



**KULTURPARK**

INVESTIGATING PLÄNTERWALD BERLIN

**2007-2012**



A detailed map of Berlin, Germany, showing the Spree river winding through the city. The map includes various districts such as Mitte, Prenzlauer Berg, Lichtenberg, Neukölln, and Treptow-Köpenick. Key landmarks like Volkspark Friedrichshain, Fennpfuhlpark, and Viktoriapark are marked. The Spree river is highlighted in a darker shade, flowing from the north towards the south. Major roads and highways are also indicated with numbers like 96, 100, and E35. The text is overlaid on the map, centered over the eastern part of the city.

**IN EAST BERLIN, ALONG THE WINDING SPREE RIVER,  
FIND THE SPRAWLING TREPTOW PARK—ONCE THE MOST  
CENTRAL PARK IN EAST BERLIN, AN IDYLIC LANDSCAPE  
FOR LEISURE, PLEASURE, EDUCATION, AND MEMORY.**

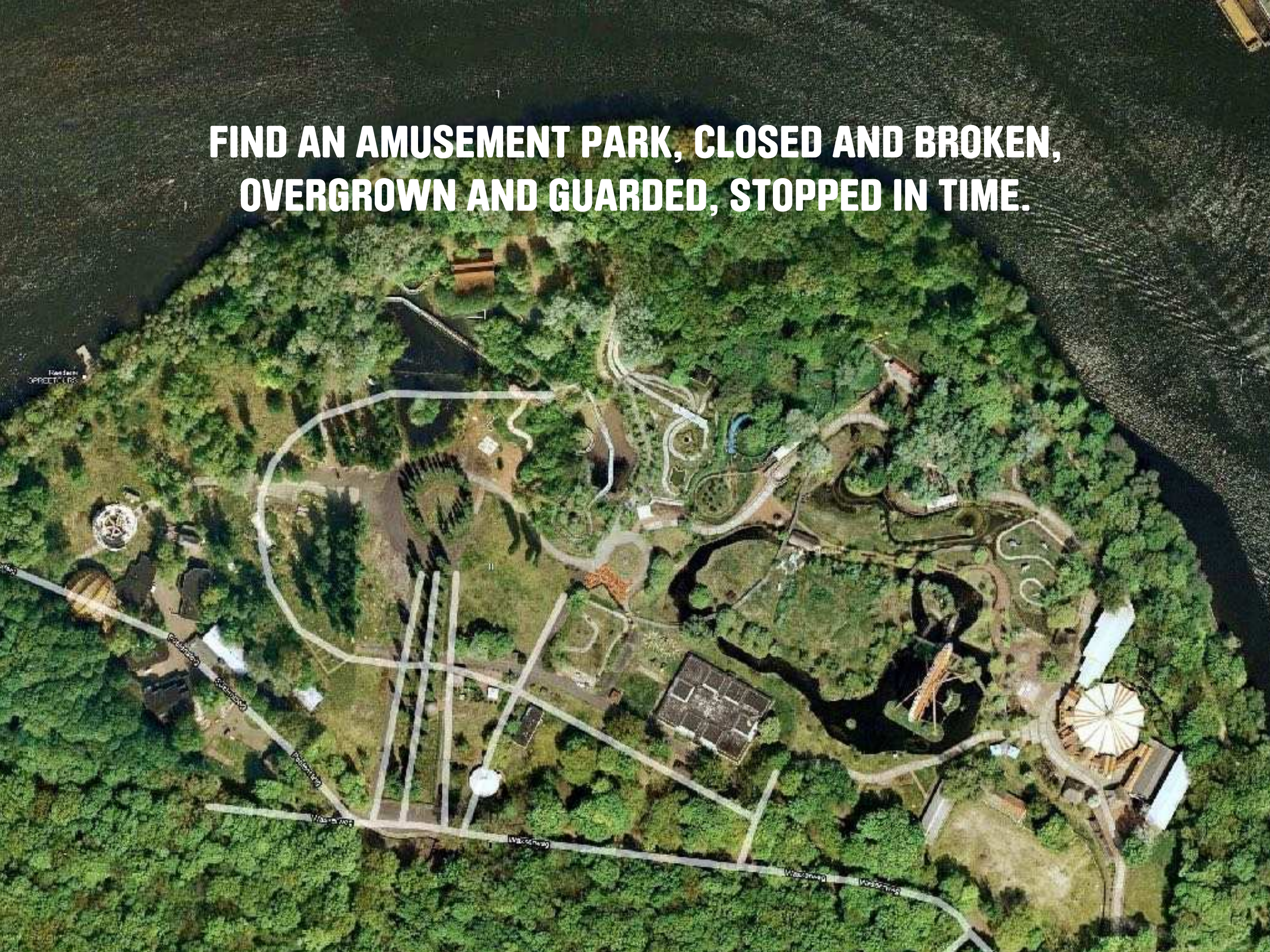




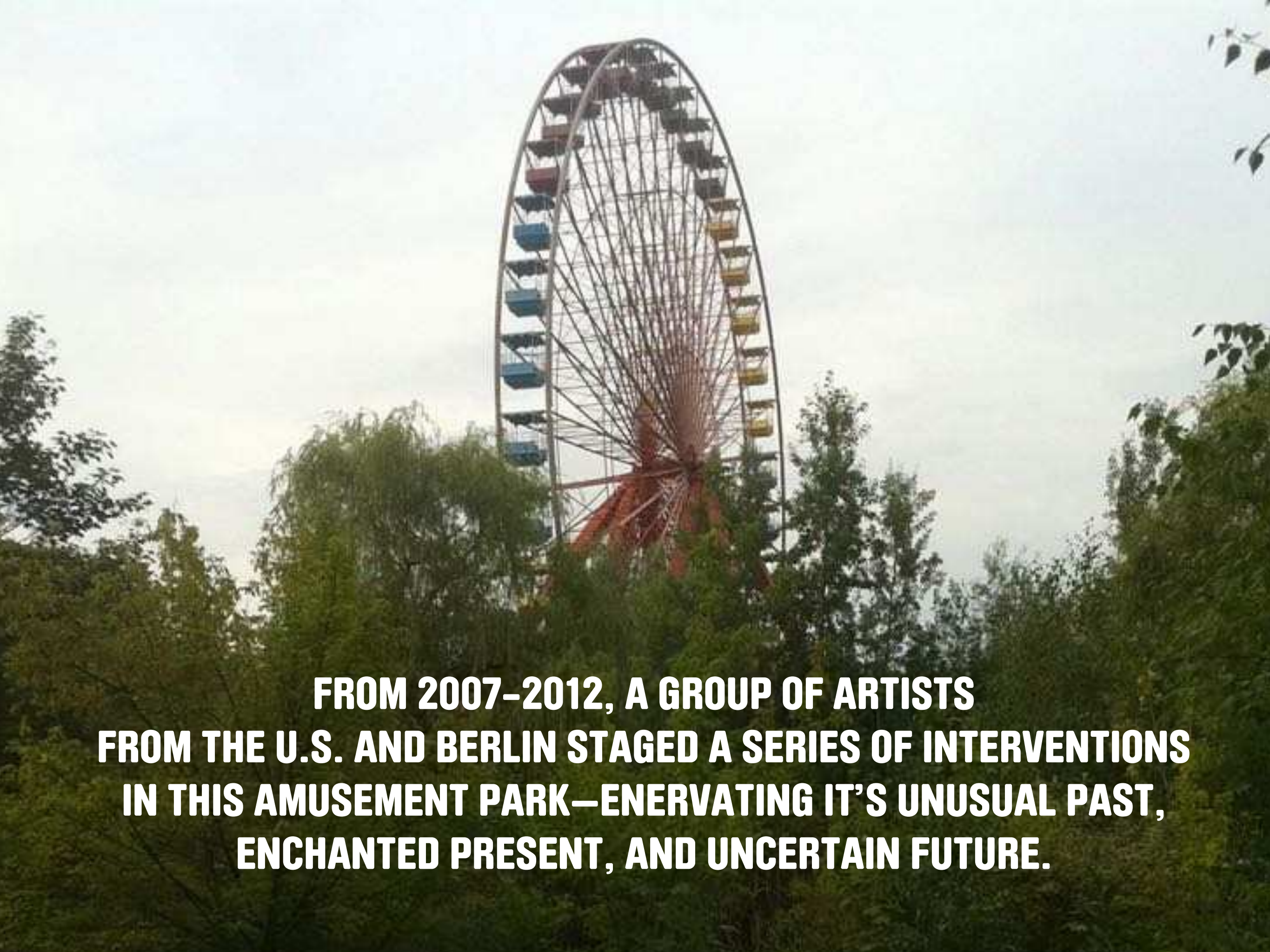
**AND WITHIN THIS PARK, AMIDST ITS FORESTS  
AND MEADOWS AND MONUMENTS**



**FIND AN AMUSEMENT PARK, CLOSED AND BROKEN,  
OVERGROWN AND GUARDED, STOPPED IN TIME.**







**FROM 2007–2012, A GROUP OF ARTISTS  
FROM THE U.S. AND BERLIN STAGED A SERIES OF INTERVENTIONS  
IN THIS AMUSEMENT PARK—ENERVATING IT'S UNUSUAL PAST,  
ENCHANTED PRESENT, AND UNCERTAIN FUTURE.**



