

AMARTA



GIORGIO ARMANI

AW2025/26

TRIBUTE TO GIORGIO ARMANI MARIA GRAZIA CUCI NOTTA TILDA SWINTON DIANE PERNET
TAKO NATSVLISHVILI YIQING YIN ETERI CHKADUA KETEVAN PAPAVA NINO HARATISCHWILI MACH&MACH
NINO MUSERIDZE JESSEY DORSEY & WANNASIRI KONGMAN DALI NESUASHVILI NINO DZIDZADZE





Germany, West Berlin. 1988. The wall. © UME/Magnum Photos

Berlin Before and After the Wall

by Nino Davadze

You may have heard about the unique Japanese technique of Kintsugi - the art of bringing pieces together through emphasizing the cracks in between them.

Japanese pottery masters sometimes spend their lifetime perfecting their craft. and quite often the craft breaks. Through the Kintsugi technique pottery is repaired with golden lacquer. Rather than hiding the damage, it highlights the cracks, transforming them into visible, beautiful silhouettes.

This art form speaks to resilience, creativity, and respect for history – qualities that can inspire in countless ways.

Kintsugi's philosophy mirrors Berlin's journey to some extent – a city that has lived through division, isolation, rebuilding, fixing and appreciating all the scars which that "crack" left. The Berlin wall - the symbol of encouraged fear in its worst physical form. After 35 years of nourishing the traumatic past, these cracks became the birthplace of a new heartbeat, Techno - new ideological shelter, new identity, the sound that turned trauma into something massive, independent, grounded.

A DIVIDED CITY

In the 20th century, Berlin lived many lives, extremes of contrasts and contradictions. The Berlin Wall symbolizes an absurdity of violation on the crossroads of two different worlds and their political domination on this strategic city; Those 28 years were a literal and symbolic fracture dividing districts, communities, and cultures that coexisted in the center of Europe. This barrier embodied the pain of separation, isolation, and ideological extremes.

Something that remained beyond the attention of the political radars was that breath beneath the surface Berliners had on both sides of the wall, a powerful undercurrent of curiosity, anger, and longing for freedom brewed on both the East and the West. Besides that, Radio art was improving. The new media couldn't deal with the invisible FM radio signals in the middle of the city. Someday, East Berliners got to hear Monika Dietl through the Radio SFB 4, the unusual rhythm and structure of her music, "Tangerine Dream", "kinkle" and others were getting familiar to the world and Radio signals included the East part of Germany in this process. So, there was definitely some ground for something bigger, heavier and deeper on the scene.

In 1989 the city of Berlin was ready to harvest all the personal and collective patience the city was going through. In the wake of peaceful protests, both within Germany and across Europe, the GDR Central Committee announced on November 9 a "change in the city's relations" with West Berlin. This announcement set off a wave of people crossing and dismantling the Berlin Wall, which fell under the pressure of its citizens. The Berlin wall fell and this moment marked the end of an era and the dawn of a new one, filling the air with a mix of euphoria and chaos, alongside a profound sense of uncertainty about the future. This transitional period saw abandoned and decayed buildings, particularly in the former death strip around the Wall. The large presence of Berlin's war-damaged structures, empty apartments, vacant factories and deserted department stores became the location for creativity to emerge and for the techno subculture to flourish.

DETROIT

While the EU was dealing with this political tension, something was brewing on the ground in Detroit, Michigan in the early 80's. Lower-class black students are claiming their spaces in the suburban warehouses and starting to make futuristic dystopian beats in the suburbs of this dark industrial city. There was no physical visible division in Detroit, but separation

and self-isolation between classes, black and white cultures was unbearable. Similar to Berlin, It was much to deal with in this harsh industrial city by that time. Techo finds it easy to comfort politically oppressed people in these gray, concrete and useless warehouses, feed them with confidence and push them to move until their last breath. So was in Detroit and the same happened in Berlin from 1989.

It will take just a few years, and both cities will get mixed with this groove and euphoria. Soon the Treasor club will make a call for Detroit DJ's and Berlin city will change its meaning.

