

ARK JOURNAL

SPACES

OBJECTS

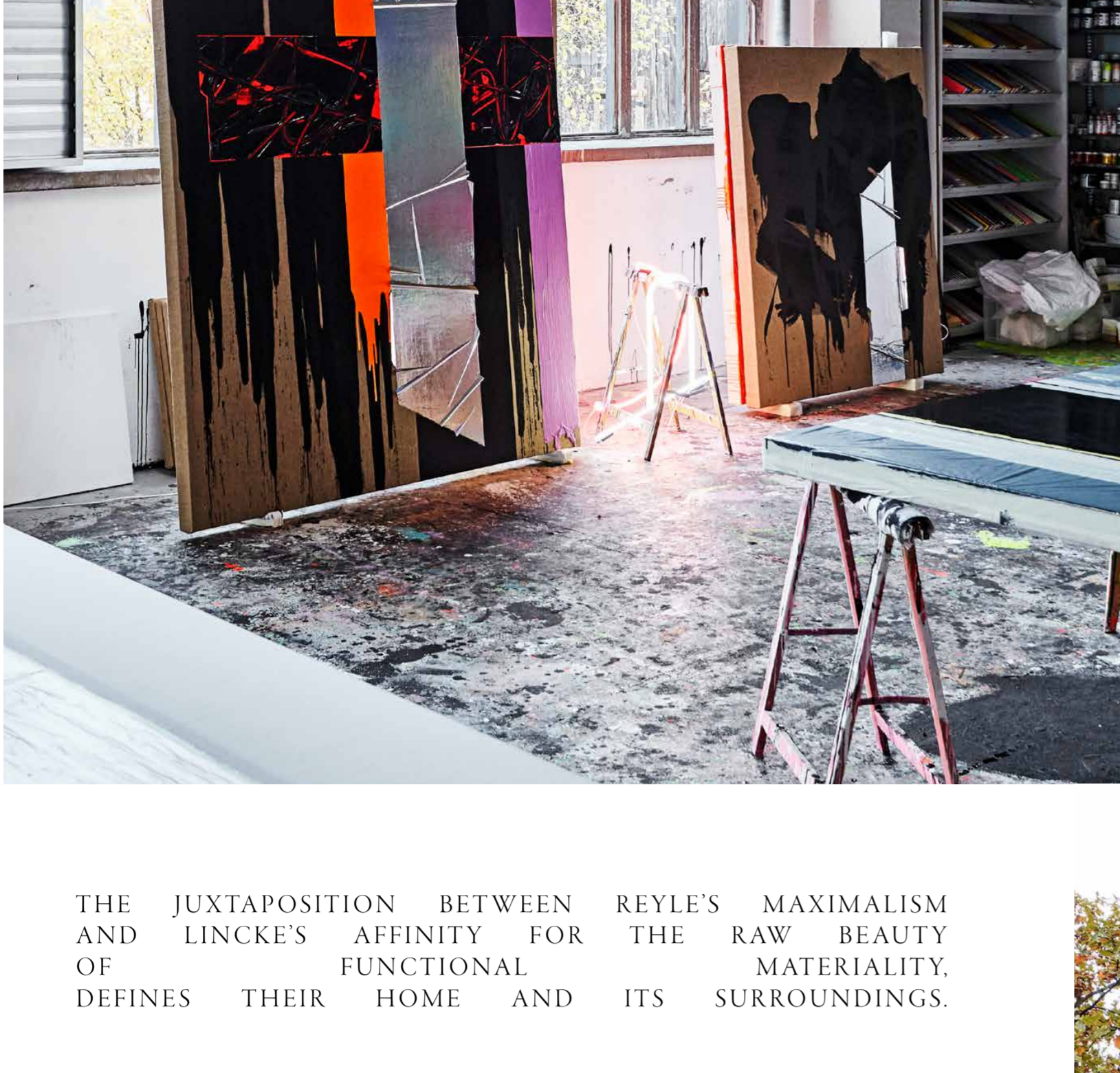
PEOPLE

PRIVATE
GEMMAGN
LOFTMAGN
ABSTRACTION
COMMERCIAL
CREATIVE COUSIN

ART COLLECTION
DISCOVERY
FASHION
ARCHITECTURE
HOME

HESKINE
VOICES
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VENICE
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BERLIN
PARIS

REFLECTIVE INTERACTIONS



THE JUXTAPOSITION BETWEEN REYLE'S MAXIMALISM AND LINCKE'S AFFINITY FOR THE RAW BEAUTY OF FUNCTIONAL MATERIALS DEFINES THEIR HOME AND ITS SURROUNDINGS.

