

I° MEETING OPERATIVO - IL BACINO DEL MEDITERRANEO: "LE OPPORTUNITÀ DI INVESTIMENTO PER LA TUTELA DELL'AMBIENTE"

Napoli, 10 settembre 2004

Il 10 settembre del 2004 i rappresentanti della **Fondazione Laboratorio Mediterraneo**, l'arch. **Michele Capasso** e l'on. **Claudio Azzolini**, hanno tenuto un incontro presso la sede della **R.S.A. Ricerca e Studi sull'Ambiente s.r.l.** in Napoli con i vertici tecnici e amministrativi della società R.S.A. s.r.l., al fine di individuare possibili sviluppi sinergici.

Durante l'incontro è emersa la volontà di avviare una partnership duratura finalizzata a favorire la diffusione nei paesi del bacino del Mediterraneo di strumenti e tecnologie per la tutela dell'ambiente e delle risorse naturali, nonché finalizzata alla creazione di uno strumento di dialogo tra tutti i Paesi del Mediterraneo per l'organizzazione e raccolta delle informazioni relative all'ambiente.


INCONTRO A RODI PER ISOLAMED

Rodi, 15 settembre 2004




Il Presidente della **Fondazione Laboratorio Mediterraneo**, **Michele Capasso** ha incontrato a Rodi il Prefetto del Dodecanneso **Giovanni Macherydis**. Durante l'incontro, presente la presidentessa della F.A.M. (Femme Artistes Méditerranéennes) **Aliki Moschis Gauguet**, è stata esaminata la possibilità di insediare a Rodi la Sede di coordinamento della **Rete Isolamed**, sezione autonoma della FLM.





R.S.A.
Ricerche e Studi sull'Ambiente



Fondazione Laboratorio del Mediterraneo

I° meeting operativo

"Il bacino del mediterraneo: le opportunità di investimento per la tutela dell'ambiente"

10/09/04 Napoli
(presso la sede RSA del Centro Direzionale Is. E7 22° piano)

Calendario degli interventi

<p>Ore 15:00 Apertura lavori: presentazione del meeting</p> <p>Ore 15:30 Presentazione attività R.S.A.</p> <p>Ore 15:45 Le fonti di finanziamento internazionali per progetti in materia ambientale nel bacino del mediterraneo</p> <p>Ore 16:00 Uno strumento di dialogo sull'ambiente Euromediterraneo: "lo sportello informativo ambiente"</p> <p>Ore 16:15 Coffee break</p> <p>Ore 16:45 Dibattito per l'individuazione di punti di collaborazione e future sinergie</p> <p>Ore 17:30 Chiusura lavori: conclusioni finali e prospettive future</p>	<p>Avv. Maurizio Napoli Arch. Michele Capasso On.le Claudio Azzolini</p> <p>Dott. Gianluca Licenziato <i>Responsabile Tecnico commerciale RSA</i></p> <p>Dott. Fabrizio Di Monte</p> <p>Ing. Sergio Masiello</p> <p>On.le Claudio Azzolini Arch. Michele Capasso Avv. Maurizio Napoli</p>
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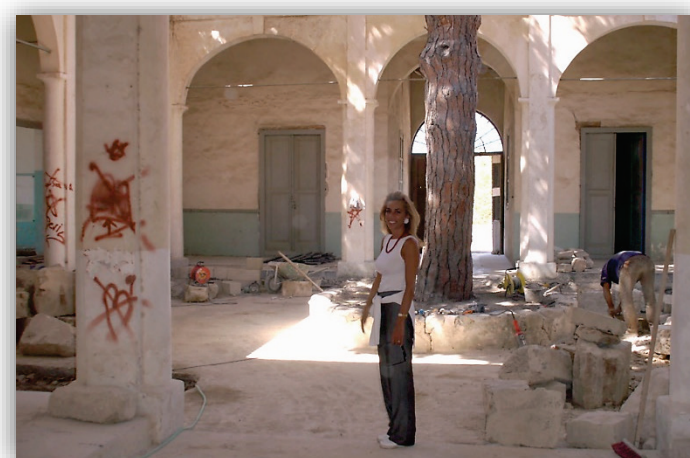
A RODI LA CASA DEGLI ARTISTI PER LA PACE

