

#### KLAPPERFELD

The *Klapperfeld* is a former prison in Frankfurt. Standing in front of the old building, it is hard to imagine that it was still used as a place of imprisonment until 2003. The *Klapperfeld's* history hauntingly captures the development of modern disciplinary spaces: already in the Middle Ages it was a place of detention for the sick. When a workhouse was built in the 17th century, the usage shifted towards disciplining the poor and orphans. In the 19th century, the prison building that still exists today was built. During the Nazi era, the Gestapo used the prison to incarcerate Frankfurt's Jewish residents, unionists and members of the communist party. Also after 1945, the building was used, initially, for the safekeeping of runaway foster children, and later also for the police detention of demonstrators. Until its closure, the *Klapperfeld* served as a deportation jail for rejected asylum seekers. Since 2008, the building has housed a cultural centre run by the leftist initiative *Faites votre jeu!*

*Nadine Marquardt*



#### OSTHAFENBRÜCKE

2,300 tons of steel, cast into a tied arch shape, with a span of 175 metres, an arch rise of 25 meters, slim, floating and illuminated at night. August 2012. Assembly on the banks, floating into position, bridging. In terms of spatial philosophy, bridges symbolize the simultaneity of connecting and separating. Here the river *Main* runs. It connects Offenbach with Frankfurt and separates Sachsenhausen from Frankfurt's Ostend. The bridge transcends the fluid border and yet the bridge is only an accessory. Without the transformation of Frankfurt's old *Grossmarkthalle* into the headquarters of the European Central Bank, it would never have been built. Monetary policy has displaced fruit and vegetables. Glazed office twin towers dominate the place. Harbour, bridge, market and bank. Immobility infrastructures of circulation set goods, money and people in motion. From 1941 onwards, Frankfurt's Jewish population was deported from here. The eastern gate of the city also reminds us of this part of Frankfurt's history.

*Marc Boeckler*

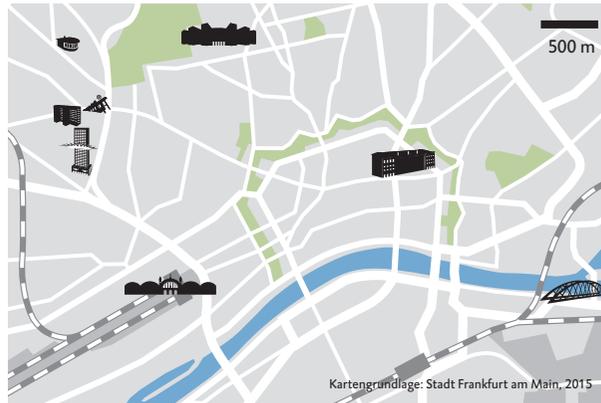
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Department of Human Geography at Goethe University:

**“our Frankfurt”**

With the map entitled “our Frankfurt”, the Department of Human Geography at Goethe University Frankfurt illustrates eight buildings in the city that in turn illuminate our own research concerns. What we show is a site that brings together buildings that we pass every day both physically and mentally. The site is lined with buildings that have been fought over, that are controversial or have been blown out of the cityscape entirely; it is also lined with buildings offering protection for alternative urban ways of living and ports of entry to either the city's dim underground or its new flashy glass facades. “Our Frankfurt” is also a cartographic illustration of human geographic research that selects its access to society through the observation and analysis of spaces and places.





### HAUPTBAHNHOF (Central Railway Station)

Perspectives on the *Hauptbahnhof* vary depending on who you ask. The traffic planner describes it as a hub, node and major intersection. From there, Amsterdam, London or Marseilles are only a few hours away, though it is difficult to find acceptable bicycle parking. The rail manager raves about the flagship of German railway stations and is enthusiastic about the shopping centre with direct access to the platforms. Gastronomically, the offer ranges from Sushi to super-sized ham pretzels. The perfect travel and shopping experience is guaranteed by the guiding objectives of the station's management: service, security and cleanliness. The social worker thinks of more than 200 drug-related deaths annually during the 1980s, many of whom were found in and around the station. At the same time, s/he is pleased that this number has dropped significantly, since drug consumption rooms were opened – some of which are around the station.