IN 2009, ARTIST Anselm Reyle and architect Tanja Lincke were neighbors living in the same apartment building in Berlin's Prenzlauer Berg neighborhood. The couple happened to meet and fall in love as a critical juncture. Reyle had just bought the former headquarters of the GDR harbor police in the far east of the city on the Spree river and house his large, thriving studio and growing team of assistants. Lincke was trained as an architect but had just to work as one, and was doing press for the Federal Chamber of German Architects. As the global recession hit that year, Reyle faced his own financial crisis, when he was abruptly displaced from his position at the center of the contemporary art market. One of Germany's biggest names in the art world, he was known for his silver foil paintings and large, colorful works. "It felt like everything was over," Reyle says, revealing his plans to sell the converted property. "I thought, I can't keep this, it's too much." But when I brought Tanja there, she said, "You have no idea. Try my best, somehow."

Indeed, the couple lives here in their home overlooking the Spree, with their two children, and six dogs. Their house is an elegant, minimalist cube constructed of concrete and glass, supported by pillars. It's not only a testament to Lincke's interest in holding onto the land, but to her skill as an architect. The remains of the harbor police station, which the couple partly demolished, lie at the center of the complex, surrounded by refurbished studio and newly constructed home and another building. They're planned, mostly out of grass, flowers and species of native trees on the ruins of the station.

It's an early beautiful, ethereally serene, simultaneously evoking elements of 1960s and 70s-era Social Realism and a post-apocalyptic, industrial landscape. The frame of the new two-story that once housed the harbor boat repair workshop, now forms a view of the river and a chimney stack stands behind of the building it once

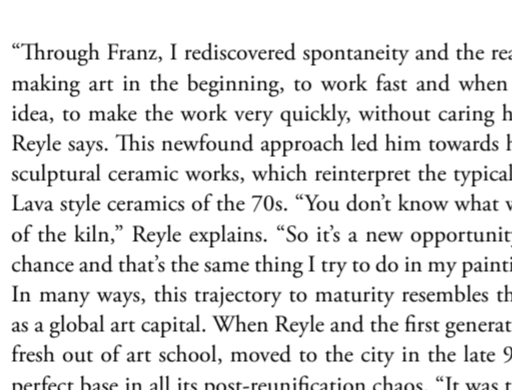
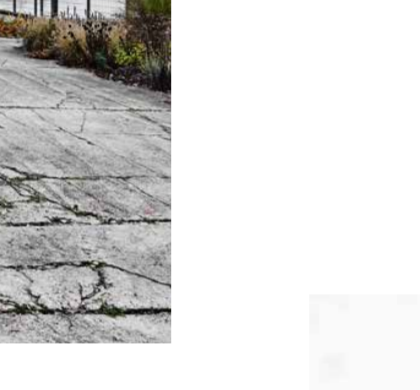
provided over. A simple downspout stands in isolation, complete with an exit light. It still glows up automatically every evening despite fading weather. "You can still feel the space even now," Lincke says, referring to the building's former life. Almost every evening, she and Reyle take an evening stroll, sometimes walking around the ruins up to 90 minutes. It's a ritual where they can discuss work and ideas as the children sleep. It feels fitting that this patch of land, abandoned by the GDR after reunification and lying dormant for 20 years, had been given a new life as a creative haven.

For Lincke, it was a dream for architectural commission. "I felt that I would build something that's what I studied architecture," she says. "When I met Anselm and he asked me to transform the building, I thought, 'Well, let's try this.' It was the jumping into cold water. But I was happy to have an existing building to work with. It's sometimes easier than beginning completely from scratch." In total, she designed four spaces on the almost one-hectare property: the industrial shed turned studio, a garage that has been converted into guest rooms, a gym and a music room, a huge storage space that houses Reyle's work and art collection, as well as the family home. "This area was built in the '70s, and it was important that it was not like 'Oh, there's the new house,'" she says. "But it also shouldn't look new. It's not whether it's old or new, it's just natural, like it belongs here."

