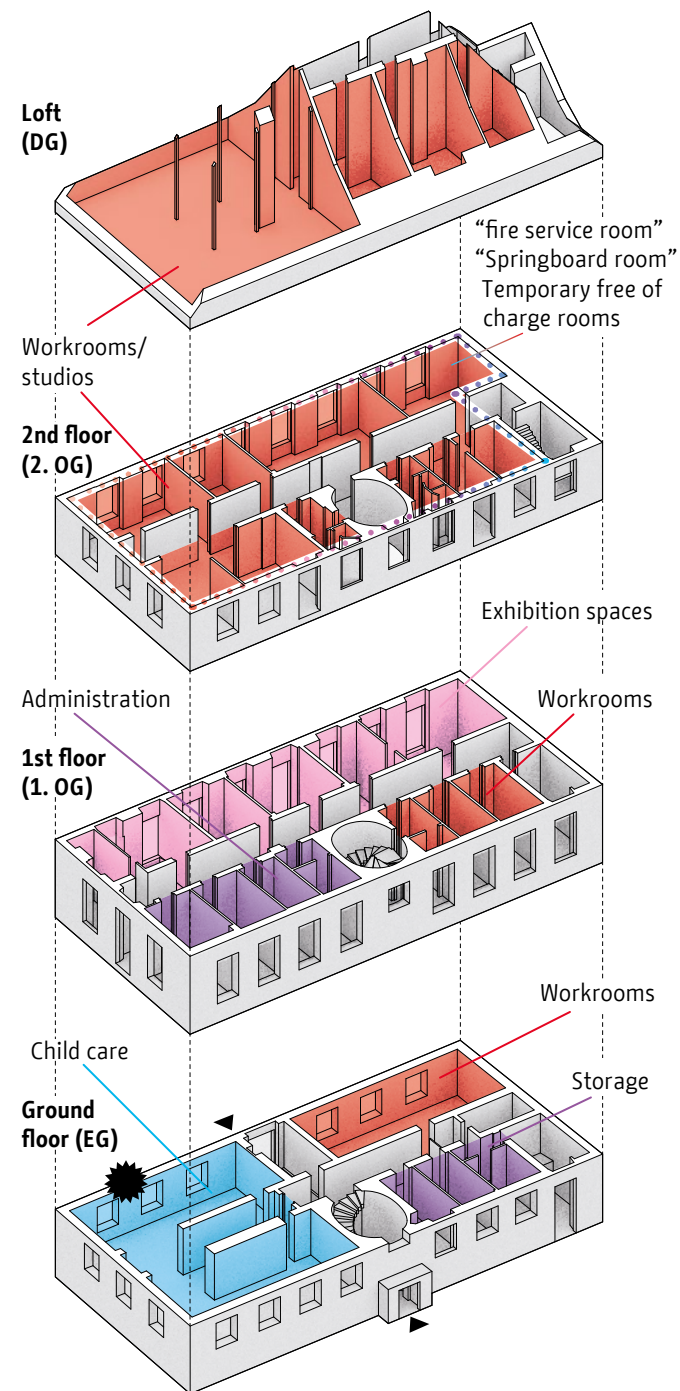
// Building 1 – Entrance building //

Building 1 forms the entrance to the city. It is the only building part to open onto the Molkenmarkt and it creates an entrance situation. The attic (loft) could either accommodate further administration and conference rooms, or guest apartments for residential programmes. An *Alte Münze* shop could be set up on the ground floor and information, presentation and exhibition possibilities could be set up in the passage.



// Building 2 – Direktorenhaus //

Building 2 – the end building on Rolandufer, designed as a house – has an architecturally compartmentalised structure with two larger rooms. For building 2, the idea of a vibrant production building with the focus of workrooms and studios emerged. In addition, it is possible to integrate exhibition spaces. One challenge of the repurposing is that the building is currently not wheelchair accessible. It should therefore be checked whether it is possible to install a lift or a link to building 3 can be implemented.



// Building 3 – Passarelle //

Building 3 has a flexible inner structure and a large contact area with the outdoor area. It is therefore possible to accommodate “plus uses” on the ground floor. In the generously sized room on the ground floor of the west ring, it would be possible to set up a canteen with exhibition possibilities. The building is divided into two wings by a generously dimensioned staircase. The large rooms in the east wing could be connected with each other as a contiguous theatre space with rehearsal rooms from the ground floor up to the attic. Production rooms such as workrooms and studios as well as workshop rooms are conceivable in the areas of the west wing. The partially foyer-like areas of the staircase could be designed as communal places.