Rodi, 16 settembre 2004



Un centro mediterraneo delle arti per promuovere la pace. È quello in procinto di essere costituito sull'isola di Rodi in seguito ad un'intesa fra la **Prefettura del Dodecaneso**, la **Rete Mediterranea di Artiste Donne F.A.M.** (Femme-Art-Mediterranee) e la **Fondazione Laboratorio Mediterraneo** di Napoli. È un'azione di diplomazia culturale per promuovere l'educazione alla pace attraverso il linguaggio universale dell'arte.

Tra i progetti del centro: seminari educativi con la partecipazione di professori provenienti da vari Paesi; l'istituzione del Premio Mediterraneo "Arte per la pace", un riconoscimento agli artisti che promuoveranno il dialogo attraverso le proprie opere; una mostra itinerante nelle varie città euromediterranee.



MOSTRA FOTOGRAFICA: HISTORICAL CITY QUARTERS

Il 16 settembre 2004 si è svolta a Berlino una Mostra fotografica dal titolo *Historical City Quarters. In the vortex of globalization: Naples Florence Berlin.*

Napoli, Firenze, Berlino: tre metropoli europee i cui centri storici, a prima vista, impressionano più per le loro differenze che per le similitudini. Ma, al di là delle differenze, un'analisi più attenta mostra somiglianze sorprendenti nel dinamismo del loro sviluppo. I centri storici inizialmente abbandonati alla decadenza sono stati recentemente rivalutati con il boom economico dovuto alla presenza dei turisti.

La Mostra espone i risultati di una ricerca precedente sull'influenza del turismo nella qualità della vita urbana dei centri storici di Napoli, Firenze e Berlino.

La Mostra è stata allestita seguendo il concetto di "citizens' exposition" o "photo dialogue". I testi che accompagnano le immagini sono in tedesco, inglese e italiano.



Berlino, 16 settembre 2004



Photo exhibition:
Historical City Quarters
in the vortex of Globalization:
Naples Florence Berlin.

Photos: Antonio Alfano (Naples), Georg Eichinger (Florence), Beate Schleifer (Berlin)

Exhibition Freie Universität Berlin:
(Heiner Legewie) Nexus (Hans Liudger Dienel);
Gruppo senso di comunità e sviluppo, Università Federico II e Fondazione Laboratorio Mediterraneo:
Caterina Arcidiacono, Fortuna Procentese, Michele Capasso.

Naples, Florence, Berlin: Three European metropolises, whose historical centers impress more by their differences than by their similarities at the first glance. Beyond the differences, however, a closer analysis shows astonishing similarities of the current dynamics of their development. Historical neighbourhoods formerly abandoned to decay have recently experienced an economic boom due to mass tourism and gentrification. The result was a temporary increase in profit rates for investments and a radical transformation of the social structure. Other more marginal historical neighbourhoods are showing the opposite process: Socio-economic degradation by the rising rate of unoccupied housing and the departure of wealthier groups of inhabitants.

The exhibition shows some results of our field research regarding the influence of mass tourism on the quality of urban life in the historical centers of Naples, Florence and Berlin. In addition, methods of participative neighbourhood development are presented by investigating examples of city quarter management that took place in traditional Berlin neighbourhoods at risk of degradation.

The show is set up according to the concept of "citizens' exposition" or "photo dialogue". The accompanying texts are presented in German, English and Italian.