The central building of the harbor police was not to be reused and Reyle came up with the idea of making a romantic garden of ruins rather than building something else. "The former industrial places have a special atmosphere and we tried to create that here," Lincke says. "These ruins were created with the same painstaking attention to detail that the couple applied to the rest of the property." It looks natural, but it's all planned," Lincke explains.

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Tanja Lincke and Anselm Reyle created a new home and studio on the site of a former GDR harbor police station, retaining a vault brick wall and entrance to the former dockyard building and creating a wild garden among the ruins.



CONVERTING AN ABANDONED GDR PROPERTY IN EAST BERLIN INTO A HOME AND STUDIO GAVE ARTIST ANSELM REYLE AND ARCHITECT TANJA LINCKE THE CHANCE TO RECOVER THE BEAUTY OF FREEDOM.

STYLING HELLE WALSTED

PHOTOGRAPHY WICHMANN + BENDTSEN

WORDS KAREN ORTON



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"We built a lot of models to decide what should remain and what should be pulled down." The focal point is the vast white brick wall and entrance to the former dockyard building, that frames a view of the Spree. Large metal structures inside the former space are where boats were lifted up during repairs. An electric cable that still plugged into a socket swings aimlessly in the wind. During construction, a builder operating a laser level to the top of the wall being demolished, brandishing a paintbrush can of white paint, he noted where the wall had to be demolished as Lincke stood behind directing him. She points to a square of glass on the wall. "Those are the outlines where we thought, 'Oh, no, another 20 centimeters,'" she says, both of them laughing. "It was a long process. It was sculptural work," Reyle adds.

After visiting the High Line in New York, Lincke and Reyle abandoned their previous landscaping plans in favor of reviving the property, incorporating long grass and local foliage with patches of gravel. Several piles of concrete were pulled up from the ground and stacked haphazardly inspired, says Reyle, by Caspar David Friedrich's painting *The Elmer* from 1823 in which clouds of ice are piled up around a shipwreck.

"The grass is planned in a very geometrical way," Lincke says. "We wanted to have this wild feeling, but in a curated way. You always have to find a balance. Just don't call it a garden. 'You couldn't even find a place to plant peonies if you wanted to. It's simply a space where you can feel the changing of the seasons,'" she says. "Some trees and bushes, which often are the first species to grow in former industrial landscapes, were planted to color this area, where white flowers in varying shades of soft whites, pinks and violets bloom throughout the summer. 'This no red or yellow otherwise it would look too colorful,'" says Lincke. Reyle interjects, laughing. "I would have done all the colors."

That juxtaposition, between Reyle's maximalist maximalism and Lincke's affinity for the raw beauty of functional materials, defines their home and its surroundings. "Our tastes are contrary, which is perhaps good," Reyle says. Lincke adds, "But when we do things together, it's perfectly balanced. We understand each other. It's never a compromise," he Reyle points out. "When you always compromise, it's just being." Pointing to a whitewashed, circular sofa covered in mustard yellow and bright pink mohair velvet, he says, "If we had

compromised, we would have left the shape, but done it in grey. That would not be the solution. It's better to try to understand each other, and to bring very different things together."

"I learned from Anselm not to be afraid of color," Lincke says. "Architects are often afraid of color, or they do too much color." Reyle confesses, "And if it was up to me, I would have built a freestanding high ceiling and made the house more like a house. But Tanja said, 'No, this will be a museum, it won't feel like home.'"