A photograph of a dense forest with sunlight filtering through the trees. The text is overlaid in the center.

**THEIR INTENTION WAS TO UNCOVER THE POETICS,  
POLITICS, AND POSSIBILITIES OF THIS PLACE THROUGH  
TEMPORARY ARTIST PROJECTS, PUBLIC INTERVENTIONS,  
AND DESIGN PROPOSITIONS.**



**IN SEEKING TO REOPEN THE PARK TEMPORARILY TO ARTISTS AND VISITORS, THEY CONFRONTED THE CYCLIC LOGICS AND DYNAMICS OF THIS MAGICAL AND MIASMATIC PLACE. THEY CONFRONTED ISSUES OF OWNERSHIP, ACCESS, PERMITS, SECURITY, FAMILY AFFAIRS, MUNICIPAL INTERVENTIONS, WIRELESS NETWORKS, AN UNSTABLE EURO, RISKY WEATHER, TRANSPORT MAINTENANCE, NEIGHBORHOOD DISPUTES, TRANSLATION MISCOMMUNICATIONS, BAD CONTRACTS, ARTISTIC EGOS, WATER SCARCITY, DEBTS AND DEMEANORS, SECRET ROMANCES, AND DASHED EXPECTATIONS AFFECTED HUNDREDS ALONG FOR THE RIDE.**





A photograph of a wooden trestle bridge spanning a body of water. The bridge is made of wooden planks and railings, leading towards a dense forest of green trees. The water is calm and reflects the surrounding greenery. The text is overlaid in the center of the image.

**THE FOLLOWING STORIES THIS PARK,  
PRESENTS THESE ACTIVATIONS AND REFLECTIONS,  
AND PROSPECTS POSSIBILITIES FOR ITS FUTURE.**