Prior to the conference, the exhibition has travelled in modified and updated versions to:
- Naples: December 2002 (Ex Refettorio di San Domenico Maggiore/Fondazione Laboratorio Mediterraneo)
- Florence: September 2003 (Chiostro dell'Ammanati - Santo Spirito)
- Berlin: November - December 2003 (Willy-Brandt-Haus)

- Naples: Congresso nazionale della Società di Psicologia della salute, September-October 2004 (Università Federico II)

The documentation of the exhibition and the accompanying community psychological research projects in Naples and Florence/Berlin respectively are available in two separate publications (available at a special price for participants of the conference at the exhibition).

5th European Congress of Community Psychology
Entry Hall of Henry-Ford-Bau
Gary-Str. 35, 1495 Berlin
OPENING: 16.9.2004 12.15 a.m.
È possibile visitare la mostra in formato virtuale sul sito www.euromedi.org



IL COMMENTO DI H. LEGEWIE

Narratives and images of the city: The current research and the aims of the exhibition.

How have the urban quality of life and the social fabric of European cities been affected by the transformations of recent years, in particular by mass tourism and by the increase in economic value of historic housing areas? To address this question, a comparative field study was carried out in 2001-2002 by the Technische Universität Berlin in co-operation with the Università degli Studi di Firenze. In the project, open interviews with inhabitants, professionals and experts from the historic city centres of Florence and two touristically important historic residential districts in Berlin – the Spandauer Vorstadt in Berlin-Mitte and the Kollwitzplatz – Viertel in the Prenzlauer Berg district – were carried out to collect narratives and information on the following themes:

1. The background, local identity and goals in life of the informants
2. The significance of the cultural heritage for the informants' own quality of life
3. Quality of life, problems and conflicts in the city area
4. Manifestations of tourism and repercussions on the quality of life
5. Ideas and initiatives for the improvement of urban quality of life

A total of 40 interviews in Florence and 71 interviews in Berlin were carried out. The understanding of the informants' viewpoints and their contexts of meaning, and the deciphering of the nature of their perceptions of the city is at the centre of our research project, which falls under the field of qualitative social research. Qualitative social research, for example opinion polls with the aid of representative sample surveys, is based on a broad application of statistical methods with the objective of reaching a true representation of the opinions within the population from which the sample is taken. This objective is certainly attained on the basis of principles which finally derive from the researcher. On the other hand, the strength of the qualitative approach lies in the depth and richness in detail, with which the informants can give expression to their perspectives.

It is like the difference between on the one hand getting to know 400 people very slightly through a short contact, and on the other hand spending half a day each with 40 people. The scholarly evaluation of the interviews is carried out at present using computer-aided qualitative data analysis. In addition, the presentation of a part of the data for the general public and the citizens of the two cities is provided for through this exhibition. The majority of the interviewees have given their assent to this exhibition and for that purpose had themselves portrayed in their home or work environment.

For lack of space it was not possible to include in this exhibition all interviewees who had expressed their willingness to participate. In the selection we have endeavoured to capture as

broad a spectrum of viewpoints as possible. By combining interview excerpts with accompanying photographs we have intended to offer a forum for the citizens, in which they get a chance to speak as subjects of their own lifeworlds. For this purpose we have juxtaposed key statements from each of the verbatim transcribed interviews with a very brief text (so-called montage). In order to retain the character and charm of the "original tone" of the interviews, we have deliberately abstained from adapting the colloquial language of the interview excerpts to the rules of the written language. The texts obtained in this manner were provided with a characteristic heading and the name, age (at the time of the interview), occupation of the interviewee as well as a short biography and one or more photos. The portrayals of these citizens of Florence and Berlin constitute the core of the exhibition. They are substantially shorter than the original texts – an interview with the duration of about an hour is thus "distilled" into a caption which can be read in less than five minutes. Under these circumstances the individual portraits cannot be expected to give a true representation of the interviews. In fact, the texts were not selected only on grounds of being representative for the interview in question, but also on the basis of their relation to the exhibition as a whole: as many views as possible should be presented in the selection and repetitions should be avoided. The diversity of voices and perspectives expressed in the exhibition give no uniform message: the inhabitants partly conjure up a nostalgic transfiguration of an "old-town atmosphere", while at the same time they tend to express, in a nuanced way, their approval of various aspects of the ongoing transformations. The photo exhibition aims at the vivid documentation from the point of view of the inhabitants of the perils and prospects present in the clash of tradition and modernisation in an urban context. In that respect, we hope to encourage cultural exchange between Florence and Berlin and give food for thought about the tendencies in the development of urban quality of life and local culture in the historical quarters of the two cities. The cross-cultural comparison of two important cities which in quite different ways have contributed to the urban culture of Europe adds a European dimension.

