

EVERYTHING GARDENS!

GROWING FROM THE RUINS
OF MODERNITY

AUS DEN RUINEN
DER MODERNE WACHSEN

Edited by:
Marc Herbst, Michelle Teran

Nachbarschaftsakademie lead organisers:
Marco Clausen, Åsa Sonjasdotter

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THIS IS OUR FUCKING FUTURE

Grußwort der Kulturstiftung des Bundes

Greeting from the German Federal Cultural Foundation



Dieses Buch ist Teil eines bundesweiten Programms zum einhundert-jährigen Jubiläum des Bauhaus, das über ein Dutzend Bundesländer und mehr als hundert Kommunen verbindet. Überall dort begeistern Bauhaus-Denkmale ihr Publikum. Neue Museen öffnen ihre Türen. Mit seinen funktionalen und ästhetischen Qualitäten genießt das Bauhaus-Design Kultstatus in aller Welt. Und dennoch gilt: Nach einhundert Jahren bleibt unsere Auseinandersetzung mit dem Bauhaus unabgeschlossen. Zur unverzichtbaren Feier des Kulturerbes gehört auch der Blick auf die verwickelte Ambivalenz, mit der das Bauhaus dem Projekt Moderne Gestalt verliehen hat – aufgespannt zwischen den Polen Handwerk und Technik, Kunst und Gewerbe, Kosmopolitismus und Esoterik, Paternalismus und sozialem Experiment. Das sind nur einige der ästhetisch wie politisch entscheidenden Kraftlinien, entlang derer sich die Wirkung des Bauhaus entfaltet. „Das Endziel aller bildnerischen Tätigkeit ist der Bau.“ Bei dieser von Walter Gropius geprägten Maxime denken wir daher im Jubiläumsjahr nicht allein an Stahl und Glas und weiße Kubaturen, sondern auch an jenen Bau der Ideen des Bauhaus, der wie das gesamte Projekt der Moderne auf eine drängende Weise zugleich unfertig und offen ist – und damit den zahllosen Fragen ähnelt, die unsere Krisen Gegenwart des 21. Jahrhunderts mit dem Bauhaus verbinden: Fragen nach der Freiheit der Kunst und

Bildung, nach globaler Ressourcengerechtigkeit, dem Verhältnis der Geschlechter, nach bezahlbaren Häusern, lebenswerten Städten oder nach der Herrschaft smarter Technik in einer posthumanen Moderne.

This book is part of a nationwide program to mark the one-hundredth anniversary of the Bauhaus that links over a dozen federal states and more than a hundred municipalities. Everywhere, Bauhaus monuments inspire their audiences. New museums open their doors. With its functional and aesthetic qualities, Bauhaus design enjoys cult status throughout the world. And yet after one hundred years, our engagement with the Bauhaus remains unconcluded. The requisite celebration of this cultural heritage also includes an examination of the complex ambivalence with which the Bauhaus has given shape to the project of modernity: spanning between the poles of craftsmanship and technology, art and industry, cosmopolitanism and esotericism, paternalism and social experimentation. These are just a few of the aesthetically as well as politically decisive lines of force along which the influence of the Bauhaus evolved. "The ultimate goal of all artistic activity is the building." When we think of this maxim, coined by Walter Gropius, we do not only think of steel and glass, and white cubic forms during this anniversary year, but also of the ideas of the Bauhaus, which, like the entire modernist project, remain unfinished and open in a most pressing manner, thus resonating with the countless questions that connect our present 21st century crisis with the Bauhaus: questions about the freedom of art and education, global resource equity, gender relationships, affordable housing, cities worth living in, or even about the reign of intelligent technology in a post-human modernity.

Experiment und Erinnerung: Die Kulturstiftung des Bundes hat in ihrer Förderung des Jubiläumsjahres stets auf beides zu setzen versucht. Von mehr als 17 Millionen Euro Fördermitteln fließen daher allein fünf Millionen in das Programm *Bauhaus-Agenten*. Hier stehen die kulturelle Bildung und eine dauerhafte Zusammenarbeit der Bauhaus Museen mit jungen Menschen im Vordergrund, die ihre eigene Position dazu entwickeln werden, wie man Häuser und Städte bauen will, wie man tanzt, fotografiert, sich ernährt und kleidet, wie man schreibt und spricht – und welche Rolle bei all dem das Bauhaus spielen kann.

Experiment and memory: the German Federal Cultural Foundation has continually tried to focus on both in its support of this anniversary year. Of the more than seventeen million euros in funding, five million alone will go to the *Bauhaus Agents* program. The focus here is on cultural education and long-term cooperation among the Bauhaus

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museums and young people, who will develop their own position on how to build houses and cities, how to dance, photograph, eat and dress, how to write and speak in the future, and what role the Bauhaus can play in all of this.

All dies sind Zukunftsfragen. Sie reichen weit in Fragen der sozialen Praxis hinein und besitzen selbstverständlich auch eine ökologische Dimension. Unter den zahlreichen geförderten Projekten existiert kein zweites, das wie *Licht Luft Scheiße* ein ökologisches und sozialreformerisches Interesse mit einer ebenso tatkräftigen und bildungsorientierten wie optimistischen Grundhaltung verbindet. Dieser Optimismus berührt viele verschiedene Ebenen – eine davon ist organisatorisch. Denn es ist alles andere als selbstverständlich, dass eine Initiative für selbstorganisiertes Lernen, ein basisdemokratischer Kunstverein und ein universitäres Fach- und Forschungsmuseum ein Bündnis eingehen. Eine solche Allianz von Kunst, Wissenschaft und Aktivismus ist ein großes Wagnis und eine große exorbitante Kommunikationsherausforderung für alle Beteiligten. In diesem Fall ist es auch ein großes Geschenk für das Publikum.

These are all future questions They extend deep into social practice, and naturally also have an ecological dimension. Among the numerous funded projects there is none other like *Licht Luft Scheiße* that connects ecological and social-reform interests with such a vigorous, pedagogical as well as optimistic standpoint. This optimism affects many different levels—among them the organizational. For it is not at all the norm, that an initiative for self-organized learning, a grassroots oriented art society, and an academic and research oriented university museum would enter into a collaboration. Such an alliance of art, science, and activism is a great wager as well as an enormous communication challenge for all parties involved. In this sense, it is also a significant contribution to the public.

Die Kulturstiftung des Bundes dankt daher dem Botanischen Garten und Botanischen Museum Berlin als Träger dieses Gemeinschaftsprojektes, den Kuratorinnen und Kuratoren der Projektgruppe der neuen Gesellschaft für bildende Kunst (nGbK) Sandra Bartoli, Marco Clausen, Silvan Linden, Åsa Sonjasdotter und Florian Wüst, den Kuratorinnen des Botanischen Museums Kathrin Grotz und Patricia Rahemipour, der nGbK-Geschäftsführerin Lilian Engelmann und ihrem Team, der Nachbarschaftsakademie im Prinzessinnengarten Kreuzberg, der Martin-Elsaesser-Stiftung sowie allen beteiligten Künstlerinnen und Künstlern, Wissenschaftlerinnen und Wissenschaftlern für die

GRUSSWORT – GREETING

erfolgreiche Durchführung eines Projektes, das uns vor Augen führt, wie einige sowohl im Umfeld als auch außerhalb des historischen Bauhauses gewonnenen Perspektiven auf Ökologie und Moderne bahnbrechend wirken – bis heute.

The German Federal Cultural Foundation thus would like to thank the Botanic Garden and Botanical Museum Berlin as the sponsor of this collective project, the curators of the project group of the neue Gesellschaft für bildende Kunst (nGbK) Sandra Bartoli, Marco Clausen, Silvan Linden, Åsa Sonjasdotter, and Florian Wüst, the curators of the Botanical Museum Kathrin Grotz and Patricia Rahemipour, the nGbK managing director Lilian Engelmann and her team, the Nachbarschaftsakademie im Prinzessinnengarten Kreuzberg, the Martin Elsaesser Foundation as well as all participating artists and researchers for the successful realization of a project that demonstrates to us how the perspectives on ecology and modernity that emerged from the

Hortensia Völckers
Vorstand — Künstlerische Direktorin
Executive Board — Artistic Director

Alexander Farenholtz
Vorstand — Verwaltungsdirektor
Executive Board — Administrative Director

SECTION ONE

GROUND

Licht Luft Schelisse

EVERYTHING GARDENS, FUCK

YOU!

.....

A brief introduction
to this book



EVERYTHING GARDENS, FUCK YOU!

By the time you read this, the Prinzessinnengarten will have its 99-year occupation clarified by the city. Our political desire to claim this fact is built upon our understanding that to meaningfully curtail capitalism's ecological and social violence, there must be a total spatio-temporal rearrangement of things, here and everywhere. EVERYTHING GARDENS! FUCK YOU.

Here, collectively, It is as though we have allowed ourselves to be suspended in time. And the ether that affords and organizes this suspension is that mix of our individual personal economies, the organizations we are staggering to put in place and our collective political desires for many different things to come to pass. The Prinzessinnengarten's occupation is one of these things. It is also that time-traveling geographic fact that manages to contain all this suspension.

This book, focusing on the garden, was intended to be written in stone and be authored between time. Within the folds of this binding are analysis, documents and the luxury of errors we allow ourselves to make because, though the contours of the future are unknown, we do know ways we'd like to get there.

We enter the Prinzessinnengarten through one of its several gates, whose vistas seem perpetually blocked by people or the lazy branches of hanging vines of wild hops. People drink beer in this garden. The education projects that this book mostly concerns itself with, primarily the Nachbarschaftsakademie (the NAK) but also our more praxis-based Abendschule, shake loose ideas and practices here in this improbable forest. Like any school, these schools are political and cultural projects created to maneuver and reorient logistical, social and poetic relations. These schools attend to the 99-year window of communal luxury we have allowed ourselves.

An awareness of the climactic and capitalist disasters both here and coming has released a subtle air panic– but the luxury folded into our binding and 99 years is the manageable political garden space we have claimed as an urban, open commons.

This book you hold in your hand is something like a stone and is authored between time. It has been ascribed to until at least the year 2118 when the Prinzessinnengarten contract will be renegotiated for a second time. The open green commons that the garden remains as will have been utilized as a place to commonly work through the problems and opportunities afforded the least and most marginal among us.

This book documents the efforts
of the Prinzessinnengarten's 2019
Nachbarschaftsakademie.

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The Nachbarschaftsakademie was co-organized this year by Marco Clausen and Åsa Sonjasdotter who worked here as a part of the curatorial team of the broader *Licht Luft Scheisse* exhibition. Describing the Nachbarschaftsakademie, Åsa and Marco write:

A Nachbarschaftsakademie in Prinzessinnengarten Kreuzberg for the next 99 years Prinzessinnengarten Kreuzberg is a garden for collective social, economic and environmental development and re/learning. After ten years of existence, we are developing the garden into a self-organized learning center for long-term, life-cycle solutions between the urban and rural realms. The slogan for this process is "Prinzessinnengarten Kreuzberg für die nächsten 99 Jahre als Gemeingut sichern!"...

Our shift towards getting rooted emphasizes Prinzessinnengarten Kreuzberg's role in the development of long-lasting life-nurturing cultures and practices. The transformation of the ruins of a shopping mall (buried within the garden's soil), the quintessential icon of modern city life, into a place for reconnective and nurturing practices is, for us, a beginning of a necessary shift in cultural practice.

The global ecological crisis and its social repercussions raise questions regarding new forms of education. What kind of future are we learning for– a future in which we share the responsibility for life on the planet or a future of accelerated destruction? In 2015 the „Nachbarschaftsakademie“ began experimenting with self-organized forms of learning between activism and art. In the summer of 2019, under the title "Growing From the Ruins of Modernism," a curriculum for a permanent place of life-long learning for the next 99 years is being developed. Learning, for us, means contributing collectively and joyfully to forms of co-existence in which human beings and the biosphere are not exploited.

We are suspended in this chaos
and hope to have something both
commonly meaningful and beautiful
to hold on to.

Previous page: hey mate, photo: Karen Cantú Q

Right: Poster for our 2019 Aus Den Ruinen Der Moderne Wachsen program in the Prinzessinnengarten. Design: Luca Bogoni.

EVERYTHING GARDENS, FUCK YOU!



TO THRIVE IN THE RUINS OF OUR COLLECTIVE DISASTER



.....
A conversation with Marco Clausen,
Åsa Sonjasdotter, Marc Herbst and
Michelle Teran

TO THRIVE IN THE RUINS OF OUR COLLECTIVE DISASTER

The first evening of August 2019, below the beams of the Prinzessinnengarten's three-story, unwallled structure, the Laube. We – Marco Clausen, Åsa Sonjasdotter, Michelle Teran and Marc Herbst – were sitting there to discuss the 2019 Nachbarschaftsakademie (Neighborhood Academy) program that would begin the next day. Åsa and Marco, organizers of the academy, Marc and Michelle, participants and editors of this book. It was a moist night, having rained earlier in the day; it was somewhat difficult to situate ourselves. Michelle's recorder was placed between us on the table: it took two hours to begin establishing positions that would need to be clarified in subsequent edits.

The Nachbarschaftsakademie (NAK) was created in 2015 as a self-organized platform for collective learning, bringing together critical artistic practices and urban and rural activism. The NAK is an educational project bound up with an ecosystem of other projects that share similar goals in Berlin's Prinzessinnengarten – guiding an eco-social practice over time.

The Prinzessinnengarten (PG) is a community garden started in 2009 on a former wasteland in Berlin's Kreuzberg neighborhood. Until 2018 it was run as a social enterprise combining environmental education with commercial activities such as a bar and restaurant.

In 2012 there was a successful struggle to stop the privatization of the PG's land. Since then, a group of people organized around the Common Grounds association have continued to fight for the land. At the end of 2019, the garden's money-earning cafe will move to another location along with most of the mobile elements where much of its gardening is done. The group "Prinzessinnengarten Kreuzberg" will remain, aiming to become a model for social-ecological transformation and to remain free from development and profit for the coming 99 years, while striving to get a lease from the city for that length of time.

The Abendschule (AS), founded in 2017, is another educational vehicle for that transformation. It is a community of learners/practitioners who coordinate the Prinzessinnengarten's transition.

Because we all understand the importance of commons spaces in troubled times, this conversation was serious business: laying out models and problems of learning, and the institutions that make radical learning possible.

INTRODUCTION

Michelle: This conversation is the backbone of this book. It will also feature syllabi from each Nachbarschaftsakademie (NAK) course, along with other documents coming out of the Prinzessinnengarten (PG), including materials that comprise the principal arguments for our long-term habitation of the garden. Among other things, we've included Lígia and Melissa's reflection on the Abendschule (AS), the other garden educational project.

Marc: OK, so what is the history of the NAK?

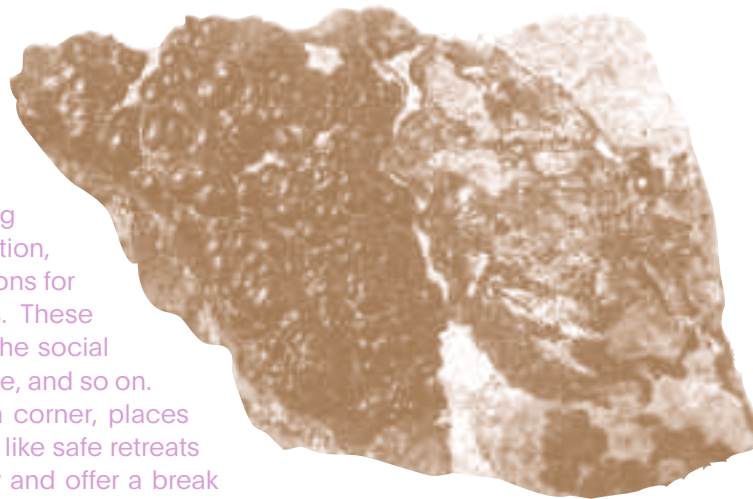
Åsa: NAK was initiated by people who wished to bring attention to the questions at stake in urban gardens like PG; questions that deal with the everyday politics of this place, and the broader questions and tensions that such sites assemble and intersect with. These intersections rest between the urban and rural, and experience the tensions of land-grabbing and gentrification, resistance movements and processes of commoning and re-communalisation, eco-social mobilizations for economic transitions. These are tensions around the social structure, resource use, and so on.

A calm and green corner, places like the PG can seem like safe retreats from the bustling city and offer a break from the busy streets. However, the site is under pressure and has been near closure several times since it opened.

Michelle: What is the garden's situation right now?

Marco: In 2012, we fought off the privatization of the publicly owned land the garden rests upon. It is one of the very few places in Berlin that has successfully done so. Land speculation has exploded in Berlin, such that every square meter of vegetable-growing space is conceptually worth €5500. Our victory removed the garden from this speculation. Common Grounds, an association founded to develop the garden's political project, has helped with this and other ongoing developments. At the end of 2019, Nomadisch Grün, the social enterprise component of the garden, will move to another location and take the mobile elements, including the restaurant/bar, with them.

The organization Prinzessinnen-
garten Kreuzberg intends to remain
here for 99 years, thinking beyond



the garden's original "in-between use" concept, making it a model for social-ecological transformation and keeping it free from developers and profiteers.

Åsa: So, as it is currently splitting in two, the garden is in a precarious situation. In the long term, it is good that places like this grow and become more than one. But right now, things are vulnerable. When we began two years ago to plan this year's NAK program, we didn't know that this situation would be happening at the same moment the NAK program would take place.

This means that some of us in the garden are concurrently dealing with two critical topics with different premises. One is the mobilization around how the garden can obtain this permanent 99-year contract and how the space can be organized over the long term, which is happening mostly through the AS. The other topic relates to questions of how gardens offer space for exchange and learning around matters that emerge here and in similar spaces over time. This is the task of NAK. This year's NAK program is funded, and it is part of a more extensive institutional collaboration in the curatorial project "Licht Luft Scheiße". AS and NAK are two forms of mobilization around the garden situation, and have different rationales and backgrounds.

When we started NAK in 2015, the garden had no formats to address, debate and share its political implications. NAK allowed us a place to initially study some of the issues that AS is now deeply engaged in: how we can leave the trap of temporary contracts and obtain a long-term lease? What are the needs of people who live around and use the garden? How can the garden help organize solidarity between the urban and rural, between people and habitat, and regarding the distribution of wealth?

It has been essential to approach these questions from this place as a someplace, beginning with the mundane topics we face, such as how we obtain our water and electricity, and how we would like to. What is in our garden soil, and is it poisonous? Can we grow food here? What non-property-based agreements can we formulate regarding relations to, custody and care of this land?

This year's NAK program grew from these and other questions, as well as the awareness that working through these kinds of questions will become a necessity as the current economic and political system falters into ruin. We are convinced that the forms and practices of so-

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cial, knowledge and non-monetary exchanges developed in places like this will become ever more necessary.

Marc: Can you tell us more about the AS?

Marco: The Commons Abendschule [Commons Evening School] was founded in 2017. It's a format for political self-education aiming to create a community of learners, by developing a practice to sustain the Prinzessinnengarten Kreuzberg beyond this year. The company that held the garden contract [Nomadisch Grün] had decided to leave. To prepare for this situation, we decided to establish a process of collective learning, open to everyone who wanted to engage in this political project.

In the weekly AS meetings, we share knowledge on neighborhood topics and city government, on the commons, the right to the city, privatization, gentrification, socio-ecological change. We work to translate these topics into concrete ideas on how to make Prinzessinnengarten Kreuzberg a commons. The practices include talking with guests and initiatives on issues around real estate policy, "Bodenpolitik" and climate justice. We organize functional working groups, including the neighborhood composting project – one of the actions aimed to involve the neighborhood in planning the garden's future [some of these projects appear in the "Wunschproduktion" section of this book].

Michelle: What is the meaning of the title of this year's NAK program, *Aus den Ruinen der Moderne wachsen*?

Åsa: *Aus den Ruinen der Moderne wachsen* means that something is to be grown out of the collapsing modern society.

It recognizes that things and beings have become exhausted, tired, burned-out and broken; that we need to do things differently.

It doesn't mean that we know how this way of growing or re-growing looks, though we want to make a place for this other way to happen. With NAK, we are making a place for the reconfiguration of how to live together in this *here and now* that is not about heading somewhere else. Not to any "future", nor to a more "modern" place, nor back to "the good old days". Instead, we hope to find ways to live in this messy time and place that happens in the here and now.

TO THRIVE IN THE RUINS OF OUR COLLECTIVE DISASTER

The title also refers explicitly to the bricks and stones resting in the ground below the PG. These stones and concrete are the ruins of what a hundred years ago was one of Germany's more fashionable department stores– Kaufhof Wertheim. It was blown up by bombs during WW2, and the standing walls were then torn down. For some interesting reasons – the building of the Berlin Wall, a highway project that the neighborhood successfully blocked – the ground was never rebuilt upon. When the garden began in 2009, it was not possible to cultivate directly in the soil for the rubble and concrete that remained. We cultivated in raised

beds of plastic containers, old sacks and other cheap solutions made from urban waste.

With this year's 10th anniversary of the garden, and with some of the garden moving on, those who are staying feel that it's time to get rooted. Tree roots are finding ways to break through the concrete and reach the nurturing ground beneath, and some good topsoil has accumulated through years of garden composting. The AS Garden Group has initiated the Common Compost

project to mark this return to the ground, where neighborhood household and restaurant organic waste is gathered and composted to produce good soil for plants to thrive and further break up the concrete. As part of the 2019 NAK program, artist and engineer Guy Hazwi built a compost toilet. Together with graphic designers Sabine Meyer and Anna Busdiecker, I am hosting workshops on the circulation of human manure – *humanure* is extremely rich in nitrogen, phosphorus and potassium. From the workshops on this topic of "shit", we are developing graphic slogans to playfully circulate and fundamentally question how we humans participate in nutrient cycles. These are some of the ways we are growing through modernity's ruins.

Marco: The term "modernity" is closely connected to European notions of time and history, which are usually perceived as a linear progression. Modernity promises that the world will improve over time, becoming more prosperous and freer, that the "third world" will develop, everyone will have democratic rights or that the revolution will end all class struggle. Modernity is the idea that concurrent mechanisms and principles of progress can and, as a moral obligation, must be applied ev-

erywhere. Modernity is composed against an outside "other", an object to be transformed by the agents of modernism: "the wilds" turned to productive landscapes, "barbarians" to civilized people. This "modernity" is embedded in the European process of carving out nation-states and capitalist markets. It's based on land enclosures, traditional knowledge enclosures, social enclosures, which started within Europe but expanded to a planetary scale.

Our ecological crisis can't be grasped by this modern worldview. What haunts us today is not the specter of communism, but the outside other of "nature" seeking revenge. The destruction of this "outside" – "externalities" in economic parlance – is irreversible. The damage is done. Two hundred years of fossil fuels are in the atmosphere; their effects are playing out now, and into the future. Its play is not linear but "chaotic". This ecological burden creates tipping points and will unleash destruction that will cascade through natural and social life.

As a counter to modernity, "nature" was sometimes conceived of as the good other – saintly and uncorrupted by humans – to be protected. Reflecting on the "Anthropocene", it becomes clear that there is no outside nature. Industrial agriculture designed to maximize plant and animal yield is taking over the earth, making an earth-sized plantation and effecting a sixth mass extinction of life forms that have been around for millions of years. All living beings and the physical and chemical composition of the biosphere have been rapidly altered in the temporal perspective of planetary time. From the standpoint of the planet's web of life, what is left can only be described as its ruins.

We live within this world. There is no way back to untouched "nature". As modernity's children, we can't step out of this kinship. Criticizing the modern world, we rely on the ideas and institutions of modernity, specifically, its progressive aspects (science, the concept of democracy, the rule of law). Modernity's answer to the ecological crisis is more of the same: the market, sustainable growth, technological



fixes. So "life in the ruins" also refers to new forms of co-inhabiting the world à la Tsing, and new kinships à la Haraway, a new terrestrial ethos à la Latour, and a perception of this world as a complex living being in which humans and non-humans alike form their "environments" and are informed by it, à la Gaia.

CONTEXT FOR LEARNING

Michelle: What is the context for the NAK and the AS?

Marc: Both NAK and AS are about learning from a future just within grasp. Many people say that the city where we are, Berlin, feels like the last free Western city – where social creativity can happen in ways that still matter. This potential here only partially relates to economics; it also relates to a basic freedom to meaningfully express a social desire for alternatives to capitalism. It is bound to an ability to overcome ridiculous differences in economic and social scales and the distances between actual sociality and discourse – where "community" might meaningfully relate to such words as "resistance". I am interested in developing formal and informal institutions that support resistant currents through the ruins of modernity. Our activity in the PG makes political sense because we have a green plot of land here with some resources – situated within the relatively common flows of daily life. As such, this platform contributes to common hope. A plot of land and a dream of 99 years for cosmopolitical imagination grounded in Kreuzberg, supporting an open and free city. Cosmopolitics, a politics that acknowledges that meaningful politics are constituted through both concrete materiality and cosmic and logistical abstraction. A radical cosmopolitical city, then, and a garden that supports the most marginal among us over the coming 99 years and beyond.

Marco: Here you discuss a lot of significant issues: the free city, the climate catastrophe, and 99 years of creating a commons on a highly contested plot in Berlin. But as caretakers of the garden, we also have to deal with a lot of small things, like fixing doors and leaky tents. Within the AS, we understand the commons as an actual daily practice which includes the caretaking of these little things as well as theoretical concepts. The everyday work of maintaining and cleaning has to be done to make such abstractions meaningful.

We have to collectively share the responsibility of maintaining common space while engaging in political fights to keep it free from development; for a commons, and against financialization and spatial privatization. I think I speak for everyone when I say that we are tired of the cycles of neoliberal investment and political elections, critical of the logic of "projects" and the idea of "temporary use". Thus, we are fighting for long-term perspectives, bridging generations and nominating

ourselves as stewards and caretakers rather than as users or owners. We have practical issues: who will open the garden door? Take care of trash? Water plants? How can we collectively organize without exploitation within in a society based on exploitative growth and extraction? This is a crucial question for the AS. This work necessarily relates to the general facts of our personal economies. Political engagement can be extremely time-consuming. It is often enmeshed with – and enmeshes – precarious economic situations and health risks. Education that is a practice of collective freedom open to everyone, not just for activists, must be connected to the radical demands and creative developments for freeing our lives and time from paid labor and the unequal distribution of reproductive work. It must relate to the general facts of life in the city. Real connections allow us to use this educational project for the common good instead of producing more unsituated activist speculation, growth, emission and trash.

With the 2015 NAK, we tried to change what it means to be politically engaged. Alongside the necessary fights of politics, we see it as a form of collective learning, of learning things you aren't taught in school or university: how to organize an assembly, create consensus within diverse groups, or learn what is happening in the neighborhood, the city, the economy, and how to address these issues beyond the private or personal. Activist learning develops knowledge. Tenant movements like Kotti & Co create knowledge around the mechanism of social housing, tax evasion and speculation; they organize ways of spreading knowledge outside parliamentary thought and without a newspaper or formal education. You see similar educational processes in Fridays for Future, the impetus of which is a total critique of capitalist education.

Michelle: I understand the educational models of NAK and AS as being distinct: sharing a space but holding different pedagogical practices. To prepare for an AS workshop, Marco, Lígia, Melissa and I are meeting this Monday to go through the Wunschproduktion. We will use it to develop methods of generating concrete organizational and economic models of the garden to present to the city. We will be engaging a relatively stable group of AS people, who gather every Monday and are dedicated and committed to both the process and the future of the garden. It's a timely workshop because of our precarious situation and its need for new narratives. The fundamental questions we address are: why do people come each Monday to discuss both the structural and strategic needs of the garden future? What are we fighting for? We hope to develop a set of principles, a manifesto to guide us in thinking about the garden's organization, activity, sociality and economy for the next 99 years. NAK's approach is different but still addresses long-term educational questions relevant to the garden.

I revisited the NAK syllabi this afternoon. They suggest utilizing techniques and approaches related to a "fictioning" process: bringing in

notions of "deep time"; addressing intergenerational transference of knowledge; and investing in forms of narration and documentation that are not necessarily linear. With the term fictioning, I refer to a form of world-building and proposition-making found within the literary genre of feminist and speculative fiction, for example in the writing of Octavia Butler and Ursula LeGuin. I also connect to Simon O'Sullivan's use of the term to denote open-ended experimental practices that often diagram and collage to bring realities into existence.

In NAK syllabi, one finds concepts such as future vision, community, caring for the beyond-ourselves, speculative institutional curricula, possible facts in-and-over time, social ecology monument, long-term, multi-generation mapping, deep-time relationships, transmission of cultural values, sustainable design system, design for co-existence, creatively speculative, thought and action within entanglements, relationship with land, landscape and the non-human environment. Methods employed in the workshops and other contributions to NAK develop and explore these concepts using speculative fiction writing, imaginary tours, deep mapping, myth-making, slogan making, etc. These methods enable transference outside of the realm of the directly experienced and immediately conceived. They play with conduits of knowledge that can transcend generations.