Both cities recreated abandoned warehouse spaces as a liberation for oppressed communities. Techno emerged as a shared language between these two cities, with Berlin absorbing Detroit's hypnotic beats and raw energy.

DISCO BALLS IN CELLAR

While the tension was rising on the booths' sides of the wall, music was definitely happening in West and East Berlin separately. Quite different and mild compared to what emerged in the city but still, the ground was fostering. Disco was vibing in the West, quite much text-based music, guitar, German rock and technological improvements circled back and forth between west Germany and US, UK and the edges of West Europe. Europe was already introduced to the Acid, attempts to create a new pulse of the night life, new music that would be defined by the possibilities of a new technology. DAF, the Kinkle, Van Svän music was released on tapes, and the Frankfurt scene was kicking of new beginnings of unusual music parties in Germany. But it was still new, quite nish and developing into the underground of the underground.

Not much was happening in the East though. Goes without saying that communism would not allow to organise the events that could promote those little sparks of loud individualism, any form of different identity or contradiction to the political agenda. Underground was charged by curiosity though, so much dedication and attention boiled under the limitations and setting the ground for new connections to happen.

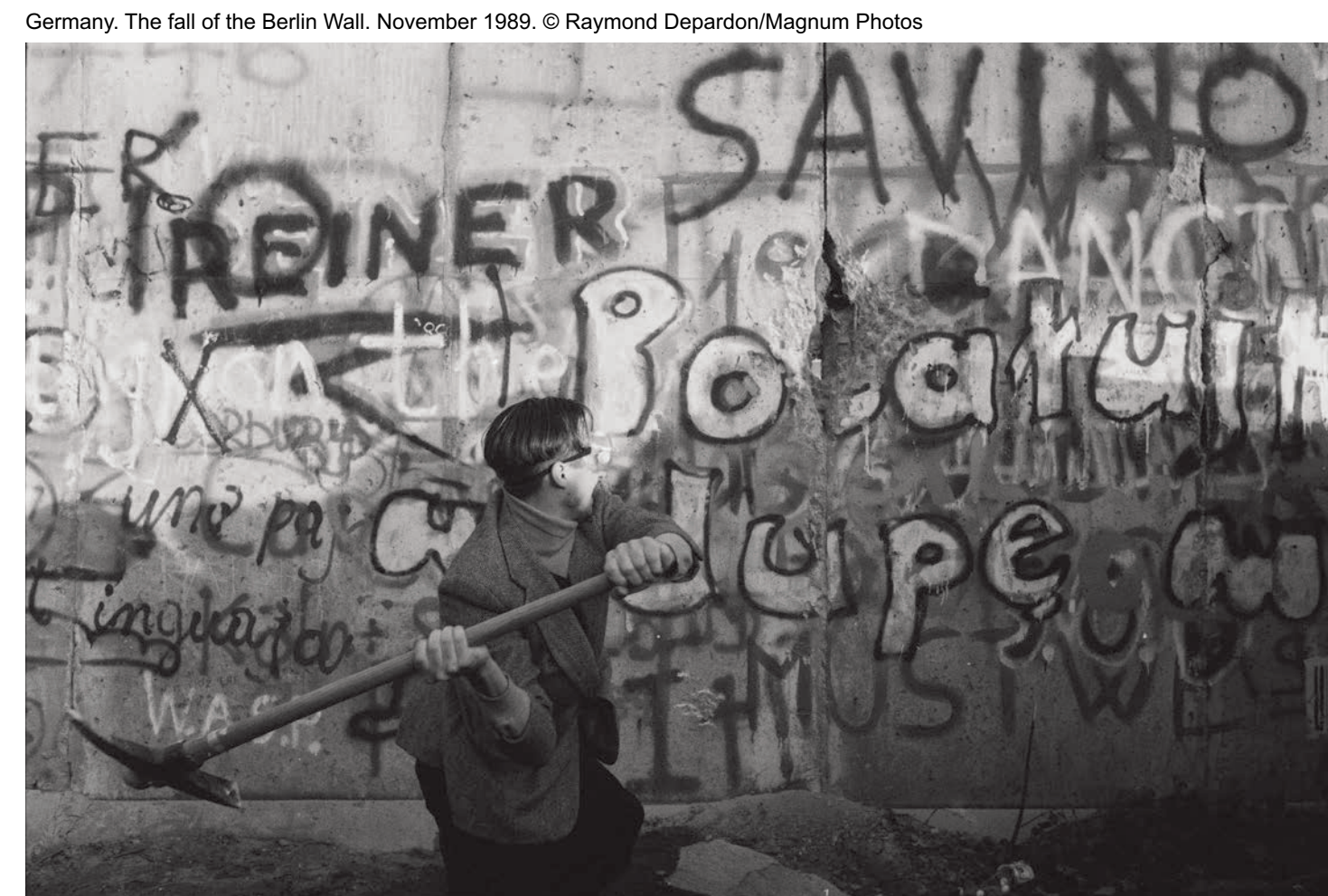
BUT WHY TECHNO?

