

TIERGARTEN

LANDSCAPE OF TRANSGRESSION

*(THIS OBSCURE OBJECT
OF DESIRE)*

1) *TRANSGRESSING HERITAGE;* 2) *TRANSGRESSING*
ECOLOGY; 3) *TRANSGRESSING*
4) *TRANSGRESSING*

TRANSGRESSING
URBANISM;
HUMANISM

INTERNATIONAL SYMPOSIUM, BERLIN

4 JULY '15

FAHIM AMIR / MICHAEL BAERS / SANDRA BARTOLI / MARTIN CONRADS
EVA SIMONE HAYWARD / TONI KARGE / GUNNAR KLACK / STEFANO MANCUSO
FRANZISKA MORLOK / SANDRA PARVU / ALESSANDRA PONTE / KARIN REISINGER
LUISE RELLENSMANN / JÖRG STOLLMANN / CHRIS WILBERT / PIERO ZANINI

CUD  HKW
Haus der Kulturen der Welt

HAUS DER KULTUREN DER WELT
JOHN-FOSTER-DULLES-ALLEE 10
10557 BERLIN

TIERGARTEN

LANDSCAPE OF TRANSGRESSION

(a)



*(THIS OBSCURE OBJECT
OF DESIRE)*

(b)



1) *TRANSGRESSING* *HERITAGE;*
2) *TRANSGRESSING ECOLOGY;* 3) *TRANSGRESSING*
URBANISM; 4) *TRANSGRESSING HUMANISM*

INTERNATIONAL SYMPOSIUM

4 JULY '15

INTRO

THE CONFERENCE EXPLORES TIERGARTEN, BERLIN'S OLDEST PARK,

understood as a unique landscape of transgression. Tiergarten transgresses heritage, ecology, urbanism, and humanism, existing as a precious anomaly and a model for future environments in an ever expanding sea of urbanization. Tiergarten's transgression can become a key to shift established ways to talk about the city.

The conference aims to evaluate several aspects of urban space that question and

expand the current discourse on sustainability, for instance unbridled plant growth and close proximity of species, the unmaintained, the incommensurable, the extraterritorial, the outlaw, the simultaneity of (contradicting) histories, to mention some.

The conference is divided into four thematic sections:

- 1) *Transgressing Heritage;*
- 2) *Transgressing Ecology;*
- 3) *Transgressing Urbanism;*
- 4) *Transgressing Humanism.*

DIE KONFERENZ BETRACHTET DEN ÄLTESTEN PARK BERLINS ALS „LANDSCHAFT DER TRANSGRESSION“.

Im Tiergarten überlagern und überschneiden sich Aspekte der Ökologie, Stadtentwicklung, Denkmalpflege, Alltagskultur und Tagespolitik zu einer Insel der Anomalie, die als radikale Ausprägung städtischer Öffentlichkeit gelesen werden kann. Insofern sich der Tiergarten den Zuschreibungen etablierter

Denkmodelle entzieht, soll er dem Symposium zur Erweiterung des Diskurses einer „nachhaltigen“ Stadtentwicklung dienen. Die Konferenz ist unter Begriffen transgressing heritage, transgressing ecology, transgressing urbanism und transgressing humanism gliedert.

PARTICIPANTS

FAHIM AMIR lecturer at Kunst Universität Linz. His research focuses on transcultural, Marxist, and ecological questions of significant otherness in discourses and practices of urbanism and space. Co-editor of *Modelhouse – Mapping Transcultural Modernisms* (Sternberg Press), he published 100 "utopian books" (Proll Positions); he curated Salon Klimbim: *Feeding Vegetarian Tigers – Entertaining Utopian Sensibilities* at Secession Vienna (2014). His PhD project: *Pigeon Visions: Urbanist Practices, Modernist Aesthetics and Visions of Posthumanist Critique*.

MICHAEL BAERS attended art schools in California and relocated to Berlin in 2005. Since 2004 Baers has written and produced comics and publication-based work on a variety of topics and interests. His comics and texts have appeared in many journals and print initiatives, and his graphic novel, *An Oral History of Picasso in Palestine*, was published online by Haus der Kulturen der Welt in 2014. In that year he also completed a PhD in Praxis at the Vienna Academy of Fine Art.

