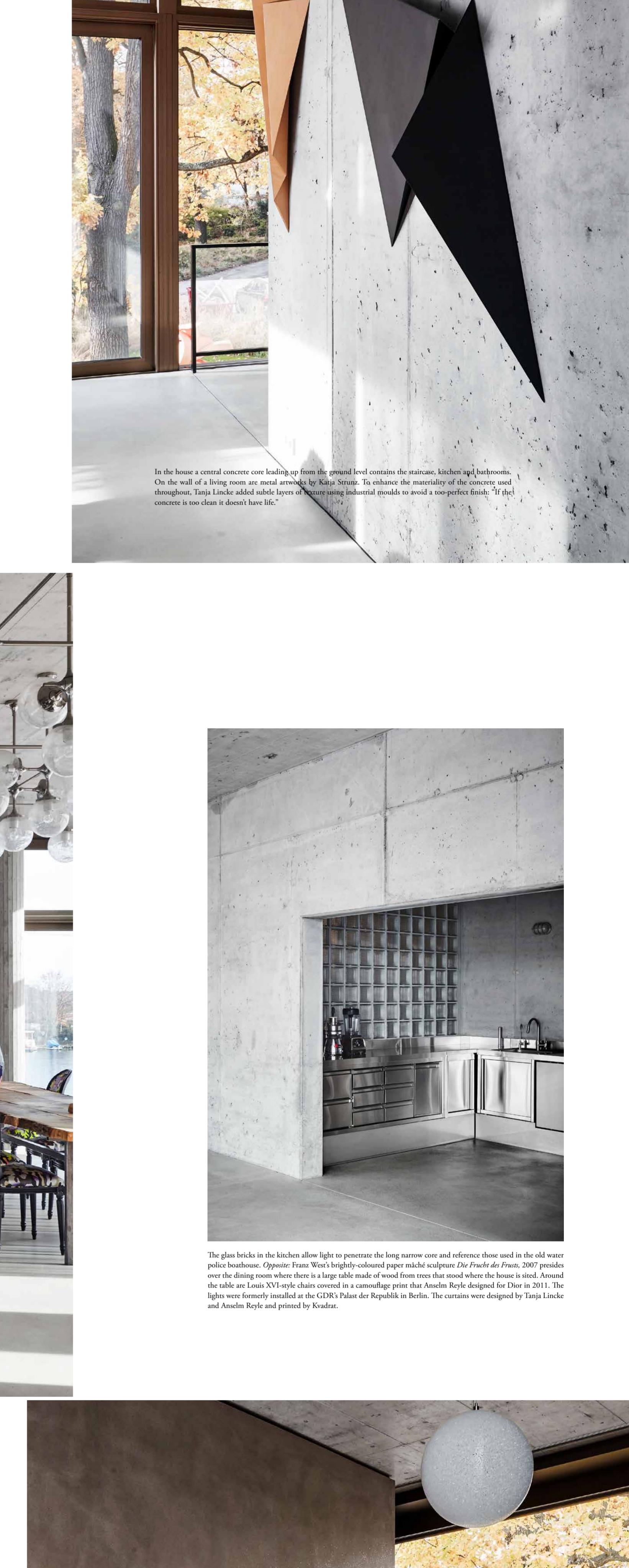
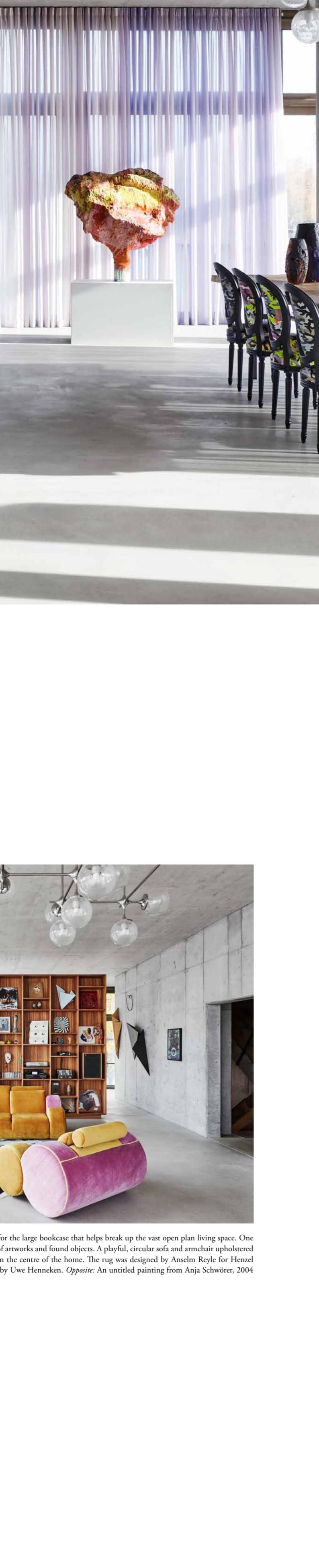