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STORY

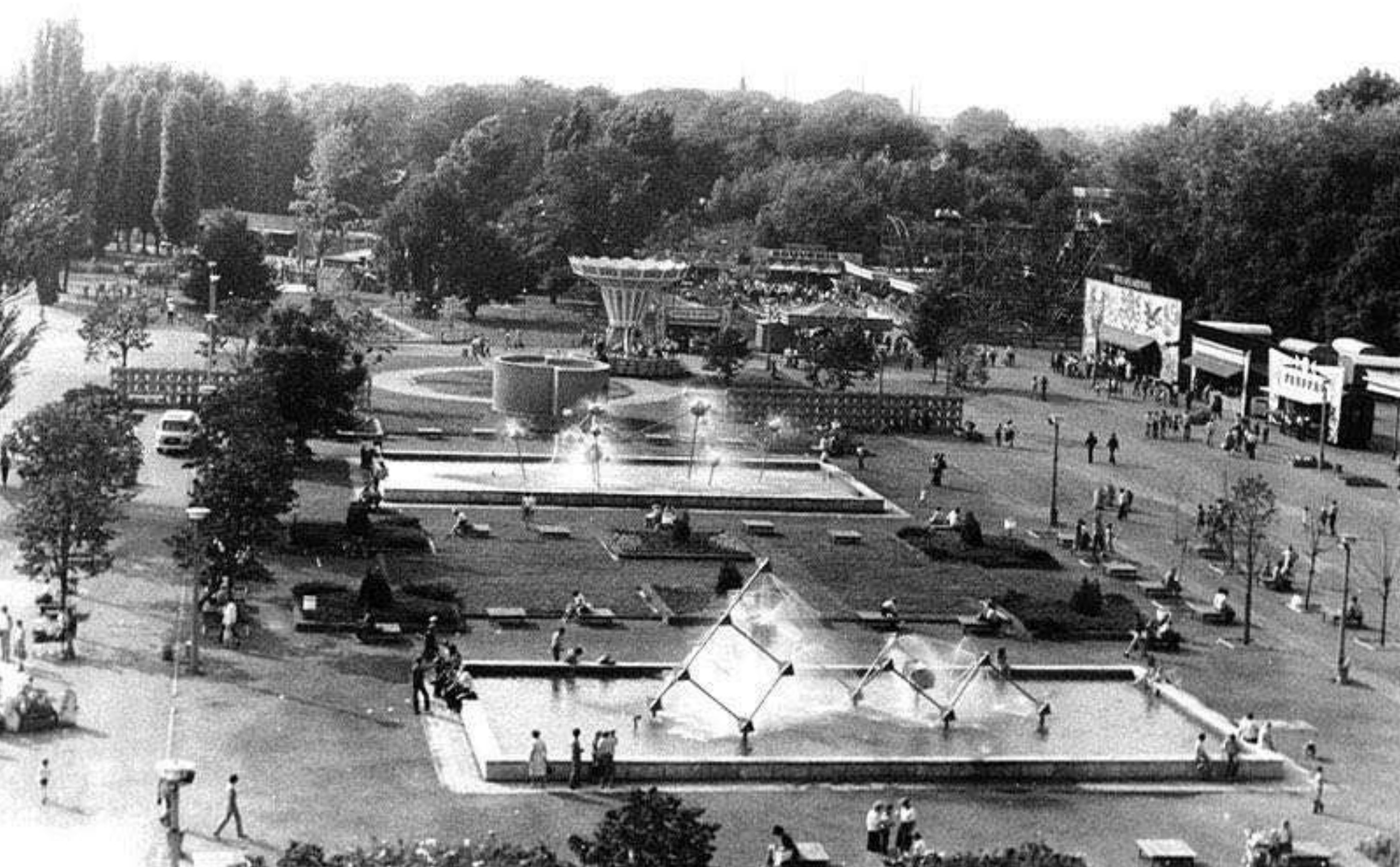


# HISTORY





**KULTURPARK PLÄNTERWALD WAS BUILT IN 1969 BY THE GDR. THE PARK PROVIDED  
A RARE SITE FOR WONDERMENT AND EXCHANGE IN THE EASTERN BLOC.**

