

MAPPING WINGS OF DESIRE: BERLIN AND THE CITY OF FORGOTTEN PLACES

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I. THE FORGOTTEN PLACES, THE STARTING POINT FOR A RESEARCH PROJECT

Observing and watching are essential activities for an architect. Sometimes the act of seeing can become a mechanism that gives rise to a thought and launches a project. This is why it is so important to recognize certain qualities of the places around us, the spaces we inhabit, to allow them to speak to us about what is going on there.

There are many invisible, concealed places in the ordinary city where spontaneous, unpredictable things happen, urban fragments with a rough-hewn quality that reveal the city's history much more directly than the neat, flat surface of the organised, productive city where the urban space is subject to standardisation and systematisation. In a sense, when we refer to these places, we also speak of freedom in a world excessively codified by regulations.

These *forgotten places* are intimately related to certain concepts defined by Ignasi de Solà-Morales with his notion of *terrains vagues*:¹ city spaces free of the controlling hands of urban planning, in which all futures are possible (SOLÀ MORALES, 2002: 181-193). These are places that possess a kind of invisible energy that permeates them and inspires a certain admiration and a desire to explore them.

The *forgotten places* interest us because they speak of the past, but although they constitute solid anchors of memory, this firmness does not result in their physical consolidation in today's cities; on the contrary, they tend to be places of great fragility, endangered by the progress of the planned city that is ever fearful of indeterminacy and always seeking constructed completeness.

The *forgotten places* also interest us because they speak of the future. To enter these places is to read the very soul of the city, and to visit spaces that offer themselves as fertile ground for the de-

velopment of new ways of conceiving a city. The marks that time leaves on the urban landscape create spaces that wait expectantly for a still uncertain future. These empty urban spaces offer the best opportunities to imagine a city whose construction is approached differently from the norm. Such indeterminacies stimulate lateral thinking to give life to other modes of growth, other occupations. The place becomes fragile and all official control blurs around its fuzzy edges, often giving rise an experimental space full of activity but which never actually consolidates its place in the orderly, systematised city.

These places, charged with symbolism and meaning, do not appear in the regular travel guide books. They tend to be unrepresented spaces, invisible on current maps of the city, and yet they reflect a fundamental quality of the contemporary city. For this reason, we believe that they need to be mapped in order to identify them and recognise their value in the city.

In an approach reminiscent of Italo Calvino's book *Invisible Cities*,² we have proposed a project that involves describing the contemporary city through abstraction (CALVINO, 1998). The imaginary cities presented by Calvino in his novel do not fully resemble any real city; they are like a *collage* of qualities which on their own do not constitute an exact reality but which, appropriately mixed together and reconstructed, could describe almost any city. We therefore suggest that adopting Calvino's approach constitutes a methodological process that responds perfectly to the complexity of contemporary urban life: to break up the qualities of the city and then reconstruct one or more maps that can describe that city's most authentic living reality. This fragmented and reconstructed reality offers the possibility of describing and mapping the city of *forgotten places*, because these places are in themselves fragments of the urban reality which, once recognised and charted, can create a new cartography, a previously undrawn map that can reveal certain qual-

ities of the unplanned world, of those forgotten spaces that are at once sites of memory and of the uncertain future, powerful in terms of their presence but weak in relation to the planned city.

We thus rescue from our memory a city which like no other represents the fragmented city, unpredictable and uncertain, replete with empty spaces charged with history and spontaneity. That city is Berlin, an extremely unique city of which probably one of the greatest chroniclers is the director Wim Wenders. The use of Wenders's filmography as a documentary source for the German capital is an obvious choice given that this director, especially in his film *Wings of Desire* (*Der himmel über Berlin*, Wim Wenders, 1987) has been able to record the reality and landscapes of Berlin in a way that is particularly revealing for the purposes of our research. Moreover, the whole filmography of the German director lays bare his interest in documenting fragile places which he senses are on the verge of disappearing, and which unquestionably bear a similarity to the forgotten places that are the object of our research (COOK, 1997).