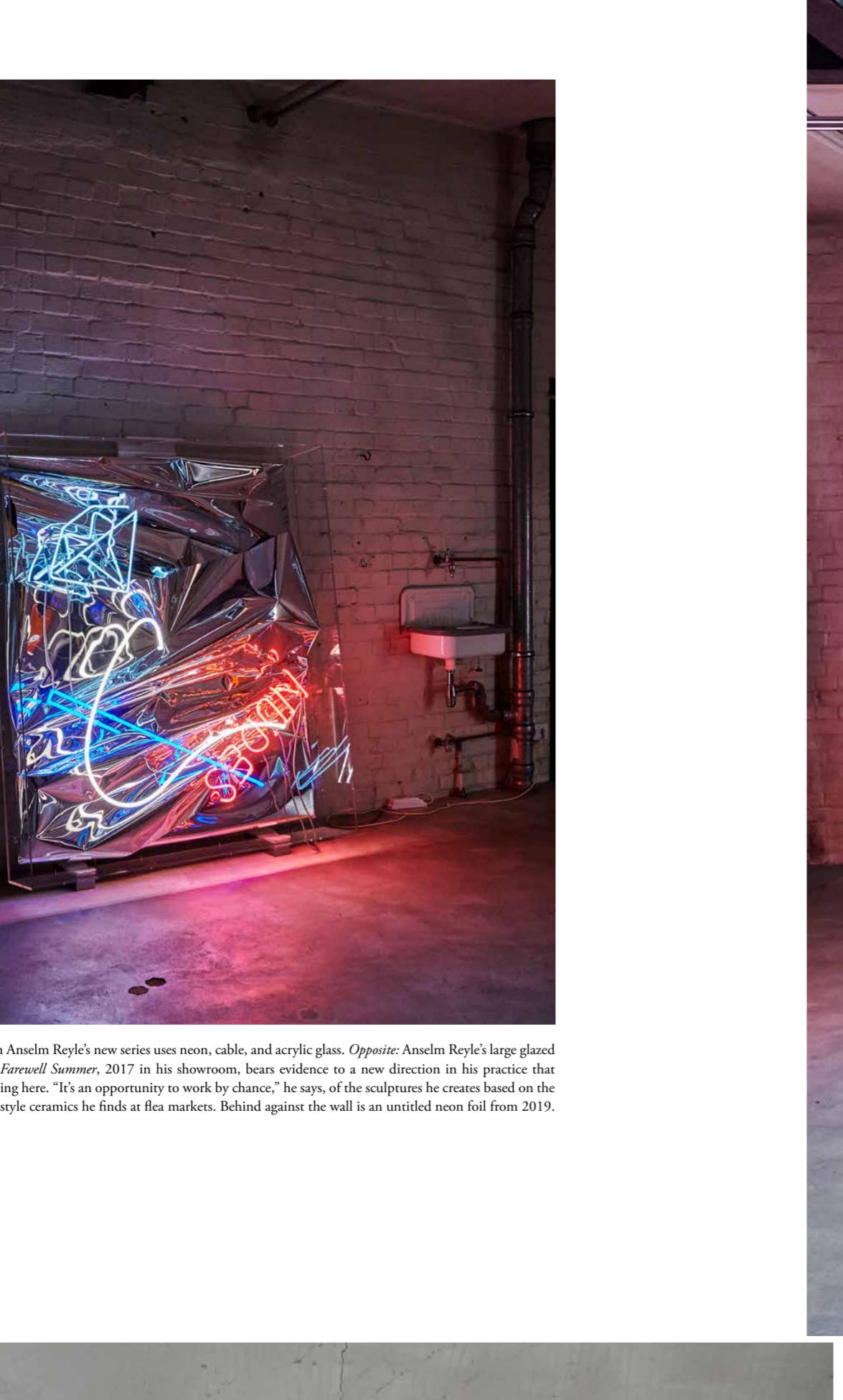