MARTIN CONRADS teaching and research assistant at the UdK, Berlin University of the Arts, Institute for Transmedia Design. He contributed to numerous newspapers and magazines (Cabinet, De:Bug, die tageszeitung, Texte zur Kunst) and exhibited art works individually as well as within collectives (convex tv, test bed, edit suisse group). His books include *ohne mich* and *War postdigital besser?* (co-edited with Franziska Morlok) both published by Revolver Publishing in 2014.

EVA SIMONE HAYWARD assistant professor in Gender & Women's Studies at the University of Arizona, Tucson. Her research focuses on aesthetics, environmental and science studies, and transgender theory. She has recently published articles in *Transgender Studies Quarterly*, *Cultural Anthropology*, *Parallax*, *Women's Studies Quarterly*, and *Women and Performance*. Her book, *Symbio-Seas*, on underwater representations and trans-species "mediations" is forthcoming.

TONI KARGE research associate at the Chair of Urban Regeneration and Sustainable Development, Technische Universität Berlin. He studied urban planning in Berlin and Oxford and holds a certificate in gender studies by TU Berlin. Fellow of the German-Argentinian PhD program on urban studies in Weimar and Córdoba (Argentina), his research focuses on queer spaces in Berlin and Buenos Aires. In March 2015 he was awarded the Balg Mächler science prize for his work on new *urban gardening* and the *Himmelbeet* project.

GUNNAR KLACK PhD, studied architecture at the UdK, University of Arts Berlin and Glasgow School of Art. He completed the doctoral dissertation *Gebaute Landschaften. Fehling + Gogel und die organische Architektur: Landschaft und Bewegung als Natur-Narrative* at the Technische Universität Berlin. Klack currently holds a position as trainee curator at Berlinische Galerie, Berlin and teaches at the Institute for Urban and Regional Planning of Technical University Berlin.

STEFANO MANCUSO professor of Plant, Soil & Environmental Science at the University of Florence and co-founder of the International Laboratory of Plant Neurobiology. Mancuso is a founder of the study of plant neurobiology, which explores signaling and communication at all levels of biological organization, from genetics to molecules, cells and ecological communities. He is co-author (with Alessandra Viola) of *Brilliant Green: The Surprising History and Science of Plant Intelligence* (2015).

FRANZISKA MORLOK teaching and research assistant at the UdK, University of the Arts Berlin, Institute for Transmedia Design. Morlok is a graphic designer and works with Till Beckmann under the name Rimini Berlin, on film, digital and exhibition projects for cultural organizations. She published *extra – Encyclopaedia of Experimental Print Finishing* (Birkhäuser, 2009), *Lineaturen* (Revolver Publishing, 2010) and *War post-digital besser?* (Revolver Publishing, 2014), with Martin Conrads.

SANDRA PARVU architect and faculty member at the ENS d'Architecture Paris-Val de Seine; PhD from EHESS, Paris. Parvu's research focuses on large-scale planning, housing policy, and politics of landscape in France. Parvu published *Grands ensembles en situation. Journal de bord de quatre chantiers* (Metispresses, 2011) and articles in architecture and landscape magazines such as *Urbanisme*, *Faces*, *The Journal of Landscape Architecture*, and *OASE*.

ALESSANDRA PONTE full professor at the École d'architecture, Université de Montréal. She taught history and theory of architecture and landscape at Pratt Institute New York, Princeton University, Cornell University, Istituto Universitario di Architettura di Venezia, and ETH Zurich. Ponte organized the exhibition *Total Environment: Montreal 1965-1975*, Canadian Centre for Architecture, Montreal, 2009. She published *The House of Light and Entropy* (Architectural Association, 2014).

KARIN REISINGER architect, researcher and university lecturer, fellow of the Vienna Anniversary Foundation for Higher Education, research member of *Planning Unplanned*. She completed her PhD *Grass Without Roots. Towards Nature Becoming Spatial Practice* about parks and conflicts in 2014 at the Visual Culture Unit, Technische Universität Wien, containing research conducted at the Universidade Católica de Moçambique (Marietta Blau Grant) and initiated the conference *In Transitional Landscapes* together with Amila Širbegović (2015).

LUISE RELLENSMANN is a lecturer at the department for architectural conservation at the Technische Universität, Brandenburg Cottbus and has been working as editor for BauNetz since 2010. From 2012 to 2013 she was a graduate intern at the Getty Conservation Institute in Los Angeles. She is based in Berlin and holds a B.A. in European Studies and a M.Sc. in Building and Conservation.