"Well, Techno is just one thing, simple groove. I wanna say HI! we are also here, we've been here and worked long years, musicians, instrumentalists, people who get the beauty of music too" (quote: "We call it Techno" short documentary).

It can be essential to think of "why Techno? Why



Germany. Berlin. © Raymond Depardon/Magnum Photos



Germany. The fall of the Berlin Wall. November 1989. © Raymond Depardon/Magnum Photos



Germany, West Berlin. The Fall of the Berlin Wall, November 10th 1989. © Mark Power/Magnum Photos



Germany. The fall of the Berlin Wall. November 1989. November 11th. © Raymond Depardon/Magnum Photos

Germany. West Berlin. The Fall of the Berlin Wall. First edition of newspaper proclaims 'Die Mauer ist Weg. Berlin ist Wieder Berlin', or 'The Wall has Gone. Berlin is Again Berlin'. © Mark Power/Magnum Photos



nothing else?" And this question was often asked among the non-electronic music artists while the night monster was slowly conquering the city music scene. Maybe because it's not personal. Because it's simple if you want to make it simple. And it can be complicated if you want to make it complicated. And maybe because back then people wanted to just dance without hearing vocals, lyrics and literal emotions; And it needed to happen as long as possible and constantly as possible. There was much to overcome and the dance could not be the same as the cute beats of the disco. The city was going through unspeakable trauma layered for decades. So, the beats needed to go heavier enough and deeper enough to meet each individual with the sound that resonates with the mental weight. The reality was not so kind for the young Berliners, so this night monster was needed to absorb the crowd charged by anxiety and isolation. On top of this, techno grew from technological innovations - something that was unheard before, something completely new and impossible to associate with any memory from the past. It was a safe place. It could comfort people. It was powerful and could rebuild a whole new mental state.

"Techno was not the music to pick someone up from the club unlike the disco places. You'd go there for sound and experience".

"I think that Techno expresses the emotion of today's best way of all, basically the blankness of society".

"This is electronic, no vocals, bass drums that were quite harsh for that moment, this is fun, this is nice. Nothing personal. It just feels nice" (Fans from the short documentary "We call it Techno").

Techno culture slowly deconstructed the tradition of having fun, deconstructing gender norms on the dance floor, ways to approach other people, taking care of their privacy and expressing their unique character. Unlike disco or pop, techno offered a depersonalized and transformative experience. Its relentless beats, devoid of lyrics, provided a blank canvas for self-expression. For a city grappling with trauma, techno's heavy, hypnotic sound resonated with the collective psyche. In the throes of reunification, Berliners found in techno a release from anxiety and isolation. The dance floor became a sanctuary where societal norms dissolved, and individuality flourished.

THE LOVE PARADE

In 1989, just months before the Wall fell, Berlin hosted the first Love Parade. Created by Dr. Motte and Danielle de Picciotto, this modest demonstration-turned-celebration became a global phenomenon.