Heiner Legewie

The historic city centre of Florence

Today the city of Florence has 373,575 inhabitants spread out over a surface area of 102,941 km². The municipality consists of five administrative districts. District no. 1 and its 69,950 inhabitants constitute the historic centre. In the last 20 years the population of the city of Florence has dropped by more than 15 %. Meanwhile, the 13 municipalities surrounding Florence (population circa 670,000) grew in the 1980s, mainly because of exodus from the city. However, since the 1990s the outer areas of Florence have also experienced

a decrease in population by about 3 %. Since the Middle Ages, the historic centre has developed on the basis of the chequered ground plan of the ancient Roman colony of "Fiorentina". The historic centre covers the original part of the city and its medieval expansion within the city wall. The latter was built in the thirteenth and fourteenth centuries and was almost completely demolished in the nineteenth century for the construction of bypasses. The entire historic city centre is designated a UNESCO world heritage site. In the fourteenth century a municipal reform divided the city inside the walls into four parts (quarters). Each quarter has a basilica at its centre: the green quarter at San Giovanni, the blue quarter at Santa Croce, the red quarter at Santa Maria Novella and the white quarter at Santo Spirito. This division is still valid on the symbolical level, as exemplified by the tradition of Florentine Historic Football (Calcio Storico). At an annual tournament four teams compete dressed in renaissance costumes, with jerseys in the traditional colours of their quarters. The quarter of San Giovanni The quarter of San Giovanni can be regarded as the northernmost area inside the city boundary. Its lower side consists of the Piazza San Giovanni and the Piazza del Duomo with the axis Via Martelli-Via Cavour up to Piazza della Libertà. The quarter then extends towards the west, where it includes the San Lorenzo area and finally in the east the Via del Corso and the Borgo Albizi to the Borgo Pinti. This was the first quarter to face mass tourism and commercialization and has suffered more than the others.

There is a high concentration of banks, insurance companies, haute couture, and pizza bakeries. In the area near the cathedral the population has fallen markedly, while the vicinity of Piazza della Libertà and the Piazza dell'Aseglio as well as the area around Campo di Marte are inhabited by middle and upper class residents.

The chief tourist attractions of the quarter are the Santa Maria del Fiore cathedral with its famous cupola by Brunelleschi; in front of the cathedral the baptistry of San Giovanni (1128) in Roman-Florentine style with the marvellous bronze portals (among others the "gateway to paradise") by Andrea Pisano and Ghiberti, and the belltower by Giotto, towering above the right side of the cathedral.

Other important places include the basilica of San Lorenzo with its Medice chapels (with the four sculptures by Michelangelo depicting dawn, the day, twilight, and the night) and the Galleria dell'Accademia, where among other works the original of Michelangelo's David can be found. Further attractions are the cloister of San Marco with the monkcells painted by Fra' Angelico, and the lovely Piazza Santissima Annunziata.

The quarter of Santa Croce The northern quarter of Santa Croce surrounds the Piazza San Firenze and the Bargello museum. Its core stretches from the Piazza Signoria area and the Uffizie to the Piazza Santa Croce. The Lungarni, leading off from the Archibusieri up to Zecca Vecchia, represent the southern boundary.