- Production
- Presentation
- Organisation
- Plus
- Option
- Communal places

// Building 4 – Mint production building //

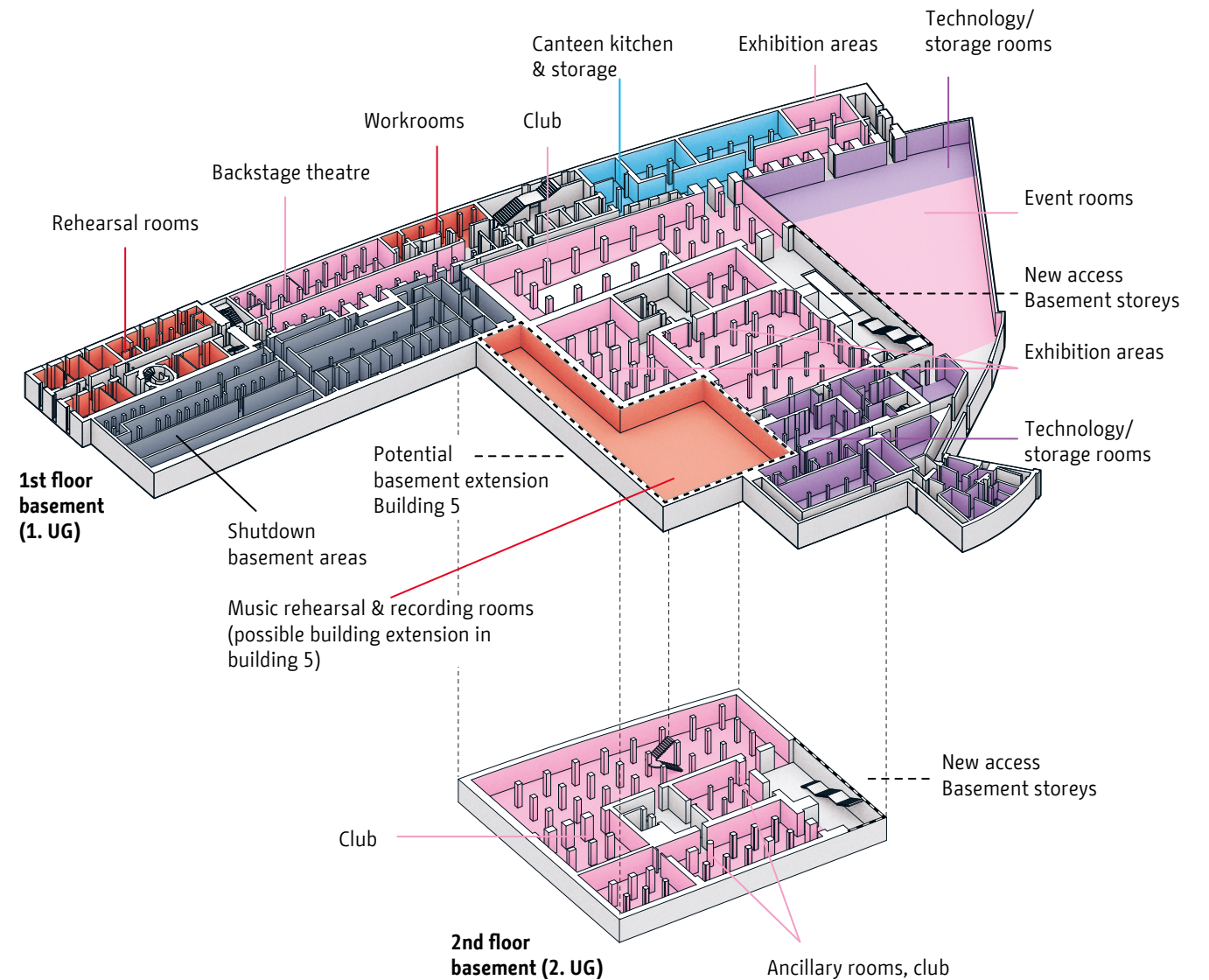
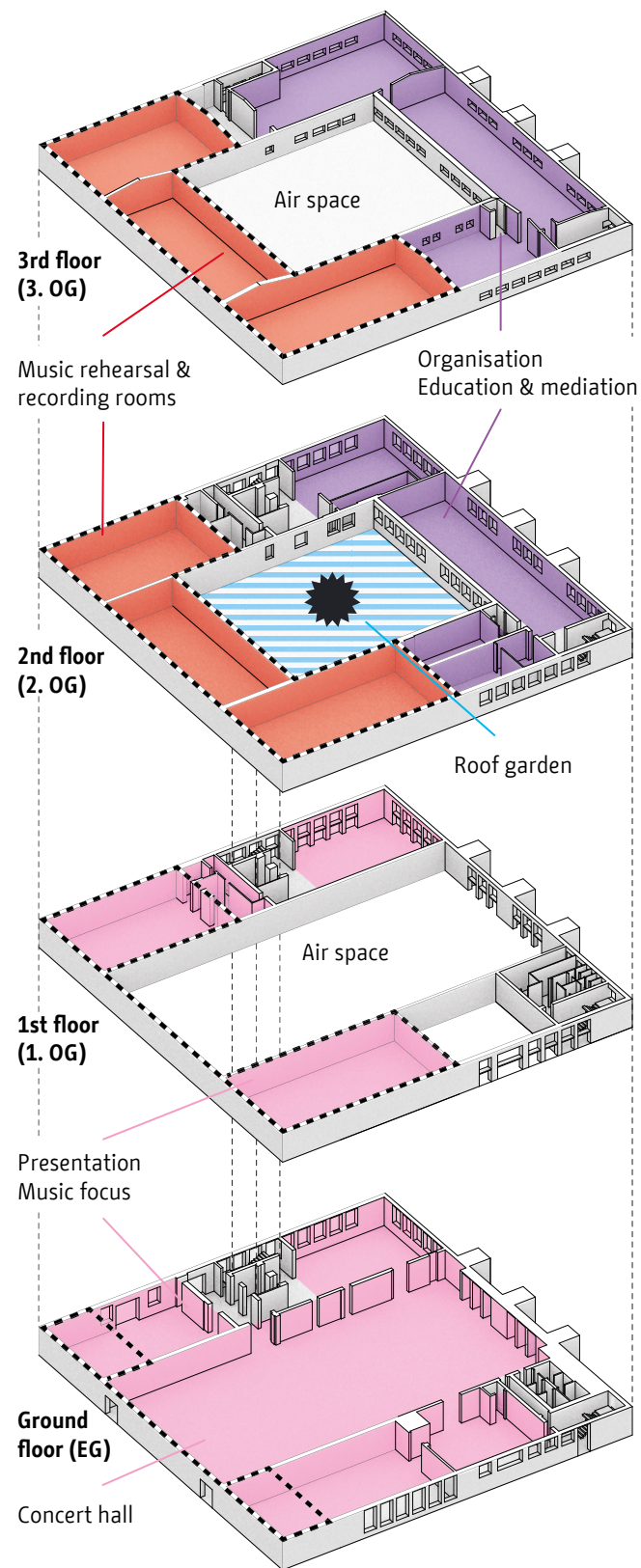
Building 4 – especially in the context of the possible extension potential of the areas through building 5 – represents the heart of the *Alte Münze* in architectural and historical terms. This is where the former mint production room was accommodated. Therefore, there are large, partially two-storey, hall-like rooms on the ground floor. The upper storeys provide an offer of very flexibly usable rooms, which can be divided into smaller units or joined to form larger ones. The planned new building, however, for which the building permit requirements must be created first, should connect to the existing structure of building 4 and create further room potential.

In the workshop, the determination of the room potential of building 4 was overlapped by a discussion of three different concepts. These had been partly developed in advanced, others during the course of the procedure, and had been defined in greater detail (→ p.17). The three concepts mainly differ in their content orientation. However, as the spatial requirements profiles of the concepts are largely identical, the objective was formulated, from the overlapping of the three concepts, to work up a user-neutral “blue phase for a “music and concert building”, which can be used as the basis for the requirements planning.