These are learning and knowledge forms for audiences outside of the here and now. (one of our NAK instructors) and I discussed myths as carriers of knowledge – because you cannot isolate a myth's source, it can have a broader impact by operating within a different logic of circulation, neither report nor factual account. Myth has another agency. It may be implanted in songs, embedded in poems, retold as fables during annual festivals. Children sing half-forgotten lyrics, gardeners hum absent-mindedly while tending to the compost or weeding the vegetable bed. Myth moves in habitual modes of doing and acting, hovering within a dreamscape and beyond logical reality.

I find it interesting to look at both AS and NAK to see what is proposed within their respective frameworks, and to consider the conditions of each as a case study. What are the requirements of AS and how do they precondition the forms of pedagogy employed? How about NAK?

Marco: The question of "with or without money" as an aspect of economy and reproduction is a crucial one for self-organized educational practices. Remember that we are talking about reclaiming education as a tool for transforming ourselves and our communities, toward a social-ecological transformation. To reclaim means to re-appropriate from the institutions that are managed like enterprises – enterprises increasingly based on the notion that they create marketable skills. Their form is bound to reproducing hierarchies that exclude majorities of people. The question "how can we learn collectively to lessen socially and ecologically destructive inhabitations of the earth?" relates to a

variety of topics but also to organizational structures that allow us to continue these topical exchanges.

This means to collectively create and care for democratically organized spaces that are as independent as possible from such hierarchies and exploitative and co-opting powers. Educational commons include access to knowledge and access to their collectively-built area and infrastructure.

This suggests that we must look at questions regarding economies in the broadest sense: how might we afford the time and space to join together organizing such exchanges that don't merely reproduce institutional hierarchy? In practice, the garden has experimented with four different models which I will briefly outline:

- One occurs at Oranienstrasse 45, near the garden, where we maintain an open space, funded by a group of supporters who mostly don't use it. Any group can use the space for non-profit activities via an open calendar.
- There is the model by which the Prinzessinnengarten has been run for the last ten years, financing non-profit and leisure activity through the cafe's commercial income. It is worth noting that the cafe could be said to give a gentrifying and commercializing tendency to the space.
- There is the AS model, without money or paid work. We meet voluntarily. We've created a group of around 20 that has met regularly for almost two years. It has few formal hierarchies and is open for those interested and able to join. This model is complicated because we all have to spend time at our jobs, commuting, taking care of our families, etc.
- There is the model that utilizes project funds, which makes you dependent on funding institutions and their agendas, entangling you in bureaucratic machinery. This is the current organizational model for NAK. These projects include considerable amounts of unpaid work. Going forward, this needs to change.

In order to form the educational commons we aspire to, we have to address how different funding models extract time and ideas from our personal and collective lives, reproducing our extractivist and exploitative society. The good news is that, when we imagine less destructive forms, we imagine a world where we work less and take greater care of the common good.



SUBJECTS OF LEARNING

Michelle: Thinking about the pedagogy of the NAK syllabi, I am also interested in other alternative learning models that offer counter-proposals to more traditional educational institutions. In addition to our educational experiments in the PG, I've been looking at models developed in the climate camps and utilized by the Fridays For Future (F4F) Climate Congress in Dortmund. The Congress is only open to F4F strikers. The age limit is from 10 to 28 years old. They want no lurkers. They have work to do.

Asa: Can you give an example?

Michelle: Here is the five days program for the F4F Congress:

From July 31 to August 4, 2019, the summer convention of F4F will take place in the Revierpark in Dortmund. Since December, we are striking every Friday around the world for a future on a livable planet. At the congress,

we want to come together to make our movement even more significant, more colorful, and more earth-shattering. With more than a thousand activists, we will share and network, share experiences, learn new things in workshops from each other and at discussion rounds of scientists and politicians, let off steam in creative actions, and much more. There are many good reasons to spend days talking about "climate". Although we are in the midst of the climate crisis, we are only experiencing stagnation in politics. That's why we network, exchange ideas, learn new things, try each other out and take our future into our own hands!

The session topics seem to fall into two modes of activity: information-sharing and skill-building. These are not the categories given by the F4F activists, but what I gather from reading through their program. There is a workshop on how to make an extraordinary speech, given by activists for activists. The workshop leader provides case studies of seven speeches he made during F4F strikes to look at speechmaking and the turning of practice into pedagogy. This is skill-building. There is a lecture by a scientist entitled "One pair of beetles less, so what?", on the importance of biodiversity. This is information-sharing.

"Feminism and Empowerment in F4F" talks about continuing to empower women and fight sexism within the F4F movement. There is a lot around climate change, community-building and essential skills needed in order to be active. There is a workshop on sustainable activism to develop long-term social engagement and avoid burnout.

Interestingly, these courses operate to build up discourse and empowerment. It's about how to become knowledgeable and how to get shit done – making a banner. Basic stuff. Imagine you're a ten- or 12-year-old kid, and you attend this F4F Congress, where you learn how to give a public speech, make a banner or get into a discussion on feminism and activism.

Åsa: It's encouraging to hear these workshop topics. They're aimed at direct action and activism in response to the urgency of the current situation. There's no time to waste! Now is the moment for action – a position I very much agree with.

Michelle: I just want to clarify that I didn't share this example in order to trivialize or critique what NAK aims to do in coming weeks. The format of NAK leads us to consider the different conditions for learning and perceptions of time of each workshop. In the Dortmund F4F congress, thousands of activists converged for a short, five-day period to learn about ways to press for rapid political change. Their focus is not connected to the particular learning site. Dortmund just happens to be the location for the camp. Meanwhile, NAK occurs within the Prinzessinnengarten, where we are fighting for long-term use of this plot of land, based on principles of the commons. So, notions of deep time and place are necessarily wrapped up in its curriculum, even though we don't know whether the garden or the school will exist next year.

Åsa: Concerning the activist immediacy of the F4F camp, NAK came into being from a distinct but connected place. In previous years we invited activists, artists, lawyers and architects who are politically active in other areas to share experiences and methods, in order to strengthen awareness and share techniques among localized struggles. Because of this current situation, where we need to mobilize around a situated vision and strategy in order for the PG to be able to stay, NAK invited

people already active in and around the garden community to build its curriculum. We wanted to look at what we know and do not yet know, utilizing the capacities we have.

This year's program is funded, but to such a limited extent that we asked workshop hosts to do only what they could. And this was a critical project ethic. In January, we all met to see if our different experiences and skills might make sense as an assembly, to see what collaborative possibilities arose. We asked hosts to experiment with formats, methods, and collaborations that might be developed through unfunded periods, and to keep in mind the demand for the garden to remain in place for 99 years.

We worked to strengthen connections between different organizations and methodologies that share our aims. For example, NAK 2019 shares a program with the Bündnis Junge Landwirtschaft (the Alliance of Young Farmers). We are also making connections, through the film program, between farmers' struggles and the arts. We want to continue building rural-urban relationships between Brandenburg and Berlin.

Though instrumentalized by the neoliberal economy, we take seriously the possibilities suggested by artistic methods, especially in terms of how artistic experience and practice can help in the figuration of how we live and share our daily lives. In this sense, to rethink educational formats also means to rethink how artistic methods can contribute to such processes. Michelle, you've already mentioned a few methods – speculative writing, possible fact-making, collage and other techniques of assemblage. Another aspect visible in the program is the "locality" of Berlin as extremely cosmopolitan when compared to many other places. This is something else we recognize and see as an essential motivation for gathering and mobilizing around processes of relearning.

The interview continues, after a disruption, on page 34.

FICKT EUCH, NICHT DAS KLIMA!

.....

I believe in unicorns more than
I believe that politicians alone
will solve problems!

FUCK YOU, NOT THE CLIMATE!

On the changing world and Berlin. Written over the years 2016, 2018 and 2019. [1,2]

"Why study for a ruined future?" a poster forcefully asked at the youth-led climate march on March 29th, 2019. "Climate is changing, why aren't we?" says another. "Fuck each other, not our planet!" demands a third.

The eco-social ethic we need in order to manage the social transitions that Berlin will face over the next 99 years is one that recognizes that the ecological stability known as the Holocene is slipping away. Our ethics recognize that the social instability experienced as the logic of capitalist urbanism needs a stronger countervailing force to direct affirmative social development through this transition.

The smell of forest fires has
reached through our neighbor-
hoods to the city center.

We expect heatwaves, food shortages and sickness. Trees tumble over in windstorms such as we've never seen. The A-68 iceberg, measur-

ing 175 kilometers in length and 50 kilometers in width, has split (see image on the left). Other blocks of ice the size of the United States will have begun northward journeys from Antarctica. The insect populations in many parts of Germany will have decreased by more than 80%. Comparisons to the prehistoric mass extinction event between the Permian and the Triassic are now as self-evident as the silence in the forest, due to a lack of songbirds. In the west of Germany, the price of farmland has skyrocketed since 2007, as a result of the mar-

ketization of food; in the east, where land was once held in collective ownership, prices are now unimaginable. And the Amazon is burning.^[1]

Within the city, our rents have doubled over the past ten years. Cities concentrate all kinds of activities within a massive, porous flow of things; and they rely heavily on their wider surrounding landscapes.

They are also a place where millions of lives are made, daily. We know that cities are elaborate illusions of self-containment; ideological constructs concentrating power and resources.^[2] For these reasons and more, cities are also refuges and hothouses of sociality, where we practice ways of being different human animals in this world that remains home to other plants and beasts. Our city and our homes will host some of the 140 million people

who will have become climate refugees by 2050 – if, that is, we are not ourselves among that group. Through the Prinzessinnengarten, we

[1] This brief essay has been composed with the help of research, data and writing collected from other Prinzessinnengarten-based projects and other pressing social movements. This paragraph alters comments from pg.8 of Marco Clausen & Kerstin Meyer (2018) *Ein Dauergartenvertrag Für Berlin*. Berlin ZK/U.

[2] This first part of this paragraph is based on pg.15 of Brett Bloom, Marco Clausen, Bonnie Fortune & Åsa Sonjasdotter (2016) *Food Futures*. Berlin: Nachbarschaftsakademie in den Prinzessinnengarten Berlin.

EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN



FUCK YOU, NOT THE CLIMATE!

have a chance to practice both the nature and culture of this transition, and of to build a necessary creative refuge.

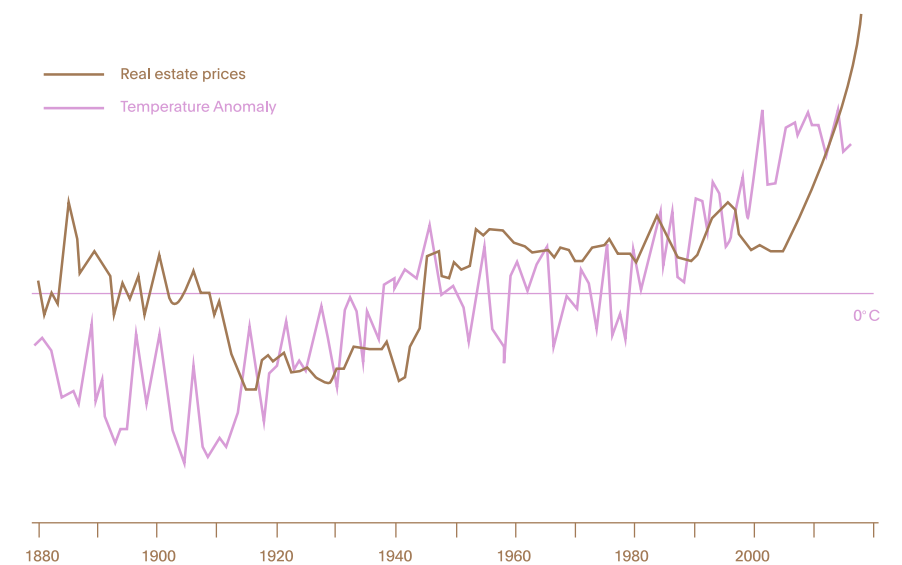
Our eco-social pedagogy concerns itself with what has been classically understood as 'human affairs' as much as with what has been understood as 'nature'. To progressively live together in the many ways that reflect our own ways of being unique and becoming commonly different through this changing climate, we attend to the social and cultural forces that flow through this city as well as the changing landscapes above, below and beyond.^[3] Our city is a sponge that contends with the effects of heat and cold and transitions. If permaculture asks us to attend to patterns and flows, in order to studiously utilize them in our transitions, we recognize that our 99 years asks us to attend to human and beyond-human powers.^[4]

Our teachers attend to both climate and agricultural questions, that help nourish us in one way, as well as political and activist knowledge that can help organize common thought, funding and land tenancy projects, as well as connect with the new environmental margins and marginal people created by all these changes.

Within this climate of change, everything that flows through our city has a knowledge that is needed to help collectively co-organize our lives together. Whether you have years of practice with the flows and forces of Berlin, or have just arrived from elsewhere to contribute to being other, together, our changed future will have demonstrated why we have joyously studied through this ruined future for something other than the ruins.

[3] One of the many demands made during the April 6th 2019 housing demonstrations was that "We want a city: that is not a business model but a living space for all, regardless of their origins, language, age or capabilities; where houses are built for people to live in and not for profit; where nobody is forced to live in camps, shelters or on the streets; where housing, land and nature belong to the commons".

[4] Heather Jo Flores & Lucy Bardos (2018) *Permaculture Principles Coloring Book for All Ages*. Bradford: Permaculture Women's Guild.



WIR LERNEN NICHT FÜR EINE ZERSTÖRTE ZUKUNFT



.....
Earth is becoming hotter than
my imaginary boyfriend

Continuation of NAK interview

WE WILL NOT LEARN FOR A RUINED FUTURE

99 YEARS

Marc: I had a powerful moment in the AS, watching others prepare a presentation on the garden's 99-year plan. AS participants were drawing a map of the future garden that included a school. In discussion, no one could say what the school was for. I recognized that the task of AS was to develop objects for PG support, while NAK's distant perspective allowed for contemplation beyond the immediate. The space between AS and NAK represents the classical split in learning, articulated somewhat problematically in the German world as the difference between "Erziehung" and "Bildung". NAK seems capable of articulating what is only conceptually visible within 99 years, in relation to any way this city might be: a Revolutionary Common in 2035, a member of the New Hansa League in 2055. NAK has distance on what we might need to know in the future. It can apprehend general frames through which problems might emerge, but not the specific ways those problems will manifest. To ethically think through these sensibilities together is a current task of the NAK syllabus.

Marco: I wouldn't separate AS and NAK like this. AS started with a theoretical reflection on the commons and developed the extended frame of 99 years. It shifted because of this year's necessary political discussions and the need to organize the space's day-to-day. But we do sit together to negotiate a shared political vision. Within AS there is a strong tendency to reflect on these practical engagements in its relation to the ecological crisis, capitalism, long timescales, etc. Whereas Bildung, with its roots in the Enlightenment, may originally have referred to education as a form of individual moral transformation and character-building, within AS we practice it as an experiment to form "Bilden", a shared vision and practice toward collective transformation.

Further to this, we have to be careful not to reproduce the class divides inscribed in such terminology. Our task is not to reproduce an order of knowledge that strictly separates practical work from the general capacity for reflection. People who focus more on abstract thinking also take part in the practical reproduction of the collective, and vice versa. The name "Nachbarschaftsakademie" suggests for me a radical rethinking of who creates knowledge, who accesses it, and for what purpose. This is what we are trying to do with the fight to keep the space, as well as looking for practical solutions to make this place a commons that deals with the ecological and climate crisis.

Marc: Look, I see your (Marco and Åsa's) institutional skills, and I am impressed. I think, "Here are *our* bureaucrats!" You have the skills to develop short-term arguments to engage with the Berlin city government while also moving the common towards long-term perspectives. This year's NAK helps establish these perspectives and develops tools and

frames that are up to the task of a 99-year duration. Frames that may not relate to immediate changes in people's lives, but that move towards long-term transformation.

Åsa: To think in terms of these 99 years is not to think that everything we do today must be realized in 99 years. Instead, it is to introduce a different time perspective, one articulated in varying ways over generations. It is to think about what I can do differently, today, in my everyday life, to form resistance towards something, to become a pathway out of this hyper-capitalistic mode.

The 99-year perspective is different from, for example, the four-year cycle of politics or the short-term needs of the stock market.

Education has different purposes at different times. The PG has been here for ten years now. On the one hand, this is quite a long time; on the other, it isn't. We are in a situation in the garden where even next year is unpredictable. At the moment, everything we do in NAK relates to this, directly or indirectly.

Now, I believe that setting up practices of commoning, to institute a commons as a garden, is to always focus on interhuman relations, as well as on relations to other living creatures and other elements such as air, water, and soil. In this genuine sense, when we work towards this garden in the city of Berlin, relations to the rural are contained within the project. Indeed, it would be strange if our work here was not connected to issues of farming, plants, animals, rural life and that which surrounds the city. The Garden Group's composting project demonstrates this, showing it is something that can be done in the city. It is a very hands-

on and practical way of engaging more-than-human matters of relations and commoning through formal organization, over time.

SCOPE AND GLOBAL UTILITY OF A NEIGHBORHOOD ACADEMY

Michelle: I remember when we met for dinner in January. Halfway through this lovely meal, Åsa spoke about our bodies as being apocalyptic, and what it meant to be learning for this future. She talked about prototyping curricula that could be taken up by future schools. I wondered what that might mean. I thought about standing where we are – in a garden, in the center of the city – and considering forms of learning that don't fit into academia, with its fixed timeframes, deadlines, expectations of deliverables and assessments. And I thought: What are the gaps in these institutions that we can address by developing these practices? It was, for me, an urgent question, given the epistemological and ontological collapse occurring within the very institutions that are supposedly responsible for our formal training.

Marc: The garden's desire to be a commons that is inclusive to the most marginal among us is something as concretely abstract as anything any school might teach, because it is not yet that commons we hope it can be. Our ideals, when connected to actual political projects, pull on complex systems, and are thus complex constructions. When I think about the activism we are proposing in these 99 years, I don't just think about the immediate struggles of this year or next, I think about the successful struggles 25 years from now should orient people's struggles today. Major framing concepts matter in orienting the future. Situated along the border of what was once East Germany and the collapsed Eastern Bloc, we can recognize the power of ideological/horizontal thinking, and also how the ideological collapse of, for example, state socialism reminds us of how even the most concretely composed ideals can unravel, and what it is to unravel.

In that public meeting with Bonnie Fortune and Brett Bloom, regarding the PG's immediate struggle, someone pointed out that the struggle wasn't about just one garden. They pointed to the fact that there are hundreds of threatened gardens, that real estate is making Berlin unaffordable, that systems make refugees of people and animals everywhere, and that the ecosystem as we know it is collapsing. The speaker questioned the balance between ends without meaning, where the garden is saved but nothing systemically changes. This brought to mind the idea of meanings without end, meaningful ways of arriving anywhere for the process itself. Over 99 years, let the PG be a space for such a path that embodies and enacts meaningful ethics and manners that articulate in practice this common horizontal living, aligned with the most beautifully radical ideals of Kreuzberg. For itself,

NAK can be something we identify as a vehicle worth articulating over time, because when anything continues to be grasped, it finds articulation. To consciously do so is activism on a different temporal scale.

Michelle: If you have practices that generate ecologies with impacts not felt immediately, they seem to be beyond the scope of the immediate. But you set processes in motion.

EDUCATION, SCHOOL AND FORM

Marco: Elsewhere, Michelle and I tried organizing a commons school as a form of knowledge exchange, amongst activists at the European level. A frustration with abstract and academic approaches to the commons was what sparked it. The experience of gaggles of PhD students presenting 20-minute idealizations on the topic while ignoring the complicated groundwork, with its conflicts, compromises and contradictions. Describing the commons as a new political movement, you miss the issue of what it means and what it takes to be actualized. On the other hand, if you get absorbed into the everyday necessities of a local government, you lose the connection to the street and the political vision transcending the status quo. This is crucial if we want to have this discussion about 99 years, to be aware of how different logics, languages, sentiments and economies play throughout and in advance of its actualization.

Åsa: Your description of tensions between concept and practice reminds me of the example of deep conflict within the feminist movement, between activists, artists and academics, which played out notably in the US in the '80s. Academic feminists criticized what they described as an essentialist tendency among feminist activist artists. For many artists, "essentialism" was a word they'd never learned nor used. They were accused of embodying terms to which they had no relation. Academic feminists were picking up a monthly salary. Though they'd learned this word, they most likely had not given a thought to the working conditions or material reality of the artists they were criticizing. The point was not whether they were essentialist, but rather to give an example of the powers at work in language.

Marco: We need to ask this question: What could a common space be? For me, the issue of translation is central to every form of radical pedagogy. It is not to neglect differences, but to ask how different people can come together, how we can make sure that there is cross-pollination, how we can recognize and work around, besides, through and against the structural things that prevent cross-pollination and meaningful collective articulations from happening.

There are hierarchies of knowledge. Education and its official institutions inscribe the class structure. NAK won't solve the societal and structural differences of education, but we can consciously build our own spaces of translation.

My general question is: Is this knowledge professor-able? In language, attitude, and the way the knowledge is presented, such that it reaches out to someone who is seemingly not part of the discourse. What methodologies do we need to have? Do we long for moments together where something happens between people that have entirely different relations to knowledge, to education, to the world.

Michelle: I am curious how Nicole Wolf and Mojisola Adebayo's workshop mixing *Theatre of the Oppressed* and *Permaculture* will develop. I am intrigued how, by bringing together these methods, they might address the social and political underpinnings of the green space, how and where a pedagogy develops by merging these practices. Both their methods are based on principles of slow observation, which is critical for building deeper appreciations of connected terrains. They bring together forms of practice rooted in multi-sensory embodied subjectivity, addressing systems of power and power relations that are essential for an understanding of social, economic, political, and environmental perspectives within the PG. They are proposing a mix of practical exercises, deep probes, mapping, lecture inputs and discussions over three days. The workshop and presentation by Kerstin Meyer and Marion Louisgrand Sylla, on the media art center Keur Thiossane ("House of Welcome"), is another NAK workshop that sparks my curiosity. I'm looking forward to their input regarding a "garden of resistance" and the School of Commons in Dakar, and how it might help us think about resistant and commoning practices within our garden and school.

These workshops, for me, use collaborations as meeting points, creating links and bridges with other areas and struggles beyond what is happening in the *here and now*.

Marco: AS is situated in our struggle to keep the garden running. It is a school bound in place and personal interaction via ongoing communication. Here knowledge is most often about understanding how the group works, in order to elaborate a sensitivity toward the space and its total care. Translation between the more abstract knowledge of NAK and the more place-bound practices of AS has happened

with, for example, Brett and Bonnie's deep mapping of the Prinzessinengarten. It is essential to understand the conditions that give rise to these kinds of knowledge transfer situations, where different forms of knowledge come together to become newly relevant within particular political circumstances.

Marc: I appreciate your attentive focus on this question. It is a focus on a concretely abstract thing, where the concrete moment and an abstract opening collided to make a meaningful event. In general, the fact we have this speculative situation is a capacity of this luxurious moment in cosmopolitical Berlin. I keep insisting on the term cosmopolitics – the cosmopolitical struggle suggests that the down-time of political struggle is dream-time, where potential communities lie dormant, studying the wisdom of street and star until the proper juncture for further communal development. Class composition within Autonomist Marxism suggests that what we commonly think of as community is simply the chalk-line of where people landed after the latest struggles. It suggests that community only meaningfully exists within struggle, and that meaning definitionally relates to struggle. Meaning and community are only tested in struggle, and common meaning is only generated when it appears to everyone. Everything else is residue or good affect. Whatever struggle there is – the situation of migrants seeking work, the peasant conquest of bread, a city's daily efforts to reproduce itself, the fight for a garden – these are struggles in which meaning is particularly made between language, politics and effort.

Berlin is afloat in wealth defined by abstract relations that define the birthing pains that NAK institutionally wrestles with, pains related to seeming not to have a common form to hold a workable, affective space across difference. We worry about translation occurring over minor but meaningful differences because NAK does not yet ethically mobilize forms and content together within a greater whole, and AS is overwhelmed by its concrete project. Cosmopolitics utilizes books, arts, media, leaders and organizers like tools on a table to actively negotiate difference and build meaningful events: to organize heterodoxy. These resources exist for struggles to grab when needed. It is



sensible to bemoan the fact that NAK has not yet developed a more profound practice capable of slowly caring for this longer context, but let us not simply reject what simple abstraction provides. When crises come, and we need, for example, a tool to connect things, one does not ask, "how is it we connect two nouns?" The response is not, "Oh thank god the word 'and' exists". Though someone did invent "and", it comes in handy just because it's there. "And" is no longer an abstraction; it is just common sense. Contested objects, practices, words, and tools exist cosmopolitically. Ninety-nine years is the time we have to pull certain abstractions into common sense.

Marco: I want to be more concrete. When we have this bleak but deeply insightful ecological discourse that Brett and Bonnie formulate, it changes how people look at things. The risk of running a space like PG as a social business, as it was during the last few years, is that you lose contact with the neighborhood struggles and conflicts around you, and their meaningful connection to other parts of the world. You create an enclosure to serve yourself as a group and keep up profits.

AS was a way to start picking up radical thoughts and ideas from philosophy, art and political theory, to relate them to the future of the space and also try to ground them in a local practice. How do we utilize Brett and Bonnie's concepts of myths? How do we make the myth a living group practice? Bonnie and Brett's map can help articulate the complexities of places like the PG. Its methodology can be informative for the garden and its educational practices. These moments have to be secured in a way and nurtured.

Åsa: Within most institutions, hidden bureaucratic work is done so that these moments can happen. Less glamorous institutional work is done by people committed to giving time and energy for these things. Activism mainly happens without institutional support, with practical routines seeming organically to develop in a given time. The debate around the visibility of invisible movement work has been a part of the feminist conversation for some time. Who cleans up? Who does the dishes? In the '70s radical movement, the feminist slogan was, "We won't make the tea for the revolution". Women were tired of not being heard, of facilitating macho rebels. This question of how to organize is a crucial dimension of political struggle. Care practices are present all the time. Care and organization is a part of everything we do, whether toward capitalist goals or not. Within regular schools, care and maintenance is a large share of the work. It is there and the question is; how do you share this work? Distribute it? How do you become more aware of particular structural issues related to care, power and visibility?

There are hands-on ways of distributing care tasks. One way is to rotate roles, so that these tasks are never just on one person.

Michelle: Speaking of methodology and activism: our workshops at NAK propose a set of practices, sets of practices to be utilized in their moment. There can be long-term residual effects from any one of these workshops. One can go into the syllabus and revisit the methodological propositions of each course. What occurs within each teaching moment? How, for example, can the methodology introduced in Marc's activist journalism workshop, introducing forms and formats generative of public records accounting for "the possible facts of actual stories in and over time", be integrated and used in an ongoing basis in the garden? How can methods drawn from Permaculture and Theatre of the Oppressed be used to help model proposals for moving forward in the next planning phase? They are not just conceptual exercises, exercises in abstract thought. They are useful for ongoing struggles to recount our being differently.

To imagine that everybody from AS is going to attend NAK while avoiding hierarchies and perceived hierarchies of knowledge would take time and energy away from what is their current focus. Everybody's energy, time and resources are limited. There is too much at stake in this critical phase regarding the garden's future for AS members to suddenly interrupt their work and attend NAK. NAK and AS are mostly parallel. So there are current challenges.

They demonstrate parallel activity and modalities that could support one another towards a shared goal. To elaborate my position, I offer an example of something I experienced in Chilavert, a worker-run printing house in Buenos Aires. It might point the way to another instance of what Marc has clearly articulated throughout our conversation as political processes where both "concrete materiality" and "logistical abstraction" have a role and place within the same site. In Buenos Aires, Chilavert is part of a movement of workers who took control of their workplaces when the Argentinian economy collapsed in 2001. It offers a meaningful counter-example of how different activities can work together. I want to talk about the knowledge-ecology, the social-ecology, the attention-economy and -ecology of this factory. There is an archive and documentation center located within the factory that houses materials – books, magazines, reports, and other printed matter. There one can find information on popular education, social movements and the phenomenon of companies taken over by their workers. Researchers from diverse fields from all over South America come to spend a few days or a month, studying and utilizing the resources housed in the center, which is really just one small, cluttered room with a small desk and a few creaky chairs. To arrive at the center, visitors must pass by the printing presses and cutting machines, operated by members of the workers' cooperative. During their work hours, the men and women at Chilavert produce books and other printed material. Next to the center is a school comprised of three classrooms. One of the classrooms is the lunchroom for the workers. Some of the factory workers teach in

the school, leading practical courses on how to develop content, and assemble and produce printed material. The students focus on themes related to the factory and the surrounding working-class neighborhood where they live. They study cooperative forms of labor. There are courses on visual culture, media literacy, economics, mathematics, history, and literature. These are taught through a critical lens questioning and interrogating power relations within the production of knowledge, considering dispositions of power in the classroom. Paulo Freire's critical pedagogy informs the learning approach of the Chilavert school.