In this essentially working-class and artisan quarter, the flood damages in 1966 marked the beginning of a change which has led to the disappearance of almost all the workshops and the inhabitants who were tied to them. There has been a migration in the direction of the city zones outside the historic centre. Moreover, the population has changed with the arrival of new inhabitants, for the most part people from southern Italy or students, who live in particularly unfavourable residential conditions. The three big prisons (Santa Rosa, Santa Verdiana and Le Murate) have been converted to university buildings, leading to further change. The change of population structure has been almost complete here. The old inhabitants, as described in Pratolini's novels have all but disappeared. Nowadays, it is the bourgeois middle class or members of the educated classes who have taken over and renovated the dilapidated flats. Recently, several night clubs have appeared, frequented by students and young foreigners staying in the city for a shorter or longer time. The most frequently visited tourist attractions in the quarter are the Piazza della Signoria with famous sculptures as well as a copy of the David, and the Loggia dei Lanzi with Cellini's Perseus and Giambologna's "the rape of the Sabine women". The Piazza is dominated by the most important civil edifice of the town, the Palazzo Vecchio (the Florence City hall). Other attractions include one of the most important museums in the world, the Uffizie, the nearby Ponte Vecchio and the Basilica di Santa Croce, which houses countless works of art such as the famous frescos by Giotto, as well as the tombs of Dante and Michelangelo. The quarter of Santa Maria Novella The quarter of Santa Maria Novella represents the westernmost part of the historic city centre. In the east it extends to the Piazza della Repubblica and the Piazza San Lorenzo. To the north the Fortezza da Basso and the Viali Rosselli mark the boundary of the area, in the south the Lungarni Acciaoli, Corsini and Vespucci. Some of the most elegant streets of the city are situated here, such as the Via Tornabuoni and the Via della Vigna Nuova with their exclusive boutiques. There is still a small community of inhabitants, above all around the Mercato Centrale, which is characterised by pleasant living conditions but also by a strong ageing. Furthermore, there is the Ognissanti district from the nineteenth century, which came into being as a hotel district and consequently never had large social meeting places at its disposal. The biggest tourist attraction is the Santa Maria Novella church with its early Renaissance façade by Alberti in white and green marble. Inside are wonderful masterpieces such as Massaccio's trinity and the frescoes by Filippo Lippi and Ghirlandaio. Further important works of art are the Fortezza da Basso, which was renovated recently and is the site of an exhibition centre, and the Palazzo Strozzi, one of the most distinguishing marks of the renaissance. The Santa Maria Novella railway station by Giovanni Michelucci was one of the first pieces of Italian

rationalist architecture in the twentieth century.

All in all, these three quarter represent the economically richest and the most frequently visited part of Florence, with one of the greatest concentrations of cultural artefacts worldwide. The largest flows of tourists move in the streets which make up the so-called golden triangle, stretching from the Medici chapels to the Galerie dell'Accademia and to the Santa Croce church, further from the cathedral to the Piazza della Signoria, to the Uffizi and across the Ponte Vecchio to the Palazzo Pitti im Oltrarno. The quarter of Santo Spirito This part of the city centre on the opposite bank of the Arno (Oltrarno) is situated between the Porta di San Frediano, the Porta Romana and the Porta San Niccolò and includes the areas around the Piazza Santo Spirito and the Piazza Pitti, the Borgo San Frediano and the Borgo San Niccolò. It is a district characterised by artisans, restorers and antique dealers. Historically, ever since the first settlements the quarter has been a poor area inhabited by ordinary people. Its inhabitants are said to distinguish themselves by their pride, their independence, and their tolerance. The uprising of the Ciompi (dyers) began here on June 23rd, 1378. There is a widespread notion that while the "Florentineness" of the three other quarters right of the Arno has gone lost with mass tourism, this district still retains its Florentine identity. This idea is endorsed by many who only recently moved here, and who are often fascinated by the social atmosphere with a tendency towards romanticism. This new interest in this part of the city, which for a long time was considered the most run-down part of the historical centre, is threatening the preservation of these "typical" socio-cultural aspects – paradoxically not to strongly, however. There has been a rapid increase in rents and real estate prices as well as an increase in the number of night clubs. These phenomena are closely connected to the new inhabitants who consciously choose to move to this part of the city: students, the middle and upper classes and foreigners. The "Palazzi", home of the prominent families, and the two main streets running across the Arno are in the area between Piazza Pitti and Piazza Santo Spirito, which also contains the side streets which once served as service and craft streets. In these streets, running parallel to the Arno, remnants of the ancient and traditional life have been preserved. The disastrous floods have had negative effects on craft, and there are only a few of the traditional trades left. In San Frediano, however, these changes have turned out less far-reaching, and the traditional inhabitants and the traditional life of the quarter have been maintained to a certain degree. One reason is probably that this quarter is situated more on the fringes of the city and is more traditional than Santo Spirito, and for that reason has its own, independent life. The San Niccolò area consists of a mixture of galleries, antique shops and university buildings, and has a relatively stable