In Tiergarten Park, thousands of people gathered for days of non-stop dancing, exhaustion, and collective catharsis until there was nothing left to lose. The Love Parade brought together not only people from the East and West but also individuals from outside Germany. It was a celebration of understanding what the world had been missing during decades of terror.

The Berlin Wall did not just separate Germany; it symbolized the division of the world into two major parts. The Love Parade became the marriage of these two, a unification that made clear what people wanted and had been missing. As the event grew, so did its cultural significance. The parade transformed military tradition into a joyous political act, redefining public demonstrations as spaces for freedom and love.

Dubbed "the party of the decade," the Love Parade was not solely about the techno music we associate it with today. However, it showcased how far new electronic music could go, reflecting a craving for a new movement. This movement, though initially tied to a political context, eventually evolved into a clear and well-defined genre. It solidified Berlin as the city to experience, a place to push the boundaries of self-limitation and self-control.

TRESOR

Breeding ground for Berlin's techno scene. Brewery for new sound, fashion, community, and architecture. Tresor is one of the first places in Berlin where techno was defined as a ritual, encompassing its aesthetics, freedom, communality, and behavior.

Over time, Berlin's techno culture evolved from outdoor raves to intimate club experiences. The Love Parade was just the beginning of something massive that could not survive without being defined by physical spaces. Venues like Tresor expanded techno culture beyond music, influencing fashion, sexuality, and social dynamics.

"Techno expresses the emotion of today's society in the best way of all, basically the blankness of society," a participant reflected.

"The authorities were not interested in what we were doing (...) We realized we could do whatever we wanted. The police didn't know what was legal or not, nor to whom all those spaces belonged," DJ Tanith recalled in *SubBerlin: The Story of Tresor*.

This era of freedom saw the rise of clubs like Tresor, an iconic venue located in a former department store. Its raw, industrial aesthetic – metal bars, concrete walls, and remnants of its past – became synonymous with the spirit of Berlin techno. Tresor also bridged the gap between Berlin and Detroit, with pioneering DJs

like Jeff Mills and Juan Atkins bringing the sounds of Motor City to Berlin's dance floors.

Techno became not only a sound but also a place. A landmark that redefined the meaning of Berlin, where generations changed, and families came to dance and transcend together. Tresor was not exclusive to a particular group of people; it embraced extremes of character, welcoming people of any age, background, or purpose.

The architecture of the clubs also shaped the style of Berliners. Since the clubs rejected classical notions of beautification or sexuality, Berlin's style adapted to a brutal, genuine, real, and effortless aesthetic. There was nothing to hide or fix – the city remained open about the vulnerability it embraced during the night. Faces, marked by struggles, needed no artificial improvement; they were already beautiful in their authenticity.

The golden era of techno revolved around Tresor and its aesthetics. Soon, the Berghain movement began to carry the techno heritage as far and solidly as possible. However, techno in Berlin is not confined to one place. It is the heartbeat of the city, diffused and shared across large nightlife staples and smaller, niche clubs and communities.

A Legacy

Now let's get back to the golden liqueur we started from.

Kintsugi.

Shaping society quite often throws people, cities and countries to the extremes of stress, loneliness, suppression, fear and alienation. Berlin City was cracked. 35 years passed after it started to regenerate itself and this is when culture comes in as a main character in this massive theater. From the cracks of a divided city emerged a cultural movement that turned trauma into creativity and division into unity. The form of the healing does not have to be peaceful all the time. It can be as loud as grief itself. Suppression itself. During these 35 years Berlin was creating a Techno as the golden liquor to bring together the pieces, fill up the cracks with brutal catharsis, restless, sleepless days and nights, bringing together the people who might never had a chance to come together, showing the power of understanding, acceptance, creating the precedent without judgment, focusing on an individual body that mirrors the collective power on it. This is what culture is about. This is what Techno is about.