There are bridges between the factory, archive/documentation center and school and between activist, academic, worker, and educational and economic activities, which mostly operate autonomously of each another within the same space. Each has its focus and time for action. Students come to school from 5pm to 7pm. The men and women in the factory work from 8am to 4pm. And the research center is open on certain days of the week. They work autonomously, but each practice influences the others. Everybody has their place and their role, and this builds up a network. It is a political project in its totality. There is no apolitical activity.

Åsa: And are there moments of sharing? Like a canteen?

Michelle: No. Everything occurs at different times of the day. Each group plays an essential role in social and political projects. Each has an active role and presence in the factory. Every activity in the factory is political. Everything. How the workers organize and manage the factory. The literature that is inside the resource center. The teachers and academics running the resource center. But there is not a common plenum. The teachers have the teachers' collective, and they have their meeting. The students have their assemblies, as do the workers. The workers are a part of a network of worker-run factories. If you were to take one thing out, it would be a significant loss. Together, much like the garden could be and should be, the factory is an educational space where its constituent parts inform the whole.

LÖWEN- ZAHN, BIENENSTICH UND ANARCHIE

On the garden's Wunschproduktion
(Wish Production) project.

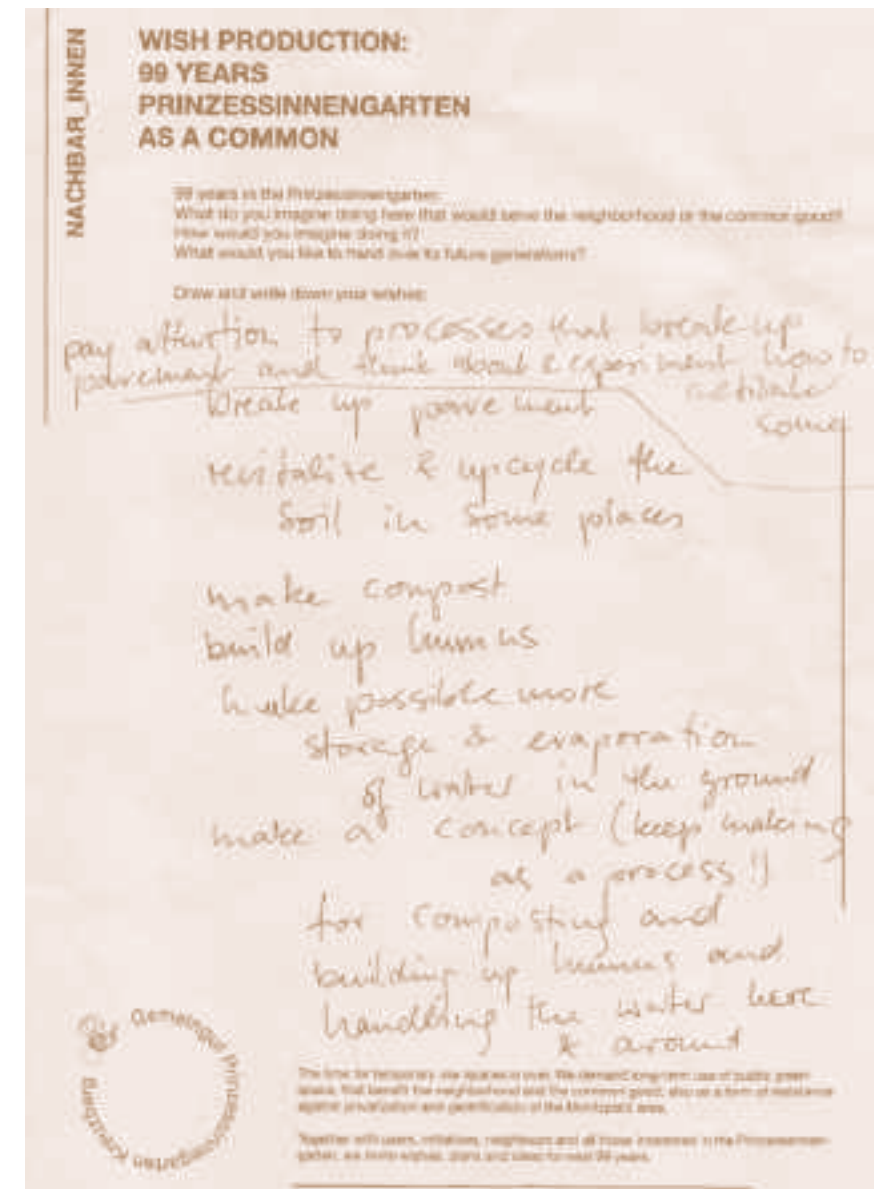


DANDELIONS, BEE STINGS AND ANARCHY

As part of our Wunschproduktion project, we investigated a range of possible futures in the garden. We used a blank form designed by the Abendschule to collate the dreams of visitors to the garden regarding what the garden might become over time. There follows a selection drawn from the thoughts of more than 100 people.

Left: Kirk Visscher in a bee beard,
photo courtesy of Scott Camazine

Below: Breaking up the pavement. Revitalizing
the soil. Making compost to build up humus.



The Prinzessinnengarten should contain a pilot project for an alternative, sustainable and autarchic energy source... it would have an interest in water recycling.

NACHBAR_INNEN

WUNSCHPRODUKTION: 99 JAHRE PRINZESSINNENGARTEN ALS GEMEINGUT

99 Jahre Prinzessinnengarten:
Was kannst Du dir vorstellen, hier zu tun, das der Nachbarschaft und dem Gemeinwohl dient?
Wie könnte dein Wunsch umgesetzt werden?
Was würdest Du gerne an kommende Generationen weitergeben?

Male oder beschreibe etwas:

- Pilotstation für alternative, nachhaltige Brautaten
Energieversorgung, Wasserrecycling
- Baum/Experimentierfeld für Selbstgärtner aus
Recycling (diesbezügliche)
→ Workshops v. Erfahrungen (z.B. 30 u. 4. 11.)
- Ausbau der Oase durch Aus-
blendung des Verkehrs, z.B. durch
Wasserwand zur Straße hin (Learning
from Athens ☺) - was u. über reißt
- partizipative Kulturproduktion / Kunst-
projekte / Film als Ausdruck eines
gemeinsamen Denkens u. Schaffens
- Kulturprojekte für Kinder und
- grüne Brücken zu den Nachbar-
häusern / Bädern - Stadt über der
Stadt, aber in Grün → Kooperationen
sind
- Baumhäuser - building all together
- Nachbarschaft oder Internen u. Einbindung
+ die sich selbst erhaltende und
menschlich vernetzte Gesellschaft
ist möglich

Die Zeit für Zwischenstufen ist vorbei. Wir finden eine dauerhafte Nutzung für
grüne Freizeite, die der Nachbarschaft und dem Gemeinwohl zugute kommen, auch als
ein Zeichen gegen Privatisierung und Verdrängung am Marktplatz.

Zusammen mit Nutzer*innen, Initiativen, Nachbar*innen und allen Interessierten sollen
wir dazu ein gemeinsames Wunsch-, Konzepts- und Ideen für die nächsten 99 Jahre zu
formulieren.

Gemeindegarten Prinzessinnengarten

We will be spending time. In our future we will be
working together, eating together and learning
together.

NACHBAR_INNEN

WUNSCHPRODUKTION: 99 JAHRE PRINZESSINNENGARTEN ALS GEMEINGUT

99 Jahre Prinzessinnengarten:
Was kannst Du dir vorstellen, hier zu tun, das der Nachbarschaft und dem Gemeinwohl dient?
Wie könnte dein Wunsch umgesetzt werden?
Was würdest Du gerne an kommende Generationen weitergeben?

Male oder beschreibe etwas:

- 1. Working together
- Eating together
- Learning together

projects
community & food-sharing
spending time
work-entourage
archive
reading
Lehrstuhl
Arzt
DIESEL
Vibrio
environment
Green oasis
future
Strategies for
car-free neighborhood
& city

Die Zeit für Zwischenstufen ist vorbei. Wir finden eine dauerhafte Nutzung für
grüne Freizeite, die der Nachbarschaft und dem Gemeinwohl zugute kommen, auch als
ein Zeichen gegen Privatisierung und Verdrängung am Marktplatz.

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formulieren.

Gemeindegarten Prinzessinnengarten

EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN

For the generations of a future we hope to demonstrate that the most meaningful thing to do is generate a community praxis.

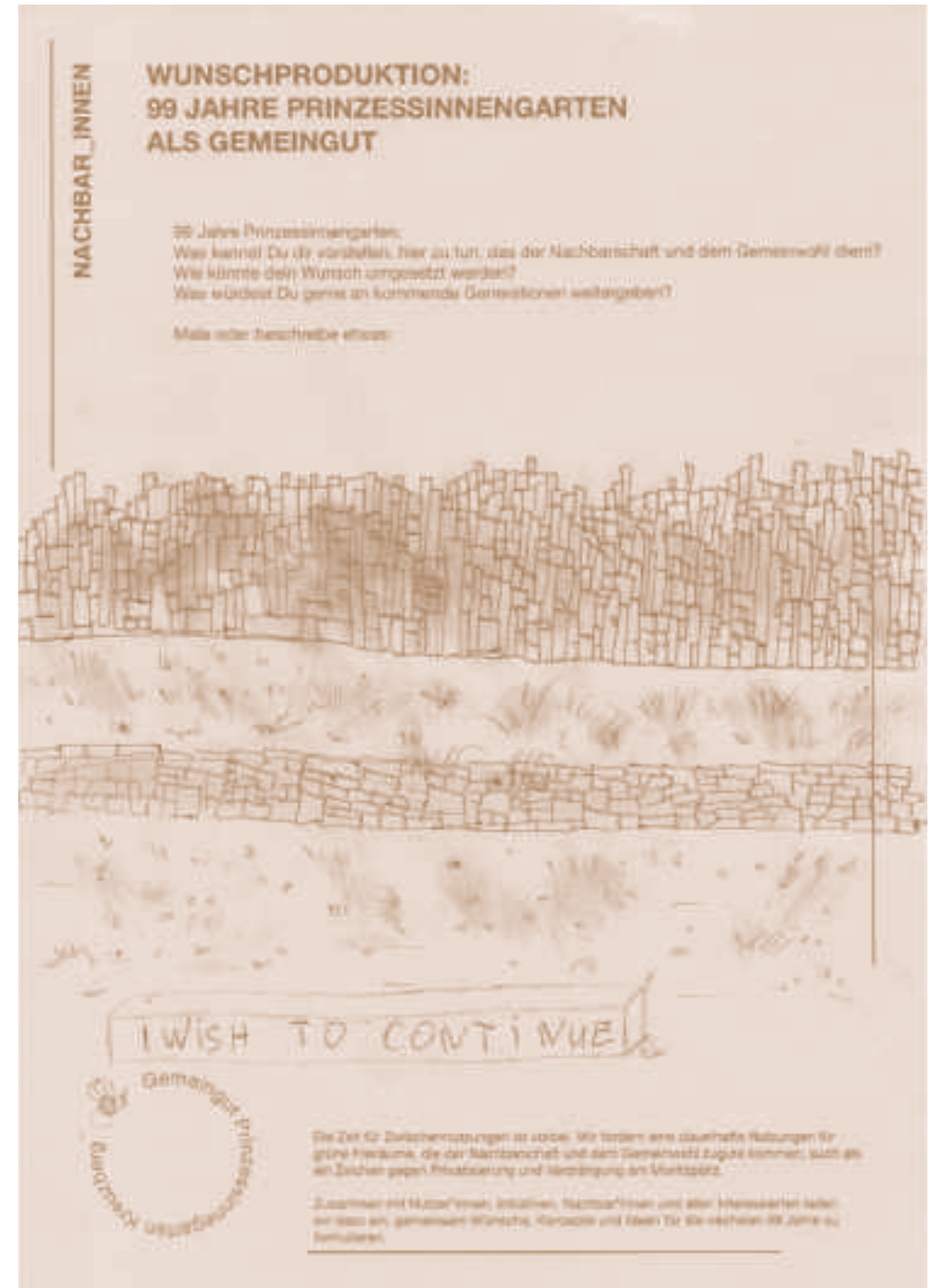
Conceptually and formally speaking, we have a shed. Within this shed are tools to generate ways of adjusting to the changing conditions of the future, together.



DANDELIONS, BEE STINGS AND ANARCHY

What are the habits and practices that we wish to continue from today? What are the relations and logistics that must be there for us to continue these things? How

does your desire to be as are affect others? How much are you willing to change so that the things you love can stay the same?



EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN

A neighborhood factory! where the evolving use of public space is defined in discourse, between the technique of words and the capacities of active agricultural and cultural cultivation. Participatory / Open / DIY / Creative / Educational.

Keep the Princess' values and imagine a mixture of projects that are either "need built" and "building in constant process". Make it participatory along the way.



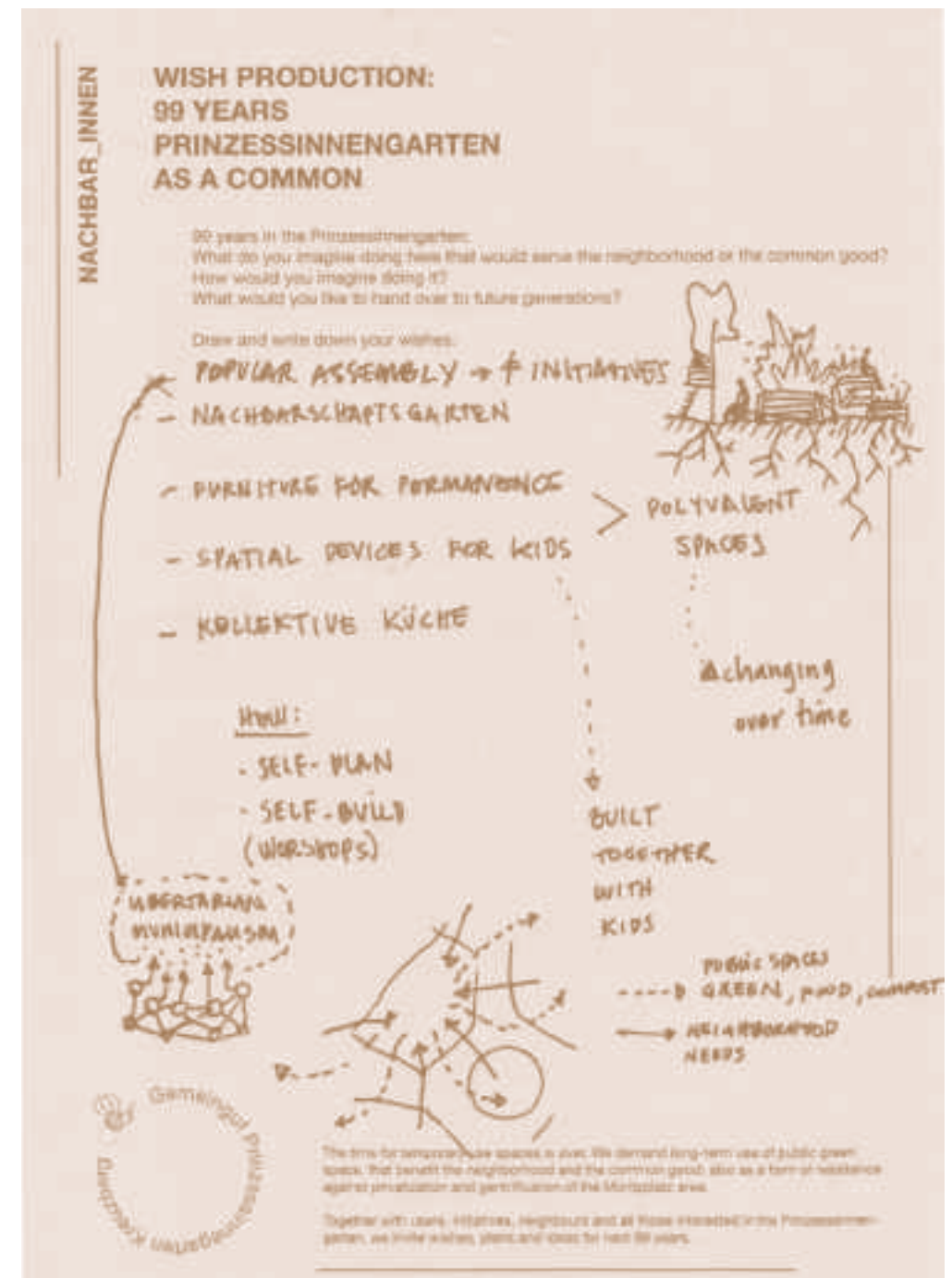
DANDELIONS, BEE STINGS AND ANARCHY

Develop polyvalent spaces, spaces capable of being occupied such that the space changes over time.

1. Furniture for performance 2. Spatial devices for kids
(built with kids) 3. Kollektive Küche

Towards a libertarian municipalism

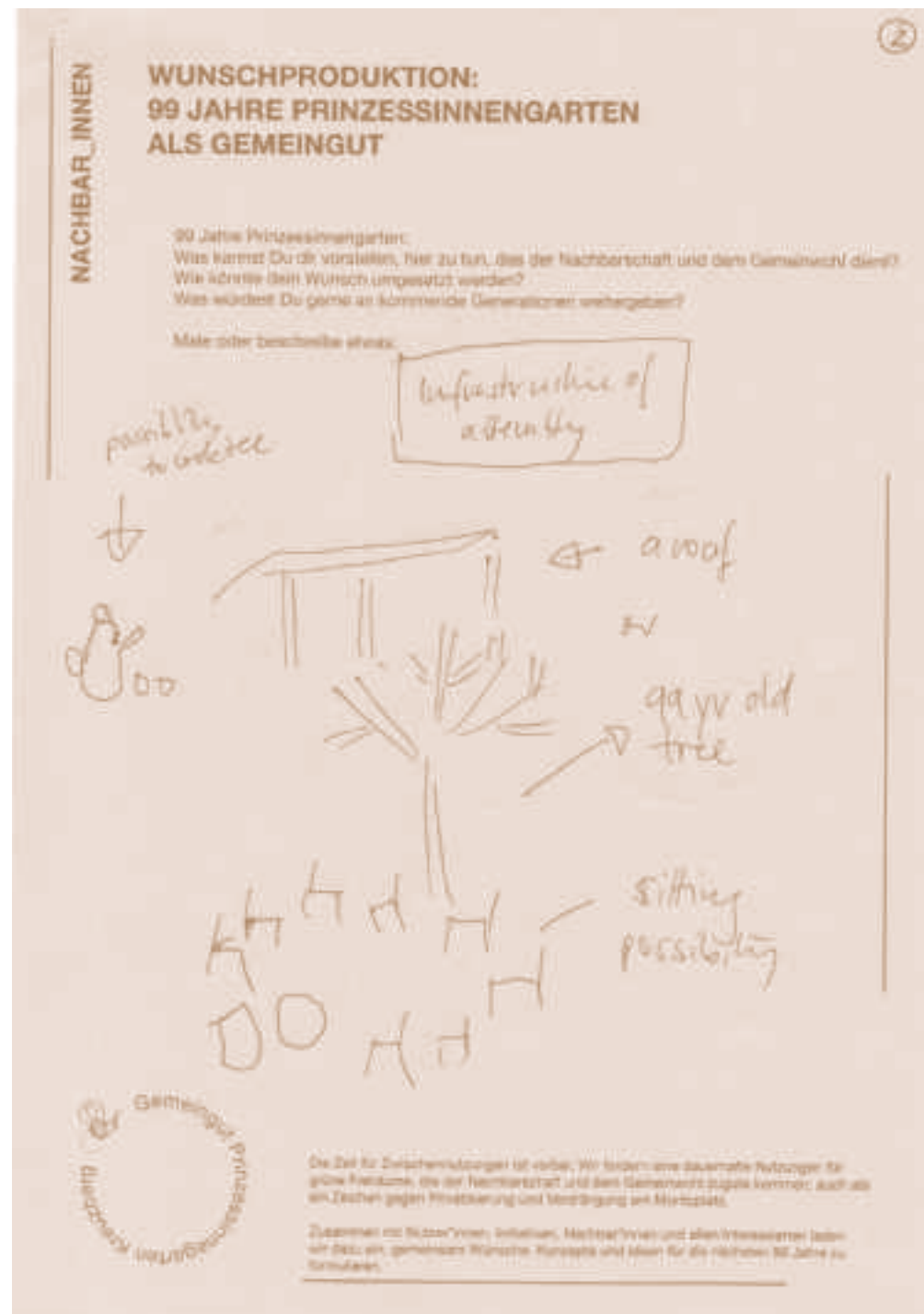
Here's the formula: public space services public need.



EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN

Infrastructure for an assembly,
which includes the possibility to cook some tea,
it has a roof of a 99 year old tree.

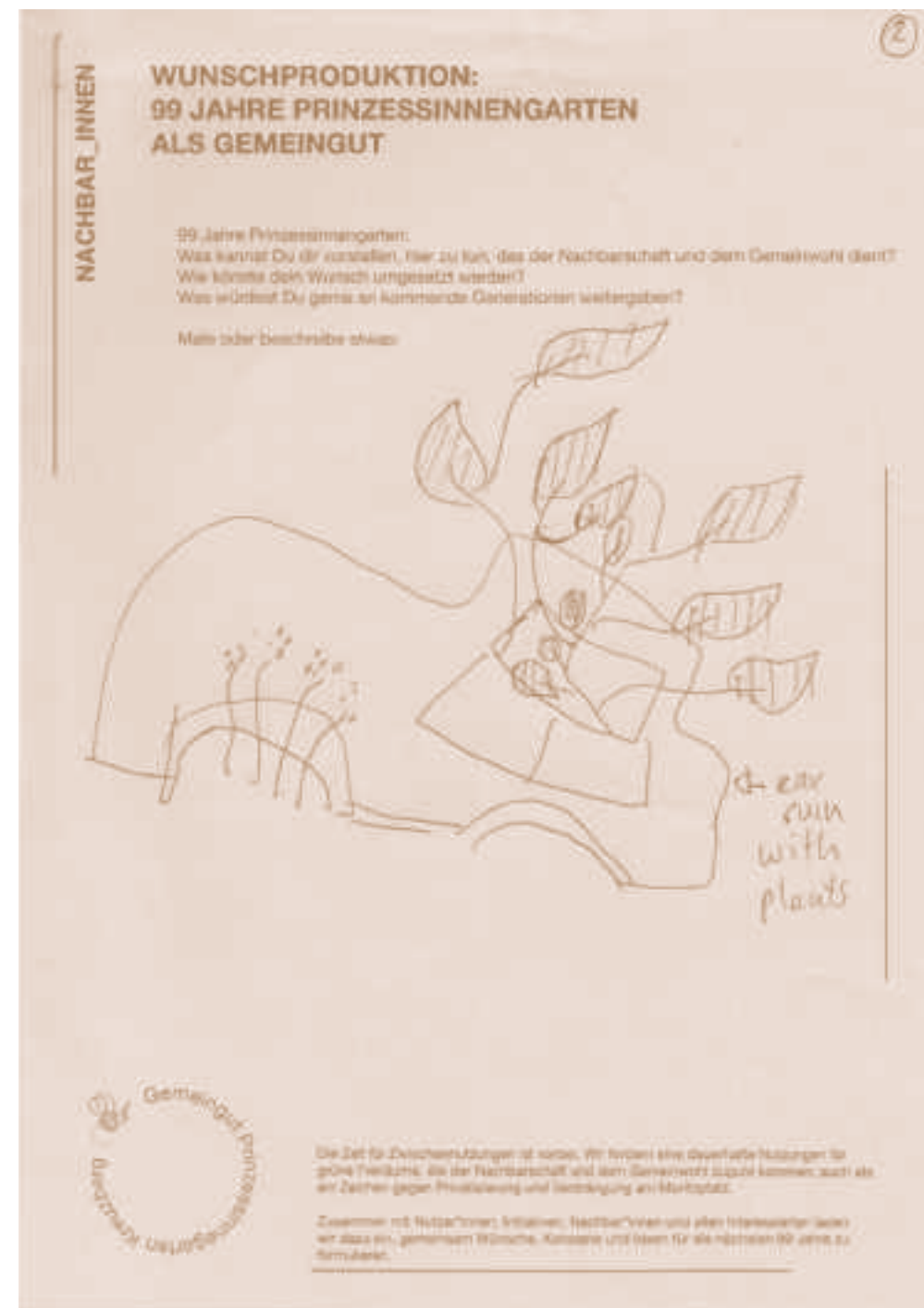


DANDELIONS, BEE STINGS AND ANARCHY

The ruin of a car
with plants

with plants
the ruin of a car

and grass grows from where
there were once tires.



EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN

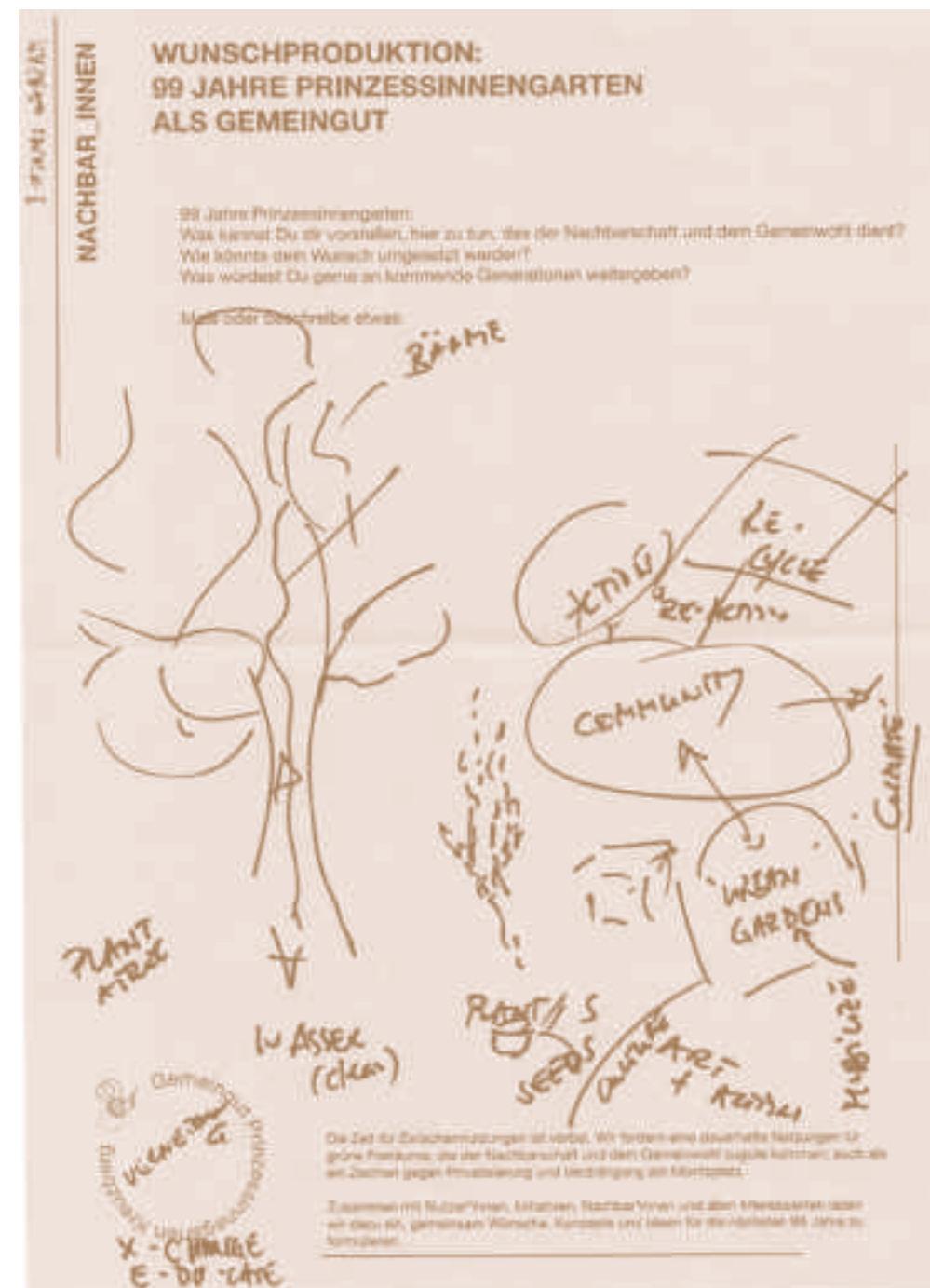
De-growth Moritzplatz = a place to play. There will be a school, there will be a history library that also focuses on urban economics. This won't be a school which just plops into the situation because a school is

needed, but will develop out of the need, experience and organization of the people. There will be no more cars, just roller skates and roller skaters. Bikes, etc... and Fußgänger (that is, pedestrians).