On the ground floor and on the first floor it is possible to realise presentation areas with the focus on music in the form of a concert hall with up to 400 seats. Other smaller (rehearsal) stages and rooms for events are also conceivable, next to the concert hall. In addition, an info area for the whole location with a public entrance, should be accommodated on the ground floor of building 4. Through the possible addition to the existing structure (building 5), there is an opportunity to create rehearsal and production rooms for music on the upper storeys, with optimum sound insulation requirements and in different sizes. Additional and organisational uses as well as rooms for education and mediation are conceivable in the existing building. In addition, an idea exists to create a roof garden for the users of the *Alte Münze* (communal places) in the inner area above the large hall-type building.

The illustration of the use distribution for building 4/5 remains schematic, as on the one hand, the future cubic content of the building has not yet been defined and on the other hand, it will be based on the future use.

- Production
- Presentation
- Organisation
- Plus
- Option
- Potential structural extension, building 5
- Communal places



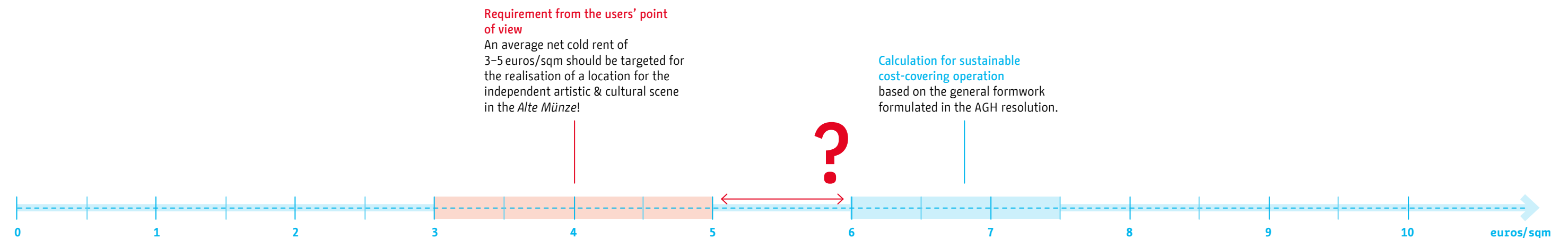
// Basement //

The two basement storey, with a net room area of approx. 6,660 sqm, have a large volume – in total, around 40 percent of the area of the whole site is located in the basement. Making these areas accessible and developing them according to all relevant provisions is very expensive. Some areas need extensive renovation and some areas are damaged by moisture, others have low ceilings, which exclude many uses. The accessibility between the houses must be improved and partially redesigned. A large challenge here lies in finding suitable uses for the windowless rooms. Despite the difficult basic conditions, a differentiated use profile for the basement areas was developed in the workshops.

In addition to accommodating the building services, storage and backstage rooms for the stages, and performance possibilities in the in building 3 and 4 as well as the kitchen for the canteen, the basement rooms are suitable for setting up exhibition and event areas. In addition, room potential for club use and small production rooms was also identified. The location of the club use and event areas was also determined in relation to the other uses, in order to avoid conflicts due to noise emissions. The basement level also offers the possibility of intertwining the different parts of the building spatially and functionally, and to establish synergies. ←

Funding

“Sustainable cost-covering management” – the future funding of the *Alte Münze* cultural and creative location is a central aspect of the participation procedure. The core of the discussion concerned the issue of future rent levels and how the choice of future users is influenced by this. →



When developing scenarios during the second workshop, the “not-for-profit orientated & cost-covering” workgroup obtained an overview of the future funding of the *Alte Münze* cultural and creative location. The group then drew attention to ambiguities and conflicting objectives. The central question of the workgroup was, what rents will future users of the *Alte Münze* have to expect. The participants scrutinised the areas and rents communicated by BIM in a presentation and from these, and from the average economic rent (net, cold) of 8.10 euros/sqm net room area (NRA) named by BIM, after deducting the general areas (communication and technical areas), they derived an effective average rent to be paid by the users of around 12.00 euros/sqm primary area (PA). The majority of the participants agreed that the development of a cultural and creative location cannot be realised with such an economic rent. The group then wrote a letter (↘ p.36), address to the cultural policy spokespersons of the coalition fractions of the House of Representatives, the Senator for Culture and Europe, Dr Klaus Lederer, and to the State Secretary for Culture, Dr Torsten Wöhlert, with the request to enable socially compatible rents.

Several questions were answered during the second public forum by the cultural policy spokespersons Regina Kittler (Links party) and Daniel Wesener (Bündis 90/The Grünen) as well as the State Secretary for Culture, Dr Torsten Wöhlert.

The 35 million euros SIWANA funds for the renovation of the *Alte Münze* (30 million) and for the construction of the new building 5 (5 million) are a “lost grant”. This means that the sum of 35 million euros is not a loan on which interest has to be paid and which must be repaid. Nonetheless, it must be possible to form reserves from the rents for future investments in the location.

As a result of the participation procedure for the funding range of topics, consent was developed within the group to formulate recommendations from two directions.

// Requirement from the users' point of view //

An average net cold rent of 3–5 euros/sqm should be targeted for the realisation of a location for the independent artistic and cultural scene in the *Alte Münze*!

// Calculation for sustainable cost-covering operation //

The starting point for working up a funding model was the following two parameters: a lettable primary area without access of 9,000 to 11,000 sqm and a lost grant of 30 million euros for the renovation. From this, the group developed the recommendation of a reduced depreciation of 1 to 1.5 percent – as is already the usual practice in other Berlin locations. The data regarding building maintenance (0.85 euros/sqm), property management support (0.32 euros/sqm) as well as

the operator management (1.60 euros/sqm) were adopted by BIM and together with the depreciation, form the corridor for the net cold rent: 6 to 7.50 euro/sqm.

// Task for the politicians //

Between the calculation of cost-covering operation and the net cold rent classified as realistic by the participants produces a difference of approx. two euros. This funding gap should be understood by the politicians as a task to develop solutions for bridging this gap, for example, through further grants programmes. In addition, it is recommended that cross-financing – if necessary – should be realised so that the authenticity and the overall concept of the *Alte Münze* is not compromised. At the same time, it was made clear that many firms in the creative industry are not able to cross-finance low rents for artists. It is the responsibility of the politicians to establish how solutions can now be developed from the recommendations.