population. The chief attraction of the Oltrarno is the Palazzo Pitti with its famous art collections. Among them are works of art by Tizian, Giorgione, Raffael and Rubens. Other attractions are the Boboli Garden and the Brancacci Chapel in the Santa Maria del Carmine church, a famous Renaissance masterpiece thanks to the frescoes by Masaccio. The piazza and the church of Santo Spirito – the last work by Brunelleschi with famous Renaissance paintings as well as a crucifix attributed to the young Michelangelo – are other attractions. The church of Santa Felicita with the Descent from the cross by Ponormo – one of the masterpieces of Florentine manierism – also attract a lot of people. Not far from the Porta di San Niccolò, but outside the city walls, the Piazzale Michelangelo offers a splendid panorama of the city. A copy of Michelangelo's David in bronze has been placed there. The basilica of San Miniato al Monte, whose façade consists of white and green marble, is regarded as one of the most beautiful examples of the Florentine Romanesque style.

Berlin:

The Spandauer Vorstadt and the Kollwitzplatz district.

Berlin is the capital of Germany and at the same time constitutes one of its sixteen Länder (states) of the Federal Republic. Berlin has about 3 386 700 inhabitants on a surface area of 891,4 km². Since 1991 the population has decreased by almost 50 000. The unification was followed by a population increase until 1993 but thereafter there have been annual losses in population, which however have been less severe in recent years. Berlin was founded in the twelfth century and is, compared to Florence, a young city, whose historic city centre has disappeared almost completely through demolition and wartime destruction. Berlin's urban development after the downfall of the wall in 1989 has been characterised by two features:

1. The city and its inhabitants, divided for over 40 years, have developed differently in the two different social systems in East and West Berlin. There has been an immense need for renovation owing to the far-reaching lack of investment in the old buildings of former East Berlin.
2. The move of the government and parliament from Bonn to Berlin in the years 1994 – 1999 led to increasing investment and rising property prices, putting high pressure on the residential areas in the vicinity of the government district. After reunification, above all two districts with old buildings had an almost magical power of attraction to tourists and people seeking accommodation. These were the Spandauer Vorstadt in Berlin-Mitte in the immediate vicinity of the government district, and the adjoining Kollwitzplatz-Viertel in Prenzlauer Berg. In both districts a lively alternative subculture and art scene developed after 1989. In 1993 the Berlin Senate declared both districts redevelopment areas owing to the bad