CHRIS WILBERT senior lecturer at the Anglia Ruskin University and co-editor (with Christopher Philo) of the book *Animal Spaces, Beastly Places: New Geographies of Human-Animal Interactions* (Routledge, 2000). Wilbert has published on Technonatures, environmentalism, cultures of tourism, animal studies. As well as being on the editorial board of *Society & Animals*, he is a member of the editorial collective of the journal *Radical Philosophy*.

PIERO ZANINI researcher at the Laboratoire Architecte Anthropologie (UMR-Lavue CNRS); associate faculty member in the ENS d'Architecture de Paris-La-Villette. Zanini's focus is on ways and forms that structure the transforming relationship between people and the places they inhabit, in urban and alpine contexts. He wrote essays about borders as a social construction, the metaphorical dimension of sea straits, and morality as a "practice" at work in everyday life.

SCHEDULE

SATURDAY

4

JULY

9:00AM REGISTRATION

(c)



10:00 AM

OPENING

INTRODUCTION: **JÖRG STOLLMANN / SANDRA BARTOLI**

KEYNOTE: **ALESSANDRA PONTE**
CARTOGRAPHIES OF THE ENVIRONMENT

11:15 PM

BREAK

11.45 AM

TRANSGRESSING HERITAGE

210 hectares of forest, Tiergarten is at once artefact and primeval forest: Tiergarten existed as a swamp forest along the river Spree long before the city of Berlin was founded. It provides a lens for a model of simultaneous histories in which the entire history of Berlin is contained: marsh-wooded area of the glacial valley; designated royal hunting grounds; dense forest with carved-out Baroque

rooms; landscape park; stage for Nazi parades; battlefield of World War II; a provider of firewood and farming land in post-war state-of-emergency; completely replanted in the 1950s; turned wild in the '70s and '80s. Tiergarten histories are multitude, by which the park becomes an instance that challenges practices of heritage. Its inception could hardly be pinned to a singular aesthetic time, such as the Berlin

(c) Bobby, first gorilla of the Berlin Zoo; Lutz Heck, *Tiere - mein Abenteuer*, Wien 1952

Baroque, Romanticism, and Neoclassicism. Rather, its true heritage may lie in the consideration and representation of all times at once. The efforts by the municipality in recent years to reconstruct Baroque elements such as the straight *allées* and a formal water basin are in stark contrast with the entire park,

its historical multilayered nature effortlessly resists this imposed inception. Thus, Tiergarten transgresses a specific line of heritage practice, by questioning notions of authenticity altogether within the specifics of a preservation praxis limited only by the reproduction of a specific time layer of alleged beginning.

QUEER TRANSGRESSION IN TIERGARTEN: **TONI KARGE**
AUTHENTIC MONUMENTS: **GUNNAR** ARTIFACTS, UNINTENTIONAL **KLACK**
HERITAGE IS SUBJECT TO CHANGE. **LUISE RELLENSMANN**

1:15 PM

TRANSGRESSING ARCHIVE

PRESENTATION OF A TIERGARTEN ZINE:
MARTIN CONRADS / FRANZISKA MORLOK / UDK STUDENTS

1.30PM

LUNCH BREAK

2.30PM

TRANSGRESSING ECOLOGY

Tiergarten, because of its impenetrability, relative solitude and lack of fundings for a manicured park, is a better host of biodiversity than many of the large, urban parks such as Central Park in New York or Hyde Park in London. This forest grown on a wetland of glacial origins inspired a young Humboldt to research and collect mosses and lichens. It was destroyed after the war, with the cutting of 200,000 old trees to

procure fire wood during the strenuous winters of 1946 and '47. In the late '50s the replanting was led by the director Willy Alverdes who consciously took care of ecological aspects, envisioning a forest healing itself together with the morale of the Berlin population by interlacing layers of grasses, bush and trees in complex plant communities. Much of the massive and undisturbed vegetation growth resulted

between 1960 until 1989, the area being contained on its east side by the Berlin Wall. Tiergarten opens questions on ecological awareness and

management, raising the challenge of the juxtaposition of high biodiversity, intense use and heritage in the same landscape.