We have also chosen Wenders's films for this project because his contribution to the study of the city as a contemporary phenomenon is extremely valuable. Wenders reveals himself in his films as a narrator of the city and of the people who inhabit it. He has an interesting way of approaching filmmaking as a connected series of fragments, locations, slices of life, cuttings from stories, but all with a common thread, which is the city itself and the territory of collective existence.

For Wenders, the cinema is a medium that can capture the nature of the city, and this belief is a consequence of his work in documenting the real environment where urban life unfolds. With his work, and in parallel with the narration of each film, Wenders has pursued his aspiration to document the city through the selection of settings where the film will be shot, as the locations he chooses are rarely pre-designed sets; generally,

they are real locations which are faithfully documented in his films. The result is a portrait of urban life through the presentation of indeterminate and unconventional spaces in which we can discern a more authentic urban reality than the one offered in official narratives. Because as Wenders tells us, the cinema and the city have grown up together. Films are historical documents of our times, capable like no other art form of capturing the essence of things, the atmosphere and the currents of their time, fears, desires... The cinema belongs to the city and reflects its essence (WENDERS, 2005).

Wenders himself acknowledges his interest in making his films a kind of compilation of these forgotten spaces, with his almost obsessive choice of real locations that he identifies as endangered environments, which can be used to show—generally very accurately—the life of a city. For the German director, filming these places means giving them permanence, not only as an image saved from oblivion, but as an element that conveys the memory of a place. If these places disappeared, the city would lose a part of its memory (BRUNO, 2002).³

What I find extraordinary about Berlin is that these points still exist [...], it's not possible to say exactly what they are for. They have no function, and that is what makes them appealing [...]. I think that it will never be possible to make any city council understand that, in terms of urban development, the most beautiful parts of their city are the places where nobody has ever intervened [...]. It's as if cities were under obligation to do something with these corners. It's pathetic. They are places doomed to disappear because they are totally anachronistic and because the city cannot bear that they have been left out of their urban planning (WENDERS, 2005: 134).

Wenders's interest, as expressed in these words, often focuses on places with no established function, vacant spaces paradoxically produced by the organisation of the modern city. These are

urban spaces which somehow escape the control of the authorities that oversee the city. He even goes so far as to suggest that such urban indeterminacies are what enable us to understand and narrate the complexity of the contemporary city (CALDWELL AND REA, 1991: 46).

In view of all of the above, studying Wenders's films in terms of their way of describing the city and its urban landscapes has become a fundamental tool for our research.

2. BERLIN, THE STARTING POINT FOR A FILM

In 1986, Wim Wenders came up with the idea to make a film that would show city life in Berlin. On returning to Germany after several years in the United States, the director felt a need to make a film in his home country and in his native language.

The first point we want to highlight about this film is the creative process behind it, which proved to be especially important in determining the final product. The film did not begin with a script, but with a particular way of looking at a city. From the outset Berlin was not merely a set of locations chosen as settings for the scenes; rather, the city itself would be portrayed as an integral member of the cast. Moreover, the city of Berlin was the first and most important element of the film's plot; Berlin was its starting point.

The first thing Wim Wenders did before beginning the filming process itself was to wander around the city of Berlin, taking down notes of places that caught his interest. Travelling around the city was an essential part of the director's work, as in this way he could record in first person the spaces that interested him in order to narrate the story of Berlin, turning the city into the film's protagonist. On these city tours Wenders imagined, as protagonists for his film, a pair of angels who also inhabit Berlin, from whose privileged visual perspectives we are shown the city from any vantage point. The angel's view is able to move from



Islands and texts by Handke

the most distant aerial positions right down to the tiniest detail of objects in household spaces.

Berlin was the real starting point for the film [...]; I wanted to make a film in Berlin. In a way the idea arose from the complexity of this city and from the attempt to find a narrative form that can show various points of view in a multifaceted way. The angels are used as a trick to be able to explain things about Berlin (WENDERS, 2005: 135-136).