CONVERTING AN ABANDONED GDR PROPERTY IN EAST BERLIN INTO A HOME AND STUDIO GAVE ARTIST ANSELM REYLE AND ARCHITECT TANJA LINCKE THE CHANCE TO REDISCOVER THE BEAUTY OF CREATIVE

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



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.



"Through Franz, I rediscovered my work pace and the reason I started making art in the first place," says Reyle. "I was very inspired by him." In 2000, Reyle says, this newfound approach led him towards his large-scale sculptural ceramic works, which reimagine the typical German Fat lava style ceramics. "That's when we started to make what will now be known as the Berliner Keramik," he says. "It's a new expression, it's a way to change and that's the same thing I try to do in my painting now."

In many ways, this trajectory to maturity resembles that of Berlin's creative class. After the fall of the Berlin Wall, the city was still fresh out of school, moved to the city in the late 90s, it was the perfect base at the time as a post-industrial free-for-all, when anything was possible. Reyle was delighted when he finally reached the painter roll on the career every morning on the street outside the Berlin Modern when he was offered a position of honor by fellow artist Takashi Murakami. "It was a dream come true," he says. "I was so happy that he persuaded him to sell him the piece the third time he asked him, after quoting a high enough price."

The couple had been saving up for building the house and surrounding garden for years. Reyle was in the middle of designing a converted office of a former steel company into an exhibition space and studio in his neighbourhood. For Reyle, the move to the outer reaches of Berlin was equally transformative. He found his footing again in the art market, partly due to moving out of the city and taking a new year break. He remembers arriving here with the cities changing. "I've made enough art, so there's no more need to continue," he says. His ensuing three-year collaboration with West, before the Australian artist passed away in 2012, was the answer.

OUR TASTES ARE CONTRARY. BUT WHEN WE DO THINGS TOGETHER, IT'S PERFECTLY BALANCED. WE UNDERSTAND EACH OTHER. IT'S NEVER A COMPROMISE.

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IN 2010, ARTIST Anselm Reyle and architect Tanja Lincke were neighbours living in the same apartment building in Berlin's Friedrichshain neighbourhood. The couple happened to move in and fall in love at a critical juncture. Reyle had just bought the former headquarters of the GDR harbour police in the far east of the city on the Spree riverbank, and was looking for a studio. Lincke, who had been an assistant to Reyle, was trained as an architect but had yet to work as one, and was doing press for the Federal Chamber of German Architects. She had just survived the German financial crisis, when he was already displaced from his position at the centre of the contemporary art market. One of Germany's biggest names in the art world was known for his site-specific installations and large-scale public works. "It's a bit like the man was born again," Reyle recalls, recalling his plans to sell the renovated property. "I thought, 'I can't keep this, it's too much.' But when I brought Tanja there, she said, 'You have to keep it! You have to keep it!'

Today, the couple lives here in their home overlooking the Spree with their two children, aged six and eight. Their house is an elegant Brasilia-style concrete block with a large glass door and a balcony. It's not only a testament to Lincke's instinct to hold onto the land, but to her skill as an architect. The remains of the harbour police station, which was built in 1900, are visible through the glass walls and surrounded by a refurbished studio and newly constructed home and auxiliary buildings. They've planted a wild mix of grasses, flowers and species, and the harbour landscape they once knew has given way to one more heavily industrialised. The couple's workshop now features a tall chimney that belches smoke over the roofline, and a chimney stack stands bereft of the building it once

belonged to. A simple staircase stands to isolate complete with cast iron light. It sits here, unobtrusively every evening, casting its light on the floor. You can feel the space that was here, Lincke says, referring to the building's former life. Almost every evening, she and Reyle take an evening stroll, sometimes walking around the area, sometimes sitting on a bench in the shade of a tree, as if it was abandoned as the children sleep. It feels fitting that this patch of land, which was once a prison, is now a home.

For Lincke, it was a dream first architectural commission. "I told him, 'I want to meet Anselm and see what he's like,' and he came along and I showed him my studio. He was like 'I'm from the same area as you!'"

Reyle's studio is a mix of industrial and domestic. The couple's industrial shed turned studio, a garage that has been converted into guest rooms, a gym and a music room, a huge storage space and a workshop. "It's a mix between a studio and a home," says Lincke. "It's not where we live or new, it's just natural, like it belongs here."

The central building of the harbour police station continues to be a studio, and Reyle has turned it into the idea of making a romantic garden of ruins rather than building something new. "These former industrial places have a special atmosphere and we tried to create that here," he says. "We wanted to make something that will last for a long time, something that will still be here when we're gone." And now it's finished. "It looks natural, but it's all planned," Lincke explains.

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