IL COMMENTO DI H. LEGEWIE

structures of the buildings. The aim of the redevelopment is to retain the character of urban residential and professional areas and not destroy their distinctive characters. The improvement in living conditions should be given priority without letting prohibitive rents after the renovation force out old-established residents. In addition, the infrastructure and the provision of green spaces should be improved and attempts made to alleviate the traffic situation. Both districts have experienced a continuous increase in the prices of flats and also heavy tourism, which has led to a disproportionate expansion of the catering trade. The designation as redevelopment area has provided a certain protection for the old tenants by setting an upper limit to rents after successful renovation. Nevertheless many old-established residents have lost their district, which is increasingly marked by the newly arrived social strata. The gentrification can be verified by a study of Prenzlauer Berg: Between 1991 and 1997 65 000 of a total of 145 000 residents moved from the area while 70 000 moved in. At the same time, the proportion of children and elderly has dropped, while the age group from twentyfive to fortyfive grew in number. The newcomers are generally more educated than the old inhabitants, more often than on average they live in one-person households and their income exceeds that of the old inhabitants by about 50 per cent. In the blocks which were modernised by the private sector a third of the tenants were replaced. The Spandauer Vorstadt The Spandauer Vorstadt came into being more than 250 years ago in front of the gates of the royal seat of Berlin as a peculiar kind of urban expansion of the city for poorer people. The historic Spandauer Vorstadt extended along the Oranienburger Straße from the Torstraße in the north to the Spree or the suburban railway in the south and from the Karl-Liebknecht-Straße in the East to the Friedrichstraße in the West. In the area roughly corresponding to the Rosa-Luxemburg-Platz and the Volksbühne theatre, 27 barns were set up at the end of the seventeenth century to enable the storage of flammable materials such as grain and straw outside the city walls. The name Scheunenviertel (barn district) was later passed on to the neighbouring area and is still today a popular designation of the whole area northwest of Alexanderplatz. As many Jews settled in the area the Jewish community erected the New Synagogue in the Oranienburger Straße. The old Jewish Cemetery is nearby in the Große Hamburger Straße. In the nineteenth century the Spandauer Vorstadt developed into the poor district of Berlin. In these narrow flats and twisty alleys dwelled the poorest of the poor and prostitution and petty crime thrived. Many impoverished Jewish refugees arrived at the end of the nineteenth century and beginning of the twentieth century following the pogroms in Russia and Poland. In the novel "Berlin Alexanderplatz" Alfred Döblin has left a memorial to this quarter in the 1920s with its blend of criminal environment, demimonde and centre for East European Jewish faith. The National Socialists

took advantage of the bad reputation at the time to defame the Jews living in the Spandauer Vorstadt. 10 000 Polish Jews were expelled already before the progrom night in 1938. Later most of the Jews were murdered. The district was heavily devastated in the Holocaust and the Second World War. Later under the GDR it was largely left to decay. A large-scale demolition to make place for prefabricated buildings which had already begun was stopped by popular protest shortly before the reunification. Today the centre of touristic attention is an area of 67 hectares with 7,350 inhabitants. This area inside the historic Spandauer Vorstadt corresponds to the identified redevelopment area. The foremost tourist attractions are the renovated Hackesche Höfe with their Art Nouveau décor and their inner yards with a mixture of handicraft, boutiques, galleries, bars, theatres and a cinema; the Oranienburger Straße with the gilded dome of the New Synagogue, today used as a museum; the impressive war ruins of the former Friedrichstraßen-Passage – until now famous as the Tacheles, a stronghold of a multicultural and alternative art scene – which investors soon intend to rebuild into a stylish "Tacheles-Höfe"; the Sophienstraße, which was renovated in the GDR-times, with its mixture of habitation, trade, and craft industry; and the formerly occupied houses in the streets between Oranienburger and Torstraße with eccentric shops, art galleries and bars. The Kollwitzplatz-Viertel (the quarter around the Kollwitzplats) About 150 years ago the area around the present Kollwitzplatz was still virtually undeveloped. The Kollwitzplats – formerly called the Wörtherplatz (Wörther Square) after a victorious battle in the Franco-German war of 1870-71 – developed during the industrial revolution of the early 1870s as the centre of a solid middle-class residential area characteristic of the time, with five-storeyed, stuccoed blocks of flats with inner yards and houses in the backyards. For more than fifty years the artist and sculptress Käthe Kollwitz lived in a corner building which was destroyed in the war.