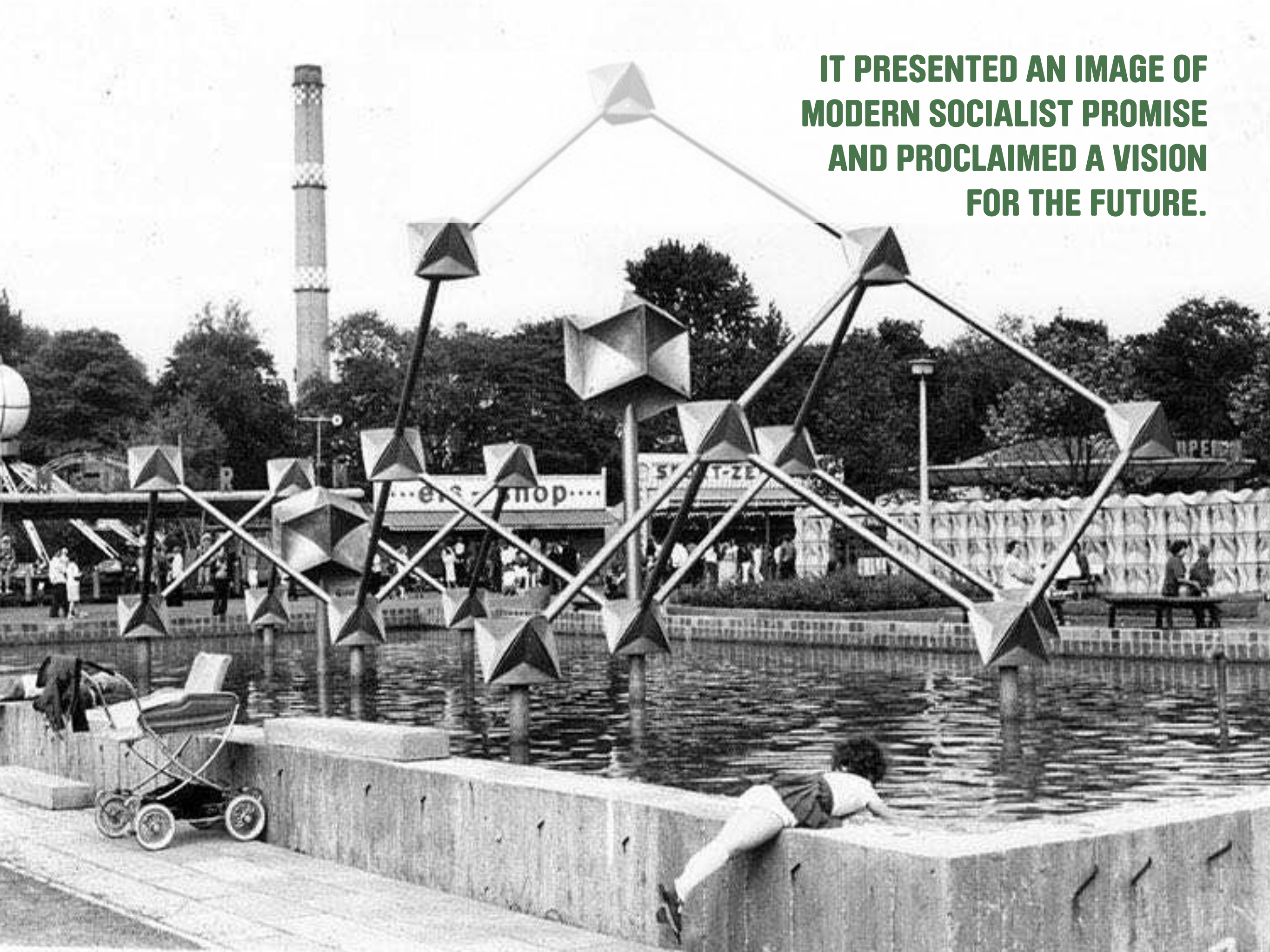








**IT PRESENTED AN IMAGE OF  
MODERN SOCIALIST PROMISE  
AND PROCLAIMED A VISION  
FOR THE FUTURE.**









**NEARBY THE SOVIET WAR MEMORIAL,  
SCHOOL CHILDREN FROM BERLIN SCHOOLS  
AND ACROSS THE EASTERN BLOC WOULD  
VISIT THE GRAND SOVIET MEMORIAL TO  
PLEDGE ALLEGIANCE TO THE SOVIET STATE.**









**THE CHILDREN WERE THEN RELEASED INTO THE FAIRGROUNDS, WHERE THE RARE AND UNUSUAL ARRAY OF BRIGHT SIGHTS AND THRILLING SMELLS HELPED TO SOLIDIFY THEIR MEMORY OF THIS IMPORTANT DAY.**









**THE FERRIS WHEEL, ONCE THE  
TALLEST IN EUROPE, WAS ONE OF  
THE FEW SITES VISIBLE OVER THE  
WALL. THE TOP APPEARING IN  
THE EAST FROM THE WEST, AND  
ENABLING A PEEK INTO  
THE WEST FROM THE EAST.**












**THE FUTURO HAUS HOUSED A RADIO STATION BROADCASTING ACROSS THE GDR.**







An aerial photograph of Treptower Park in Berlin. The foreground shows a green lawn with several large, realistic dinosaur and prehistoric animal sculptures, including a long-necked sauropod and a mammoth. A winding path or track cuts through the grass. To the left, there is a small pond with swans. In the background, a dense line of trees separates the park from a large industrial facility, likely a power plant, characterized by tall smokestacks and large cooling towers under a clear sky.

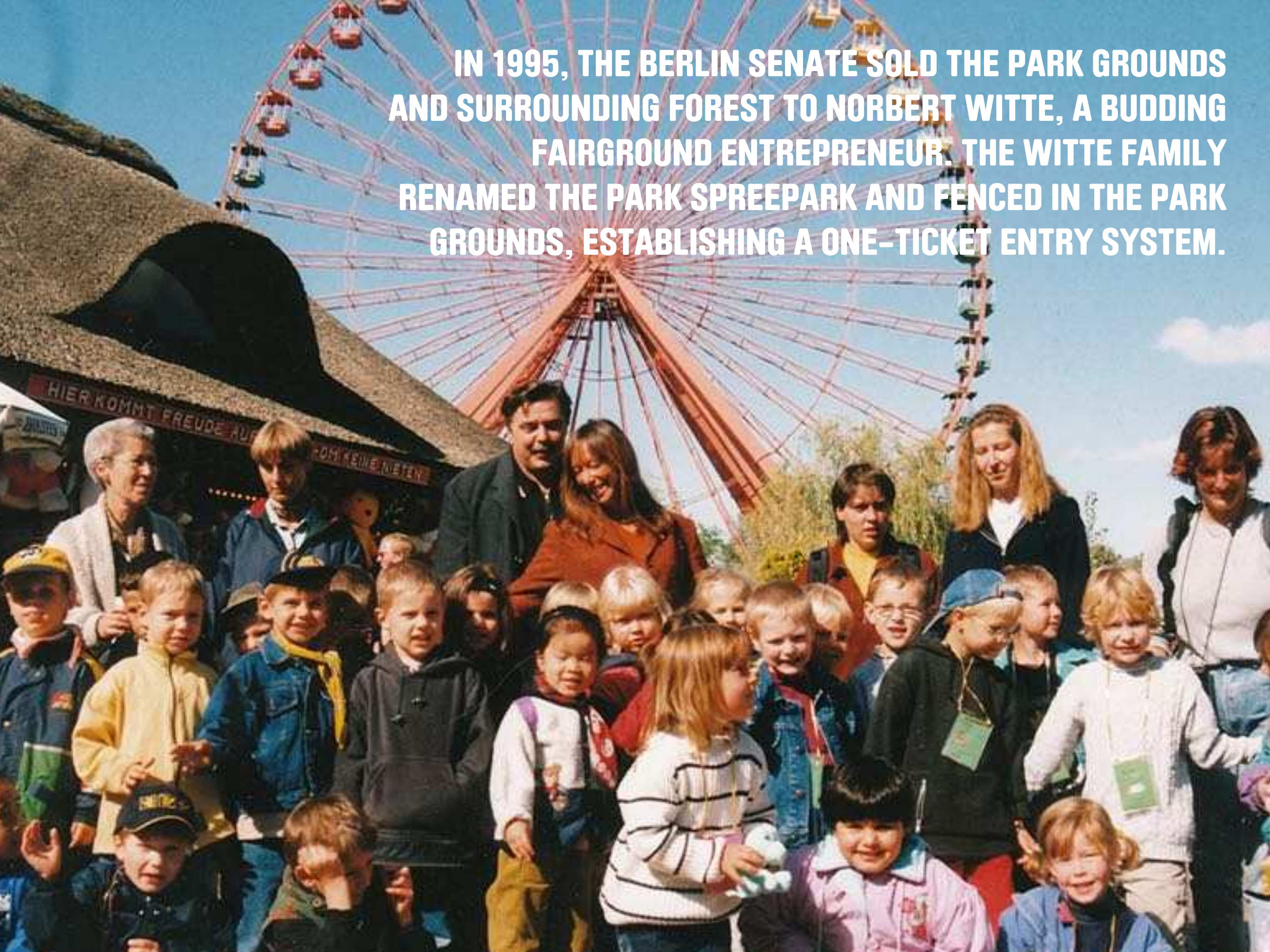
**AFTER THE FALL OF THE WALL, TREPTOWER PARK WAS RE-POSSESSED BY THE CITY OF BERLIN. THE KULTURPARK CONTINUED TO BE FREE AND OPEN TO THE PUBLIC. EACH RIDE WAS INDIVIDUALLY OWNED AND OPERATED. THE EAST BERLINER RIDE OPERATORS STRUGGLED TO MEET THE PRICE OF OPERATIONS.**