DANDELIONS, BEE STINGS AND ANARCHY

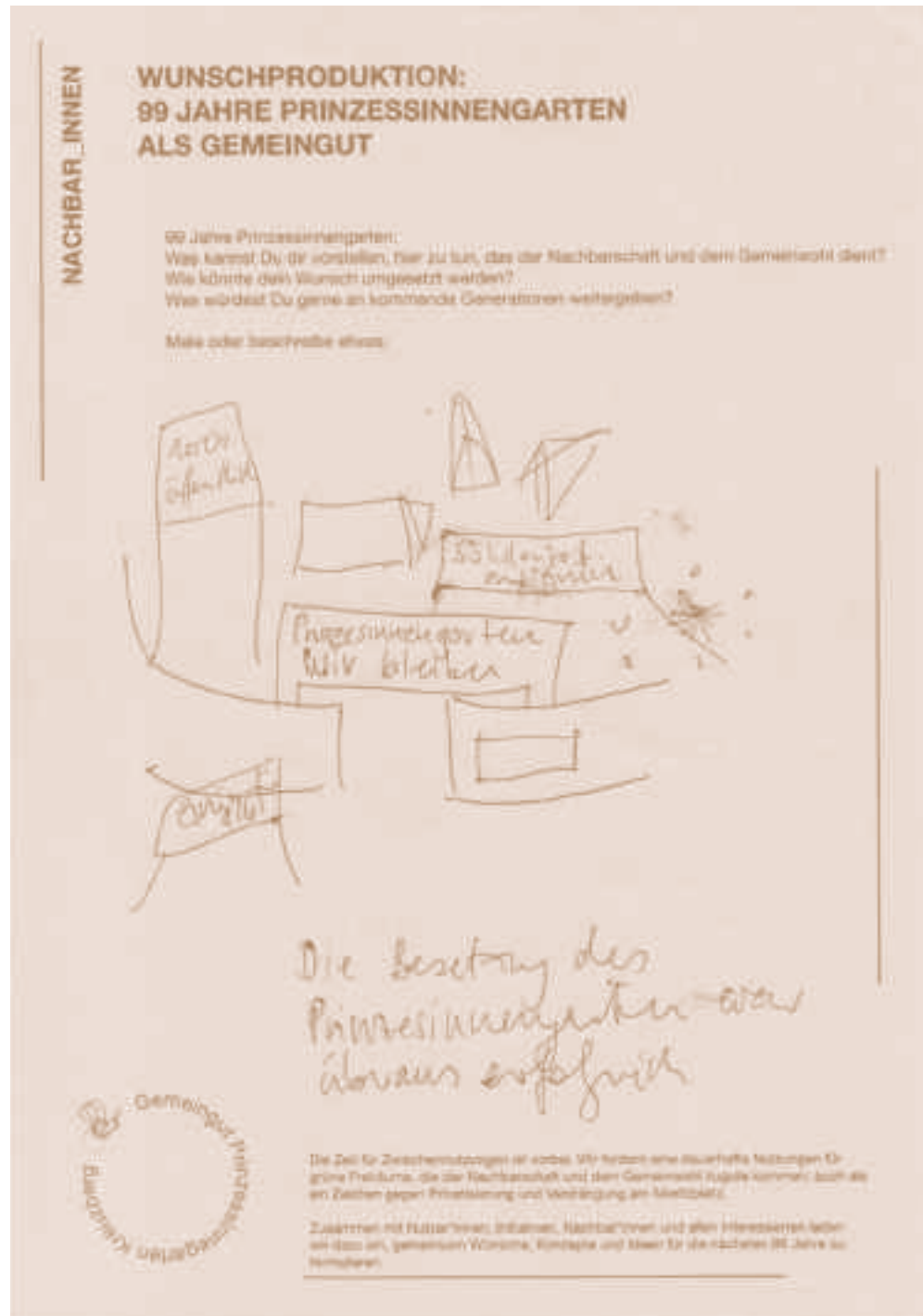
Wasser clean
plant a seed
culture art & action



EVERYTHING GARDENS!

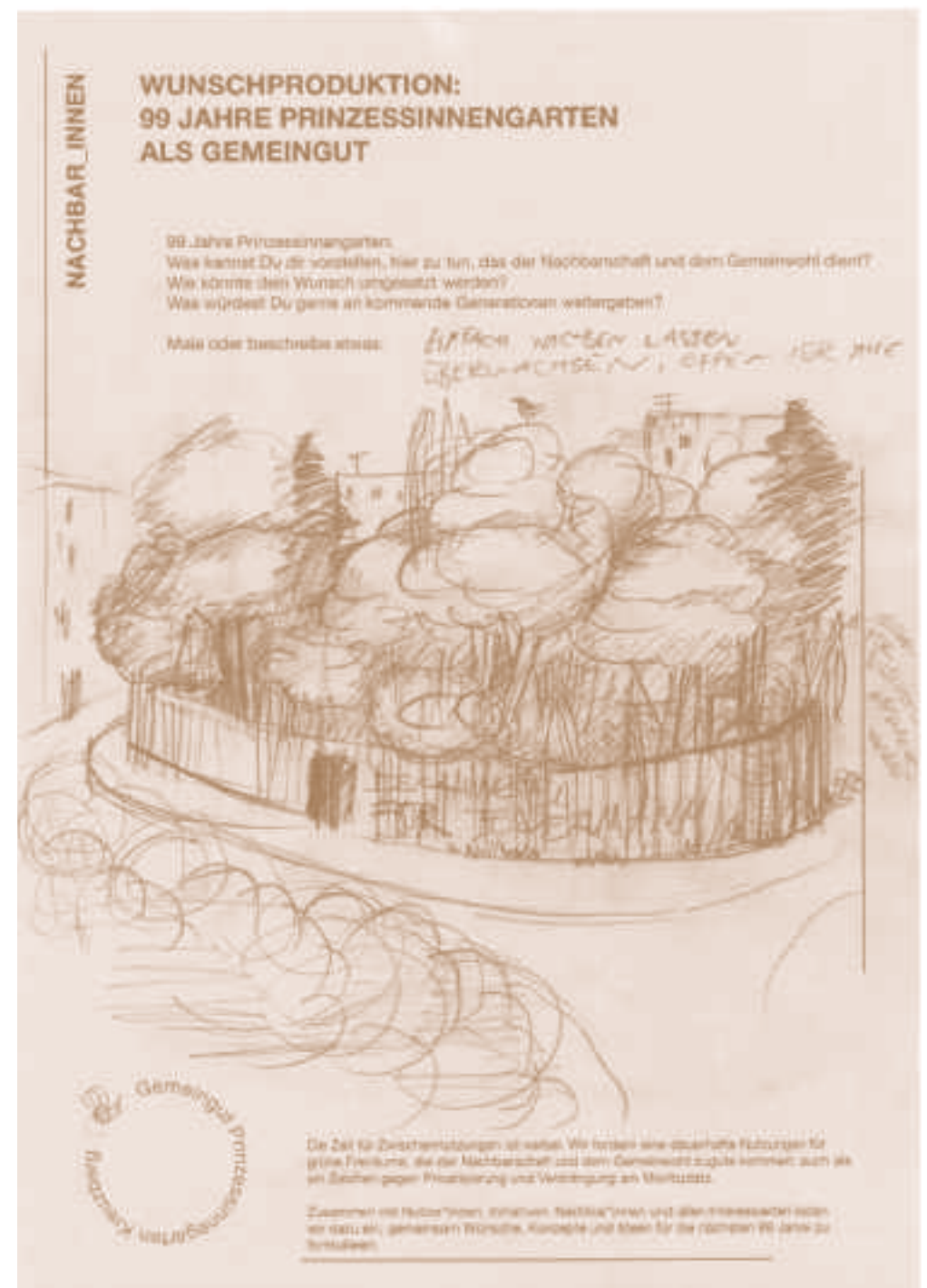
AUS DEN RUINEN DER MODERNE WACHSEN

The occupation of Prinzessinnengarten was successful. The garden will stay.



DANDELIONS, BEE STINGS AND ANARCHY

Let it grow.



AUS DEN RUINEN DER MODERNE WACHSEN

Including documents made by
and for the Prinzessinnengarten
as a way to show our tracks
to future members and users.

GROWING FROM THE RUINS OF MODERNITY

SITE MAPS OF THE PRINZESSINNENGARTEN, MADE BY ABENDSCHULE PARTICIPANTS, SUMMER OF 2018

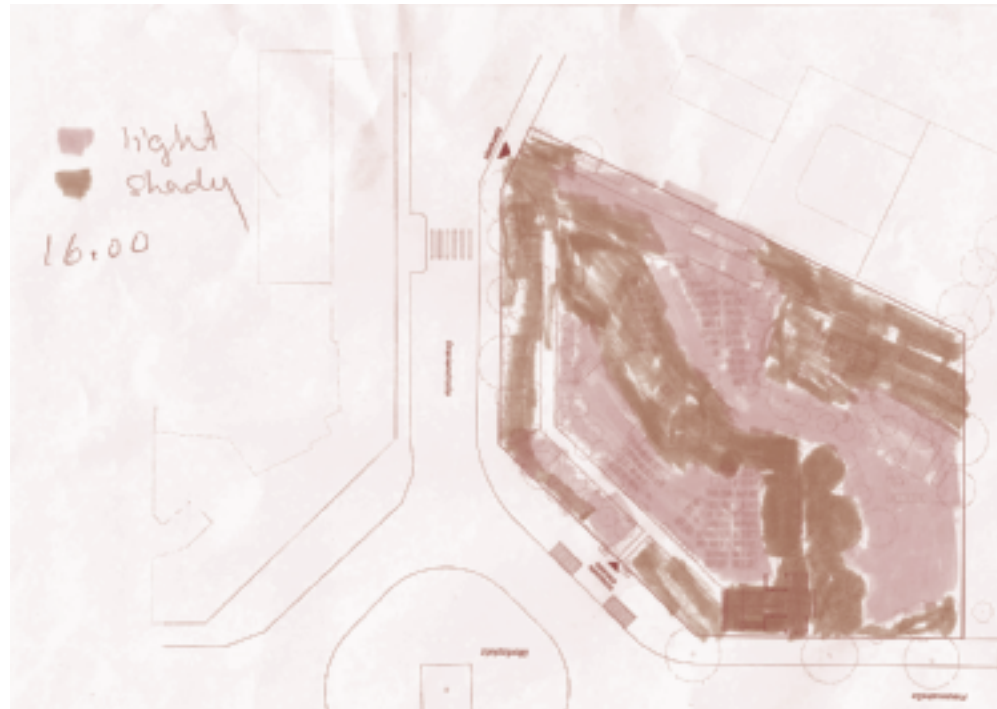


Above: Thinking through a map of water usage. | Below: map of spatial usage, spatial control within the garden.



EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN



Above: map of light and shade. | Below: map of fences, border-types and plants on the edges.

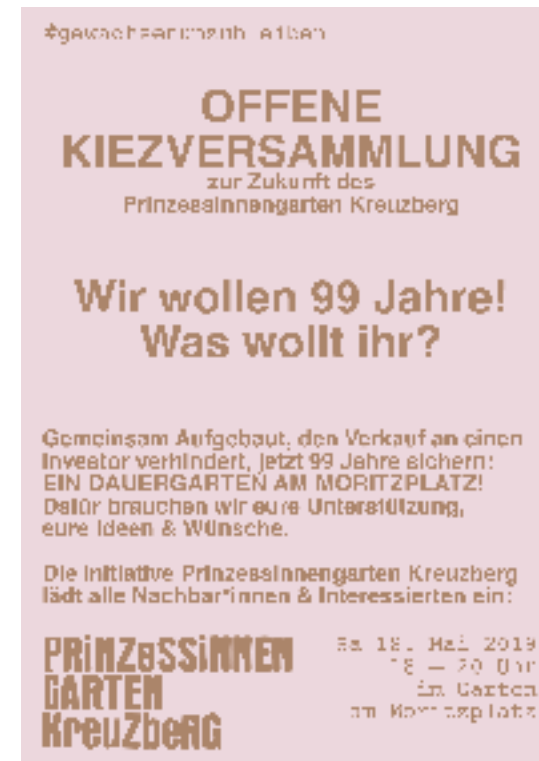
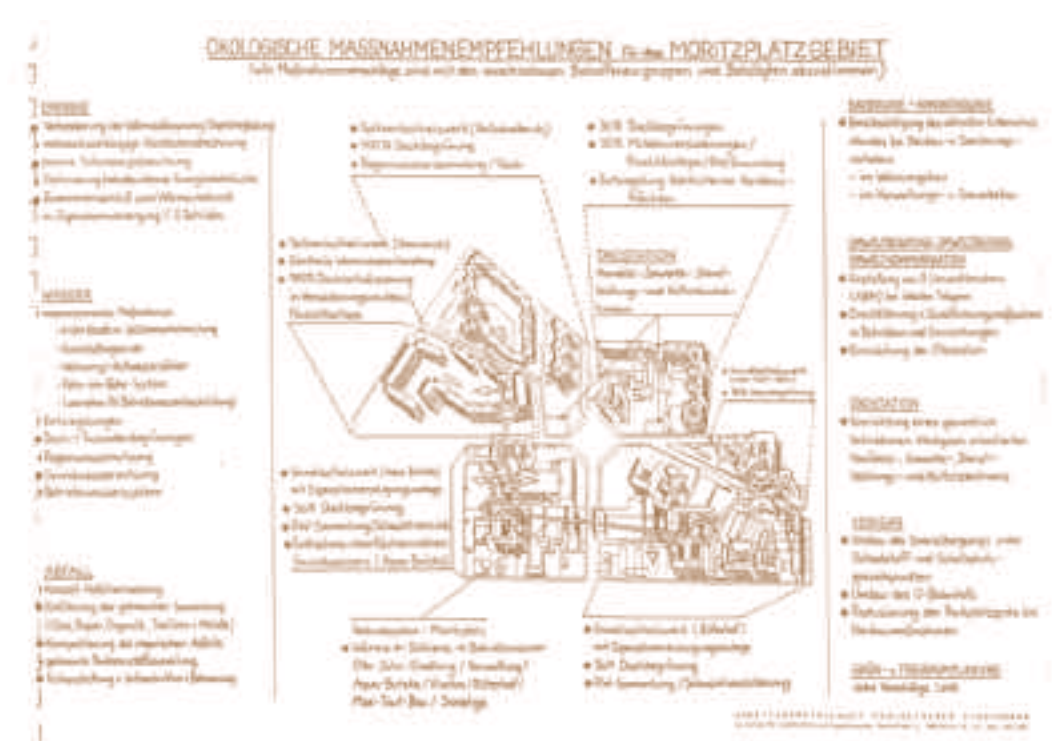
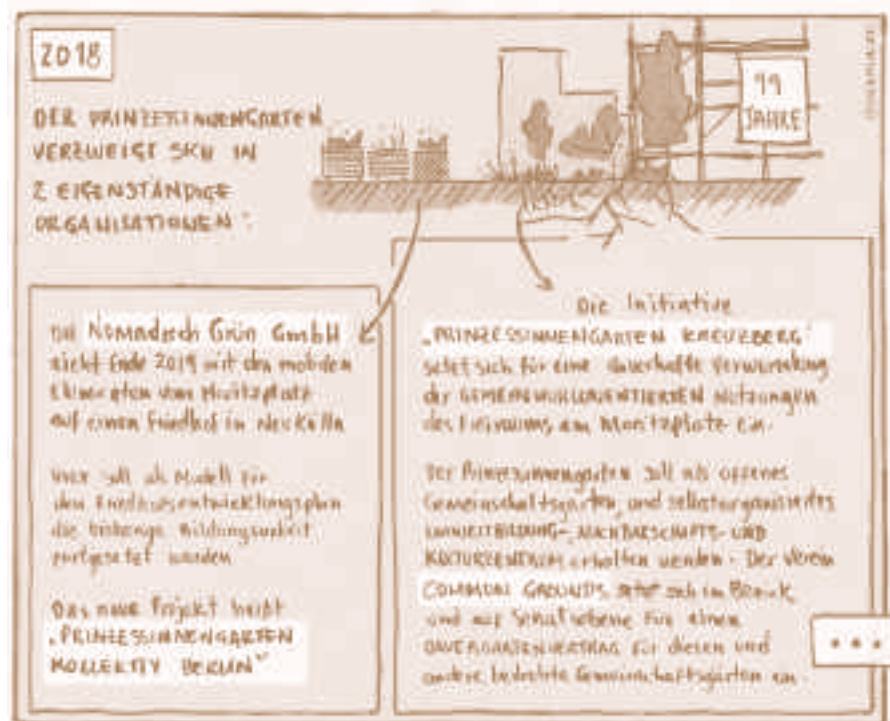


GROWING FROM THE RUINS OF MODERNITY



Above: map of built structures. | Below: map of varying ground-covers and soil-types.





Left page: One way we tell our story, a comic by Abendschule participant Lúgia Milagres

Above: Recommendations for ecological actions at Moritzplatz.. Before our time, a map/plan from 1988 demonstrates a possible ecological vision for Moritzplatz. The empty lot of the Prinzessinnengarten is located in the bottom right corner of the illustrated plaza. This document is included to demonstrate how Kreuzberg in particular and Berlin in general has been a locus of ecological infrastructural concerns for a long time.

Below: A flyer distributed by the the garden in 2019 to promote the Open Neighborhood Assembly.



MANIFEST

#GewachsenUmZuBleiben

Grüne Oase Prinzessinnengarten.
99 Jahre als Gemeingut.

1. DAUERHAFT STATT TEMPORÄR

Urbane und interkulturelle Gärten wollen Wurzeln schlagen. Ein grüner Freiraum für Generationen statt prekäre Zwischennutzung. Boden aufbauen statt versiegeln.

2. FÜR ALLE / FÜR VIELFALT

Ein Freiraum für alle Menschen. Für ein gedeihen vielfältiger Gemeinschaften aus Bäumen, Bienen, Pilzen etc. statt kommerzieller Monokulturen aus Beton. Für den Erhalt unserer natürlichen Lebensgrundlagen und die Sorge um Luft, Wasser, Boden, Klima.

3. DEMOKRATISCH ORGANISIERT

Ein Experimentierraum für Entscheidungsfindung und Mitgestaltung von unten und der offenen Diskussion.

4. GEMEINWOHL STATT PRIVATER PROFIT

Ein Gemeingut, in dem alle Überschüsse dem Gemeinwohl zufließen. Gegen die Kommodifizierung aller Lebensformen. Gegen Verwertungszwang. Für eine solidarische Ökonomie.

5. FÜR EINE ZUKUNFTSFÄHIGE STADT

Ein gelebter Beitrag zur sozial-ökologischen Transformation statt Green-Washing.

6. GEMEINSCHAFFEN UND GEMEINSCHAFT SCHAFFEN

Ein gemeinschaftlicher Lernort, in dem wir kochen, Bienen halten, reparieren, wiederverwenden, kompostieren, selber bauen, lokal Lebensmittel anbauen, selbstverwaltete digitale Infrastrukturen entwickeln, runterkommen und chillen. Ein Ort, der aus dem ständigen Ausprobieren wächst und niemals fertig ist.

7. NACHBARSCHAFTLICHE SOLIDARITÄT

Ein Garten wechselseitige Hilfe, der sich aus dem Austausch mit lokalen und globalen Nachbarschaften in Stadt und Land befruchtet.

8. CONVIVIAL

Es muss Spaß machen - im Ernst jetzt!

Manifesto for a Green Oasis. Authored in 2018 by Abendschule participants, and included here to demonstrate the ethical way in which garden members hope to continue working over the coming 99 years.

1. PERMANENT INSTEAD OF TEMPORARY

Community and intercultural gardens want to grow their roots. We want our green free spaces for generations to come instead of as precarious and temporary-use spaces. Cultivate soil instead of paving it.

2. FOR EVERYONE / FOR DIVERSITY

A free space for everyone, where multi-species communities of trees, bees, mushrooms etc. thrive instead of commercial concrete monocultures. To protect the web of life we all depend on, and to care for the air, water, soil, and climate.

3. DEMOCRATICALLY ORGANIZED

Experimental space for decision-making, participation from below, and open discussions.

4. COMMON GOOD INSTEAD OF PRIVATE PROPERTY

A commons, where all yields flow back into the common-good oriented activities. Against the commodification of all forms of life. Against the compulsion to make profit. For a solidarity economy.

5. FOR A FUTURE-ORIENTED CITY

A lived contribution to social-ecological transformation, in place of greenwashing.

6. COMMONING AND COMMUNITY BUILDING

A space for collective learning, cooking, beekeeping, repairing, DIY practices; and a space to locally grow food, build community-managed digital infrastructures, slow down and chill. A place for constant experimentation, which is never finished.

7. NEIGHBORHOOD SOLIDARITY

A garden of mutual help, pollinated by the exchange between local and global, urban and rural neighbours.

8. CONVIVIAL

It must be fun! Seriously, now!

Following pages:

4 pages from the 8 page pamphlet "Berlin, Living with Soil and Water", produced by the Design for the Living World during the 2015 Nachbarschaftsakademie. Design for the Living World was a collaboration between Marjetica Potrč and students of the Hochschule für Bildende Künste in Hamburg. The booklet looks at the role that land and water play in urban life in Berlin.

EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN

A PRINZESSINNENGARTEN Kreuzberger Nachbarschaftsgarten



Der Prinzessinnengarten ist eine soziale und ökologische urbane Landwirtschaft am Moritzplatz in Berlin-Kreuzberg. Auf einer jahrzehntelang brachliegenden Fläche werden heute gemeinschaftlich über 500 verschiedene Gemüse- und Kräutergarten mitten in der Stadt angebaut. Im Sommer 2009 haben über hundert Freiwillige diese verwahrloste Fläche vom Müll befreit. Seither wurde mit der Unterstützung von Tausenden von HelferInnen die vergessene Brache in einen lebendigen Nutzgarten verwandelt. Das Besondere am Prinzessinnengarten ist nicht nur der Ort selbst, mitten in Kreuzberg als einem Bezirk, der für seine Vielfalt, eine alternative Kultur und die Geschichte der Hausbesetzerzone sowie auch für eine fortschrittliche Gentrifizierung bekannt ist. Das Besondere liegt auch darin, dass sich der Garten in einen multifunktionalen Ort verwandelt hat, an dem unterschiedlichste Aktivitäten stattfinden. Ursprünglich als temporäres Projekt, geplant werden im Prinzessinnengarten die Potentiale vernachlässigter und brachliegender städtischer Flächen im Hinblick auf ihre Bedeutung als Bildungsstätte und als grüne Zonen inmitten der Stadt untersucht.

→ prinzessinnengarten.net

B KARSTEN SOMMER Der Umweltanwalt

Der Berliner Anwalt Karsten Sommer ist spezialisiert auf Bau-, Umwelt- und Planungsrecht und lehrt an der TU Cottbus. Er engagiert sich besonders für umweltrelevante Fragestellungen. Wir sprachen mit ihm über die Wirksamkeit, die Möglichkeiten und besonders die Notwendigkeit von politischem Bürgerengagement, um etwas für die eigene Umwelt zu erreichen. Besonders bedroht sieht er die Ressource Erde, von der wir momentan fünf Mal so viel verbrauchen (z.B. für den Bau von Infrastrukturen und Gebäuden), wie es nachhaltig sinnvoll wäre. Er plädiert für die Reduzierung der Bebauung und Versiegelung von Land.

→ umweltanwaelt.de

C A TIP: TAP E.V. Leitungswasser für alle

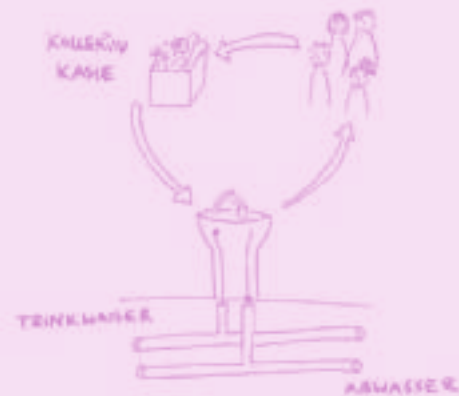
Imagine you could save the world by being cheap and lazy. You can. Drink tap.

Der gemeinnützige Verein a tip: tap wurde 2010 von einer Gruppe von Freunden mit dem Ziel gegründet auf möglichst einfache Art und Weise zu einer nachhaltigeren Zukunft beizutragen und auch andere Menschen dabei zu unterstützen. Das Hauptanliegen des Vereins besteht darin, über die hohe Qualität von deutschem Leitungswasser zu informieren und dadurch mehr Menschen dazu zu bewegen den Konsum von Flaschenwasser und somit die Produktion von Abfall zu reduzieren. Dafür veranstaltet a tip: tap Informationsveranstaltungen an Schulen, auf Messen und im Stadtraum.

Zudem realisierte a tip: tap mithilfe der Berliner Wasserbetriebe (BWB) und eines EU-Förderprogramms den Bau eines Trinkwasserbrunnens in Berlin-Neukölln (WeinstraÙe/ Ecke HohenschulÙe) und zeichnet mit dem Aufkleber Leitungswasserfreundlich Gaststätten, Unternehmen und Veranstaltungen aus, die Leitungswasser aus wiederverwertbaren GefäÙen anbieten. Bestellen kann man die kostenlosen Aufkleber unter sticker@atip.org.

Eines der nächsten Ziele von a tip: tap ist die Implementierung von Trinkwasserbrunnen auf politischer Ebene, indem deren Bau in dem entsprechenden Gesetz zur Regulierung der Bebauung öffentlicher Plätze einbezogen wird. Denn im europäischen Vergleich besitzt Berlin, trotz der hervorragenden Wasserqualität, sehr wenige Möglichkeiten, sich unterwegs mit Leitungswasser zu erfrischen. Während in Bilbao beispielsweise 300 Trinkwasserbrunnen auf 352.000 Einwohner kommen, sind es in Berlin bei über 3,5 Mio. Einwohnern gerade einmal 21 (siehe Karte: <http://www.bwb.de/content/language1/html/7673.php>).

→ atip.org



WANN HAST DU DAS LETZTE MAL ERDE ANGEFASST UND WARUM?

Marek Ciomak (Poznań/Polen): „Ich habe meine Haare gewaschen, die eine große Herausforderung an Komfort aufbau und Erde angefasst, weil es ein so beschützes Ort war – dort auf einem Hügel mit einer möglichen Aussicht auf Mühlhäuser und Wälder.“

UND WANN HÄTTEST DU DAS LETZTE MAL KONTAKT MIT WASSER?

Marek Ciomak: „Das war am letzten Wochenende, als ich in Sachen war und dort in einem See geschwommen bin, der auf einem alten Tagelager-See entstanden ist und für aufgrund der hohen Kaligehalte wunderbar kristallklares Wasser hat.“

GROWING FROM THE RUINS OF MODERNITY

Übersichtskarte der Berliner Projekte →



D FLUSSBAD BERLIN Die Stadt als Schwimmbad

Das geplante Projekt Flussbad Berlin möchte einen Abschnitt des Spreekanaals im Zentrum Berlins auf neue Weise nutzbar machen. Der Fluss soll sich zwischen Museums- und Fischerinsel auf 750 Metern Länge in eines der größten Schwimmbecken der Welt verwandeln. Im oberen Teil des insgesamt etwa 1,6 km langen Wasserlaufs, den Flussbad Berlin in den Blick nimmt, sollen außerdem eine einzigartige Biotoplandschaft und ein Schiffbecken zur natürlichen Reinigung des Flusswassers entstehen und damit ein grünes Band durch den historischen Kern Berlins.

Der gemeinnützige Verein Flussbad Berlin e.V. hat sich zum Ziel gesetzt, insbesondere durch die Einbindung einer breiten Öffentlichkeit und der Forcierung der planerischen Weiterentwicklung die Grundlagen für einen Realisierungsbeschluss des Berliner Senats zu erreichen.

→ flussbad-berlin.de



WANN HAST DU DAS LETZTE MAL ERDE ANGEFASST UND WARUM?