During the third public forum, the statements on the rent level by Dr Klaus Lederer, Senator for Culture and Europe, and Birgit Möhring, Managing Director of BIM, were stated in more specific terms. ←

Operational and Organisational Structure

How the long-term securing of a cultural use in the *Alte Münze* can be developed and implemented, also depends on the operational and organisational structure, under which roof, diverse users and use types are grouped. During the series of workshops, general objectives were formulated for the organisational structure, an initial model was developed and other outstanding issues were formulated. →

// Objectives //

The discussion of a possible organisational structure was based on a range of requirements, which can also be derived from the values stated in the charter:

- › long-term securing of cultural use,
- › a not-for-profit funding structure as an umbrella organisation,
- › the separation of content-conceptual objective for the cultural and creative location and the operative implementation as well as
- › the requirement for a collective instead of a one-person directorship.

// Not-for-Profit Funding Structure //

These overriding orientations were defined in greater detail in a model. This was based on the idea that in the long-term, Land Berlin hand over the *Alte Münze* to a not-for-profit provider – a club or association, a cooperative, a foundation of a gGmbH. It then functions as an umbrella organisation.

// Supervisory Body //

The not-for-profit provider has a supervisory body, which is made up of different institutions and interest groups. The task of the supervisory body is to define overriding content and conceptual profiles and to determine the content orientation of the *Alte Münze*. It functions as a custodian of the purpose of the provider and is an initiator from the outside.

// Operative Unit //

The not-for-profit provider can create a subsidiary (e.g. a GmbH) for the operative implementation of the objectives, which carries out the building and user management. In particular, this includes concluding tenancy agreements with the individual users and management of the agreements, as well as creating community offers. It is also the task of the operative unit to ensure economic operation of the *Alte Münze*. Legally, it functions as a kind of “firewall”, and in case of insolvency, would not endanger the not-for-profit funding structure.

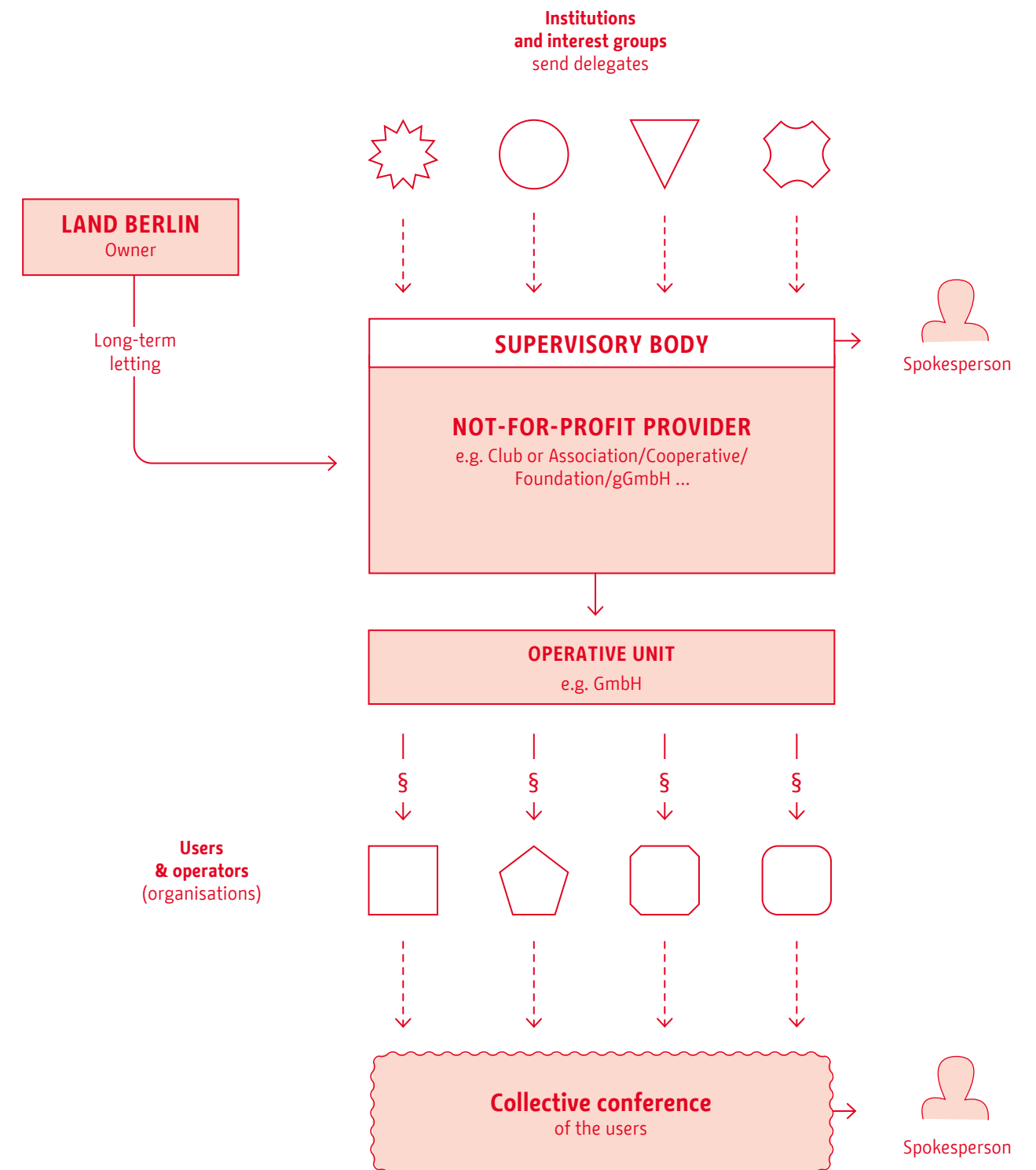
// Users //

Space for a large variety of individual, self-organised users and operators (organisations), each of which concludes individual tenancy agreements with the GmbH, is to be created within the *Alte Münze*.

// Collective Conference //

While the supervisory body defines the main guidelines of the *Alte Münze*, the image and the programming arrangement of the site should be shaped and developed on the basis of a form of collective control. The collective conference works up the curatorial concept of the *Alte Münze*. In the interests of a “collective directorship”, it would be conceivable to name a spokesperson based on a rotating principle.