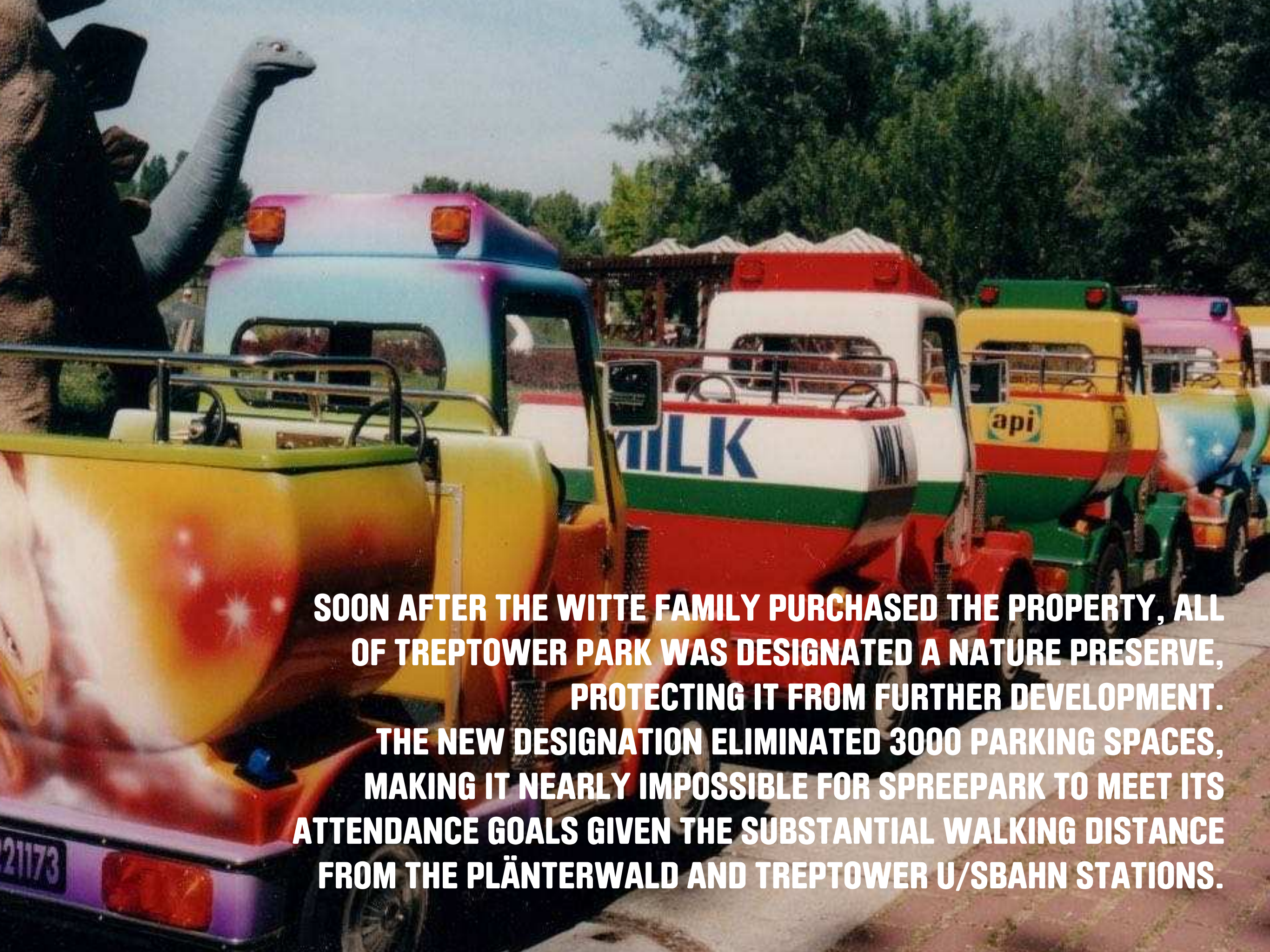
**IN 1995, THE BERLIN SENATE SOLD THE PARK GROUNDS AND SURROUNDING FOREST TO NORBERT WITTE, A BUDDING FAIRGROUND ENTREPRENEUR. THE WITTE FAMILY RENAMED THE PARK SPREEPARK AND FENCED IN THE PARK GROUNDS, ESTABLISHING A ONE-TICKET ENTRY SYSTEM.**











**SOON AFTER THE WITTE FAMILY PURCHASED THE PROPERTY, ALL OF TREPTOWER PARK WAS DESIGNATED A NATURE PRESERVE, PROTECTING IT FROM FURTHER DEVELOPMENT. THE NEW DESIGNATION ELIMINATED 3000 PARKING SPACES, MAKING IT NEARLY IMPOSSIBLE FOR SPREEPARK TO MEET ITS ATTENDANCE GOALS GIVEN THE SUBSTANTIAL WALKING DISTANCE FROM THE PLÄNTERWALD AND TREPTOWER U/SBAHN STATIONS.**



**THE WITTE FAMILY CONTINUED TO INVEST IN THE SITE, BUYING RIDES AND ATTRACTIONS FROM OTHER FAILED AMUSEMENT PARKS, LIKE MIRAPOLIS IN PARIS.**