Ayumi Matsuzaka (Köln/Deutsch): „Heute Morgen. Ich habe einige japanische Samen in meine Terra Viva auf meinem Balkon gesät.“

E DER EIGENE BRUNNEN Grundwasser sinnvoll nutzen



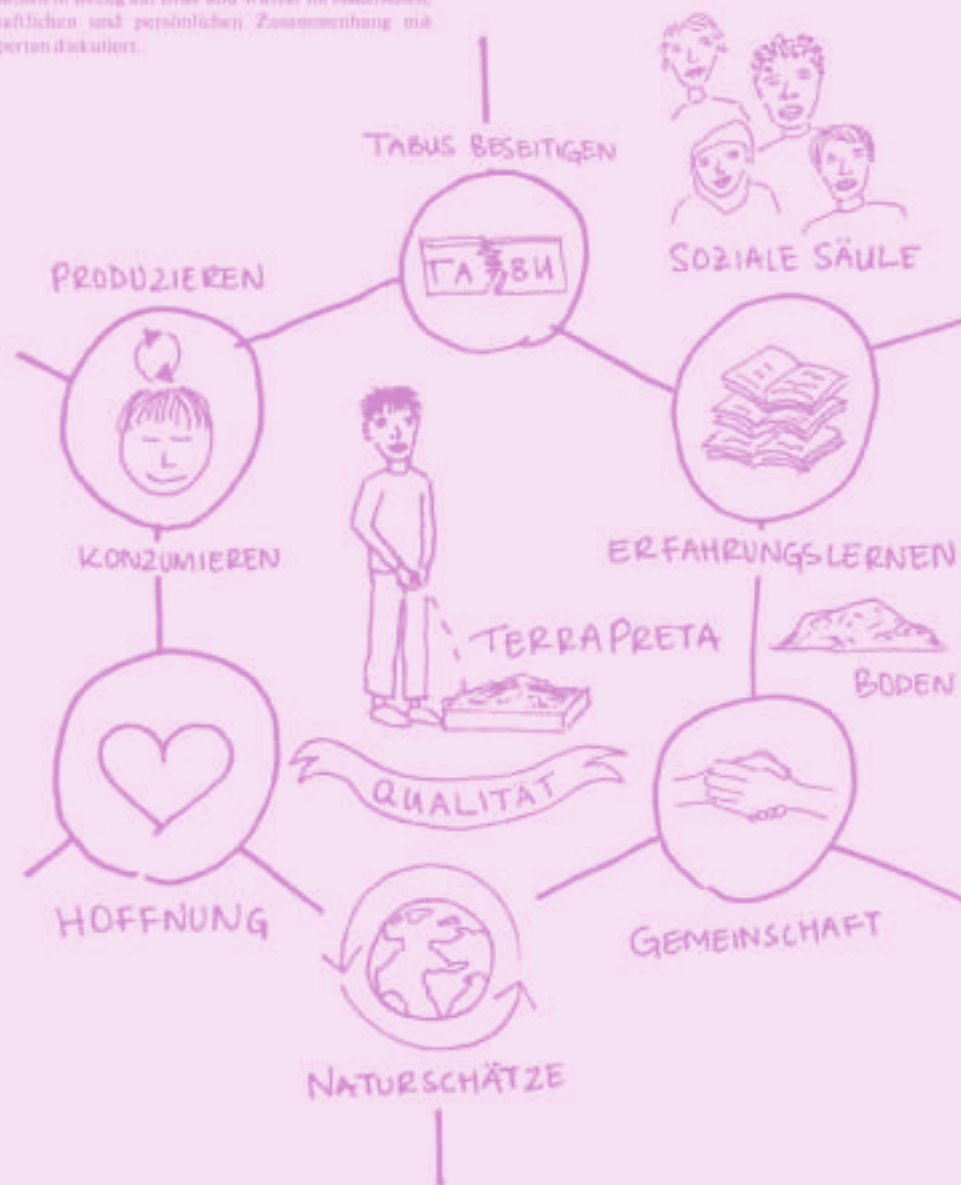
Jeder Grundstückseigentümer in Deutschland besitzt die Möglichkeit einen sogenannten Bohr- bzw. Barmbrunnen zu bauen, um das Grundwasser (Achtung: kein Trinkwasser!) bspw. für Gartenarbeit zu nutzen anstatt neues Trinkwasser verwenden zu müssen. Da der Grundwasserspiegel in Berlin mit 1 m sehr hoch liegt, lässt sich der Bau sogar per Handbohrung bewerkstelligen. Hierfür benötigt man lediglich eine Genehmigung der Wasserbehörde der Senatsverwaltung für Stadtentwicklung und Umwelt (030 90232126) und das entsprechende Equipment – z.B. aus dem Baumarkt. Weitere Informationen und genaue Bauanleitungen findet man hier: www.brunnen-bohren.info

→ brunnen-bohren.info

UND WANN HÄTTEST DU DAS LETZTE MAL KONTAKT MIT WASSER?

Ayumi Matsuzaka: „Ich hatte Regenwasser aus einer Sammelwanne im japanischen Garten, mit dem ich ihn damit zu gießen. Diese Mischung muss ich als natürliches Dünger für Pflanzen.“

Während der Diskussion am 24. Juni 2015, für die die World-Cafe-Methode benutzt wurde, hat die Klasse **Design for the Living World** der HFBK Hamburg die politischen und sozialen Themen in Bezug auf Erde und Wasser im städtischen, nachbarschaftlichen und persönlichen Zusammenhang mit lokalen Experten diskutiert.

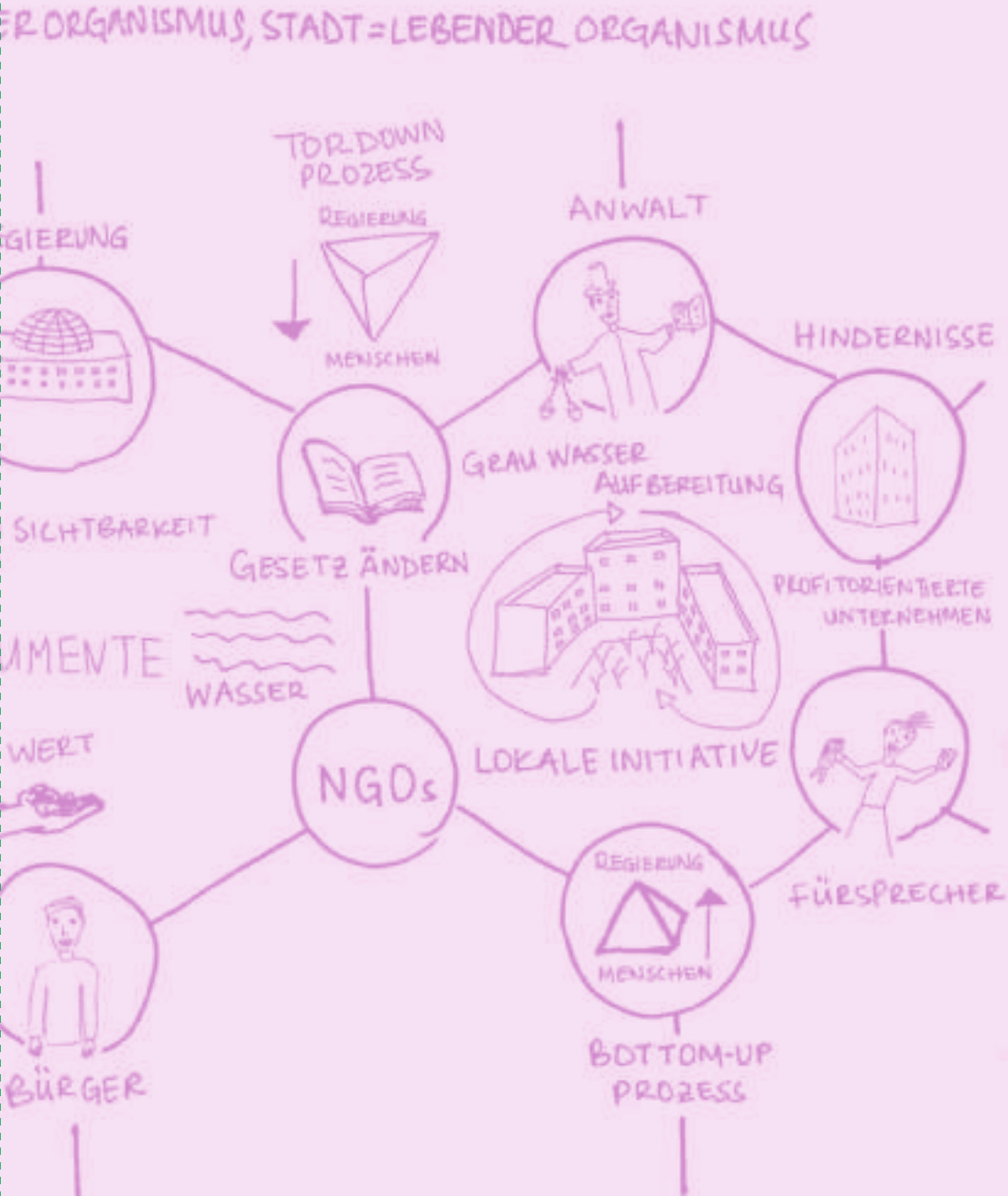


WANN HAST DU DAS LETZTE MAL ERDE ANGEFASST UND WARUM?

George Heide (Pflanzenversorgerin): „Gerade eben habe ich Erde angefasst, um Erde zu zeigen, wie Wasser sie ausreißt, wie fruchtbar und dankbar sie ist. Ich habe sie auch an meinen Fingern.“

UND WANN HATTEST DU DAS LETZTE MAL KONTAKT MIT WASSER?

George Heide: „Ich glaube, das war vor zwei Tagen als ich hier im Garten während einer starken Gewittersturm Regen ausgießen bin.“

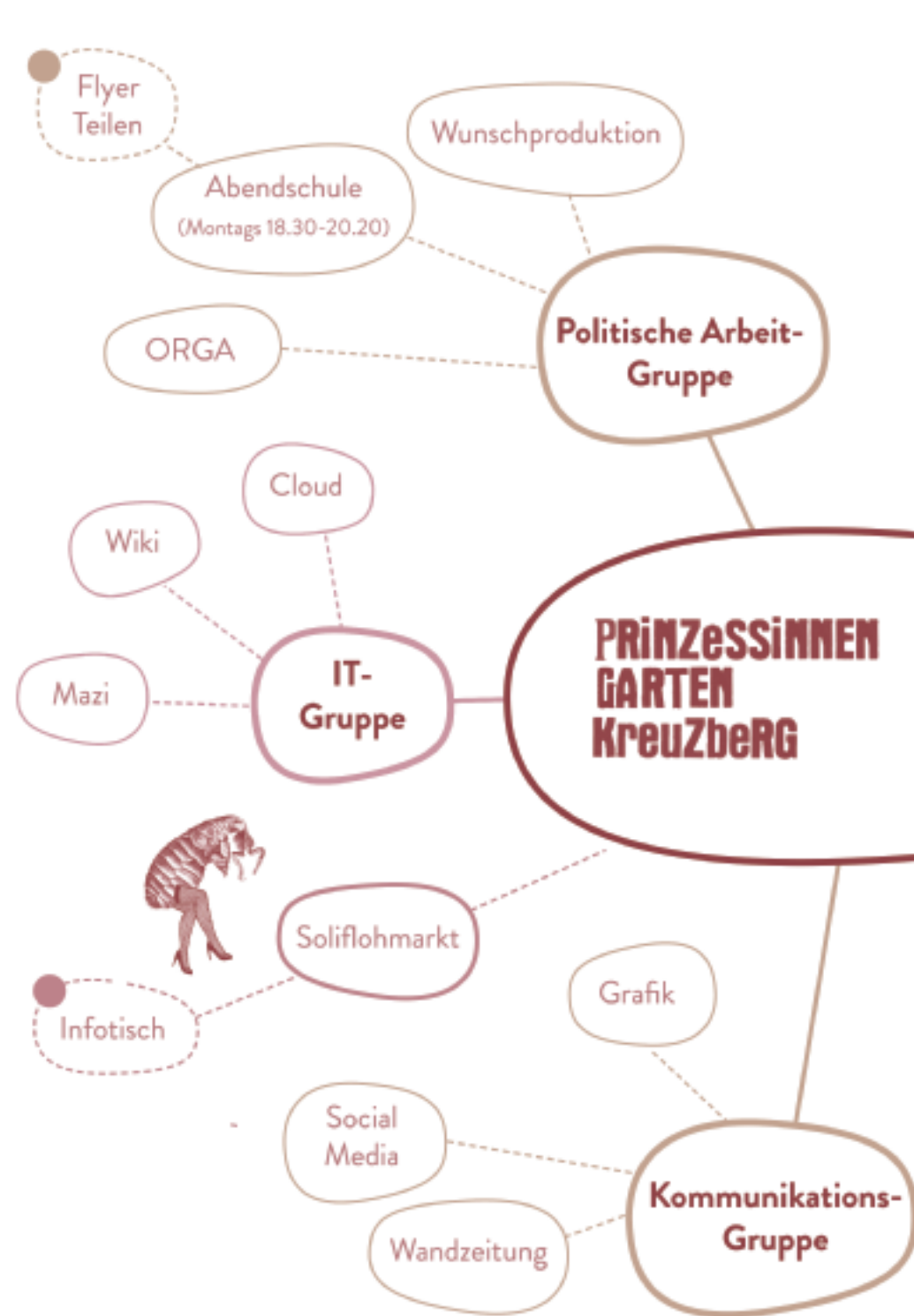


WANN HAST DU DAS LETZTE MAL ERDE ANGEFASST UND WARUM?

Heide Heide (je t'écoute): „Ich habe endlich Bausteine gemacht. Ich habe sie nicht angefasst, aber es (DIE) hat sich irgendwie zu machen an, da habe ich die Erde im Topf angefasst, um das zu überprüfen.“

UND WANN HATTEST DU DAS LETZTE MAL KONTAKT MIT WASSER?

Heide Heide (je t'écoute): „Vor zwei oder drei Wochen bin ich ins Rindfleisch-restaurant hinvergangen gewesen. Das war wunderbar. Und letzte Nacht war ich im Uffahnhofen. Da wollte ich das Wasser aufheben, aber dann dachte ich mir: vielleicht besser nicht mehr, es ist ziemlich drückig.“



The 2019 schema for how the Garden's working groups relate.
Designed by Melissa Harrison.

EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN



GROWING FROM THE RUINS OF MODERNITY



Above: Photo of the Laube, the Prinzessinengarten's no-walled structure. The Laube was planned by Christian Burkhardt, Florian Köhl and Marco Clausen, and collectively built and maintained by more than 100 volunteers, students and apprentices. Constructed from 2015 to 2017.

Left: What was here before we came. A photograph of the empty lot of what is now and for (at least) 99 years will remain the Prinzessinnengarten.

Following pages: This *Tenure Treaty for Berlin Gardens*, authored by Marco Clausen and Kerstin Meyer 2018, lays out the claims for Berlin's urban green commons and how they should be preserved over the long durée.

BERLINER DAUERGARTENVERTRAG

Ein Entwurf

Preamble

Als Teil der sozialen und ökologischen Infrastruktur werden die urbanen und interkulturellen Gärten Berlins dauerhaft als Orte des Gemeinwohls und des Gemeinschaftens gesichert. Der Berliner Dauergartenvertrag ist ein Baustein für den notwendigen sozial-ökologischen Umbau zu einer zukunftsfähigen, vielfältigen, lebenswerten, klimaneutralen, sozial und ökologisch gerechten Stadt-Land-Region.

§ 1

Um der wachsenden Bevölkerung Berlins für die ferne Zukunft Gelegenheit zum gemeinschaftlichen Gärtnern, zur Erholung und Erfrischung im Freien sowie der gemeinsamen Sorge um das Grün zu geben, werden die bestehenden 113 urbanen und interkulturellen Gärten dauerhaft gesichert.

§ 2

a) Bis 2022 werden zusätzlich Flächen für 200 weitere gemeinwohlorientierte Gartenprojekte in allen Stadtteilen ausgewiesen, um allen Berliner*innen Zugang und Teilhabe wohnortnah zu ermöglichen. b) Gemeinschaftsgärtnerisch genutzte Bereiche auf öffentlichen Grünflächen, auf Schulstandorten, in sozialen Einrichtungen und in den Berliner Kleingärten können bei einer Selbstverpflichtung auf die gemeinwohlorientierten Zwecke des Vertrages (§ 6) Teil des Dauergartenvertrages und der Bodenstiftung für urbane und interkulturelle Gärten (§ 5) werden.

§ 3

Für einen nötigen Zukauf von Flächen wird ein angemessen ausgestatteter Bodenfonds eingerichtet.

§ 4

Es wird eine Widmung „gemeinwohlorientierter Gemeinschaftsgarten“ als Teil der Daseinsvorsorge in die Planung aufgenommen.

§ 5

Die durch den Berliner Dauergartenvertrag geschützten Gärten werden in eine Bodenstiftung für urbane und interkulturelle Gärten übertragen und dauerhaft gemeinwohlorientierten Zielen gewidmet.

§ 5.1

Im Vorstand der Bodenstiftung sind die Nutzer*innen, Vertreter*innen des Senats und der Bezirke aus den jeweiligen Fachbereichen (Grünflächen, Umwelt-, Natur- und Klimaschutz, Bildung, Soziales) und entsprechende Vertreter*innen der Zivilgesellschaft mit einem Stimmrecht von jeweils einem Drittel paritätisch vertreten. Der Vorstand achtet auf die Umsetzung der gemeinwohlorientierten Funktionen der Gärten.

§ 6

Die Nutzung der urbanen und interkulturellen Gemeinschaftsgärten des Berliner Dauergartenvertrages verfolgt gemeinwohlorientierte Ziele. Die Gärten richten demokratisch organisierte Trägerstrukturen ein und verpflichten sich

- zur Gewährleistung einer niedrigschwelligen Zugänglichkeit, u.a. durch die kostenfreie Nutzung, feste Öffnungszeiten, öffentliche Veranstaltungen und Angebote für jede*n zur Mitwirkung und Teilhabe,
- zur Interkulturalität, Inklusion und Diskriminierungsfreiheit,
- zur Umsetzung von sozialen und Bildungsangeboten, insbesondere mit Schulen, Kitas, sozialen und forschenden Einrichtungen,
- zur Umsetzung ökologischer Zielsetzungen. Zu diesen zählen ökologischer Anbau, Naturschutzmaßnahmen, Förderung der biologischen Vielfalt und Klimaanpassungsmaßnahmen.

§ 7

Zur Umsetzung der gemeinwohlorientierten Ziele werden kontinuierliche und ausreichend ausgestattete Förderprogramme aufgesetzt. Die Nutzung der ausgewiesenen Flächen erfolgt pacht- und betriebskostenfrei.

§ 8

Der Berliner Dauergartenvertrag ist Bestandteil des sozial-ökologischen Stadtumbaus, der zukunftsfähigen Ernährungsstrategie Berlin-Brandenburg und des Transformationskonzeptes Klimaneutrales Berlin.



TENURE TREATY FOR BERLIN GARDENS

A Draft

Preface

As an integral part of Berlin's social and ecological infrastructure, the urban and intercultural gardens are to be secured permanently as spaces of public good and commons. The Tenure Treaty for Berlin Gardens presents a cornerstone to the necessary social-ecological transformation toward a future oriented, diverse, livable, carbon neutral, socially and ecologically just urban-rural-region.

§ 1

To provide the growing population of Berlin in the long-term with an opportunity for community gardening, out-door-recreation, and the collective care for the green commons, the 113 existing urban and intercultural gardens shall be permanently secured.

§ 2

By 2022, 200 additional spaces shall be allocated to establish further gardening projects in all districts, in order to ensure access and participation for all Berliners close to their homes. Community gardening areas in public parks, on school grounds, connected to social facilities, and in the allotment gardens of Berlin ("Kleingärten") can, if they pledge to adhere to the social and public good objectives of this contract (§ 6), become party to the Tenure Treaty for Berlin Gardens and the Trust for Urban and Intercultural Gardens (§ 5).

§ 3

For the necessary acquisition of further plots an adequately endowed land trust shall be established.

§ 4

The dedication of "community garden for the common good" shall be integrated into urban planning processes as part of services to the public good.

§ 5

The gardens protected under the provisions of the Tenure Treaty for Berlin Gardens shall be integrated into the Land Trust for Urban and Intercultural Gardens and permanently dedicated to the fulfillment of common good objectives.

§ 5.1

The board of the land trust shall be comprised of gardeners, representatives of the Senate and the districts from the corresponding departments (green spaces, nature, environmental and climate protection, education, social affairs), and corresponding representatives of civil society, each accorded a third of the voting power. The board ensures that the gardens fulfil the common good objectives.

§ 6

The intended use of the urban and intercultural gardens party to the Tenure Treaty for Berlin Gardens is for the common good, with public service objectives. The gardens shall establish democratic organizational structures and pledge to

- guarantee low-threshold access, by being free of charge, having regular opening hours, hosting public events and offerings for everyone to get involved and participate,
- establish and maintain interculturality, inclusivity, and freedom from discrimination,
- offer social and educational programming, especially in cooperation with schools, day-care centers, social and research-focused organizations,
- realize ecological objectives such as: implementing organic gardening/farming, environmental protection measures, promotion of biodiversity, and measures for climate adaptation.

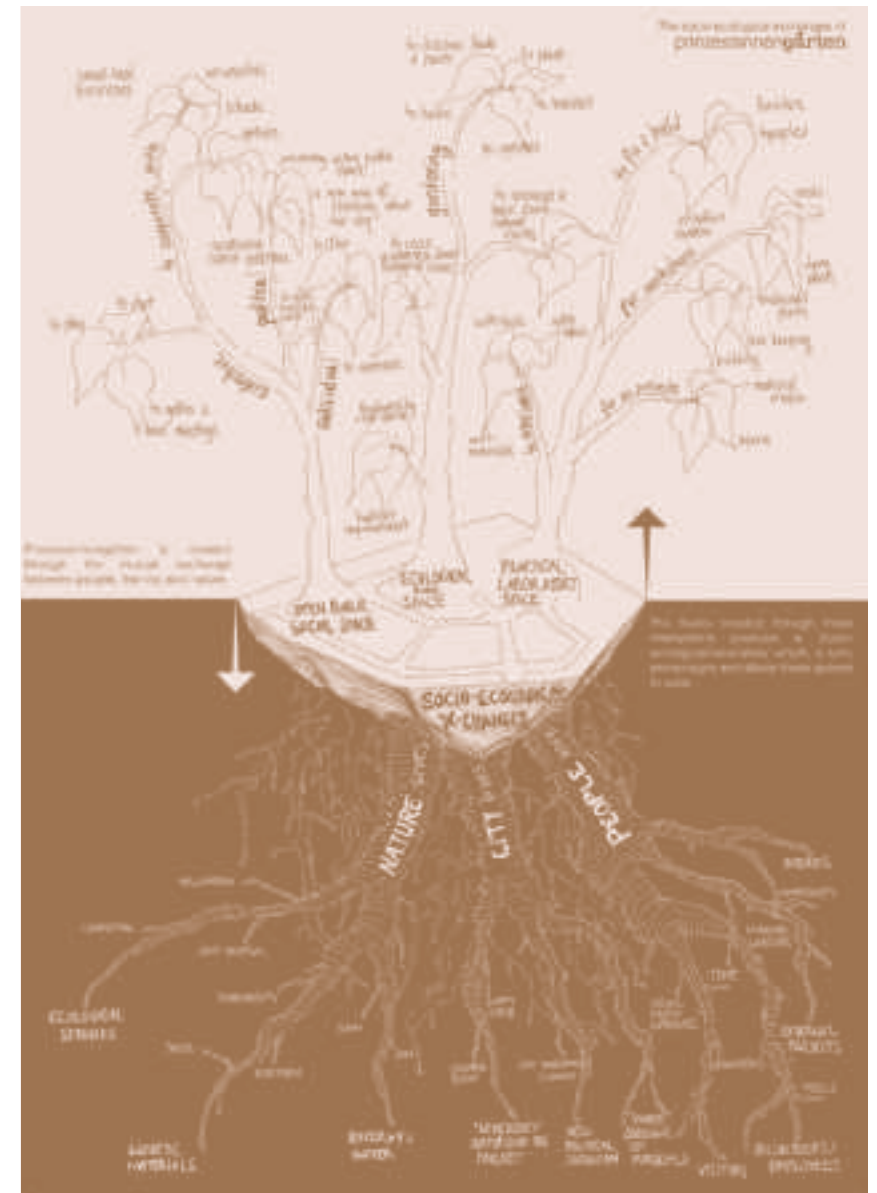
§ 7

To ensure the implementation of common good objectives, continuous and sufficiently equipped funding programs shall be established. The use of the designated areas shall be free of charge, i.e. free of rental and operating costs.

§ 8

The Tenure Treaty for Berlin Gardens forms part of an agenda for the social-ecological transformation of the city, a sustainable, future-oriented food strategy for the Berlin-Brandenburg region, and a concept for the transformation of Berlin into a carbon-neutral city.





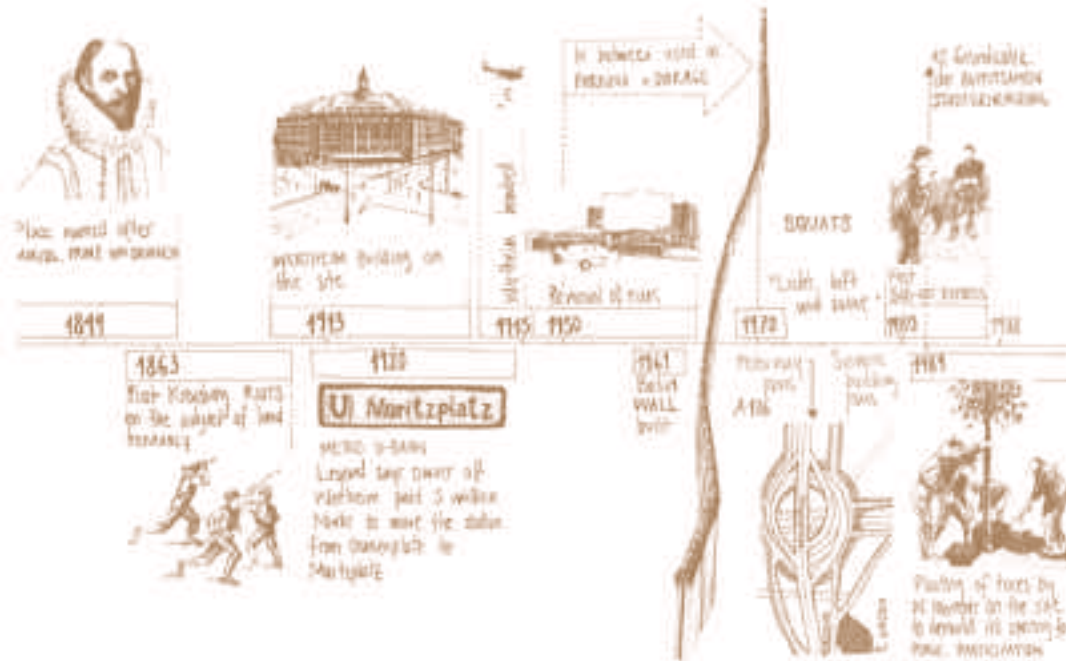
Left: The Urban Gardening Manifesto expresses the political context for the urban garden movement, and contributes to the discussions about the future of the city and the importance of the commons. The Urban Gardening Manifesto is an initiative of activists from Allmende-Kontor, the Prinzessinnengarten, Kiezgarten, Neuland Köln, Eine andere Welt ist pflanzbar and the anstiftung. It

was released in 2014 with the signatures of 185 urban gardening initiatives in Berlin and other parts of Germany.

Above: Image by Hosie/Wulff. How we might grow to conceptualize nature/culture over time. Created in a mapping process in 2013

EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN

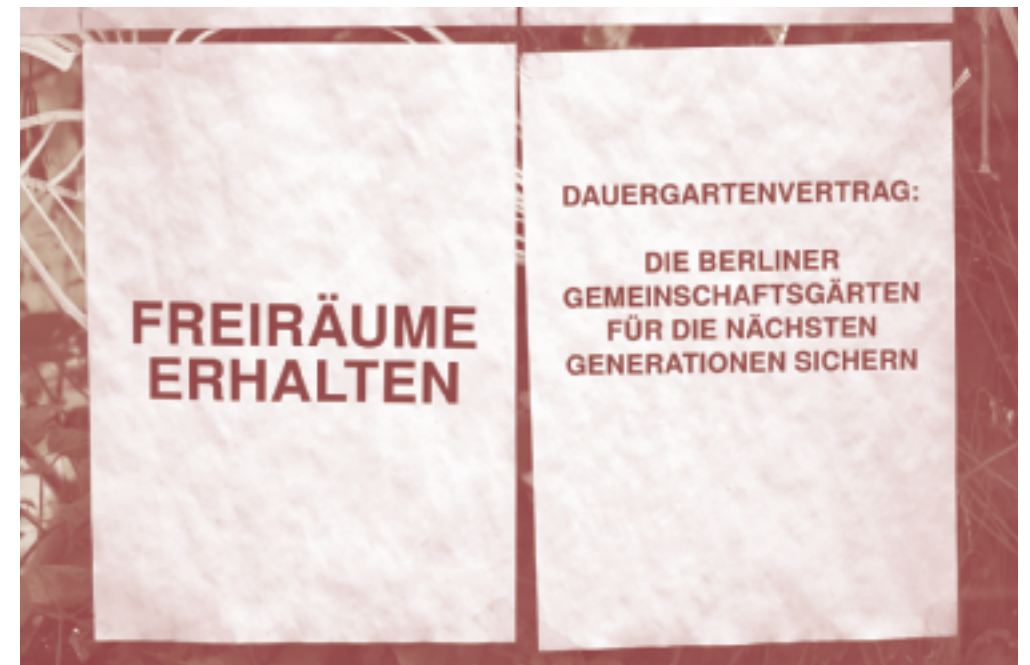


Above: The timeline remains open.