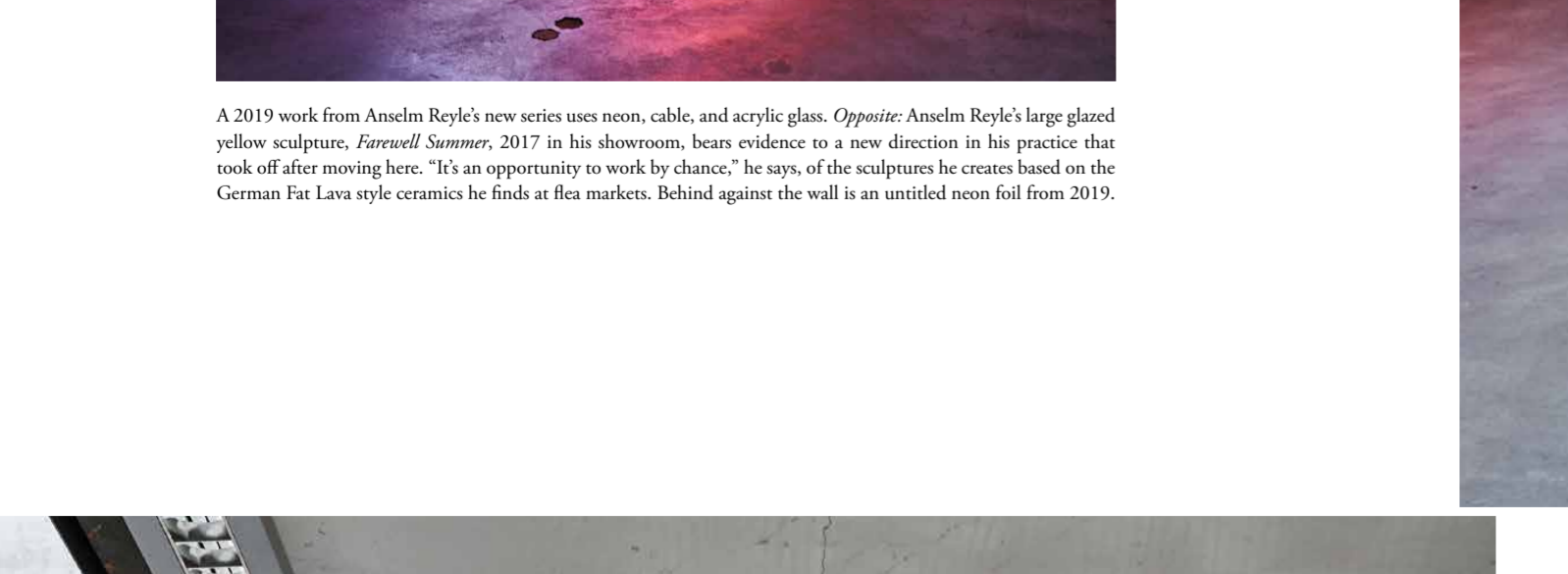
Lincke is clear about the principles she imported into the house. "It's so important that you can still feel the ceiling. We use an oak table. Everything is related to the material of a human being." That's reflected in the wooden window frames that ground the space without overpowering it as is in the large bookshelf that breaks up the vast open space inspired by Reyle's grandmother. "My mom had a staircase. It's like a cabinet of curiosities that older people in modern Germany have for tiny figures," Reyle says. "This was the idea, but just in a bigger size." The house is an eclectic mixture that is mostly wrapped around. For now there is a painting from Dan Van Vliet, the musician and artist known as Captain Beefheart, artworks from Reyle's favorite artist, Peter Halley and Steven Parrino, his collaboration Franz West as well as student works from the painting class he teaches in Hamburg, with some flea market finds and airport souvenirs thrown in for good measure.

Most evenings, the whole family ends up gathered around the long wooden dining table constructed from roughly hewn planks of wood from one of the large trees that stood where the house is sited. The table is overbooked by one of West's brightly colored paper mesh sculptures. "Everything happens here around this table," Lincke says, running her hands over the unvarnished wood. "I think this is so important, that you show the material, that you are not shy about doing this. We didn't varnish this table, so it really feels like wood. You can see how it's been used. It's important to allow things to change and not to try to keep it as it was on the first day." This is evident in her industrial practice more broadly. "When I renovated those buildings, I learned that it's important not to paint the walls with a new color but just to keep the old walls. Otherwise it's like a person who gets facially and Botox at the time. It looks unnatural and as ugly," she says. "But if you allow a material to age, then it will look better and better."

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The studio and office space for the couple is on the far side of the property in a converted garage. Opposite: Concrete and brick cores an industrial gallery-like building. In Anselm Reyle's space, an installed painting from Günther Sieb (2010) sits on a SwissGlick copy of Richard Serra's proposition of flat or curved the 'Dermis' (1991) by Anselm Reyle and Tanja Lincke. The two chairs were a 2015 collaboration with Franz West. Curated on the floor are by Anselm Reyle.

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