Germany. West Berlin. The Fall of the Berlin Wall. Between the Brandenburg Gate and Potsdamer Platz. November 11th, 1989. © Raymond Depardon/Magnum Photos

Germany. Berlin. On the wall, people celebrating New Year's Eve. Near the Brandenburg Gate, after the fall of the wall in November of 1989. Sunday 31st December, 1989 (around midnight). © Guy Le Querrec/Magnum Photos



Sometimes freedom advances with extraordinary speed. Like 36 years ago in Europe. Then in an instant it all was swept away. The Berlin Wall was open. There is much today to frustrate those who believe in liberty. Don't give up hope. May the spirit of liberty remain strong among us

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Full Look **Diesel** / Shoes **Trippen**

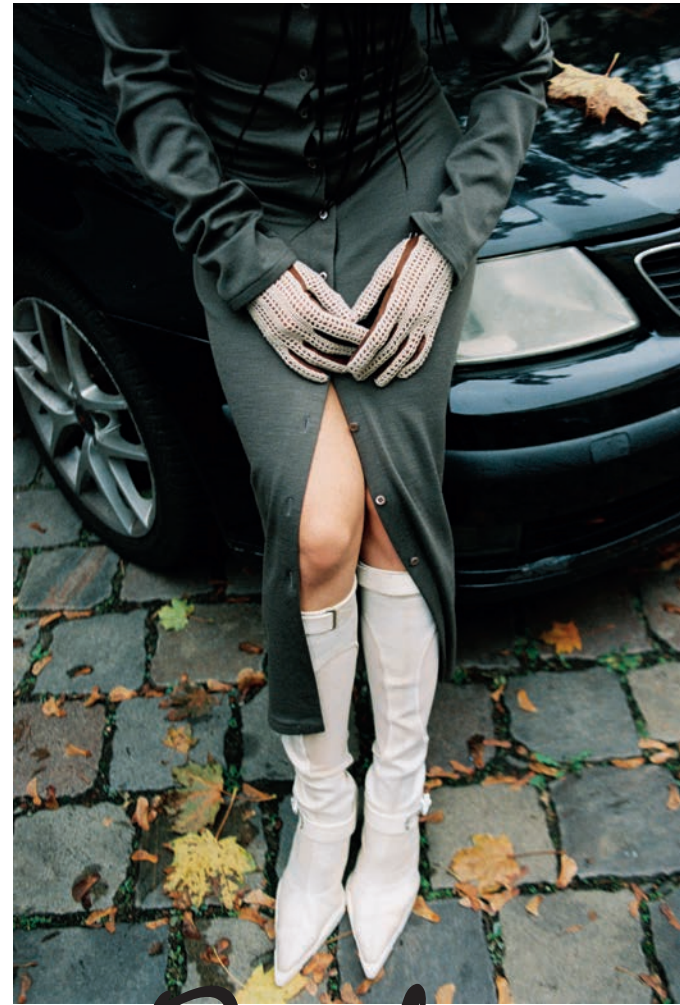
Ich bin ein Berliner



We
can
be heroes

Look Diesel / Jewelry Asterisk





Dress Rier / Shoes Empty Behavior / Gloves: stylist's own



Berlin is
a fest of
freedom





Full Look J.L.A.L / Earcuffs Asterisk





Full Look Haderlump / Shoes Empty Behavior

Shirt Comme des Garçons / Pants Haderlump / Shoes Trippen / Te-stylist's own





*do not wait for freedom.
create it*

Blazer **Danny Reinke** / Shoes **Empty Behavior** / Necklace **Asterisk** / Tights: stylist's own



B AY 1070

D-FU 3352

SPRINTER



Dress **Danny Reinke** / Shoes **Empty Behavior** / Sunglasses **Bottega Veneta**





Top & Skirt: Haderlump / Shoes: Empty Behavior / Earrings: Panconesi



We all have a role to play



Jacket & Pants Diesel / Top Haderlump





Right: Pants Danny Reinke / Top Haderlump / Scarf Mathilde Hiron / Shoes Empty Behavior





Top and Pants Diesel / Blazer Haderlump / Shoes Trippen



*change the world by
being yourself*



Full Look Diesel / Jewelry Panconesi

we welcome changes and openness





find and create
liberty together



...and the rest
is history.