Image by Hosie/Wulff.

Created in a mapping process in 2013

GROWING FROM THE RUINS OF MODERNITY



DAUERHAFT STATT ZWISCHEN- NUTZEN!

.....

Melissa Harrison and
Lígia Milagres of the Abendschule



LONG-TERM INSTEAD OF TEMPORARY USE!

The Abendschule (Evening School, AS), which has been meeting every Monday for some time, is a school of praxis which aims to move practice away from capitalist time, away from a temporary spatial occupation of the Prinzessinnengarten and towards its long-term tenancy.

AS participants Melissa Harrison and Lígia Milagres reflected on the school's practice.

What are the Prinzessinnengarten's weekly Abendschule meetings like?

Lígia: The weekly meetings foster a good rhythm for the school's self-organized, process-oriented critical pedagogy. We meet every Monday at 6:30pm in the Laube or, when the weather's not good, at the O45, the storefront on Oranienstrasse. Meetings start with an introduction round in which each person introduces themselves and their reasons for being there. We set the daily agenda. Recently, we have been working with a format whereby the first part of the meeting is used to discuss general issues; then we separate into working groups (communication, gardening, IT, and so on); and, to wind up, we come together for a plenary session. This rhythm allows us to engage, reflect, discuss and learn from the garden's commoning practices. When someone joins the AS for the first time, perhaps with an interest in transforming the garden into a permanent commons, each of us must reformulate our discourse to communicate, and to continue building concrete practices together. In that sense, AS is a space for political dialogue with a focus on the process of commoning itself.

Melissa: Yes, I couldn't agree more. I think its reflexiveness to newcomers, to the changing situation in the garden as well as the broader political context, to upcoming activities, characterizes the week-to-week rhythm. Its agenda is set by whoever is in the room, whatever is taking place, and whatever issues we deem most pressing, either on an abstract level or on a very concrete, practical one.

How does the Abendschule's content relate to the consistent and constant developing struggle of the garden and Berlin?

Melissa: AS fosters the *situated knowledge-making as commoning practices* that we all prefigure and actualize in the garden, in order to re-inform those practices. But more than this, it provides space and time to explore how these internal practices relate to the conditions and constraints of the capitalist city, Berlin. Coming together, we contest, subvert, and resist speculative real-estate practices, temporary use, the commodification of space and related processes of accumulation by dispossession. The goal is to situate commoning in, against and beyond capitalism, within the garden's organizing practice. This anchors our struggle, not as an enclave of alterity in the city, but as an

"outside" that exists very much "inside" the hegemonic relations and structures of this city that we confront.

As such, it is not an isolated struggle but a deeply interconnected one; one connected to other threatened social, cultural and ecological spaces in Berlin and elsewhere, and also to the residents and owners of small businesses fighting against displacement in the face of staggering rent increases.

These spatial and temporal entanglements, and how to build solidarity through and across our different struggles, is something that we have explored throughout AS.

Lígia: It's a process of learning by doing, learning from the practice of socio-spatial self-organization that is itself a process of trial and error, and of critically reflecting on it. In addition to pushing against the constraints of the capitalist city, we are also continually contesting the institutional framework of representative democracy that usually keeps ordinary urban residents away from decisions that shape the city. We want to remake urban space towards green and eco-social interests. In this response to the city, we propose arrangements for a self-organized and collaborative planning process in dialogue with the city administration. AS has become a platform for the "Initiative Prinzessinnengarten Kreuzberg for 99 years", due to the urgency of engaging with as many people as possible in the garden's transition process, from the previous temporary logic of short-term lease towards the logic of permanence. The challenges are enormous, and we are making progress little by little. Currently, the core spatial practice of the garden is to build soil from composting material in order to create garden beds and put down roots for the next 99 years.

What is the texture of learning within the Abendschule?

Melissa: AS reconfigures the nature of school and what it means to learn. It might be better articulated as a space for (un)schooling or (un) learning. Embodied through self-organized learning processes, (un)schooling becomes a way to learn and unlearn our normative imaginaries and actions through praxis.

It is a perpetual process of "thinking-doing", thinking-with-others and doing-with-others. Action weaves our learning texture. But there is also space for reflection. It is hands-on, haptic. At other times it is responsive, theoretical, slower.

Sometimes we water plants. We build up the soil, we compost. We go on excursions to other projects or initiatives to share our struggles, opportunities, tactics, and strategies. Others visit us. We intervene with artistic and participatory methods to engage neighborhood people or those who pass through the garden. We write, we slogan, we map, we talk, we listen.

Lígia: Exactly. The texture of our learning process is oriented towards process and socio-spatial pedagogy, which includes critical dialogues with history, self-organizing and radical imagination. This is related to Paulo Freire's critical pedagogy, in which everyday practices and critical reflection are closely interwoven. An interesting exploration in that direction was the *Wunschproduktion 99 Years*, a 2018 workshop series in which we used different methods (timeline, storytelling and utopian mapping) to build critical dialogues with the past in order to understand the present, and imagine the future.

The garden is embedded in a history of neighborhood struggles that stretches back to the 1960s, when residents fought against a motorway plan. Going back and discussing this history is crucial to understanding the heritage of the current struggle with the long-term perspective that the situation requires. In this sense, it's important to combine this strategic stance with short-term tactics. In the AS, we try to connect concrete, everyday spatial practices with a horizon of social-environmental justice and radical democracy.

AS is a school of praxis, how does it relate to theory?

Lígia: I think AS's theoretical content relates to its socio-spatial practices as a process of creative confrontations. Instead of framing spatial practices within a predefined theory, AS favors an approach according to which concrete social-spatial transformation, thinking, and theory-making inform one another. The challenge of transitioning from temporary to permanent practice raises many questions, including theoretical ones, which we could only approach through concrete everyday practices.

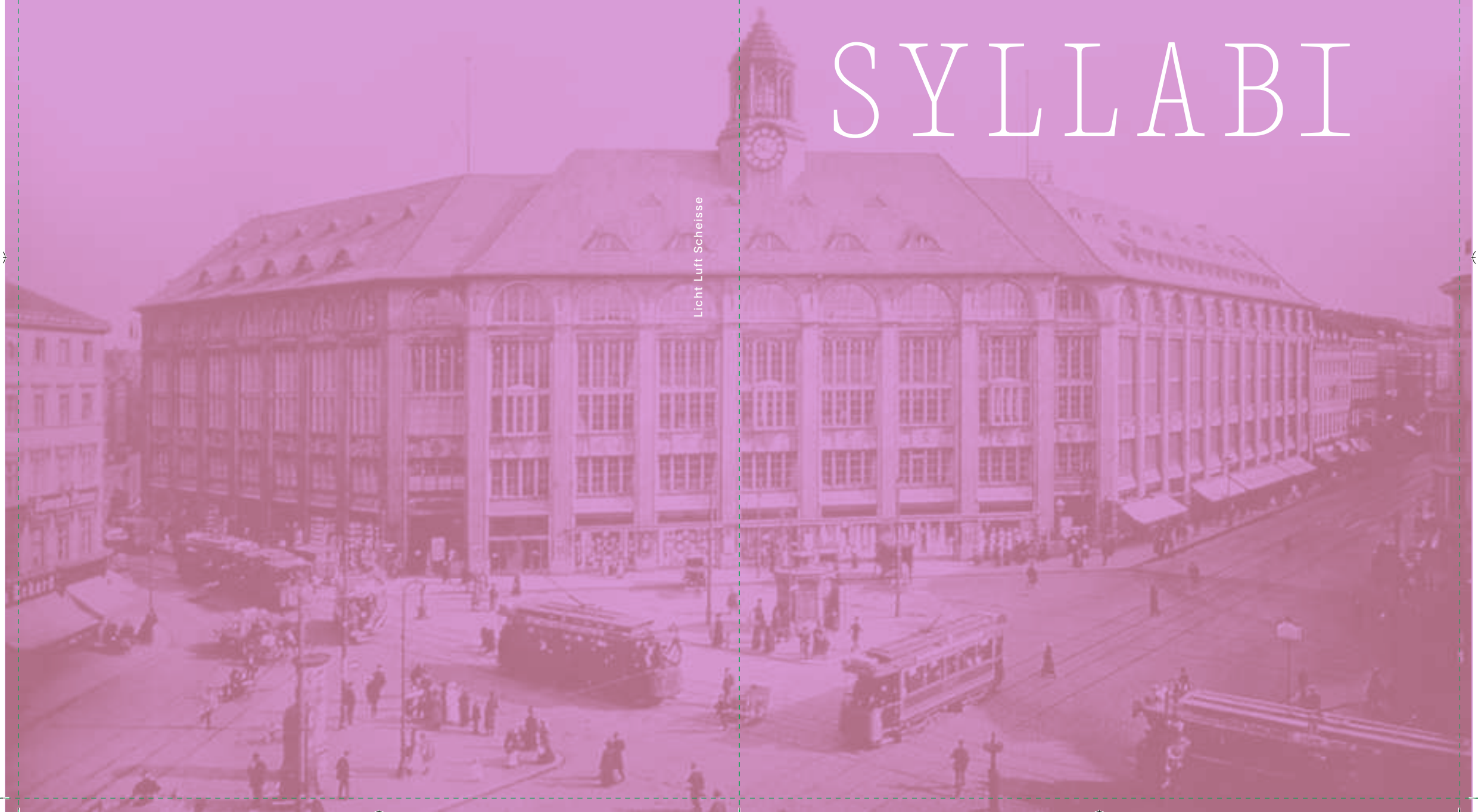
The hands-on soil-building activities needed for a permanent urban garden raise questions about use and ownership models, neighborhood engagement in commoning practices, and decision-making structures, allowing for self-management. In AS, we discuss practice-based issues and the conceptual things that emerge in the doing.

Melissa: This is an interesting question; probably everyone involved would have different answers. The more 'theoretical' content gives a great deal of shape to what we are doing and what we are campaigning for. At times, it is very present, at other times it recedes, giving way to dirty-hands work with the soil and other everyday matters. Yet theory is always in everyday activities. In many ways, the more abstract "theoretical" content manifests within collective activity; in the ways we make group decisions; the ways we engage the neighborhood through assemblies and open-invitation activities; the ways we communicate our struggle and the garden processes taking place through visual, written, and spoken communication. These activities embody theory becoming action, the action becoming theory: this is the praxis.

SECTION TWO

SYLLABI

Licht Luft Scheisse



UNSERE WELT IST WICHTIGER ALS GELD



Pedagogy of the moment:
2019 Nachbarschaftsakademie
Syllabi

OUR WORLD IS MORE IMPORTANT THAN MONEY

MAY 23, 2019

An imaginary chat between two Nachbarschaftsakademie workshop leaders at the Laube:

Teacher 1: At our last meeting, we said that this year's Nachbarschaftsakademie aimed to create a strong institution and pedagogical approach, one flexible enough to carry us for the next 99 years. Did somebody mention developing research lines?

Teacher 2: Look, we don't need to be that ambitious. We just have to organize enough to be able to make a presentation to the current Kreuzberg borough government and maybe the Senate. The current Red-Green coalition supports the garden. They want to see a viable proposal. At the end of 2019, the Prinzessinnengarten's contract ends and Common Grounds needs to have something in hand to present.

Teacher 1: Well, we can do more. That's why I brought the syllabi we've collected from most of the 2019 Nachbarschaftsakademie teachers. We've asked the workshop leaders to structure the syllabi so that we can do some deeper pedagogical and theoretical research. These workshops propose sets of practices that can be utilized. Their utility today can also help generate more long-term research. By systematizing them, one can revisit them and read them laterally- through a variety of reference points.

Oh, look over there, a rat!

Teacher 2: Where? Oh, I see, it's peeking its head out from below that planter.

Teacher 1: Don't be scared. It's cute. Oh wow, she moves quick! Hey, give us back those syllabi.

Teacher 2: Oh, it's OK. Let it go. Look, why don't you print them out again for our next meeting. This work can wait.

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WORKSHOP - COURSE TITLE :**Fertile Bodies! Fertile Stories! A workshop on knowledge and narrative of human manure**YOUR NAME: The Prinzessinnengarten Kreuzberg Humanure LabWORKSHOP HOSTS: Guy Hazwi (engineer and artist), Sabine Meyer, Anna Busdiecker (graphic designers), Blanka Stolz (gardener) and Åsa Sonjasdotter (visual artist)CONCEPT: An afternoon workshop on the knowledge, practice and the stories surrounding human manure composting.

The Prinzessinnengarten Humanure Lab deals with ways to turn the valuable resource of human manure – humanure – into healthy soil. In the lab, techniques, practices and knowledge around humanure are explored in order to become accessible for people to use. The lab works for a change in perspective; away from the description of humans as a consuming, apocalyptic mass, towards an understanding of humans as fertile bodies that can be resourceful contributors within and to nurturing life cycles. Humanure is five times richer in nutrients compared to cow-dung. It is highly valuable for the soil and should not be wasted.

METHODS: In this workshop, we will start in the Prinzessinnengarten with a presentation of the Humanure Tower, a compost toilet designed by Guy Hazwi, as well as a researched presentation on human waste management and composting. After a short break, we will then playfully brainstorm slogans and visuals that reverberate with the nurturing power of human waste composting. The workshop will result in a pool of material, which will be processed into graphics to be printed on t-shirts, posters, stickers, etc.

LEARNING AIMS: The workshop aims to initiate a cultural shift in the approach to humanure.

We will gather around existing facts and graphics of human waste and its management and will provide a base of artist materials (collage material, paper, textiles, pens, etc.), from which we can experiment with slogan writing and image making. Participants are welcome to bring further examples and material samples.

The workshop aims at the figuration of visual ideas and metaphors and will take place as a collective process of

learning through playful and experimental methods for the visual expression of ideas. We will improvise with materials. Participants can work in groups as well as individually. The outcome will be a pool of materials for further use later on in the summer.

The workshop also functions as a preparation for further Humanure lab activities. Throughout the summer we will construct the compost toilet and we will host workshops on the construction of compost toilets, on legal aspects of composting human manure, as well as we will host silkscreen workshops using the slogans that the group developed.

COMPETENCIES :

- Communicative: Practice coming up with communication strategies aimed at changing ideas around nature/culture relations
- Technical: Learn about humans' place in the eco system's nutrient cycle, and about ways in which human practice influences and affects the soil
- Social: Learn about basic social taboos and think about ways to overcome them, via information, emotional, rational appeals

ASSIGNMENT :

- This workshop is providing show and tell of the compost toilet construction in the Humanure lab, as well as a brainstorm session on a new narrative for humanure management.
- The outcome will be developed into a set of slogans and icons for use in and on diverse mediums such as shirts, bags, stickers, posters, etc.
- The workshop is about thinking, processing and developing new approaches and narratives together.

ASSESSMENT: We will know that the workshop was successful upon gathering the results of the brainstorm session. If we have collected curious, powerful and playful material, it most probably mirrors the fact that the workshop was received in informative, playful, and meaningful ways.

With this workshop, we aim to build continued engagement, as we will host further workshops throughout the summer.

Finally, with the aim of the workshop being the building of awareness and interest in questions connected to human manure processing, the workshop will be considered a success if it contributes to the development of a community around the lab and its practice of humanure composting in the garden and beyond.

EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN



OUR WORLD IS MORE IMPORTANT THAN MONEY

Left page top: Photo of the artist with screenprint.

Left page bottom: A photo of the Prinzessinnengarten's compost toilet. The course was organized in order to teach through sloganeering, and printing and designing an ad campaign to publicize the project of human manure.

Top: A collage made as part of a brainstorming exercise in the human manure workshop.

Bottom: Logo concept generated within the workshop.



EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN



OUR WORLD IS MORE IMPORTANT THAN MONEY



WORKSHOP - COURSE TITLE :**Trusting Land: Deep Maps, Deep Myths, Deep Time**YOUR NAME: Bonnie Fortune & Brett Bloom

CONCEPT: We work with the intersecting processes of deep time, relations to land (legal or otherwise), and mythology. These things offer us a way to think about and transmit the story of the Prinzessinnengarten through our creation of what we refer to as a Deep Map. A Deep Map is the visualization of complex social, environmental and political activities, in this case, generated at and by the garden.

METHODS: We will present the work we have been doing in Indiana with organizations that engage in long term multiple-generational planning, in the Prinzessinnengarten. We will then conduct a participatory Deep Mapping of Prinzessinnengarten with those present. This material we gather then and throughout our stay will be used to create a printed Deep Map (A1) that folds into a booklet (A5). The map will be printed and distributed in August 2019.

Visit https://breakdownbreakdown.net/deep_map/ for more information on the process of making of a Deep Map.

Brett will lead an additional Deep Mapping workshop to introduce the concepts of Petro-Subjectivity, Deep Mapping, and included a Deep Listening Sonic Meditation so that attendees might listen to and contemplate the temporalities of sound that bathe the garden. Ancient sounds like the wind, birds, non-verbal human body functions, etc. are much older than the sounds of noise bouncing off the concrete, buses driving by, cars blasting music. The latter are new sounds, only having been around for a few years, and that will disappear as soon as we stop using fossil fuels. The older sounds will persist. What lessons can be drawn from the relations between time, oil and noise? How do we practice a post-oil culture? How do we hold deep time relationships present in our practices of the everyday?

LEARNING AIMS: The events, meetings, interviews we conduct with garden stakeholders and the overall effort to Deep Map the Prinzessinnengarten involve creating situations where knowledge is produced collectively, and multiple positions and understandings of place and culture can coexist and inform one another. Our work is made available for constant

reevaluation via public discussions and collective editorial work.

WHAT WE NEED TO LEARN ABOUT :

- Relationships with land, landscape, and the non-human environment: these require shifting due to climate breakdown, especially in cities, which are a form of human settlement that is destructive and cannot be sustainable.
- Myth and storytelling are the most direct and long-lasting way of transmuting cultural values, ideas, and meaning to future generations.
- Modernity is an anxiety-producing experience that has left us without a connection to transcendent reasons for living. We are not connected to landscapes or each other. In human history, myth provided an opportunity to make sense of the unknowable. We are entering into a period that is unknowable as our climate breaks down.

ASSIGNMENT: Participatory Deep Mapping: We identify and visualize connections between things that are associated with and important to history, current states and the future of the garden. These items are mapped out on a large board during group sessions. Results are integrated into the larger Deep Mapping the Prinzessinnengarten process as described above.

COMPETENCIES :

Our workshop develops:

- Social, emotional competencies
- Collaborative discussion, assessment of the "big picture" surrounding the garden organization, acknowledgment of economic and social realities that support and guarantee the success of the garden as a public space
- Communicative competencies
- Communicates the deep time structure visually
- Technical, social, emotional competencies
- Posits different ways of defining relationships to land and land ownership

ASSESSMENT: The exercise will gather the knowledge of people who organize and use the garden to help produce a collective Deep Map. Their input adds depth and nuance to the resulting map. The community of makers will assess the results; its relative use-value as a tool will be demonstrated over time.

NOTES ON DEEP LISTENING :

Deep Listening is listening in every possible way to everything possible to hear, no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, or one's thoughts as well as musical sounds. Deep Listening represents a heightened state of awareness and connects to all that there is. As a composer, I make my music through Deep Listening.

— Pauline Oliveros, composer & musician

Pauline Oliveros (1932-2016) was a pioneering electronic musician and composer. She founded Deep Listening and developed it over 40 years with many other people in a continually growing international community. She founded The Center for Deep Listening in Troy, NY, which offers certification courses in Deep Listening. I (Brett) spent a year getting certified in Deep Listening, and continue to facilitate sessions, primarily at conservation sites.

Pauline often told this story about when she started first teaching. It was at a conservatory. Her students were learning to be classical musicians. She noticed that when they would perform, they did not listen to each other. She developed techniques to get them to pay closer attention to the sounds they were making, how these sounds behaved, and how they impacted their fellow students and the spaces they performed within. These initial efforts eventually were explored and developed into what is now called Deep Listening.

Components of Deep Listening

The three main components of Deep Listening are: listening, moving and dreaming. A student of Deep Listening is trained to learn to listen and develop awareness in these three areas. From the beginning, one is taught to understand the difference between hearing (passively receiving sound) and listening (actively giving one's attention to what is sounding—that is, what is making sound).

Sending and Receiving Sound

Sound is either sent or received. You often experience both simultaneously. You are constantly experiencing situations where your surroundings are sending many sounds while you receive them and send your own back. A common situation is when I am talking to a friend, I am sending sound, and we are both receiving it in order to make meaning or understand the purpose of the sound.

Silence and Sound

There is no sound without silence; the inverse is also true: there is no silence without sound. They are two intermingled states that rely on each other for us to make sense of what is sounding or being received around us. One can listen to sound just as easily as one can listen to silence. Sounds and silences have particular shapes, durations, tones, and other qualities that one can discern when giving close attention. An easy way to demonstrate the presence of silence is to have someone stand in front of you and to clap your hands around them, showing all the silences that were waiting to receive the clapping.

Another example that helps you understand how much silence you are constantly hearing if not listening to, is to look at clouds floating way overhead and to imagining fireworks exploding in their midst. You would be able to locate the sound immediately. For this sound to have an understandable location, duration, and strong presence, you must have already been listening to giant spaces of silence. If they were not silent, then you would not have been able to have heard or located the firework.

Following page: Deep Map, Prinzessinnengarten Kreuzberg. Brett Bloom and Bonnie Fortune, 2019.



WORKSHOP – COURSE TITLE :

Selbstversorgung in der Stadt: unrealisierbare Spinnerei oder konkrete Utopie?

YOUR NAME: Elisa T. Bertuzzo

CONCEPT: In einer Schrift mit dem provokanten Titel "Eine Weltstadt kolonisiert"! weitete Leberecht Migge 1932 Ideen zu Binnenkolonisation, ökologischen Kreisläufen und Selbstversorgung, die er gemeinsam mit Elisabeth Elsaesser auf der "Sonneninsel" im Südosten Berlins zeitgleich erprobte, erstmals auf städtischen Maßstab aus. Im ersten Teil unseres interaktiven Gesprächs werden die hierin vorgestellten Theorien und Visionen für den Großraum Berlin vorgestellt, historisch kontextualisiert und diskutiert: Von Kreiswirtschaft, Abfallwirtschaft und dem Wert des Mülls wird die Rede sein.

Darauf aufbauend geht es im zweiten Teil darum, diese Visionen räumlich und zeitlich zu verschieben – und damit sowohl zu testen als auch zu aktualisieren – indem sie auf eine scheinbar ferne, aber angesichts heutiger Globalisierungsprozesse und Phänomene wie Klimawandel und Migration näherrückende Realität übertragen werden. Was passiert, wenn wir Migges Vorschläge auf Dhaka, Bangladeschs Hauptstadt, übertragen?

Diese rasant wachsende Megacity wird oft als Ansammlung von "wilden Siedlungen" bezeichnet. Allerdings ist dabei nicht primär ihre unübersichtlich wirkende urbane Struktur gemeint die Manifestation von residentieller Segregation und informellen Praktiken auf allen Ebenen der Stadtplanung und -entwicklung ist, , sondern beklagt wird vor allem die hohe Zahl der in Selbstorganisation entstandenen Siedlungen. So begegnen uns Armut ebenso wie Selbsthilfe, Prekarität ebenso wie lebensfähige Recycling-Ansätze, starre Hierarchien ebenso wie Urban Gardening-Versuche. Für manche ein ruinöses Bild, für andere ein Szenario mit Zukunftspotenzialen. Wie lassen sich die Erfahrungen und Alltagspraktiken der Bewohner*innen in Berlin kommentieren, verstehen, anwenden? Wie ist Selbstversorgung zu verstehen, was sind ihre Bedingungen und wo liegen ihre Grenzen? Diesen Fragen nähern wir uns gemeinsam, anhand von Bildern, Plänen, Texten und Storytelling.

METHODS: Gruppendiskussion ausgehend von zwei Input-Vorträgen.

LEARNING AIMS: "Aus den Ruinen der Moderne wachsen" bedeutet eine mehrere Jahrhunderte andauernde Zerstörung (von Ressourcen, von Lebensgrundlagen, von kollektiven Werten...) Industrialisierung, Rationalisierung, Kolonialismus und Imperialismus zu konfrontieren, als auch ein wichtiges Prinzip der Moderne zu hinterfragen, das die heutige Mainstream-Entwicklungspolitik weiterhindominiert; "Wachstum". Daher möchte das Gespräch:

- Wachstum in wechselnder historischer Perspektive hinterfragen
- Ziele und Chancen von Selbstversorgung in (wechselnder) historischer Perspektive verstehen
- Utopische und 'aus der Not heraus' entstehende Selbstversorgungsansätze vergleichen (und vielleicht die Trennung zwischen Utopie und Notwendigkeit überwinden)
- Wenn Zeit bleibt: Eine eigene Auffassung von Wachstum gemeinsam erarbeiten

ASSIGNMENT: Diskussion über die vorgetragenen Inhalte, gemeinsames Deuten kartografischer und fotografischer Materialien.

COMPETENCIES: Hoffentlich entwickeln wir durch dieses Gespräch gemeinsam auch Fähigkeiten hinsichtlich:

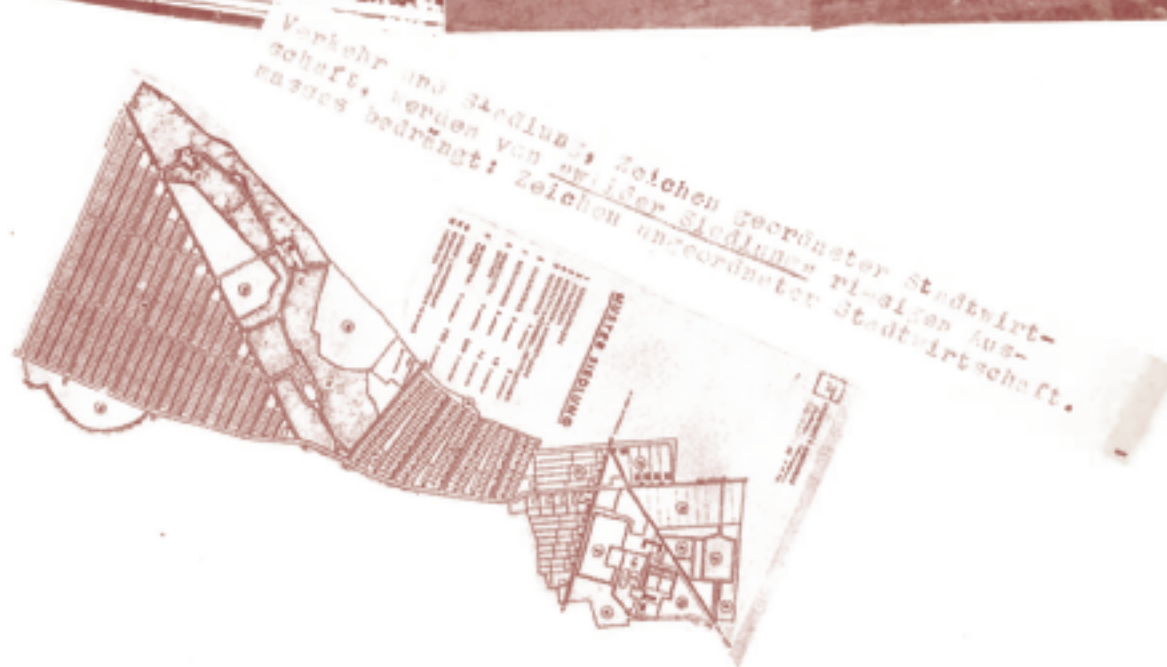
- Kohabitation; voneinander und fortwährend Lernen (soziale Kompetenzen)
- Lesen und analysieren von Stadtplänen, Karten u.a. visuelles Material (technische Kompetenzen)
- Sich in andere Biografien und Lebensformen Reindenken (emotionale Kompetenzen)
- Einander zuhören; Kommunikation durch nicht nur verbale sondern auch visuelle Medien (kommunikative Kompetenzen)

ASSESSMENT: Alle Teilnehmer*innen, d.h. Vortragende und Teilnehmende, werten zusammen die Veranstaltung aus, indem Ziele und Ergebnisse des Gesprächs abgeglichen werden.

Following page: Collage, Elisa T. Bertuzzo

EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN



OUR WORLD IS MORE IMPORTANT THAN MONEY



Abb. 22: Die heute auf dem Berliner Kiepertfeldern stehende Freizeitanlage. Der stöckenhafte Bestand zeigt die Unvollständigkeit dieses Systems.

WORKSHOP - COURSE TITLE :

Imagining Urban Futures: Speculative Tourism at the Prinzessinnengarten, Kreuzberg

YOUR NAME: Elizabeth Calderón Lüning, Hagit Keysar & Shalev Moran

CONCEPT: How can we nurture common critical capacities and infrastructures for imagining and reclaiming our future, in the face of increasingly corporate digital realms and alarming signals of environmental crisis? "Imagining Urban Futures" explores this overarching question within the context of the Prinzessinnengarten, Kreuzberg. In a 2-part workshop, we will engage in a series of lectures and writing sessions that focus on speculation, science fiction and audio-based "augmented reality" in order to create guided tours of an imagined future-history of the garden and its surroundings.