Just as the angels make it possible to present the city on every spatial scale, they also offer multiple temporal scales. The angels represent Time, permanence, eternity, in opposition to the ephemeral and volatile time of the human world. In this way, Wenders's film is a bridge between different times, and the inclusion of angels opens up a dialogue with history through documentary images of the city's past, nearly always related to the war and the air raids. Through the angel, different

times are superimposed in a single place, allowing the director considerable narrative freedom to recount the memory of the city.

Wim Wenders's project is thus constructed through the filming of his own *forgotten places*, and of the angels that visit them, as witnesses of the everyday lives of Berlin's inhabitants and of the memory of times gone by: in this way, he weaves a story of the city's memory and of the people who populate the city at the time the film was made, and a connection is established through these spaces devoid of certainty where all the city's voices find their echo.

3. PETER HANDKE, THE STARTING POINT FOR A FILM SHOOT

Wings of Desire is a film that was based not on a finished script, but largely on improvisation in-

spired by the city itself, places noted down on the director's travels and the story in which the angels become protagonists of and witnesses to life in Berlin. Due to the uncertain beginnings of the filming process, Wim Wenders decided to collaborate with the Austrian writer Peter Handke, with whom he had already worked previously⁴ (MARTIN BRADY, 2005).

The filming process began with a call from Wenders to Handke to ask him to write the screenplay. The writer initially declined the offer, but faced with Wenders's insistence and especially after hearing the vague idea he had come up with for the story, Handke finally agreed to write a script for only ten scenes.

There are ten in total, ten poems or dialogues which for Wenders turned into the terra firma. They are his islands, his lighthouses that light up the night and guide his steps from one place to another. The creative process of this film is extremely interesting, courageous and admirable. A film that is based on the specificity of a city like Berlin and on some dialogues that put these locations to poetry (WENDERS, 2005: 142).

This was the beginning of a unique collaborative process between the two men: Wenders sent Handke the ten locations he had chosen, Handke wrote the texts for these locations and the director, as he received them, incorporated them into the filming process that was already under way.

This discovery was a decisive point in our research, because the places chosen by Wenders would in turn become our *islands*, the lighthouses that would guide our research of Berlin. Who better than Wenders to choose the forgotten places, and who better than Handke to put them to poetry? Thus, according to our theory we would be able to draw a new map of Berlin with the ten locations chosen by Wim Wenders in order to offer a new vision of the city through his *forgotten places*. At this point in the research it became essential to identify the exact locations where Handke's texts appear.