Content, operative, economic and communicative decisions could be made by this organisational structure. Whether the values and objectives for the *Alte Münze* anchored in the charter can be implemented hinges on such a structure. This idea should be viewed as a rough concept, for which further clarification is required. ←

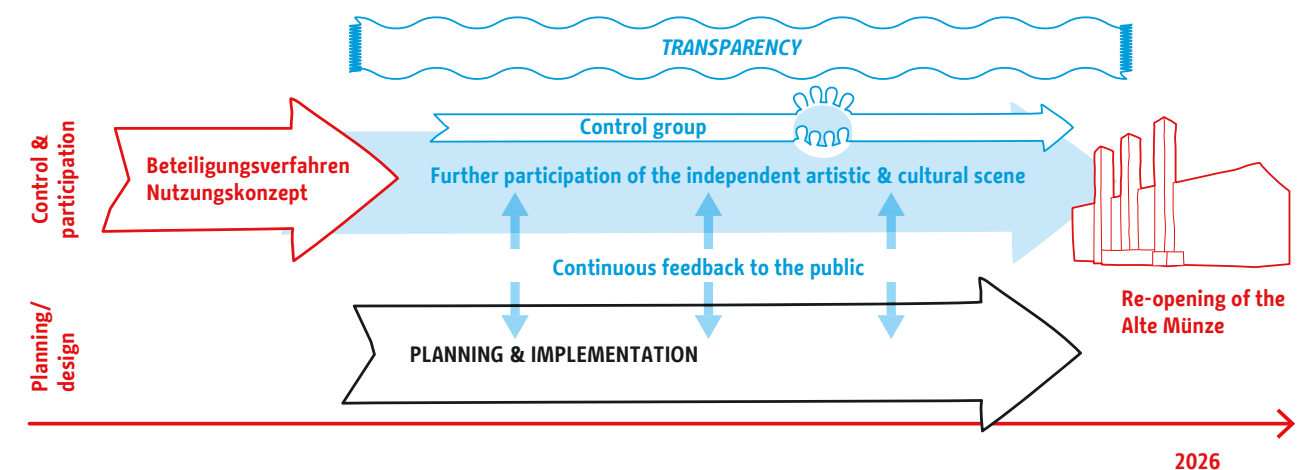


Outlook

The participation procedure was an initial element in the overall process for the renewal of the *Alte Münze*. →

How should the further procedure be organised?

The renovation of the *Alte Münze* will take until 2026. The participants of the workshops would like the participation to continue during this period. →



Officially, the participation procedure for the *Alte Münze* ended with the third public forum and the presentation of the recommendations on 13/06/2019. However, from the beginning, a large concern of the 40 workshop participants was to secure participation in the development of the *Alte Münze* beyond the procedure. During the series of workshops, recommendations were created for a short-term and a long-term perspective (↘ [Next Steps p. 56-57](#)).

// Outlook of the Complete Procedure //

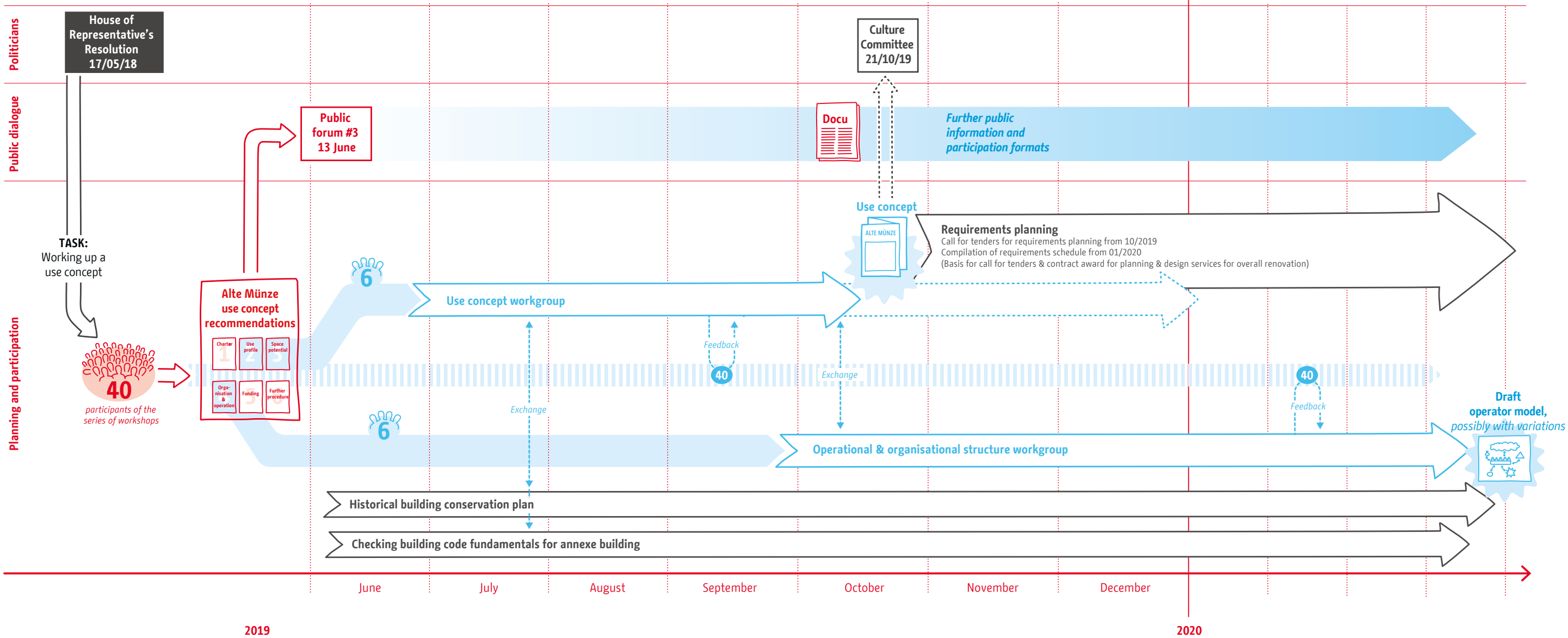
The participants of the participation procedure argued in favour of the participation of the artistic and cultural scene up to the end of the complete procedure for the development of the *Alte Münze*. In addition, there should be continuous feedback with the public. Clarity and transparency should exist on how decisions are made and who is involved in making them. To secure this, the participants would like to set up a control group, which is involved in all essential decisions. ←

Next Steps

In consultation with the Senate Department for Culture and Europe and BIM, the participants were able to agree participants an extension and concentration of the participation. →

The use concept and operator model topics will be further defined in two workgroups, together with six or seven representatives of the workshop participants. The two workgroups work under the overall control of the Senate Department for Culture and Europe and BIM.