We take this workshop as an opportunity to practice critical ways of seeing and engaging in constructing our shared futures. Participants (individually or in groups) will create an audio tour that takes Prinzessinnengarten visitors into a history of the future, animating the garden and its surroundings as it might be in years from now. Toward this goal, we will experiment with speculative writing, storytelling and evocative audio-recording for reimagining all too-known, or otherwise unseen, territories.

BACKGROUND: The workshop is developed and organized by Elizabeth Calderon Lüning, Hagit Keysar and Shalev Moran, in collaboration with Speculative Tourism; a techno-political-literary initiative exploring possible futures through the medium of audio tours, developed by Mushon Zer Aviv and Shalev Moran.

The Prinzessinnengarten in Kreuzberg is situated in the center of the city, on a piece of land that reveals a historical collage. Originally designated as farmland, in the early 20th century it became a bustling city center. Its crown jewel was the Warenhaus "Wertheim," a department store bringing ready-made merchandise at set prices. With the rise of the NAZI-regime, the Jewish Wertheim family was dispossessed of the building, and on the 3rd of February 1945, the edifice was destroyed during an allied bombing raid. Since then, the vacant lot has hosted flea markets, a parking lot, pioneer plants and people looking for privacy

in the shade of its bushes and billboards. In 2009, hundreds of neighbors helped to construct what we now know as Prinzessinnengarten, Kreuzberg. After ten years, the garden is flourishing, biologically and socially- it is a tourist attraction as well as a vibrant social space. The official lease of the garden comes to an end on December 2019. Parts of the initial group of gardeners and caretakers are moving on to a new piece of land. Others have decided to dig deeper, build new soil and insist on the vitality of an ecological community space for the next 100 years.

METHOD: The workshop's first two meetings will consist of lectures exploring the histories that are literally and figuratively buried under the surface of the garden, as well as the more recent histories this space and its practices cultivated. We will introduce Speculative Tourism as a methodology- as a form of artistic exploration and engage in speculative writing sessions. The workshop's 3rd session will facilitate individual/group to record their audio tours.

By the end of the workshop, each participant will have created an original speculative tour, either individually or in groups, that will be made publicly accessible through the garden. Full participation and creation of a tour is not contractual but expected.

Preferably, initial ideas for your tour will be discussed with us at least a week before the first meeting, which will take shape on the 17th of August.

EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN



OUR WORLD IS MORE IMPORTANT THAN MONEY



Filmprogramm

KURATIERT VON: Florian Wüst

Selbstversorgung, Landbesetzung, Artenschutz. Das Filmprogramm von "Licht Luft Scheisse. Perspektiven auf Ökologie und Moderne" in der Nachbarschaftsakademie zeigt konkrete Alltagspraxen, individuelle und kollektive Kämpfe um eine ökologische Zukunft. Die internationale Auswahl aktueller Dokumentarfilme wird von zwei Filmen über die Situation kleinbäuerlicher Betriebe und das Aufkommen der Alternativbewegung im Westdeutschland der 1970er Jahre ergänzt. Ob gestern oder heute im rheinischen Braunkohlerevier, außerhalb von Genf oder mitten in Detroit, in Brasilien, Syrien oder im Nordwesten Kanadas – der Krise der Landwirtschaft, dem Verlust an Biodiversität und der fortschreitenden Klimakatastrophe wird sich nur in Verbindung mit sozialer Gerechtigkeit und einem grundsätzlich anderen Verständnis der Mensch-Natur-Beziehung begegnen lassen.

FILM UND GESPRÄCH

Ojo al Sancocho

Ein audiovisuelles, kommunales und partizipatives Projekt in Bogotá mit *Daniel Bejarano*

Das "Festival Internacional de Cine y Video Alternativo y Comunitario Ojo al Sancochoindet" seit zehn Jahren regelmäßig im Barrio Potosí der Ciudad Bolívar im Süden der kolumbianischen Hauptstadt Bogotá statt. Hierbei handelt es sich um ein beeindruckendes Beispiel für eines kommunalen Kinoprojekts inmitten einer der prekärsten Gegenden Bogotás, das in besonderer Weise zur Sichtbarmachung, Anerkennung und Bekämpfung von Armut beiträgt. Das 2015 erbaute Festivalkino Potocine befindet sich auf dem Gelände einer Schule. Auch für die eigenen Videoproduktionen arbeitet Ojo al Sancocho gezielt mit Schüler*innen, Kindern, Jugendlichen und Familien aus der Nachbarschaft zusammen. Daniel Bejarano, Mitgründer von "Ojo al Sancocho" ist im Rahmen von Licht Luft Scheiße zu Gast im Filmprogramm der Nachbarschaftsakademie. Er wird von "Ojo al Sancocho" produzierte Kurzfilme präsentieren und über Community-Arbeit, Pädagogik von unten sowie die Cine Comunitario-Bewegung in Kolumbien und Lateinamerika sprechen.

FILM

Wild Relatives

Jumana Mana, DE/LB/NO 2018, 66'

Anschließendes Publikumsgespräch mit Julia Bar-Tal, Jumana Manna

"Wild Relatives" starts from an event that has sparked media interest worldwide: In 2012, an international agricultural research center was forced to relocate from Aleppo to Lebanon and began a laborious process of planting their seed collection from back-up seeds of the Svalbard Global Seed Vault. At that vault, deep beneath arctic permafrost, seeds from all over the world are stored. Following the path of this transaction of seeds between the Arctic and Lebanon, a series of encounters unfold the matrix of human and non-human lives between these two distant spots of the Earth. The film captures the articulation between this large-scale international initiative and its local implementation in the Bekaa Valley of Lebanon, carried out primarily by young migrant women. The meditative pace of the film patiently teases out tensions between state and individual, industrial and organic approaches to seed saving, climate change and biodiversity, witnessed through the journey of these seeds.

FILM

Die Enteignung

Jörg Gförer, Wolfgang Jung, Walter Krieg, BRD 1975, 52'

Anschließendes Publikumsgespräch mit Paula Gioia



Der an der Deutschen Film- und Fernsehakademie Berlin (dffb) entstandene Dokumentarfilm „Die Enteignung“ zeigt den Strukturwandel der Landwirtschaft nach dem Zweiten Weltkrieg. Der Begriff „Enteignung“ steht hierbei für den Prozess der schrittweisen Proletarisierung kleiner und mittlerer Bauern in der Bundesrepublik: Während es 1950 zwei Millionen Bauernhöfe gab, sind es 1975 nur noch 950.000, von denen zwei Drittel lediglich im Zu- oder Nebenerwerb bewirtschaftet werden. Angesichts der Industrialisierung und Spezialisierung der

Landwirtschaft durch kapitalstarke Konzerne und Großbauern sowie sinkender Erzeugerpreise aufgrund des Drucks von Lebensmittelindustrie und -handel sehen sich immer mehr kleinbäuerliche Betriebe zur Aufgabe ihrer Höfe gezwungen oder schuften als lohnabhängige Vertragsbauern auf eigenem Boden. „Die Enteignung“ geht der Frage nach, wem die Industrialisierung der Landwirtschaft letztlich dient – wenn daraus weder die Existenzsicherung der bäuerlichen Produzent*innen noch die Versorgung der Bevölkerung mit preiswerten Lebensmitteln resultiert.

FILM**Wer keinen Mut zum Träumen hat, hat keine Kraft zum Kämpfen**

Bernd Friedmann, Wolfgang Krajewski, Rainer Lutter, Klaus G. Otto, Hans Rombach, Bernd Uhde, BRD 1979, 80'

Anschließendes Publikumsgespräch mit Klaus G. Otto, Hans Rombach

Auf einem Platz hinter der Deutschlandhalle fand im Sommer 1978 das „Umweltfestival“ statt. Ein Dorf, mitten in West-Berlin, erbaut von Aktivist*innen und Gruppen der im Entstehen begriffenen Alternativ- und Ökobewegung. In den aus recycelten Materialien gezimmerten Hütten wurde über sechs Wochen gelebt und gearbeitet. Doch das Festival stellte nicht nur einen Erfahrungsraum für andere Lebensformen dar, sondern umfasste ebenso ein vielfältiges Ausstellungs- und Veranstaltungsprogramm für die breite Öffentlichkeit: Alternative Energien, gesunde Ernährung, ökologische Landwirtschaft und vieles mehr wurden als Lösungsansätze gegen die fortschreitende Umweltzerstörung präsentiert. "Wer keinen Mut zum Träumen hat, hat keine Kraft zum Kämpfen", von Mitgliedern der Medienwerkstatt Berlin, einem 1976 gegründeten Zusammenschluss politischer Filmemacher, auf Super-8 gedreht, dokumentiert das „Umweltfestival“ im Sinne eines Plädoyers für die nachhaltige Veränderung der Industriegesellschaft.

FILM**Wild Plants**

Nicolas Humbert, DE/CH 2016, 108'

Anschließendes Publikumsgespräch mit Nicolas Humbert

„Wild Plants“ sind Gewächse, die sich auf Brachflächen ansiedeln, scheinbar unbewohnbares Terrain in Besitz nehmen und neue Lebensräume schaffen. „Wild Plants“ sind aber auch Menschen, die ihre eigenen Utopien entwerfen und zu Impulsgeber*innen für andere werden. In Wild Plants unternimmt Nicolas Humbert eine filmische Reise an weit verstreute Orte,



zu Menschen und Projekten, in denen sich botanischer und biografischer Wildwuchs miteinander verbinden: zu den urban gardeners Kinga Osz und Andrew Kemp im darniederliegenden Detroit, zum indianischen Philosophen und Aktivisten Milo Yellow Hair im Pine Ridge Reservat in South Dakota, der sich alter Anbauweisen und der rituellen Verwen-

dung von Pflanzen widmet, zu Maurice Maggi, der die Stadt Zürich mit seinen wilden Pflanzungen verändert, und zu der Landwirtschaftskooperative Les Jardins de Cocagne bei Genf, die mit neuen Formen des Gartenbaus und des solidarischen Wirtschaftens experimentiert. Wild Plants“ sind Gewächse, die sich auf Brachflächen ansiedeln, scheinbar unbewohnbares Terrain in Besitz nehmen und neue Lebensräume schaffen. „Wild Plants“ sind aber auch Menschen, die ihre eigenen Utopien entwerfen und zu Impulsgeber*innen für andere werden. In Wild Plants unternimmt Nicolas Humbert eine filmische Reise an weit verstreute Orte, zu Menschen und Projekten, in denen sich botanischer und biografischer Wildwuchs miteinander verbinden: zu den urban gardeners Kinga Osz und Andrew Kemp im darniederliegenden Detroit, zum indianischen Philosophen und Aktivisten Milo Yellow Hair im Pine Ridge Reservat in South Dakota, der sich alter Anbauweisen und der rituellen Verwendung von Pflanzen widmet, zu Maurice Maggi, der die Stadt Zürich mit seinen wilden Pflanzungen verändert, und zu der Landwirtschaftskooperative Les Jardins de Cocagne bei Genf, die mit neuen Formen des Gartenbaus und des solidarischen Wirtschaftens experimentiert.

FILM**Chão**

Camila Freitas, BR 2019, 112'

Anschließendes Publikumsgespräch mit Luana Carvalho Aguiar (MST). Moderiert von Barbara Marcel und Camila Nóbrega

In Kooperation mit Global ecologies: a collaborative Walkshop Ramble und unterstützt vom Forschungs- und Dokumentationszentrum Chile-Lateinamerika (FDCL) sowie den Freundinnen und Freunden der MST, Deutschland

Over a period of four years, Camila Freitas documented the lives of a group of landless workers in the Brazilian

state of Goiás. Since 2015, the workers have occupied part of a bankrupt sugar cane plantation, pursuing ecological farming and demanding land reform. Chao (Landless) provides insights into the group's everyday routine which is divided between farming, political activism and talk of what a better future might look like. The film delves into the microstructures of local action while demonstrating just how dependent the Brazilian Landless Workers Movement (MST) is on politics, global capital and the agricultural industry. Occupying a space between frank realism and atmospheric density that draws power from poetic digressions, Chao shows life in resistance. It was only recently that Jair Bolsonaro, the new president of Brazil, added the Landless to the list of "enemies of the nation" and called on landowners to take up arms to defend their property.

FILM

Die rote linie – Widerstand im Hambacher Forst

Karin de Miguel Wessendorf, DE 2019, 115'

Anschließendes Publikumsgespräch mit Kiki (Ende Gelände)

Der nur noch wenige hundert Hektar große Hambacher Forst wird im Herbst 2018 zum Symbol des Protests gegen den Ausbau der rheinischen Tagebauegebiete Hambach und Garzweiler durch



den Energiekonzern RWE. Der wachsenden öffentlichen Aufmerksamkeit ging ein jahrelanger Kampf gegen die Rodung des Waldes voraus, den Karin de Miguel Wessendorf für „DIE ROTE LINIE – Widerstand im Hambacher Forst“ am Beispiel einiger Protagonist*innen begleitete: Der Baumbesetzer Clumsy, Antje Grothus, Anwohnerin aus Buir und Mitglied einer Bürgerinitiative, Lars Zimmer,

der den zum Abriss verdammt Ort Immerath nicht verlassen will, und der Naturführer und Waldpädagoge Michael Zobel. Es sind normale Menschen, die im Laufe der Zeit über sich hinauswachsen, aber auch Rückschläge hinnehmen, um für ihre Anliegen einzutreten: den Erhalt des Hambacher Forstes und der Dörfer im Braunkohlerevier sowie den Ausstieg aus der Kohleverstromung, ohne den die Pariser Klimaziele in Deutschland nicht erreicht werden können.

FILM

The Whale and the Raven

Mirjam Leuze, DE/CA 2019, 101'

Anschließendes Publikumsgespräch mit Stephan Bernardes

Besitzen Wale Mitgefühl und soziale Intelligenz? Janie Wray und Hermann Meuter sind fest davon überzeugt. Seit 15 Jahren dokumentieren die beiden Walforscher*innen das Verhalten von Orcas und Buckelwalen an der Nordwestküste Kanadas. 70 Meilen von ihren Forschungsstationen entfernt liegt die kleine Küstenstadt Kitimat. Hier soll ein gigantischer Exportterminal für Flüssiggas (LNG) gebaut werden. Was die Tankerroute für die Wale bedeutet, ist nicht absehbar. Nachdem das indigene Volk Gitga'at, dem das Territorium gehört, erfolgreich gegen Rohöl-Transporte durch seinen Fjord gekämpft hatte, stimmte es dem Gasprojekt nun zu – und verpflichtete sich vertraglich, kritische Äußerungen über den zukünftigen Tankerverkehr zu unterlassen. „The Whale and the Raven“ vermittelt einen tiefen Einblick in einen einzigartigen Naturraum, in Janies und Hermanns leidenschaftliche Arbeit mit Walen sowie in die komplexe Interessenlage zwischen dem Schutz der Umwelt und der Hoffnung auf wirtschaftlichen Aufschwung.

WORKSHOP - COURSE TITLE :

House of Welcome: A fab lab, a public garden and a school of the commons in Dakar, Senegal

YOUR NAME: Kerstin Meyer and Marion Louisgrand Sylla

CONCEPT: A two-day exchange between Marion Louisgrand Sylla, co-founder of the media art center Keur Thioossane (House of welcome) in Dakar, and Berlin organizer Kerstin Meyer. The workshop looks at questions around the social organization of spaces.

Through research, residence, creation and training, Keur Thioossane (House of welcome) has become a place for social and artistic innovation addressing issues of citizenship, ecology and urban development. Technology and artistic practice are taken as tools for knowledge that can be appropriated by all. A space of sharing, the center is deeply rooted in the neighborhood while connecting with international arts, movements and groups. Regularly, events are hosted for a public that is not so used to contemporary art. In 2014, Ker Thioossane initiated a public garden in the neighborhood, the "Garden of resistance," and a School of the Commons. The fab lab Defko AK Niep (do it with others) is also based in the public space and links traditional practices and numerical machine.

Workshop over two days.



WORKSHOP - COURSE TITLE :**Circular Time, End Time and the Good News**YOUR NAME: Marc Herbst

CONCEPT: This is an activist journalism course based concretely in the embedded struggle of the Prinzessinnengarten today and the speculative institutional curriculum of the Nachbarschaftsakademie's 99 years of future-based education. Therefore this course must embrace a concrete creativity. Consequently, it embraces an expanded definition of journalism; where journalism is understood as the ways of accounting for the facts of possible stories and the possible facts of the actual stories in and over time. It recognizes the power of writing stories to organize facts in such a way to contribute to developing narratives.

The goal of this course is to consider and produce ways of publicly accounting for and organizing people's publicly political narratives in ways sensible to the changes and stabilities of our world. This accounting is the act of journalism. Therefore, the course involves the short study of the variable nature of time, the recounting of stories and varying cultural models for their marking- and to produce modes of what can be understood as public records.

Under consideration as ways of journalism (keeping a public record) are, for example, Occupy's human microphone, traditional ritual cycles, the city of Harburg's Monument Against Fascism and the Taz.

METHODS: Over two and a half days, this course will utilize two methods: study-based discourse, and the collective production of a record-keeping project through an editorial group. Production may involve journalistic and creative writing or other ways performing the journalistic.

The goal will be to approach at least three different kinds of material weight. As such, discourse and study will occur in phases between production.

METHODS WILL INCLUDE :

- Introductory input from facilitators
- Reading and discussion
- Performance
- Sculptural work and/or gardening
- Various forms for writing and editing
- Graphic design and layout

LEARNING AIMS :

- Consider ways that the nature of time participates in the organization of facts and thus storytelling and the keeping of a public record.
- Consider and experiment with various modes for keeping a public record in and over time.
- Learn about ways of sharing and distinguishing what is common and remarkably unique to individual members of the editorial collective (that is, to think through voice and perspective) and the wider situation of and within the community to which our journalism attends to.

ASSIGNMENT :

We are going to:

- Open up dialogues about the nature of time in relation to community developments and the wider and changing world.
- Consider the varying natures contingent to ways that public records relate to the time in this changing world.
- Engage in small group discussions.
- Read.
- Consider various ways for keeping public record that may be responsive to the 99 years of changing climate and the eco-social education that the Nachbarschaftsakademie aspires to do.
- Experiment with and "publish" a variety of journalistic and storytelling devices contingent to these concerns.

ASSESSMENT :

We will:

- The format of utilizing editorial groups intends to be a mode for self-assessment.
- The course is speculative but aimed at dealing with the concrete problem of how to organize public knowledge and political concern between the city's changing and stable (social) body and (natural and financial) ecology.
- Nevertheless, it is a hope of this course that its interrogations and questions will be relevant to developing new or informing continuing modes of journalistic, performative and sculptural work.
- The course does hope to create at least one lasting sculptural work- if the piece continues to communicate meaning over time, it can be assessed as successful.

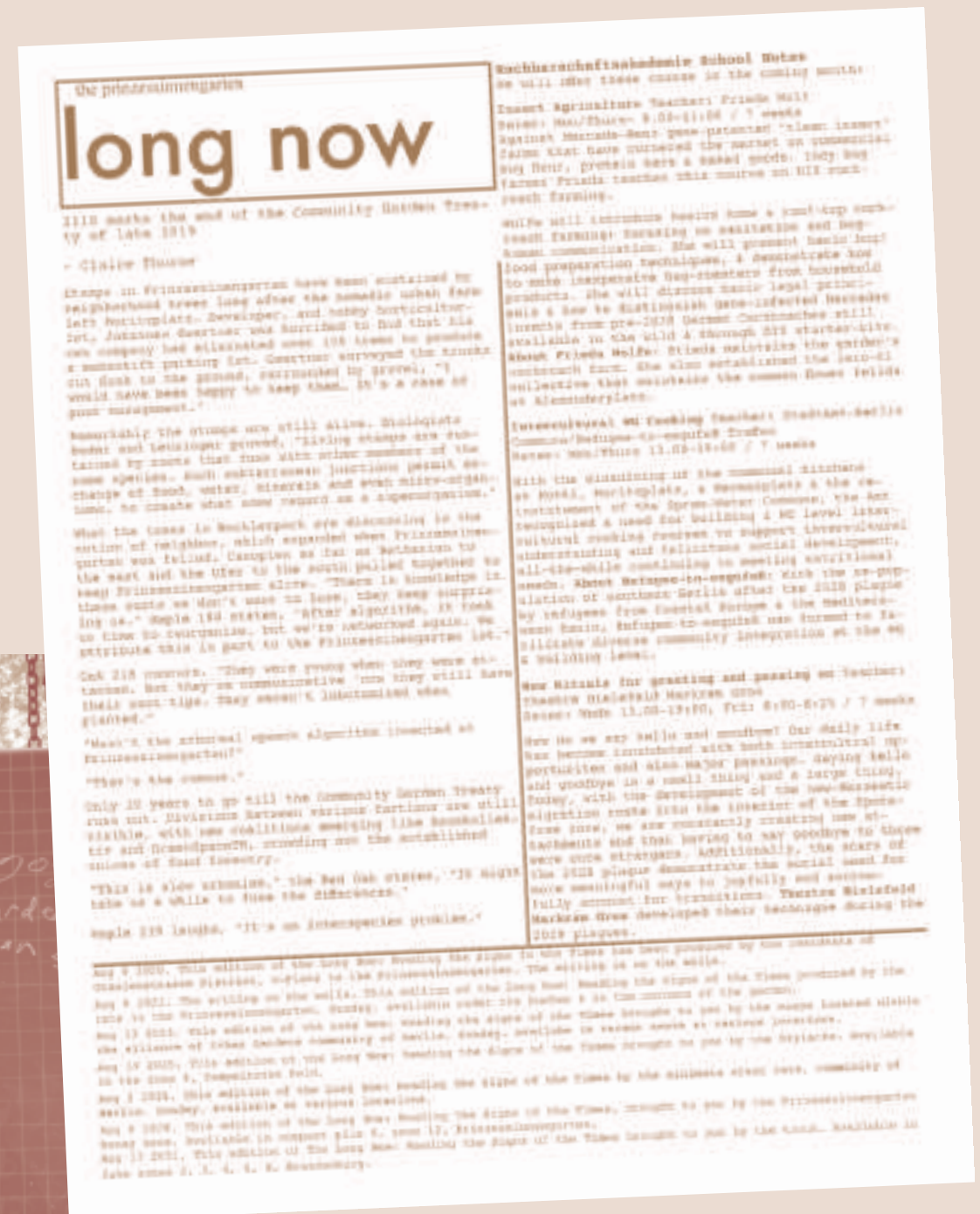
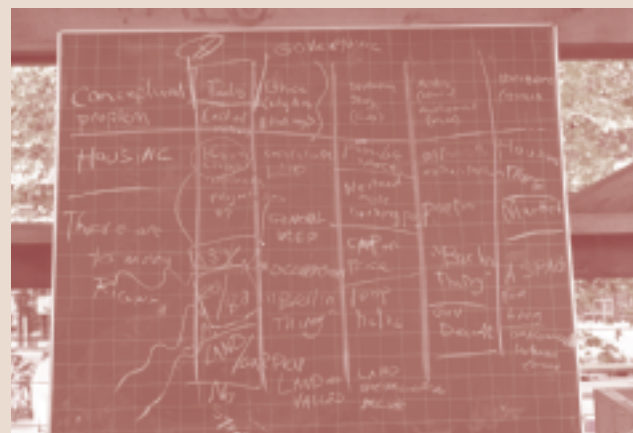
COMPETENCIES :

- Listening skills
- Multi-sensory observation skills: How do we perceive

ourselves and each other in multi-species environments? How do we perceive ourselves and each other otherwise in an already familiar environment?

- Attunement to climate injustice and racism
- Self-reflection vis-à-vis the above
- Collaborative skills through group exercises
- Problem-solving skills through exercises and techniques
- Artistic skills
- Bodily awareness
- Working from attunement to environmental, social and political climates to imagining beyond what we know and habitually enact

We may have a final public performance/presentation that could be open to the public.



WORKSHOP - COURSE TITLE :**Agri/cultural practice. An experimental workshop for climate justice**YOUR NAME: Mojisola Adebayo, Nicole Wolf

CONCEPT: Agri/cultural practice is an experimental workshop that provides an introduction to Permaculture as well as an introduction to Theatre of the Oppressed techniques. The workshop puts these two approaches in conversation and integrates and extends their knowledge base and toolkits.

Permaculture (permanent agriculture) is a sustainable design system working from three main ethics: Earth care - People care - Fair share.

Permaculture is a non-anthropocentric approach that starts from attuned and multi-sensory observation and inquiries into diverse environmental, social, political and economic perspectives that impact a locality. It looks for patterns of relation and companionships within nature that can be replicated for the creation and the sustenance of multi-species eco-systems. Permaculture works with a set of principles and techniques rather than rules, that are adaptable to any environment. They hereby respond to change and are creatively speculative, keeping the concept of design for co-existence and mutual support as its aim.

Theatre of the Oppressed (often called theatre for social change/theatre for development) is a collection of games, exercises, rehearsal and performance techniques including Forum Theatre, informed and inspired by the dialogic, participatory educational methodology of Paulo Freire's Pedagogy of the Oppressed and practically developed and systematized by Augusto Boal. These practices grew from a Latin American context in the 1960s in response to fascism and colonialism and in the fight for agrarian land reform and social justice. Since then, these techniques have been applied in various community-based contexts around the world. The work aims to understand better the systems that oppress us, challenge structures of power and to rehearse solutions for change and resistance.

This experimental workshop is an enquiry into the political and social potential for these two forms to understand and respond to climate injustice / environmental racism and the effects of extractive capitalism and colonialism.

The workshop combines these theories and practices to investigatively play with different ways of perceiving ourselves and each another within environments and their diverse climates and to creatively explore actionable ideas in light of our current climate catastrophes.

During the workshop, we will think about and work through Prinzessinnengarten Kreuzberg and its local neighborhood, through hands-on activities and speculative imaginings of what Prinzessinnengarten could become in the future.

METHODS WILL INCLUDE :

- Introductory input from facilitators with handouts
- Small group discussions
- Environmental observations drawing from Permaculture techniques
- Games and exercises drawn from Theatre of the Oppressed
- Excerpts from documentary/artist moving image
- Short local field trips
- Collaborative creative tasks responding to the above which may include different artistic media such as photography, drawing, painting, writing, film, movement, performance, music, etc.
- Group and individual presentations of creative work-in-progress
- Speculative imaginings of what Prinzessinnengarten could become in the future
- We will also respond to the needs and desires of the participants

ASSIGNMENT :

We are going to:

- Open up dialogue in response to input from facilitators (including short talks and handouts).
- Engage in small group discussions.
- Observe the local environment by using Permaculture techniques.
- Play games, practice exercises, improvise and develop creative problem-solving skills drawn from Theatre of the Oppressed techniques.
- Watch and respond to excerpts from documentary/artist moving images.
- Carry out short local field trips.
- Collaborate through creative tasks responding to the above that may include taking photographs, drawing, painting, writing, filming, using movement, performing, making music, etc.

- Develop and present creative work-in-progress material to each other.
- Offer each other supportive feedback.
- Critically self/reflect.
- Speculatively imagine what Prinzessinnengarten could become in the future
- Respond to the needs and desires of the participants.
- Evaluate our work as we go along and at the end, through a variety of approaches including talking, image-making and writing that draw on Permaculture approaches.