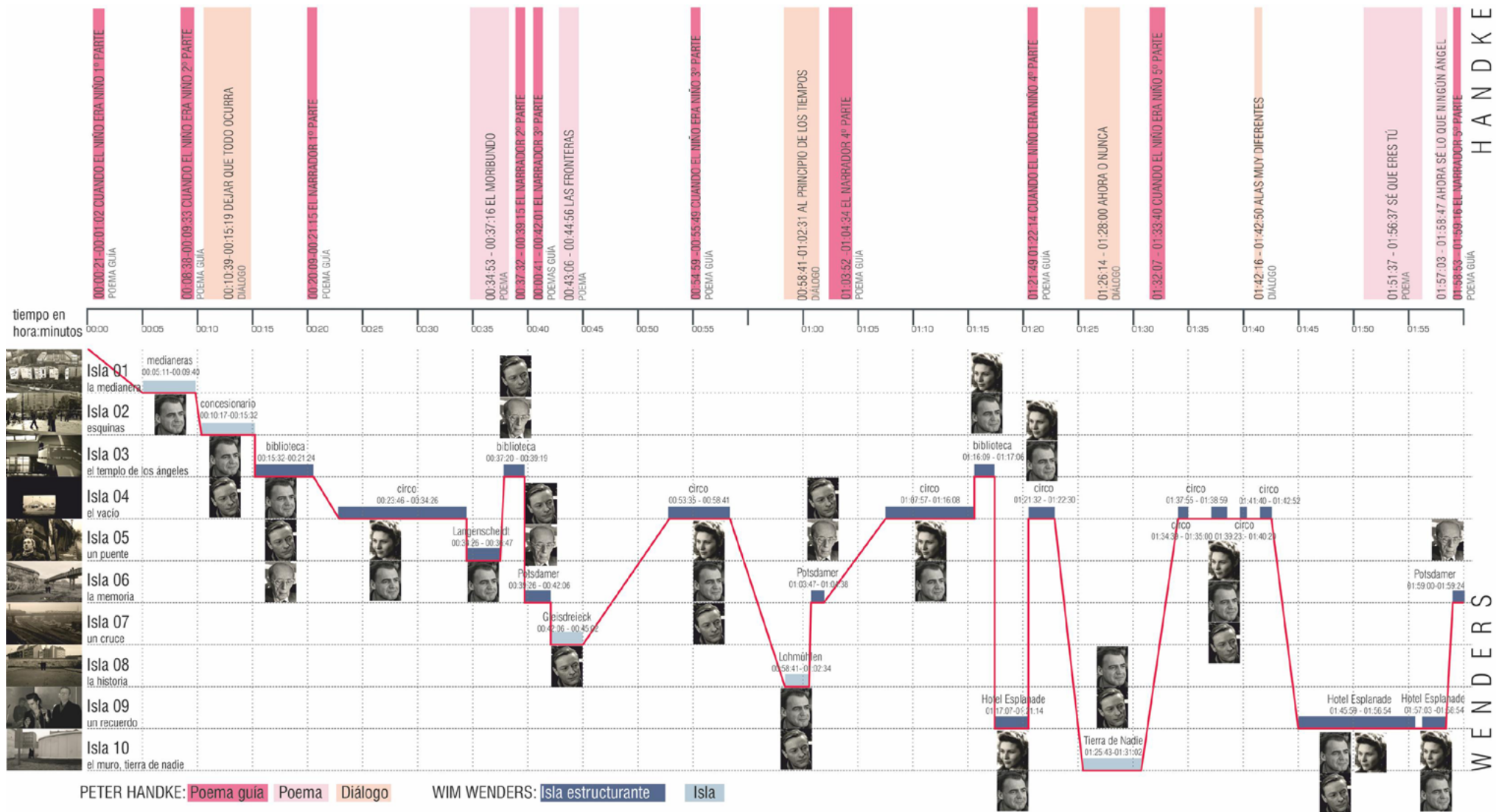
We found the version of the film with director's commentary released by Filmax in 2003, which immediately became an indispensable source for this project, as the explanations offered by Wenders reveal details of the filming process, and also provide some references to help identify Peter Handke's texts. Thanks to Wenders's own words we know that the ten contributions include four long dialogues, while the other six are poems. The places chosen by Wenders that Handke put to words thus became the main structure of our research.

The texts that Peter Handke contributed to the film have been identified as four dialogues and six poems, of which two were broken up to be recited at different times during the film, and which therefore direct the narrative and mark the rhythm of the story, which we have named *guiding poems*.

After identifying Handke's texts in the film and their association with a place in the city, we had to find these places in the Berlin of twenty-five years later. This process was highly complex, as over that time Berlin has gone from being a city located in a divided nation to the capital of the reunified Germany, with all the transformations that this unique change of situation entails. Our field work in the Berlin of 2012 allowed us to revisit the places filmed by Wenders in 1986 and to observe the transformations they had undergone, documenting the two moments in time and comparing them by using the architect's greatest tool: the drawing.

At the same time, with the aim of better understanding Wenders's manner of superimposing the locations with Handke's dialogues and poems, we created a time map for the film, a graph onto which the two layers were superimposed in a visual representation of the film's itinerary.