The results of the use concept and the room potential were more clearly defined in the use concept workgroup and thus a basis for the requirements planning was worked up. The results of the workgroup are already incorporated in the documentation. The operational and organisational structure workgroup are to develop the first draft fundamentals and variants for the future operation. ←



Reflective Discussion on the *Alte Münze* Participation Procedure

Dr Cordelia Polinna and Klaus Overmeyer in discussion with the participants Felix Richter, Jörg Heitmann, Katharin Ahrend, Michael Müller, Pascal Johannssen and Wibke Behrens.
08/06/2019, *Alte Münze* Workshop room →

As part of the participation procedure many different interests came together. From the group of the workshop participants, Felix Richter and Katharin Ahrend (Spreewerkstätten), Jörg Heitmann (Co-manager of silent green), Michael Müller (*Alte Münze* workgroup of the Coalition of the Independent Performing Arts Community/Co-management Theaterdiscounter), Pascal Johannssen (Direktorenhaus/German Craft Council) and Wibke Behrens (*Alte Münze* workgroup of the Coalition of the Independent Performing Arts Community) declared their willingness, together with Dr Cordelia Polinna (Urban Catalyst GmbH) and Klaus Overmeyer (Urban Catalyst GmbH), to reflect on the procedure during a two-hour discussion.

The discussion represents six individual opinions of 40. In order to make the discussion more easy for external readers to follow, the discussion has been edited and summarised by the editorial team.

Dr Cordelia Polinna Thank you for taking the time to speak to us in the retrospective about the participation procedure. Together with you, we would like to reflect on what was good and useful, but also on what difficulties existed and what we can learn from this. Looking back at the selection process and the work together in the fixed group size of 40 participants, what is your evaluation?

Michael Müller On the one hand, it can be said that 40 people were too many for such a work panel, on the other hand, the complete bandwidth of the artistic and cultural scene was not covered by this group. Nonetheless, a constructive working atmosphere prevailed most of the time. There were repeated conflicts, but overall I had a good feeling. In the first

workshop I was worried that we would not be able to agree anything with this consent principle. Nonetheless, in many places, we were able to arrive at usable results and consent without contradiction. However, it was repeatedly surprising, from how many sides which position was represented.

Jörg Heitmann I actually think that it should have been the task of the politicians, who are elected, to assign the workshop participants.

Wibke Behrens I didn't understand that the parliamentary resolution stated that the people who were to take part in the participation procedure should also be those who will have use priority in the future. I understood the task issued by the House of Representatives to mean that in the participation procedure, all participants should examine, reflect on and evaluate all positions. They should argue and have different opinions – and from this something new should emerge.

Katharin Ahrend If you consider what a heterogeneous group we were with different knowledge levels, it is clear: the Independent Performing Arts Community had completely different experience to those participants, who had entered the procedure by way of the drawing of lots, or those who took part who have a very general interest. This range of priorities is representative for the different interests, which encounter each other especially in the city. Despite all differences, at some point the penny dropped. There were some harsh words for a short time, but in my opinion, after that we continued more constructively. We took a step towards each other and somehow understood that we not only have things in common, on which we can work, but also differences, in which it is possible we don't progress at all.

Jörg Heitmann The larger the group, the more difficult it is to have person-to-person discussions. The compromises always functioned particularly well when the workgroups were reduced to a critical size of less than ten persons, especially in the groups on the topics of organisational structure and funding, in which I was. The ball was banded very constructively and we progressed well.

Wibke Behrens We speak as if we all sat together at one table, but that was not the case. In the workshops, the Senate Department for Culture and Europe and BIM stood around behind us, while we sat on the cardboard stools in a circle.

Jörg Heitmann Yes, that's right, even though it was certainly not intentional this was somehow very comical. However, if they hadn't been there, we would have lacked a lot of input. They should have been in the circle with us and contribute to the content. An employee of the administration may also represent their interests – only it must be transparent.

Klaus Overmeyer It should have been made clearer at the procedure, where the interests of the different participants lie?

Michael Müller At the beginning there was no conflict list, of who represents which particular interests and positions. The dissent that this would have shown should have been addressed openly. There was a lack of active conflict moderation.

Jörg Heitmann There was a short introductory round at the beginning. It would have been better if self-interests or even non-self interests had been stated directly then. A clear statement, for example: "We are here because we want to use this building on our own" or "We want to use the Direktorenhaus". Overall, I found it a bit too well-behaved, I would rather have had a more aggressive undertone.

Wibke Behrens Due to this lack of a classification at the beginning, several conflicts between the competing interests did not arise until very much later. Some conflicts smouldered for a while and did not flare up.

Michael Müller However, in these conflicts there also lies potential. It is possible to deduce from the process that conflicts should be identified and they must be drawn out into the room.

Felix Richter I had the impression that certain stakeholders had been assigned to the future use of the *Alte Münze* in advance. To this day I have still not understand why this was not communicated and argued in advance. That wouldn't have been bad. There are institutions in the city that have already been displaced or are threatened with displacement – this can be integrated into the consideration. So you ask yourself, why make so much effort if some key points are already fixed.

Jörg Heitmann I would have found it to be totally legitimate if a Senator of Culture had said, for example, that the *Alte Münze* will be a House for Design. It is possible to have this main focus, but at the same time include other types and forms. Some would have found that to be unjust. But when such an assignment exists, then it is possible to discuss on a completely different level. For me it is more a matter of showing one's colours.

Pascal Johannssen The Senator of Culture said that the mint is to be a building with a music focus. I do not find that one needs these assignments from the political side at such an early stage. The participation procedure was not as open



as it is now being described. The discussion on which uses in this place can develop a particular attraction was not even started. It would have been good for a participation procedure that wants to create cultural rooms.

Dr Cordelia Polinna What role did the current interim users play in this context?