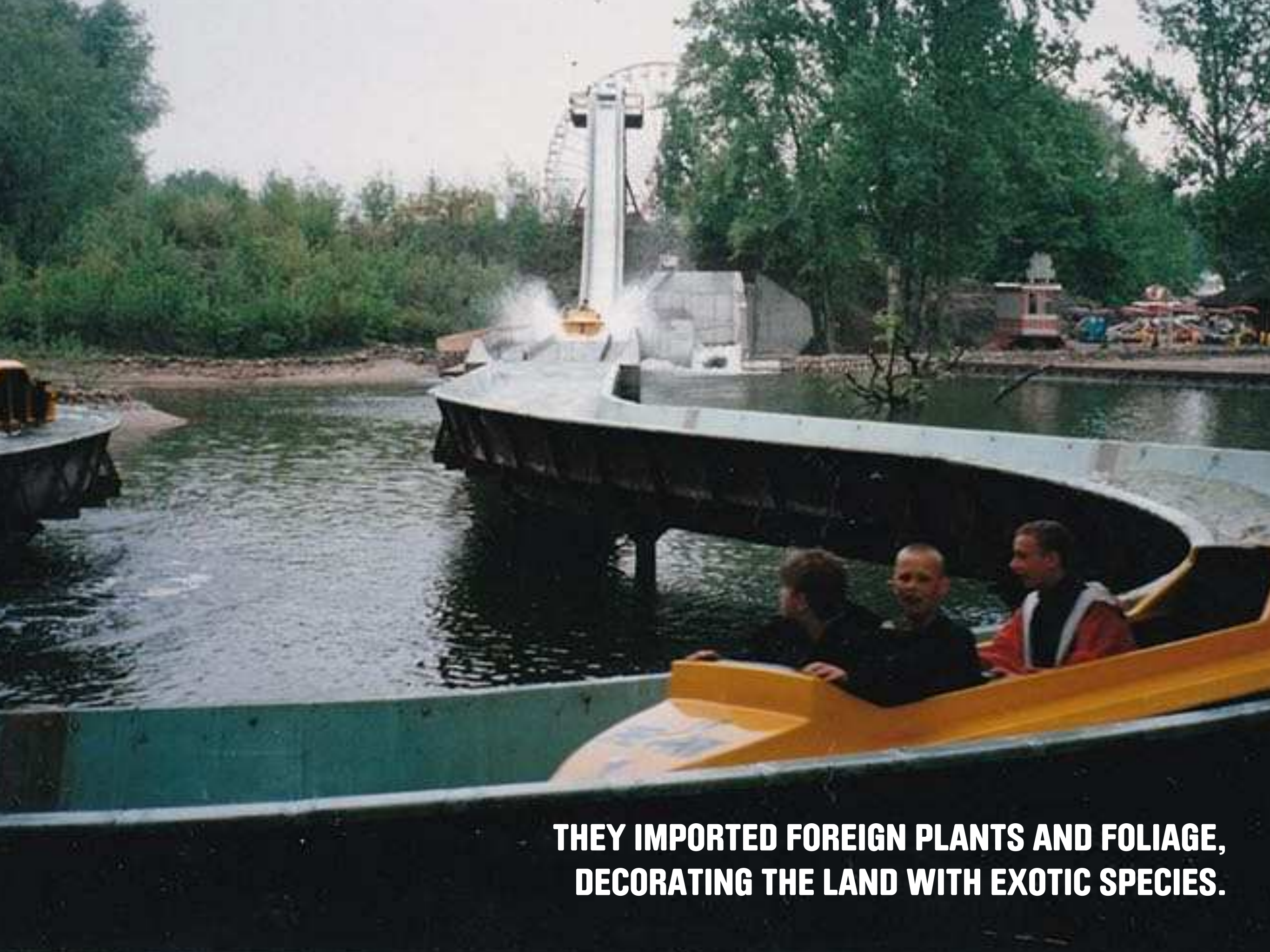




**THEY CONTINUED TO HOST PERFORMANCES OF BURLESQUE, CINEMA, AND CIRCUSES.**







**THEY IMPORTED FOREIGN PLANTS AND FOLIAGE,  
DECORATING THE LAND WITH EXOTIC SPECIES.**



**EACH YEAR THEY ADDED MORE ATTRACTIONS.**







**THEY CHASED THE PROMISES OF AMUSEMENT CAPITAL .**





**ATTRACTIONS INCLUDED "WESTERN WORLD", ARCADES, THRILL RIDES,  
AND THE LOVE BOAT – WHICH WAS NEVER COMPLETED.**





**RUINS**

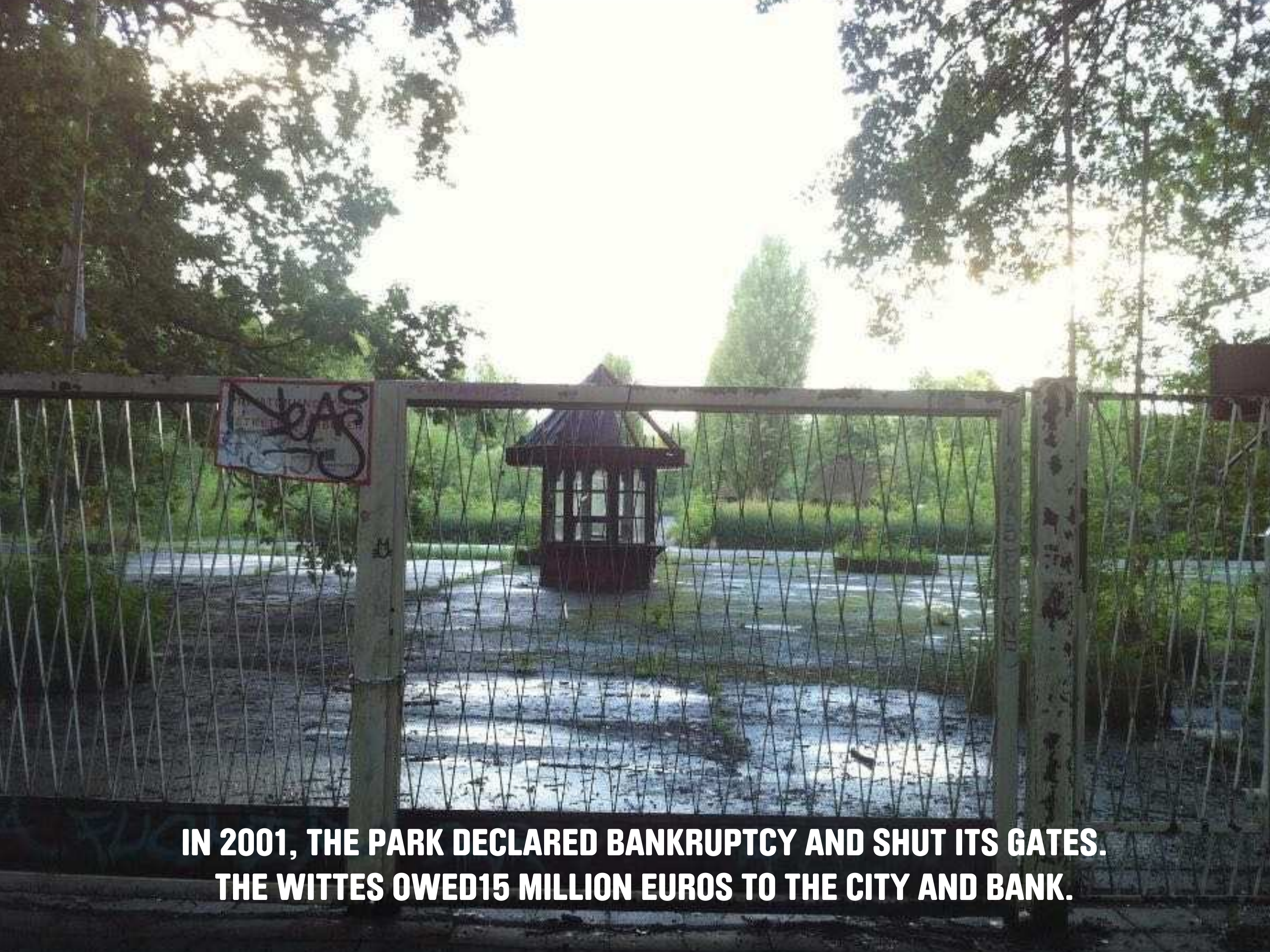