PARK ENCOUNTERS, IN CITY CENTERS OR TRANSPLANTED TO THE HINTERLANDS: **KARIN REISINGER**

SHIVER OF SHARKS, PARLIAMENT OF OWLS, SWARM OF BEES. MULTIPLYING LIFE AND ECOTONAL ETHICS: **EVA SIMONE HAYWARD**

GHOST DOGS & DEAD MAN: POLITICS OF THE HABITAT: **FAHIM AMIR**

4.00PM

BREAK

4.30PM

TRANSGRESSING URBANISM

Does Tiergarten transgress urbanism by existing as a platform of highly differentiated cultures of appropriation? Can it be inferred that this might be the only place where true urban existence is possible? Tiergarten is possibly the most public space in Berlin. Its constituent lack of functional zoning leaves all areas open to interpretation: Tiergarten is planned and constructed, but not divided into functions. Use and misuse often juxtapose, ephemeral and permanent. Contingency seems the only applicable paradigm to interpret this place, where use is never predetermined, but

open and flexible, incidental to the numerous spatial and temporal qualities of Tiergarten. Practices of "commoning" in Tiergarten are very diverse and some very old: from one century of gay-cruising tradition, to naturism, to the voluntary monitoring of old trees and birds, to other practices of use like picnicking, playing, bird watching, harvesting, sleeping, nesting, digging holes, flirting, running, playing and the mass activities on the soccer fan mile (Fanmeile). From this point of view, a case-study of Tiergarten can contribute to the expansion of the definition of commons.

LANDSCAPE AS A MEANS OF PROBLEMATIZING THE TEMPORAL FRAMES OF URBAN PLANNING: **SANDRA PARVU / PIERO ZANINI**

TIERGARTEN: A CRIME STORY: **MICHAEL BAERS**

5.40PM

BREAK

6.10PM

TRANSGRESSING HUMANISM

This place is much more than a park serving human necessity and pleasure: its autonomy from the strictly human is in fact far more complex. For instance, its considerable size not only reaches a critical mass which affects the entire climate of the city, but it is large enough to be perceived as “incommensurable”. Orientation and control can be challenging. The scale of its biomass and the characteristic of incommensurability establish a level of autonomous existence for this place, which is also extraterritorial and therefore self-regulatory. That Tiergarten stands on its own rules is not a surprise. The qualities of its dense vegetation contribute to this autonomy. The characteristic unruly vegetation is not only due to a lack of funding, but has been also fomented in the '80s when thinning of the forest was opposed in the

Berlin Senate with the political intention to re-establish an “Ur-wald”. Tiergarten is shared by many: the animal realm encroaches with the human and vegetal, and sovereignty over the territories is often overlapping. Consequences of size, incommensurability and density ensue that the anthropocentric notion of a constructed park – as this is the case – can also coincide with an exceptional place of extreme autonomy and biodiversity. Under this light Donna Haraway’s notions of “collaborative entanglements” of species and “trans-disciplinary biologies [...] a string figure tying together human and non-human ecologies” is key to understand the new role of Tiergarten. When does a human constructed place go beyond the human and how necessary is this transgression?

TRADING PLACES AND SPACES: OF NIGHTINGALES AND OTHER HUMANANIMAL ENCOUNTERS: **CHRIS WILBERT**

GREEN THEN SMART: INTELLIGENCE AND CONSCIOUSNESS IN PLANTS: **STEFANO MANCUSO**

ALL PRESENTATIONS IN ENGLISH

FREE ADMISSION

**TIERGARTEN
LANDSCAPE OF TRANSGRESSION
(THIS OBSCURE OBJECT OF DESIRE)
INTERNATIONAL SYMPOSIUM: 4 JULY '15**

(d)



(d) Fagus sylvatica (common beech), Tiergarten; photo: Sandra Bartoli, 2015

**ALL PRESENTATIONS IN ENGLISH
FREE ADMISSION**

**HAUS DER KULTUREN DER WELT
JOHN-FOSTER-DULLES-ALLEE 10
10557 BERLIN**

**TIERGARTEN, LANDSCAPE OF TRANSGRESSION
IS A CONFERENCE ORGANIZED BY CHAIR
FOR URBAN DESIGN AND URBANIZATION
TU BERLIN, JÖRG STOLLMANN AND
SANDRA BARTOLI IN COOPERATION WITH
HAUS DER KULTUREN DER WELT**

CONCEPT AND ORGANIZATION: SANDRA BARTOLI

**PROJECT ASSISTANCE HKW:
KIRSTEN EINFELDT / OLGA STAROSTINA**

MORE AT CUD-TU.BERLIN.DE

HKW
Haus der Kulturen der Welt

TU berlin **CUD**

graphic design by YUKIKO, Berlin