The ten locations resulting from the intersection of Handke's texts with the scenes filmed by Wenders, and which have therefore served to define the map of Berlin for *Wings of Desire*, are:



Timeline of film *Wings of Desire*. Maps, locations, poems, people



Still frames from *Wings of Desire*. Location of the south circus on Friedrichstrasse, where we can see wall murals projecting onto the empty space where the scenes were set

1. The Stadtring median wall
2. The car dealer's on Kurfürstendamm
3. Berlin State Library
4. Friedrichstrasse Circus
5. Langenscheidtbrücke
6. Potsdamer Platz
7. Gleisdreieck
8. Lohmühlenbrücke
9. Hotel Esplanade
10. No Man's Land

4. WINGS OF DESIRE, THE STARTING POINT FOR A NEW MAP

In the development of our map of Berlin we have a document of its situation in 1986 thanks to Wenders's film, and the field work in Berlin allowed us to document its current condition, bearing witness to what has survived over the last

twenty-five years. To complete the research with the narration of a time before the film was made, we made use of the book *Walking in Berlin* (HESSEL, Spanish edition: *Paseos por Berlin*, 1997) originally published in 1929 with the title *Spazieren in Berlin*. This work has been essential for understanding the city in the past from the perspective of our research, as Hessel's text describes the German capital through the act of walking around the city in first person—leading Walter Benjamin to dub this author the *flâneur* of Berlin. Hessel is thus another witness who, like Wenders and us, wandered the city in his day in order to investigate it and describe it. For the purposes of our research, Hessel has been a perfect guide to the Berlin of the past, as in his wanderings around the city in the 1920s he describes many of the spaces that Wenders chose for his film.

Our map therefore does not aim to offer only a trip around the city, but also a journey into Berlin's

past: to 1986, when the film was shot, and also to the earlier history of these places thanks to Franz Hessel. We have intersected these geographies of the city to create a map of Berlin that offers us a blended view from the perspective of the writer, the filmmaker and the architect, on a journey from the early 20th century up to the present day (CAPEL SÁEZ, 2001). The film *Wings of Desire* acts as a nexus between past and present and helps us to rediscover the landscape and the activity of the city by using it as a travel guide.

This is our new *Warburgian* map of Berlin (DIDI-HUBERMAN, 2010), structured around ten *islands* as we have understood them in the work of Wenders and Handke. Our proposed map of Berlin presents a city that can be accessed by travelling through its fragments. The decade of the 1980s is illustrated by still frames from Wenders's film and guided by Handke's words. The early 20th century is described in the words of Franz Hessel, accompanied by old pictures and maps that show the city's past and memory. Finally, on our visit to the Berlin of today, we collected imag-

es of these places and made maps that document our own experience (HARMON, 2009).

The Berlin map is made up of ten sections, ten elements that comprise the geography and landscape of a city. They are ten fragments that in turn reflect ten qualities that can be used to define the city of Berlin:

THE MEDIAN WALL. Island 01 Stadtring median walls

CORNERS. Island 02 Car dealer's on Kurfürstendamm

THE TEMPLE OF THE ANGELS. Island 03 Berlin State Library

THE VOID. Island 04 Friedrichstrasse Circus

A BRIDGE. Island 05 Langenscheidtbrücke

MEMORY. Island 06 Potsdamer Platz

A CROSSING. Island 07 Gleisdreieck

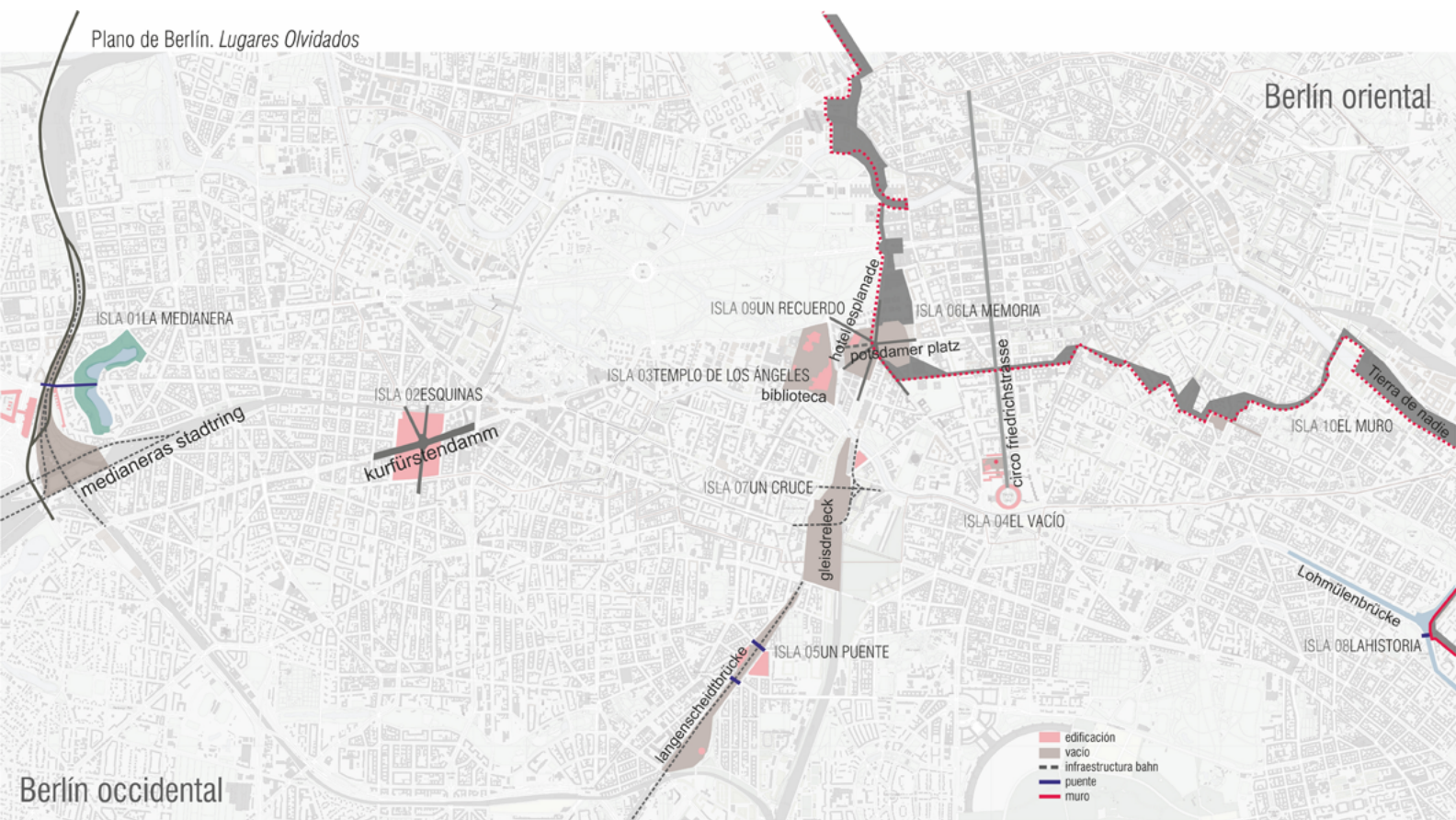
HISTORY Island 08 Lohmühlenbrücke

A MEMORY. Island 09 Hotel Esplanade

THE WALL Island 10 No Man's Land

The film *Wings of Desire* offers a parallel view of the city, neither complete nor a substitute for every other, but simply one of many. We cannot

Map of Berlin. Wenders's Islands



claim to know Berlin after watching the film, but we can assert that the city of empty spaces shown by Wim Wenders forms part of that other knowledge and that it is a fundamental part of Berlin as well. Mapping the locations of Wenders's film as they were in 1986 has enabled us to discover and identify the elements of that Berlin that continue to form part of the catalogue of the city's forgotten places. We have also found that the less intervention these locations have undergone, the more they continue to reflect the values that led to their being chosen to form part of Wenders's Berlin. The spaces that have been transformed with no understanding of their real values have been turned into dull images that could be anywhere in the world, reflecting a cliché of what a city is.