# Lageplan



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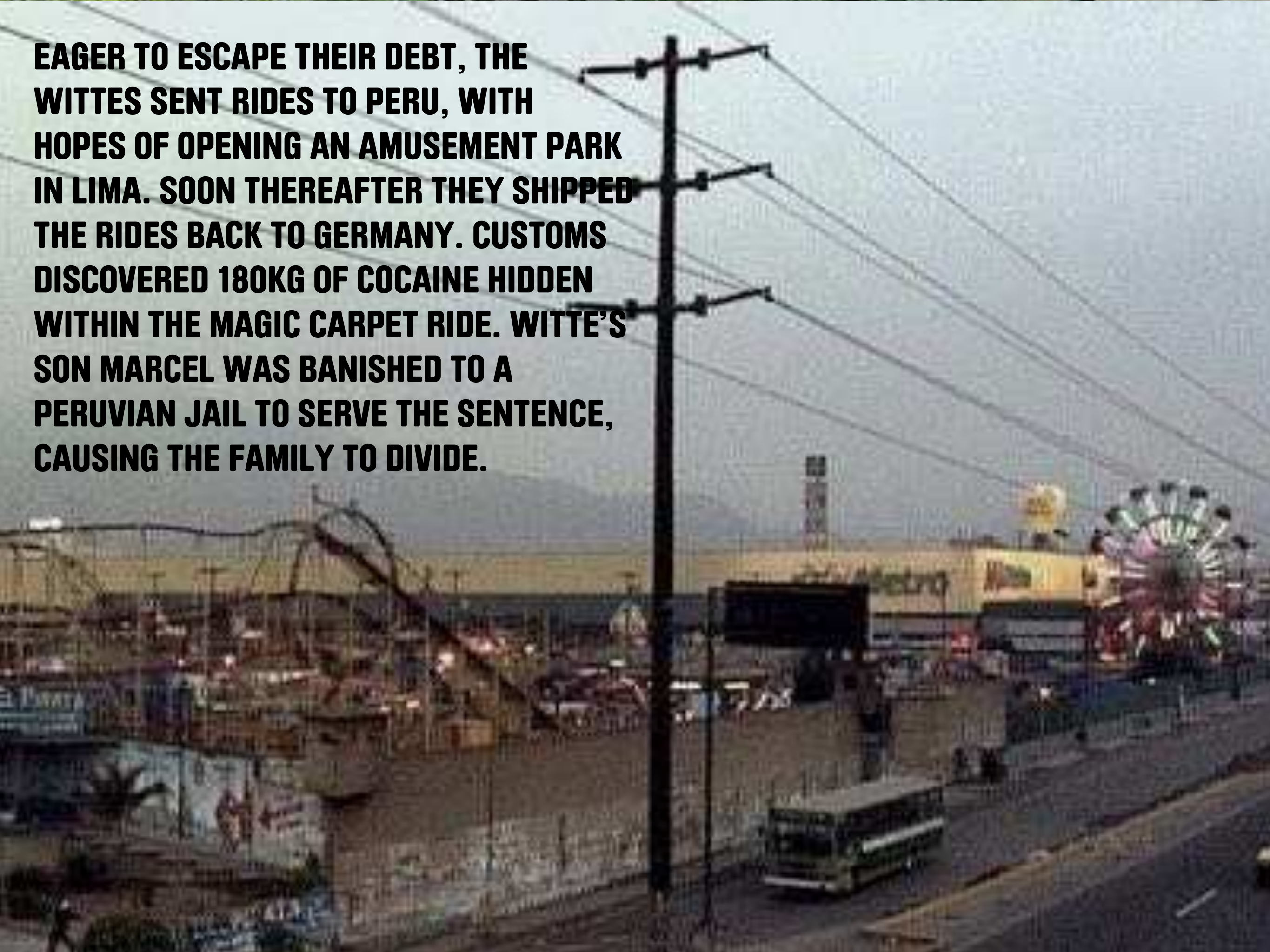




**IN 2001, THE PARK DECLARED BANKRUPTCY AND SHUT ITS GATES.  
THE WITTES OWED 15 MILLION EUROS TO THE CITY AND BANK.**



**EAGER TO ESCAPE THEIR DEBT, THE WITTES SENT RIDES TO PERU, WITH HOPES OF OPENING AN AMUSEMENT PARK IN LIMA. SOON THEREAFTER THEY SHIPPED THE RIDES BACK TO GERMANY. CUSTOMS DISCOVERED 180KG OF COCAINE HIDDEN WITHIN THE MAGIC CARPET RIDE. WITTE'S SON MARCEL WAS BANISHED TO A PERUVIAN JAIL TO SERVE THE SENTENCE, CAUSING THE FAMILY TO DIVIDE.**