Pascal Johannssen The interim users, which includes us, hardly played a role in the participation procedure. That surprised us, especially as we could have contributed a lot of content: The city wants a creative and cultural area. Yet there are people and institutions already on site, who have already done this: created a cultural, vibrant area. Perhaps it does not have to be a completely new concept, but instead further development of what is already there.

Felix Richter In the procedure, as interim users, we were naturally people who had already campaigned politically for the site for a long time. All should have had to drop the curtain from the very beginning. Then, for example, we would have been able to present ourselves as the Spreewerkstätten and show what we actually are already doing on site. This would have been good for the process. Due to the lack of opportunities to openly discuss our own interests, they were often included as an aside. This led to friction.

Pascal Johannssen In Berlin, there are certain groupings, who have already submitted concepts for use of the mint to the Senate, some are almost 100 pages long (↘ p. 16). However, these concepts did not play any role during the workshops. They were shrunk to a poster page and were displayed on boards in an exhibition in the workshop rooms. It would have been good if we had discussed these concepts.

Michael Müller I believe it could not be the subject of this procedure to work up a synthesis from the different concepts, in which each appears a little bit. We should have made the effort to understand the concepts and discuss them in detail. Perhaps that was needed so that everyone felt heard.

Pascal Johannssen Originally I thought that the exchange on ideas for the use of the *Alte Münze* would have been the

subject of the procedure, so that use and operator suggestions could be derived from this. But in the workshops we pushed the important points away for a long time. It was only at the end that it became interesting, as the question of future uses was discussed. Now, at the end of the process, we are at a point at which many people already were who had thought about the future of the *Alte Münze* beforehand.

Wibke Behrens The whole prehistory was already political. Some things seemed to me as if they had simply dropped out of the sky. For example, there was suddenly a coordination group (↘ p. 24).

Prof. Klaus Overmeyer How did you perceive the coordination group, which met between the workshops?



Michael Müller We, the *Alte Münze* workgroup of the Coalition of the Independent Performing Arts Community, had already pointed out beforehand that in the present day participation procedure it is common practice for the participants to control the process together and discuss the process. How is the process organised, what commitments exist? What happens if arrangements are not stuck to? We suggested a control group before the procedure, which would have discussed and defined such matters. After that the persons responsible for the project introduced a coordination group. The wording is problematic here: The coordination group coordinates and controls in a certain way, but ultimately it has an adviser role. This doesn't do any harm, but it is not what we requested. A control group in the sense of joint negotiation of the process and joint decisions was, however, not requested in my perception.

Prof. Klaus Overmeyer The Senate Department for Culture and Europe together with BIM had the task of implementing the resolution of the House of Representatives and to implement a "participative" procedure. But what does "partake" and "participation" mean precisely, and how do you value it in the procedure?

Pascal Johanssen I find it very important that we agree what a participation process means. For Berlin this is still a

new instrument, and there are currently several areas in the city, which are negotiating for cultural and creative industry uses. There are many interest groups in this area, who do not necessarily have to consolidate or cluster in one place.

Felix Richter I would have wished for the framework of the participation to have been set out more clearly. For me it was clear that we will participate until the result of a basic concept exists. However, at a certain point I noticed that the participation would soon end and the work of the Culture Department then begins, just when it begins to get interesting.

Michael Müller According to my understanding of participation, a consultation procedure should have taken place, but not a participation procedure. In my opinion, that is the glaring omission in this process. The process would have functioned on the level of a consultation. It is unsatisfactory that the Administration did not place more trust in us here. But I find that involvement on a co-determination level must not be given up! One can fight and wrestle for urban society participation!

Dr Cordelia Polinna We identified key terms in the resolution of the House of Representatives, which almost conceal the entire potential conflict of the procedure. This definitely includes the word "participative", but also the term "Creative and cultural location", which proved to be very vague and the definition of which was very much disputed. What was problematic with this term?

Wibke Behrens A very positive result of the conflict about this term was to clarify that not all potential users in the creative industry can serve as cross-funders. This was apparently assumed from political naivety, which was implied in the House of Representatives' resolution.

Pascal Johanssen The resolution actually only states that creative industry uses are also desired. The fact that the creative industry was seen in the role of a potential money donor, is a story that was developed by some during the workshop, in order to describe certain user groups (e.g. from design) as not worthy of support from the outset. However, there are penniless and successful designers in the same way as there are penniless and successful musicians. The good thing is that the debate showed that the types/forms allocations, which the Administration makes in the areas of the cultural and creative industry are unfortunate. They lead to splits where there are actually hardly any differences.

Dr Cordelia Polinna An ongoing topic among the workshop participants was the question of how things will continue after the procedure, and how binding the results are for policy (policy makers?). How did you feel about the role of politics in the procedure?

Wibke Behrens In the second forum the political representatives played a decisive role because they really dealt with the conflict of the funding. Otherwise we wouldn't have got as far as we did.

Jörg Heitmann Such procedures always hold a certain risk for politics, because it is never one hundred percent in which direction it will go. If joint participative concepts are developed, the suggestions are often simply wiped off the table at the end. The politicians are not bound to actually implement them.

Pascal Johanssen That is an issue of the recommendation character that we are talking about. What does it actually achieve?



Michael Müller That is a problem of the House of Representatives' resolution, which allows far too much room for interpretation. We should maybe have had an additional workshop in feedback with the Administration, in order to clear up contradictions and ambiguities. At the same time, the politicians should have been asked to clarify precisely how the resolution is to be interpreted. That would have been more vibrant. Basically, it is the work that now continues and is not secured. For example, there is now this charter. In future, it must be secured that outstanding decisions and the future use also clearly behave according to this clear charter. In this way it is possible to check whether politicians and the administration take the participation procedure seriously and implement its results.

Jörg Heitmann This can even be expressed more generally. Such a building in the middle of Berlin must have a large public character. It would really be "casting pearls before swine" if, for example, it becomes a studio building with closed cubbyholes. That would be a lost opportunity.

Wibke Behrens My standard was therefore in the direction of securing the site cultural-politically long-term and to more widely state all that is to happen in this location long-term. It is not only the smallest particular interests that should be reflected who are currently at the table, which participate in the workshop or are assigned by politics. It is therefore a matter of securing something – neither people or type/form related – which extends far beyond our time and self-interests. We want to give the site a history and an image, which lasts longer than our engagement, our voluntary, unpaid "expensive hobby", as I always call it.