The forgotten places in our cities, far from being dispensable spaces as they tend to be seen through the lens of urban development, can be a foundation and point of support for the architect's work on the city. Working on the city's interstitial projects, anonymous, silent and small, does much more for its inhabitability than ambitious architectural and urban development projects like the megalomaniacal transformation of Berlin's Potsdamer Platz, as Wim Wenders documents so well in his film. The forgotten places are spaces bursting with energy where the city is offered in an open and thought-provoking way, and accepting this offer and being able to recognise it in these fragments will provide essential raw material for the project. The *forgotten places* are places where destruction is only apparent, as they comprise an intermediate landscape between construction and reconstruction. Paradoxically, the forgotten places are urban discontinuities where the city refuses to be forgotten. It is essential in our work as architects to keep them alive, to rescue their memory, just as we have learned from the work of Wim Wenders in his films. ■

NOTES

- 1 The term *terrain vague* was coined in 1995 by Ignasi de Solà-Morales in an article of that name, in which he outlined his definition or description of the term. The article, subsequently included in the monograph *Territorios* (SOLÀ-MORALES, 2002), focused attention on the undeveloped spaces that the contemporary city had produced in the process of colonisation of its territory.
- 2 Italo Calvino wrote the novel *Invisible Cities*, an exploration of the landscapes of imagined cities, in 1972. The book, as he himself explains, developed out of short reflections written at different moments, fragments of ideas that he compiled in folders, fleeting visions of an imagined city, invisible to the eyes of a conventional gaze. This collection of writings on particular facets of cities grew until it finally turned into a novel.
- 3 This idea of filming the city in order to give it permanence and turn it into a device for conveying the memory of a place is reinforced in the arguments of Giuliana Bruno in her book *Atlas of Emotion*. On her travels to the marginalised sections of Berlin, the rural zones of India or the peripheries of some of the most important cities in the world, she finds that feelings are closely tied to the context of the person who experiences them and emotions are indissolubly linked to the place where they arise.
- 4 Wim Wenders's first collaboration with Austrian writer Peter Handke was back in 1969, on a short 12-minute film titled *3 American LPs* (*Drei Amerikanische LP's*, 1969), in which both men talk about American music and its influence in Europe. Their next collaboration was in 1972, with Wenders's film based on Handke's book of the same name, *The Goalie's Anxiety at the Penalty Kick* (*Die Angst des Tormanns beim Elfmeter*, 1972). In 1975 they collaborated again, this time on the film *The Wrong Move* (*Falsche Bewegung*, 1975), for which Handke wrote a screenplay based on Goethe's novel *Wilhelm Meister's Apprenticeship* (*Wilhelm Meisters Lehrjahre*, 1795). In 1986 Wenders decided to turn to Handke once again, to write the script

for the film *Wings of Desire*, which would be published a few years later under the same title (WENDERS and HANDKE, 1992).

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Abstract

The forgotten places are worlds within other worlds, places without set rules, with no order or control. They are places waiting to be dreamed of. They speak to us of the complex and blurred line between the planned and the unplanned city. Through Wenders's film *Wings of Desire*, with special focus on its script and filming process, we explore certain significant places in the German capital that share many of the qualities of such forgotten places, which were carefully chosen by the director in 1987. In doing so, we reveal a creative process involving a series of fragments of scenes associated with places in the city that build an itinerary offering an original and innovative experience of the city of Berlin.

Key words

Wenders; Berlin; *Terrains Vagues*; Atlas; Poems; Architecture; City.

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A(T)LAS DEL DESEO. BERLÍN Y LA CIUDAD DE LOS LUGARES OLVIDADOS

Resumen

Los lugares olvidados son mundos dentro de otros mundos, son lugares sin reglas establecidas, sin orden ni control. Lugares expectantes para ser soñados. Nos hablan de la complejidad y de los límites difusos entre la ciudad planificada y la no planificada. A través de la película de Wenders *El cielo sobre Berlín*, analizando especialmente su guión y proceso de rodaje, indagamos sobre ciertos lugares significativos de la capital alemana que comparten muchas de las cualidades de estos lugares olvidados y que fueron cuidadosamente seleccionados por el director en 1987. Descubrimos así un proceso creativo como suma de fragmentos de escenas asociadas con lugares de la ciudad que construyen un itinerario que propicia una experiencia inédita y novedosa sobre la ciudad de Berlín.

Palabras clave

Wenders; Berlín; *terrains vagues*; atlas; poemas; arquitectura; ciudad.

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