LEARNING AIMS :

- To learn about Permaculture in theory and practice (TECHNICAL)
- To learn about Theatre of the Oppressed in theory and practice (TECHNICAL, SOCIAL, COMMUNICATIVE)
- To integrate and experiment collaboratively with Permaculture and Theatre of the Oppressed (TECHNICAL, SOCIAL)
- To engage with Prinzessinnengarten and its local environment and climates (EMOTIONAL)
- To respond to climate injustice (COMMUNICATIVE, EMOTIONAL)

COMPETENCIES :

- Listening skills (SOCIAL/COMMUNICATIVE)
- Multi-sensory observation skills: How do we perceive ourselves and each other in multi-species environments? How do we perceive ourselves and each other otherwise in an already familiar environment? (SOCIAL, TECHNICAL)
- Attunement to climate injustice and racism (SOCIAL, EMOTIONAL)
- Self-reflection vis-à-vis the above (SOCIAL, EMOTIONAL)
- Collaborative skills through group exercises (SOCIAL)
- Problem-solving skills through exercises & techniques (TECHNICAL)
- Artistic skills (TECHNICAL, EMOTIONAL)
- Bodily awareness (TECHNICAL, EMOTIONAL)
- Working from attunement to environmental, social and political climates to imagining beyond what we know and habitually enact (SOCIAL, EMOTIONAL, TECHNICAL)

ASSESSMENT :

To know whether or not this workshop was a success, we will:

- Invite and listen to verbal feedback from participants.
- Integrate creative methods of feedback such as physical image-making, spatial and anonymous responses to evaluative questions, metaphorical responses in words and writing, etc.
- Ask participants to complete evaluation forms.
- De-brief as facilitators, read and respond to the above

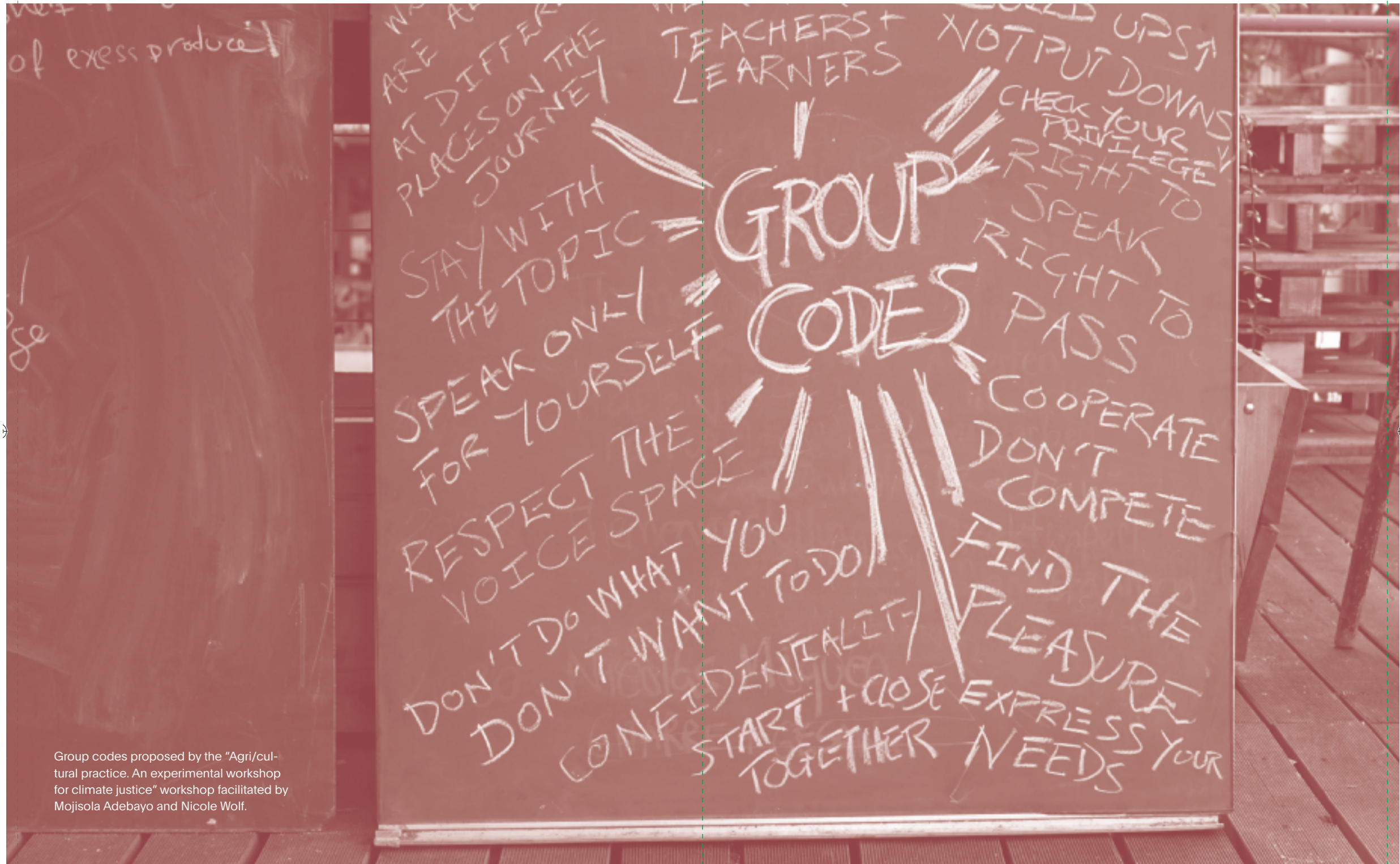
and reflect on how far we have achieved our aims.

- Consider what we learned that we did not expect to learn.
- Invite feedback and responses from others engaged in imaging and planning possible futures for Prinzessinnengarten after the workshop.



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Group codes proposed by the "Agri/cultural practice. An experimental workshop for climate justice" workshop facilitated by Mojisola Adebayo and Nicole Wolf.

OUR WORLD IS MORE IMPORTANT THAN MONEY

WORKSHOP - COURSE TITLE :**Reading Grounds. Histories and presents of extractive agri-cultural politics and how to resist**YOUR NAME: Nicole Wolf with Naomi Hennig

CONCEPT: Reading Grounds offers space and time to read together, in the garden, in a supportive environment, with no evaluation. No preparatory reading is required, texts will be shared when we meet, and we will read together sentence by sentence with the possibility to sit back and just listen as well. Every participant can also facilitate, depending on their choice, and collective reading practice can be explored and developed together along the way.

The suggested starting point is the histories of current agri-cultural extractive politics through texts on colonialism and plantation politics and their impact on structural and material changes to land and soil that often form the background to current environmental disasters. Situated histories of experiences with land and soil also effect the shape and possibilities for forms of resistance and new or renewed relations to land and soil. Working the land and 'repairing' the soil might need these histories and might also acknowledge how the violent histories of German colonial plantation politics are precursors to current climate injustice. Reading on diverse regional histories, then, will not take us away from the very context we read from, but inform us how to think and act with the entanglements present at Prinzessinnengarten itself.

The reading list is merely a departure to think with, and depending on the group, this can be modified and extended.

METHODS :

Methods will include:

- Close sentence by sentence reading while sitting, standing or walking
- Group discussion as it emerges
- Further reading practices and methods developed during the process

ASSIGNMENT :

We are going to read together and see if discussions and questions arise. There is no set outcome other than enjoying reading.

LEARNING AIMS :

- To learn how to read and listen together.
- To learn to not being scared of texts or of theory.
- To learn together how to foster an inclusive, non-evaluative and supportive reading environments.
- To experience reading as resistance practice, as affective and inspiring experience.
- To foster reading as linked to lived experienced.

COMPETENCIES :

- Slow and collective reading
- Listening skills
- Taking time out to read and listen
- Develop forms of discussion which are inclusive, not directed, not aim oriented
- Foster openness to how readings might affect different participants and how reading might connect to participants lived realities in different ways

ASSESSMENT :

We will reflect on reading practices and how participants experienced these during and after each session.

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OUR WORLD IS MORE IMPORTANT THAN MONEY



WORKSHOP - COURSE TITLE :

Peasantry in Europe, Global Connections and the Struggle of La Via Campesina

YOUR NAME: Paula Gioia

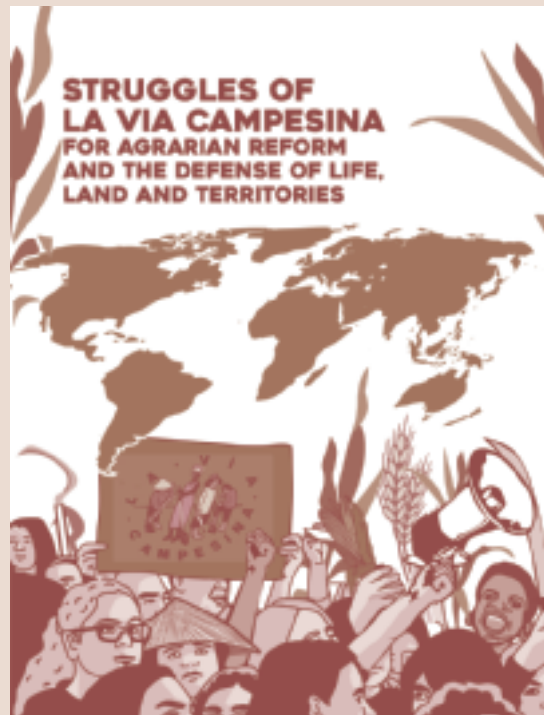
CONCEPT: This workshop hopes to instigate participants' memories and lived experiences of "peasantry." From there we will review the development of agriculture's history over the past 50 years in order to understand the current dynamics in the agropolitical arena and its relation to eating and consumption behaviors of citizens in the global north. We then present the work and struggles of La Via Campesina global peasants movement, in order to feed humanity, to protect the planet and to defend human rights. Finally, the workshop will provide room for an exchange on joint strategies among participants and in civil society in general to achieve the urgently needed social-ecological transformation.

METHODS:

- Participatory methods
- Video screening
- Frontal input

COMPETENCIES:

Social and technical competencies- understanding the way in which agricultural methods and technologies affect social arrangements.



Cover of publication by La Via Campesina. 2017. <https://viacampesina.org/en/struggles-la-via-campesina-agrarian-reform-defense-life-land-territories>

Licht Luft Scheisse

APPARA TUS

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KEYWORDS

Keywords

- Agriculture
- Agro-political arena
- Assemblages
- Attunement
- Bodies
- Care
- Caring for futures beyond ourselves
- Changing habits
- Civil society
- Climate breakdown
- Climate change
- Climate injustice
- Collaboration
- Collective reading
- Collectives
- Composting
- Conviviality
- Co-existence
- Critical sense-making
- Deep time
- Deep listening
- Deep mapping
- Deep-time relationships
- Eco-social education
- Entanglement
- Environmental racism
- Experimentation
- Future-based education
- Future community
- Future garden
- Future tourists
- Future visions
- Globaler Süden
- Guilds
- Humanure
- Imagining
- Informalität
- Intermingled states
- Journalism
- Kolonialismus
- Land
- Learning ecology
- Listening
- Long now
- Migration
- Monument
- Multi-generational mapping
- Myth
- Narrative
- Non-verbal
- Nurturing
- Peasantry
- Permaculture
- Performance
- Petro-subjectivity
- Planet needs
- Plantation politics
- Political narratives
- Presence
- Public records
- Publishing

- Reading
- Reclaiming
- Ritual
- Selbstversorgung
- Self-organization
- Sensory awareness
- Siedlungsform des 21. Jahrhunderts
- Social change
- Social ecology
- Social justice
- Speculation
- Speculative institutional curriculum
- Speculative imaginings
- Storytelling
- Succession
- Sustainable design system
- Text and Life
- The edge effect
- A key principle in Permaculture works from and with the edge as the most productive site

Biographies

Mojisola Adebayo is a writer, performer, director, producer, teacher and facilitator. She has worked in theatre for social change for over 25 years, worldwide, from Antarctica to Zimbabwe. Her published work includes *Mojisola Adebayo: Plays One and Plays Two* and *The Theatre for Development Handbook*, co-written with Manisha Mehta and John Martin.

bankleer (Karin Kasböck & Christoph Maria Leitner) produzieren seit 1999 zusammen skulpturale Performances, doku-fiktionale Videos und interaktive, raumgreifende Installationen zu gesellschaftlichen Verwerfungen und Transformationsprozessen. bankleer waren neben Dietrich Heißenbüttel und weiteren Unterstützer*innen maßgeblich an der Projektkonzeption und -durchführung von RE:EDEN beteiligt.

Silvia Baptista identifies herself as a black woman of Quilombola origin. She is above all a fighter for social concerns. She is currently a PhD student in Urban and Regional Planning (IP-PUR-UFRJ).

Julia Bar-Tal is a farmer in Brandenburg. She is part of the collective farm „Bienenwerder“ and engaged in local and international struggles on social and ecological justice. She is engaged in the alliance of young agriculture (Bündnis junge Landwirtschaft) against land grabbing in eastern Germany and in the network „15th garden“ supporting farmers in Syria and the region.

Elisa T. Bertuzzo verflechtet eigene Beobachtungen und theoretische Diskurse der Anthropologie, Kulturwissenschaften und Stadtforschung, um über Recht auf Stadt, Raumanweisung und Translokalisierung vor allem im Kontext Südasiens zu schreiben. Mit dem Habitat Forum Berlin beforscht sie seit 2010 die selbstorganisierte Siedlung Karail in Dhaka, Bangladesch. Sie ist die Autorin der kürzlich erschienenen

Monografie Archipelagos. *From Urbanisation to Translocalisation* (2019, Kadmos).

Luca Bogoni is a Visual designer and creative director based in Berlin. He has been working for the past 10 years as main independent creative for Moleskine in Milan, New York and Hong Kong. He has designed books for publishers such as Pyramyd, Electa, Niggli, Prestel, Moleskine. Recent titles include: *Risomania: The New Spirit of Printing* (2018), *Stationery Fever* (2017), *How to play with letters* (2018), *Moleskine Foundation Folios* (2019).

Anna Busdiecker is a graphic-artist and printmaker living and working in Berlin for and with several theatres and artist. From 2007 to 2013 she was an active member of the urban art collective – Pony Pedro – located in Berlin Kreuzberg which focused on interfaces of communication processes in public space, mixing graphic design, performance/printmaking and installation.

Elizabeth Calderón Lüning is associated researcher in the UDK at the Weizenbaum Institute. In her research she explores the potential role of digital technologies in shaping urban futures and policy-making issues related to questions of inequalities and digital sovereignty. As part of the Prinzessinnengarten and the Nachbarschaftsakademie, she has led the community efforts of the Berlin pilot project MAZI, a European research project on local digital networks.

Marco Clausen is co-initiator of Prinzessinnengarten (since 2009) and the Neighborhood Academy (since 2015). He contributes to the question of local self-organization for social and ecological justice in urban and rural areas through lectures, publications, participatory research, international exchange programs, and cooperation with artists and activists. Clausen is active in different movements, networks, and working groups on democratic land access and part of the Initiative Prinzessinnengarten Kreuzberg.

Bonnie Fortune and Brett Bloom collaborate on artistic research around ecology, habitat, conservation, and protecting land. Fortune and Bloom have realized numerous projects dealing with urban habitat and ecology, including projects for the city of Urbana, Illinois and

public art works in Copenhagen, Denmark. Their most recent collaboration was a “Deep Map” of ACRES Land Trust, a conservation organization in the Midwestern United States that “protects land forever.” They both write regularly on topics of art and ecology.

Paula Gioia is a beekeeper and farmer in a collective farm in Brandenburg. She represents the Arbeitsgemeinschaft bäuerliche Landwirtschaft (AbL) in the coordination committee of Via Campesina Europe (ECVC).

Ekhart Hahn ist einer der Pioniere des ökologischen Städtebaus und Stadtumbaus. Im Jahre 1979 führte er den Begriff und das Forschungsfeld „Siedlungsökologie“ ein, mit anschließender Buchveröffentlichung im Jahre 1982. Seiner Zeit voraus formulierte er damals die These, dass vor allem die Stadt- und Siedlungsentwicklung zentrale Ursachen von Klimawandel und Umweltzerstörung seien. Ein grundlegendes ökologisches Umdenken in Theorie und Praxis des Städtebaus sei Voraussetzung für eine nachhaltige Entwicklung. Ökostädte und ökologischer Stadtumbau würden zu zentralen Herausforderungen des 21. Jahrhunderts werden.

Melissa Harrison is engaged as a researcher, practitioner, and activist working across urbanism and architecture, social and artistic practice, research and pedagogy to explore the social reproduction of the urban commons. Currently, she is pursuing a Ph.D. through the National Technical University of Athens - under the supervision of Stavros Stavrides - with the title *commoning space / commoning knowledge: sharing, (un)making and (un)learning the city*. At the end of 2017, she co-initiated Common(s) Lab: Nachbarschaftslabor in Berlin-Neukölln and around the same time became actively involved with the Commons Abendschule associated with Prinzessinnengarten.

Guy Hazwi is a self-taught engineer. In 2009, realising the extent of human impact on the ecological systems of the planet, Guy became involved in the work of the Metabolic Studio in Los Angeles as a technical solution developer for unique social and environmental projects. Guy is a recent addition to Prinzessinnengarten and has an interest in merging increasingly more

ubiquitous advanced technologies of materials, electronics, information and more into the service of nature and the responsible interconnection of humans with nature.

Naomi Hennig lives in Berlin, where she works as an artist, curator and project coordinator. She has been involved in artist-run initiatives and institutions, including nGbK and District, Berlin. Her artistic work is based on moving image, as well as archival and multidisciplinary research, covering areas such as art history, antifascism, economics, gentrification and land issues. Her current research focusses on the history of neoliberalization and its ecological implications.

Marc Herbst is an artist, editor, researcher, and some-times activist, with a deep and interdisciplinary approach across the ranges of art, art theory and social sciences and experience with natural sciences. Herbst is a co-editor of the Journal of Aesthetics & Protest- www.joaap.org, a serious and independent project publishing (in print and online) texts on art, culture and critical theory. Herbst completed his PhD at Goldsmiths Centre for Cultural Studies in October 2018.

Initiative Prinzessinnengarten Kreuzberg und Commons-Abendschule Aus den sozialen, kulturellen und Bildungsaktivitäten sowie dem Engagement gegen Verdrängung und Privatisierung in dem urbanen Gemeinschaftsgarten ist die Initiative Prinzessinnengarten hervorgegangen. Sie knüpft an die erfolgreiche Kampagne zur Verhinderung der geplanten Privatisierung der Fläche von 2012 an und setzt sich zum Ziel, den Freiraum dauerhaft als ein Gemeingut und ein Modell für „Dauergärten“ und eine sozial-ökologische Stadtentwicklung von unten zu sichern. In Form gemeinschaftlicher, nicht-kommerzieller Raumnutzungen (Laube, O45), einer Garten- und Kompostgruppe, künstlerischer Interventionen und durch die Organisation von Nachbarschaftsversammlungen soll bereits heute die Keimzelle eines dauerhaften Erhalts für alle entstehen. Begleitet wird dieses Engagement durch die selbstorganisierte politische Bildungsarbeit in der Commons-Abendschule, die unter anderem die „Wunschproduktion 99 Jahre Prinzessinnengarten“.

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Instituts für Kunst im Kontext an der UdK Studiengruppe mit Marisa Benjamim, Wen-Ling Chung, Marcos García Pérez & Moritz Gramming, Daniela Zambrano Almidon, betreut von Claudia Hummel.

Hagit Keysar is a researcher and activist based in Jerusalem and Berlin. Her work brings together creative practice and critical theory, and explores the politics and imaginations spurred by aerial imageries and technologies. She is currently exploring the use of drones by indigenous groups and human rights activists for articulating rights and visualizing land claims in settler-colonial settings.

Marion Louisgrand Sylla is the director of Kër Thioossane (House of welcome), a media art centre with an artist-residency programme, based in Dakar (Senegal). Through research, residence, creation and training, Kër Thioossane has become a place for social and artistic innovation addressing issues of citizenship, ecology and urban development. In 2014, Kër Thioossane initiated a public garden in the neighbourhood, the "Garden of resistance", and a School of the Commons.

Jumana Mannais a visual artist working primarily with film and sculpture. Her work explores how power is articulated through relationships, often focusing on the body and materiality in relation to narratives of nationalism, and histories of place. She was awarded the A.M. Qattan Foundation's Young Palestinian Artist Award in 2012 and the Ars Viva Prize for Visual Arts in 2017. Her film *Wild Relatives* won the New:Visions award at CPH:DOX 2018. She is based in Berlin. Barbara Marcel lives and works in Berlin and Rio de Janeiro. Her work is based on the relationship between artistic and scientific research, investigating spaces or specific events with social and political concerns. She is currently a PhD candidate of Fine Arts at the Bauhaus-University in Weimar. Marcel's Ph.D. project investigates the historiography as an artistic practice, focusing on issues related to postcolonial and cultural studies, with the Botanical Garden Berlin-Dahlem and its plants as its current material of study.

Kerstin Meyer is an economist who works internationally to advise on strategy and organ-

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isation in developing democratic policies. She has been active in Berlin city politics since the petition and referendum to preserve Tempelhof Field. Kerstin Meyer is engaged in the Initiative to secure Prinzessinnengarten Kreuzberg for the next 99 years and, together with Marco Clausen she organized the Fact-Finding Committee on green commons at ZK/U and published *Gemeingut Grün: Ein Dauergartenvertrag für Berlin* (ZK/U Press 2018).

Sabine Meyer in an activist and graphic designer who lives and works in Berlin.

Ligia Milagres is an urban researcher and holds a PhD in Architecture and Urban Planning from the Universidade Federal de Minas Gerais (Brazil) with an exchange doctoral program in Urban and Regional Sociology at Humboldt University of Berlin. She is a member of the association Common Grounds in Berlin (Germany) and researcher collaborator at MOM and Lagear (UFMG, Brazil). Her investigation focuses on the relationship between self-organized initiatives and institutional urban planning, processes of socio-spatial self-organization, decision-making structures, urban pedagogy and radical democracy at the local level.

Shalev Moran is a game designer, curator, and artist based in Copenhagen. He is the Games Program Curator for Print Screen Festival in Holon. Shalev currently studies Game Design at the Royal Danish Academy of Fine Arts after graduating from Tel Aviv University's Honors Program in the Humanities and Arts. Shalev co-founded Speculative Tourism, a techno-political-literary initiative exploring possible futures through the medium of audio tours.

Camila Nobrega is a journalist and researcher, having published reports and articles in different media organizations, such as The Guardian newspaper, Le Monde Diplomatique, O Globo, Carta Capital, The Nzinga Effect, among others. Since 2015, she develops the project Beyond the Green, focused on media narratives from a social-environmental justice and feminist perspective. She is a PhD student in Political Science at the Free University of Berlin, working in a transdisciplinary approach of social-environmental conflicts, Media Democratization and Gender.

BIOGRAPHIES

Jan Rolletschek ist Kulturwissenschaftler und beschäftigt sich im Rahmen seiner Dissertation mit den Verbindungen zwischen dem Sozialisten Gustav Landauer und dem Philosophen Baruch de Spinoza. Er ist in der Gustav Landauer Denkmalinitiative in Berlin aktiv und hat 2019 die Ausstellung *Die Anarchie ist das Leben der Menschen, die dem Joche entronnen sind*. Gustav Landauer in Berlin 1889-1917 mitorganisiert.

Åsa Sonjasdotter is the Humanure Lab's educational coordinator. For several years she worked on the cultural narratives surrounding cultivation, cultivated plants, soil and humanure. She is a founding member of Nachbarschaftsakademie, a bottom up learning site and a branch of Prinzessinnengarten Kreuzberg, as well as she is co-initiator of the Prinzessinnengarten Kreuzberg Humanure Lab.

Blanka Stolz is the Humanure Lab's redistribution coordinator. She has worked on farms and gardens for several garden-seasons in the Swiss mountains, in Berlin and in Brandenburg; she is editor of "Die Philosophie des Gärtnerns" (mairisch Verlag 2017) and editorial assistant of "Von Pflanzen und Menschen" (Deutsches Hygiene Museum Dresden/Wallstein Verlag 2019); since 2017 she is part of the Abendschule, in the Prinzessinnengarten Kreuzberg she is working on projects experimenting with compost techniques and the cultivation of soil.

Michelle Teran is an educator, practicing artist, and researcher working within the interdisciplinary field contemporary art and whose research areas encompass socially engaged and site-specific art, transmedia storytelling, counter-cartographies, social movements, urbanism, feminist practices, critical pedagogy, and activism. She is a member of Initiative Prinzessinnengarten Kreuzberg and Nachbarschaftsakademie. Michelle Teran is Research Professor in Social Practices at Willem de Kooning Academy in Rotterdam.

Yvonne Volkart is lecturer in art theory and cultural media studies at the Institute of Aesthetic Practice and Theory IAeP, Academy of Art and Design, FHNW Basel, and at the Master of Arts in Art Education, Zurich University of the Arts. Her main concerns are ecological, political and digital

aesthetics; the Anthropocene; climate change; New Materialisms; gardening, landscape, nature, and technology; the non-human; trans- and intermedia; history of modernity; art and science; curatorial practices; queer and gender theory (i.e. cyberfeminism, she was member of Old Boys Network); history and performativity in the arts.

Werner Wiartalla ist diplomierter Physik-Ingenieur und beschäftigt sich seit über 30 Jahren mit Ökologieprojekten. Er arbeitet interdisziplinär mit Themen der Nachhaltigkeit die die Kultur, Ökologie, Ökonomie und das Soziale gleichberechtigt verbinden. In den letzten Jahren widmete er sich der Baubiologie und entwarf super gut gedämmte und vor allem bezahlbare Strohballenhäuser. Wiartalla lebt und arbeitet in der Ufa-Fabrik.

Nicole Wolf is Senior Lecturer in Visual Cultures at Goldsmiths, University of London. Her research, writing, pedagogical and curatorial projects concentrate on political cinemas, cinematic/political alliances in the face of conflict, war and occupations and the poetics of artistic and activist practices towards critical ecologies. The latter is currently developed through practice based research on agri-cultural resistance and explorations of 'Cinematics of the Soil'.

Florian Wüst is an independent film curator, artist, and publisher. In 2016, he co-founded the Berlin Journals-On the History and Present State of the City. Wüst is part of the curatorial team of *Licht Luft Scheiße. Perspectives on Modernity and Ecology*.

EVERYTHING GARDENS!

AUS DEN RUINEN DER MODERNE WACHSEN



**THIS IS
OUR
FUCKING
FUTURE**

XX
To learn we live in the world
Where we are
1.Wherever we are
2.However we are
Where we are

The logic of this place
is our fate.
and we ask "why are the kids striking"?

There are no answers,
only practices
with meaning
That is the nature of the problems we deal with.

--

--

Hold on.
We will also say.
"We are at home?"
"Who are we?"

soil covers the garden ground.
practice sorrow gardening joyfully

LICHT LUFT SCHEISSE

Perspektiven auf Ökologie und Moderne
Perspectives on Ecology and Modernity

Herausgeber_innen:

Editors:

Sandra Bartoli, Marco Clausen,
 Silvan Linden, Åsa Sonjasdotter,
 Florian Wüst (nGbK), Kathrin Grotz,
 Patricia Rahemipour (BGBM)

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Sandra Bartoli, Marco Clausen,
 Silvan Linden, Åsa Sonjasdotter,
 Florian Wüst (nGbK), Kathrin Grotz,
 Patricia Rahemipour (BGBM)

Projektkoordination:

Project coordination:

Julia Herfurth

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EVERYTHING GARDENS!

Aus den Ruinen der Moderne wachsen
Growing from the Ruins of Modernity

Herausgeber_innen:

Editors:

Marc Herbst, Michelle Teran

Autor_innen:

Authors:

Mojisola Adebayo, Elisa T. Bertuzzo,
 Brett Bloom und | **and** Bonnie Fortune,
 Luca Bogoni, Anna Busdiecker,
 Elizabeth Calderón Lüning, Marco Clausen, Paula Gioia, Melissa Harrison, Guy Hazwi, Naomi Hennig,
 Marc Herbst, Hagit Keysar, Marion Louisgrand Sylla, Sabine Meyer,
 Kerstin Meyer, Lígia Milagres,
 Shalev Moran, Åsa Sonjasdotter,
 Blanka Stolz, Michelle Teran,
 Nicole Wolf, Florian Wüst

Lektorat und Korrektorat:

Proofreading and copy editing:

Anthea Engelhardt (DE), Marc Herbst (EN), John Z. Komurki (EN)

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Team Nachbarschaftsakademie

Kurator_innen:

Curators:

Marco Clausen, Åsa Sonjasdotter

Kurator Filmprogramm:

Curator film program:

Florian Wüst

Projektassistentz:

Project assistance:

Anthea Engelhardt

Publikation:

Publication:

Marc Herbst, Michelle Teran

Organisatorische Unterstützung:

Organizational support:

Common Grounds e.V.

In Kooperation mit:

In cooperation with:

Institut für Kunst im Kontext
der UdK Berlin

Grafik:

Graphic Design:

Luca Bogoni

Lehrende | Instructors:

Mojisola Adebayo, bankleer, Silvia
Baptista, Julia Bar-Tal, Daniel
Bejarano, Stephan Bernardes, Elisa T.
Bertuzzo, Brett Bloom und | and Bonnie
Fortune, Anna Busdiecker, Elizabeth
Calderón Lüning, Marco Clausen,
Camila Freitas, Paula Gioia, Ekhart
Hahn, Guy Hazwi, Naomi Hennig, Marc
Herbst, Nicolas Humbert, Initiative
Prinzessinnengarten Kreuzberg und |
and Commons-Abendschule, Hagit Keysar,
Kiki von Ende Gelände, Mirjam Leuze,

Marion Louisgrand Sylla, Jumana Manna,
Barbara Marcel, Kerstin Meyer, Sabine
Meyer, Shalev Moran, Camila Nóbrega,
Klaus G. Otto, Jan Rolletschek, Hans
Rombach, Åsa Sonjasdotter, Blanka
Stolz, Studiengruppe des Instituts
für Kunst im Kontext der UdK (Marisa
Benjamim, Wen-Ling Chung, Marcos
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Wiartalla, Nicole Wolf, Florian Wüst

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Karin de Miguel Wessendorf