Felix Richter In my opinion, engagement is still too person-related. But the time simply runs out at some point. If we had had another workshop, we may have been able to send stronger signals out of the group and deliver more convincing arguments.

Jörg Heitmann Something would have manifested itself, which we could have placed on the table as a clear request.

Prof. Klaus Overmeyer If we were to look forward to 2030 and the *Alte Münze* had developed according to your wishes: What happened then?

Michael Müller Within the group of the workshop participants there was large consensus about the framework and the direction in which the *Alte Münze* should continue. It is an open result, but at the same time, not so open that Disneyland can move in. It has a clear direction. It would be great if the House of Representatives takes a look at the recommendations, adopts them and passes a resolution on them. Ideally, for example, by forming a foundation, they would create a sound basis for the development of the *Alte Münze* as a permanent site for the independent art and cultural scene. This would confirm a commitment to the work done by the process participants.

Jörg Heitmann I agree. However, there is a lack of any mandate for the implementation. The politicians should transfer this to a group, in which the interim users could also be anchored. At least in the first five years after completion, people should be given an opportunity to continue to operate this location. People make so many beginners' errors if they want to understand how the processes function in such a building. It would be neither clever or fair to remove the people from the scene who have already created a structure here. In addition, an organisational form must be created, in which different positions are given a voice. However, this would extend the process by one or two years – it couldn't be achieved faster. But one could ask for an extension of the process, in which the individual interests could once again chime in and be made permanent. The point at which we stopped is a loose thread.



Wibke Behrens The worked up recommendation is relatively specific, I think our points are good and the reactions in the third public forum confirm that they already move in a relatively clear direction, regarding what is to happen here. The politicians also praised us for how the process functioned and the results that were produced. The two workgroups assigned up to the end of the procedure now have the important task of continuing to work in the interest of the jointly produced results. As flexible as possible, as specific as necessary! We agreed this motto at the kick-off of the “use concept workgroup” ([↗ p. 56](#)). A recommendation exists, which can be implemented politically. [←](#)



Participants

Name	Function	Group	
1	Ahrend, Katharin	Culture and Site Development <i>Alte Münze</i> /Spreewerkstätten	drawn by lot
2	Bader, Markus, Prof.	Member of the Arts Council	assigned
	Bleidt, Christoph	–	
	Werner, Franziska	Sophiensaale – Artistic Management	
3	Barth, Sylvia	Actor, Puppeteer	drawn by lot
4	Behrens, Wibke	workgroup <i>Alte Münze</i> der Koalition der Freien Szene (Coalition of the Independent Performing Arts Community)	assigned
	Mayer, Matthias	Project Room Operator/Artist	
5	Benedict, Chris	Project Room Operator, Cultural Theorist	assigned
6	Braun, Maxi	<i>Alte Münze</i> /Spreewerkstätten	n/s
7	Danzeisen, Philipp	Musician	n/s
8	Güntheroth, Nele, Dr	Employee Stadtmuseum Berlin	drawn by lot
9	Heilgemeier, Anna	Chair for Urban Design and Urbanization, TU-Berlin	assigned
	Markovic, Veljko	Research Assistant	
10	Heiß, Susanne	ifau-Architekten	assigned
11	Heitmann, Jörg	Co-Manager silent green	assigned
12	Hotz, Gregor	Secretary Musikfonds e. V.	assigned
13	Jaroslawski, Bogna Grazyna	Stage Designer, Artist Activist, Musical Theatre Dramatic Advisor	drawn by lot
14	Johanssen, Pascal	Secretary Meisterrat Deutschland German Craft Council e. V. i. G.	assigned
	Kranz, Olaf, Dr phil.	Extended Management Board Verband Berliner Modedesigner (Association of Berlin Fashion Designers)	
15	Johnen, Ima	Riverside Studios Representative	assigned
16	Kaiser, Simon	Interim User CCTV Radio	drawn by lot
17	Kempendorf, Ulrich	Musician	assigned
	Maschat, Mathias	Cultural Theorist specialised in (improvised) Music	
18	Knoch, Christophe	Mica Moca project Berlin e. V.	assigned
19	Korrmann, Laura	Student Employee, Feel Festival	drawn by lot
20	Krüger, Alexander	Artist, Curator, Event Organiser	drawn by lot
21	Lehmann, Mathias, Dr	–	drawn by lot
22	Lucker, Katja	Managing Director, Musicboard	assigned
23	Meyer, Roswitha	Music, Ensemble Direction	drawn by lot
24	Moltrecht, Elke	Curator, Producer, Consultant	drawn by lot
25	Müller, Michael	Co-Manager Theaterdiscounter	assigned
26	Neuser, Nikolaus	Chairman Union Deutscher Jazzmusiker e. V.	assigned
27	Pechlof, Kathrin	IG Jazz Berlin/Freie Musikszene Berlin	assigned
28	Reese, Svenja	Festival Production (interim user)	drawn by lot
29	Richter, Felix	Spreewerkstätten (interim user)	assigned
30	Ringleb, Victoria	Secretary of the AGD/German Designer Alliance	assigned
31	Sahebi, Sahba	–	n/s
32	Schepers, Jürgen	BK Creative Industry/IHK Berlin	assigned
33	Schomaker, Torben	Architect, Carpenter	n/s
34	Schwab, Gerhard	Secretary Chorverband Berlin	n/s
35	Sistig, Bastian	Author/Researcher/Director/Performer	drawn by lot
36	Turtur, Jakob	Clubcommission	assigned
37	van Hasselt, Claudia	Chairperson initiative neue musik berlin e. V. (inm)	n/s
38	Weber, Elke	Company Management/She She Pop	drawn by lot
39	Wirths, Michael	topio.info	n/s
40	N. N.	–	drawn by lot

Explanation

- › N. N.: Participant would not like their name to be published.
- › Several persons named for each position, if stand-in arrangement was agreed.

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Berlin, March 2020

For further information on the participation process, visit
www.berlin.de/alte-muenze

Following several attempts to sell the property and years of temporary use, in 2018, the House of Representatives decided to secure the former mint in the centre of Berlin as a cultural and creative site. Moreover, the resolution forms the starting point for a participation procedure, which took place from February to June 2019 and examined and discussed the development of a use concept for the *Alte Münze*. ←

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