In 1947 the square was named after her. The Kollwitz memorial has been calling the artist to mind since 1959 and has become a symbol of the square. The housing policy of the GDR favoured the construction of new prefabricated houses, and the older residential areas from the late nineteenth-century Gründerzeit were neglected for decades. Only in the mid-seventies was the area declared an "exemplary planning area" of the GDR. Plans were made for modernization and the removal of the inner yards. However, only the Husemannstraße was reconstructed as part of the celebration of Berlin's 750th anniversary in 1987. After reunification, the commenced removal of blocks were stopped. The Kollwitzplatz redevelopment area has about 9,500 inhabitants and a surface area of almost 61 hectares. The structures of the buildings have for the most parts been preserved: typically for Berlin the outside of the blocks are stuccoed five-storeyed houses and the backyards have side wings and buildings

crosswise. Also part of this residential area around the square are the Jewish Cemetery, the Kulturbrauerei, a former brewery complex which is an impressive example of nineteenth-century industrial architecture; and the Wasserturmplatz with its historic earth reservoirs and the water tower turned into flats.

The squares and several single buildings are listed as historical monuments. After reunification the Kollwitzplatzviertel became a symbol of the myth of Prenzlauer Berg as an East Berlin district where artists and intellectuals lived side by side with workers, dissidents and Stazi spies. Today the Kollwitzplatz is at the centre of the restaurant and bar scene but also an elegant and increasingly expensive residential area. Tourism depends less on outstanding sights than on the legend of the cultural life and the alternative scene, the atmosphere of the square, and the bars in the adjacent streets. When Bill Clinton was on state visit, the Kollwitzplats is is where the Chancellor Gerhard Schröder invited him for a meal to show the new Berlin.

Heiner Legewie



IL PANNELLO DELLA MOSTRA



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10. *Impatiens* is a popular garden plant. It grows best in moist, shaded areas.

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Il meglio d'arte contemporanea la nostra preferenza



"Ansamed" 17 settembre 2004

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MEDITERRANEO: ARTE E PACE, CAPASSO FIRMA ACCORDO A RODI
FONDAZIONE LABORATORIO MEDITERRANEO, PACE ATTRAVERSO CULTURA

(ANSAMED) - NAPOLI, 16 SET - Un centro mediterraneo delle arti per promuovere la pace. E' quello costituito sull'Isola di Rodi in seguito all'accordo firmato oggi fra la Prefettura del Dodecaneso, la Rete Mediterranea di Artiste Donne F.A.M. (Femme-Art-Mediterranee) e la Fondazione Laboratorio Mediterraneo di Napoli. "E' un'azione di diplomazia culturale per promuovere l'educazione alla pace nelle scuole attraverso il linguaggio universale dell'arte", ha spiegato ad Ansamed da Rodi il presidente della Fondazione Michele Capasso. E ha aggiunto: "Quella di Marrakech e' stata costituita per il dialogo fra i Paesi del sudovest Mediterraneo mentre quella di Rodi unira' le nazioni del sudest".

Tra i progetti del centro: seminari educativi con la partecipazione di professori provenienti da vari Paesi tra cui gli Stati Uniti; l'istituzione a partire dal prossimo anno del Premio Mediterraneo "Arte per la pace", un riconoscimento agli artisti che promuoveranno il dialogo attraverso le proprie opere e infine una mostra itinerante tra Napoli-Rodi e Marrakech.

"Ospiteremo gli artisti della nuova e vecchia Europa - ha sottolineato Capasso -. Lo scopo e' quello di rafforzare la conoscenza e il dialogo tra i nuovi Paesi con quelli del processo di Barcellona. Un'iniziativa resa possibile anche grazie all'accordo con le autorità aeroportuali di Francia, Spagna, Marocco, Grecia e Giordania che si occuperanno di trasportare le riproduzioni delle opere. Inoltre, proprio qui a Rodi, sarà creata la "Maison des artistes de Mediterranee", (la casa degli artisti del Mediterraneo), che saranno ospitati in un convento". (ANSAMED).

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