Thomas Klinger



### Entrance to underground station BOCKENHEIMER WARTE

Built in 1986, the underground entrance at *Bockenheimer Warte* emerges with a certain exoticness and, thus, contrasts clearly with the functionalist standard. In this contrasting sense the “skewed” place conveys productive memorability. What we call today, somewhat abstractly, the “U”-Bahn, was a rather uncomfortable means of transport in the half-lit underground of the cities of London, Budapest, Vienna and Paris at the end of the 19th century. The stations were damp, cellar-like non-places often smelling of sulphur. The world of the steampowered “sub-pavement-rail” was dim, mysterious and mystical. It was not until the time of the “electric-tube-rail” that aesthetics played a role. Still today, the “U” refers to an underground; however, an underground that merely survives as an additional, profane urban space at so-called “B”-levels of the stations. Additionally, the meaning of a subdued, hidden underground, of the “evil spirit” of revolution and the protest movement, has long vanished.

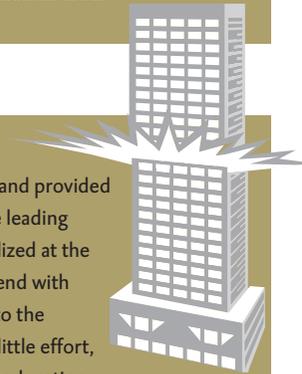
Jürgen Hasse



### WASSERHÄUSCHEN

*Wasserhäuschen* (refreshment kiosks) emerged in Frankfurt in the second half of the 19th century, when pharmacists managed to carbonate and bottle drinking water. They served the growing mineral water institutes as additional distribution facilities. The city council was hoping to dissuade the working class from alcohol consumption. Today, Frankfurt celebrates its *Wasserhäuschen*. Throughout history, they were places of struggle that, at times, the city tried to get rid of entirely. During the time of National Socialism, the kiosks became subjected to ideologies of urban cleansing; in the post-war period, they were used by refugees as places of worship. Later, many of those stalls were remade. To this day, they are an expression of urban segregation: their distribution shows that the 300 kiosks concentrate in neighbourhoods of low-income classes and heterogeneous milieu; they are largely absent in upmarket residential areas.

Verena Schreiber



### AFe-TURM

The AFe-Tower was completed in 1972 and provided the space for the social sciences, whose leading function within the university it symbolized at the time. While it was difficult to comprehend with its 2 lower and 32 upper floors, access to the tower could be easily controlled. With little effort, it could be cordoned off during various education strikes, and the strike headquarters could be set up in the upper floors – including in 1988/89 even strike radio broadcasting. For generations of students, the tower epitomised self-organization, critical thinking and a free space beyond university hierarchies. For staff working in the tower, it stood for unreliable elevators, technical and constructional deficiencies and a certain physical obscurity – which is why it was also discussed as a place of fear. With the university's move to Campus Westend in 2012, the history of the tower as a spatial expression between awakening and anxiety ended. In March 2013 it was blown up.

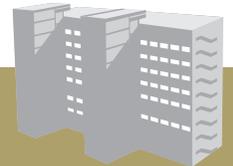
Susanne Heeg



### IG FARBEN HAUS

“Damn!” is a frequent comment at first sight. It works: The building was supposed to be a “city crown” and to demonstrate the power of IG Farben Corp., in 1925 the world's largest chemical company. Finished in 1931, according to plans by Hans Poelzig, and then Europe's largest office building, monumental and repelling at the same time. From there the Nazi Party's election victory in 1933 was financially supported, and a global corporation pulled its strings that operated its own concentration camp in Buna-Monowitz close to Auschwitz and that contributed to the production of the gas chambers' Zyklon B. In 1995, the withdrawal of the US Army from the building that it had used since the liberation raised the question of which institution could cope with this historical heritage. The police and the ECB kindly refused. Instead, the Goethe-University had the role and, simultaneously, obtained a campus. Since then it has struggled to construct an adequate memory politics, but at least in 2015 the central square was renamed the *Norbert Wollheim-Platz*.

Bernd Belina



### PHILOSOPHICUM

Opened in 1961, the *Philosophicum* was built by the, then, head of Frankfurt University's building department, Ferdinand Kramer. The architecture with its main emphasis on function denies any claim to representation. To enliven the monotonous exoskeleton grid, some patches were filled with exposed concrete; and, based on the findings of the eye clinic, the inventory was kept in grey. Kramer justified this spartan elegance citing Goethe, according to whom cosiness is just for people who do not like to think – a nod to the philosophers, who refused to move in for aesthetic reasons. With the relocation of the university, the building was sold to the municipal housing company ABG, which intended to demolish it. However, a citizens' initiative intervened against these plans, pushing for a modification of the building into a multi-generational housing project. The initiative failed in part because of the city's refusal to sell the site below the usual market prices.

Jürgen Schardt