**MANY OF THE ATTRACTIONS WERE SOLD.  
SOME, LIKE THE FUTURE HAUS, WERE  
RELOCATED JUST DOWN RIVER.**





**THE WITTES SET UP CAMP ON THE PARK GROUNDS, AND HIRED EMGE SECURITY TO WATCH THE PROPERTY. NORBERT WITTE RETAINED CONTROL OVER THE RIDES, WHILE PIA WAS BOUND TO THE LAND.**



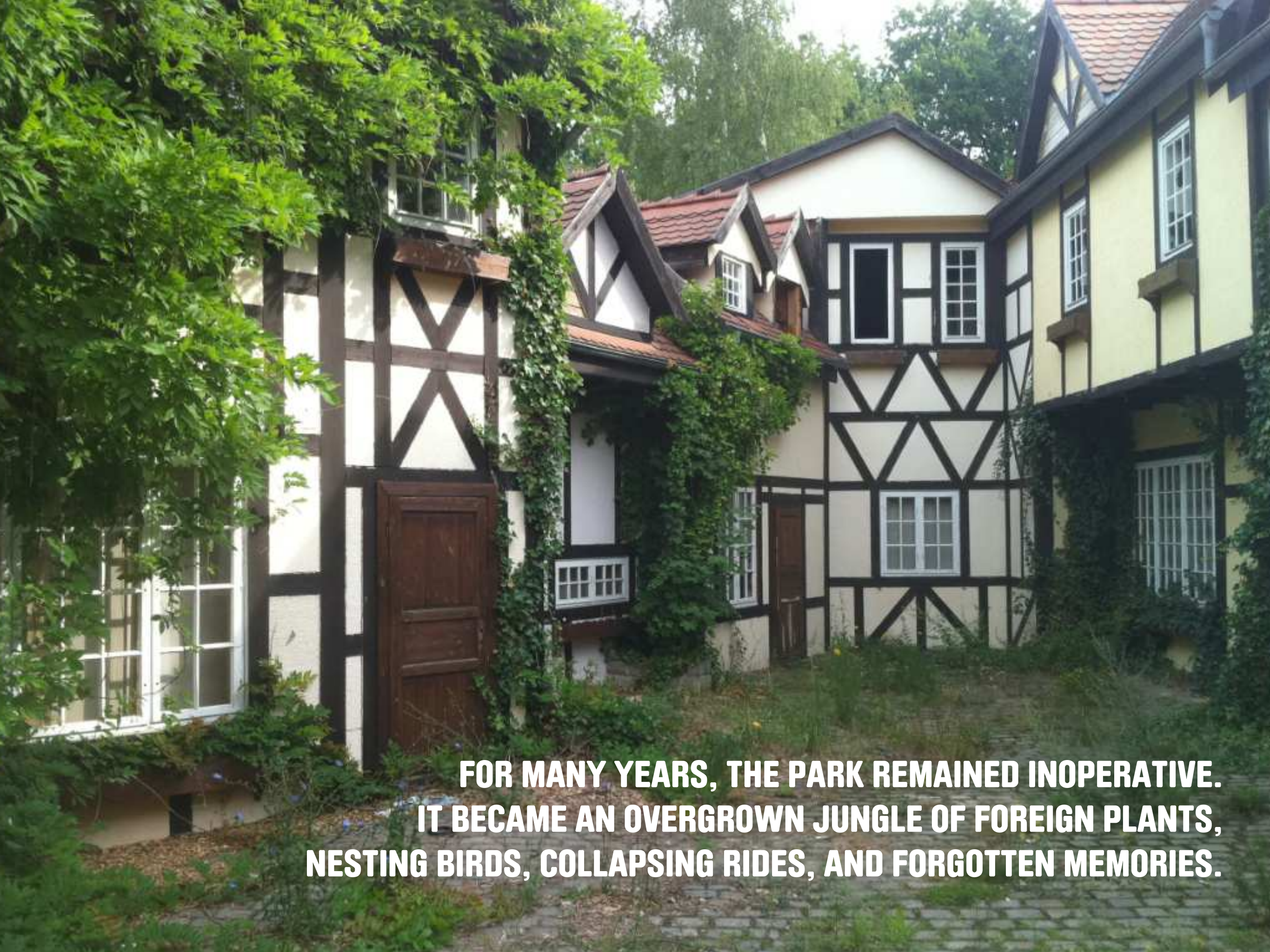
Das Witten- und Grünhaus  
darf nur von Witten- und Grünhaus  
Besitzern betreten werden  
sonst wird die Polizei  
dagegen vorgehen.





**THE PARK BECAME A DESTINATION FOR BERLIN HIPSTERS, PUNKS, AND FOREIGN VISITORS, WHO HOPPED THE FENCE—WOOD AND WIRE AND BARB AND CHAIN—TO WRITE GRAFFITI, CAPTURE TREASURES, AND PASS TIME AMIDST THE RUINS.**





**FOR MANY YEARS, THE PARK REMAINED INOPERATIVE.  
IT BECAME AN OVERGROWN JUNGLE OF FOREIGN PLANTS,  
NESTING BIRDS, COLLAPSING RIDES, AND FORGOTTEN MEMORIES.**





СРОПЗ

15

СРОПЗ

14

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17























**FOR A LONG TIME, THERE WAS A SENSE THAT AT ANY MOMENT THE BANK  
MIGHT COME AND TAKE THE WITTES OFF THE LAND.**











4. 12/10/05/10/11

DO NOT

Love is







**EVERY NOW AND THEN AN ARTICLE WOULD COME OUT IN THE SPIEGEL THAT A DEVELOPER WAS PROPOSING TO TRANSFORM THE LAND INTO CONDOS, OR A RUMOR WOULD CIRCULATE THAT THE FAMOUS HIPSTER BAR 25 WAS PROSPECTING PURCHASE OF THE PARK AS ITS NEXT LOCALE.**







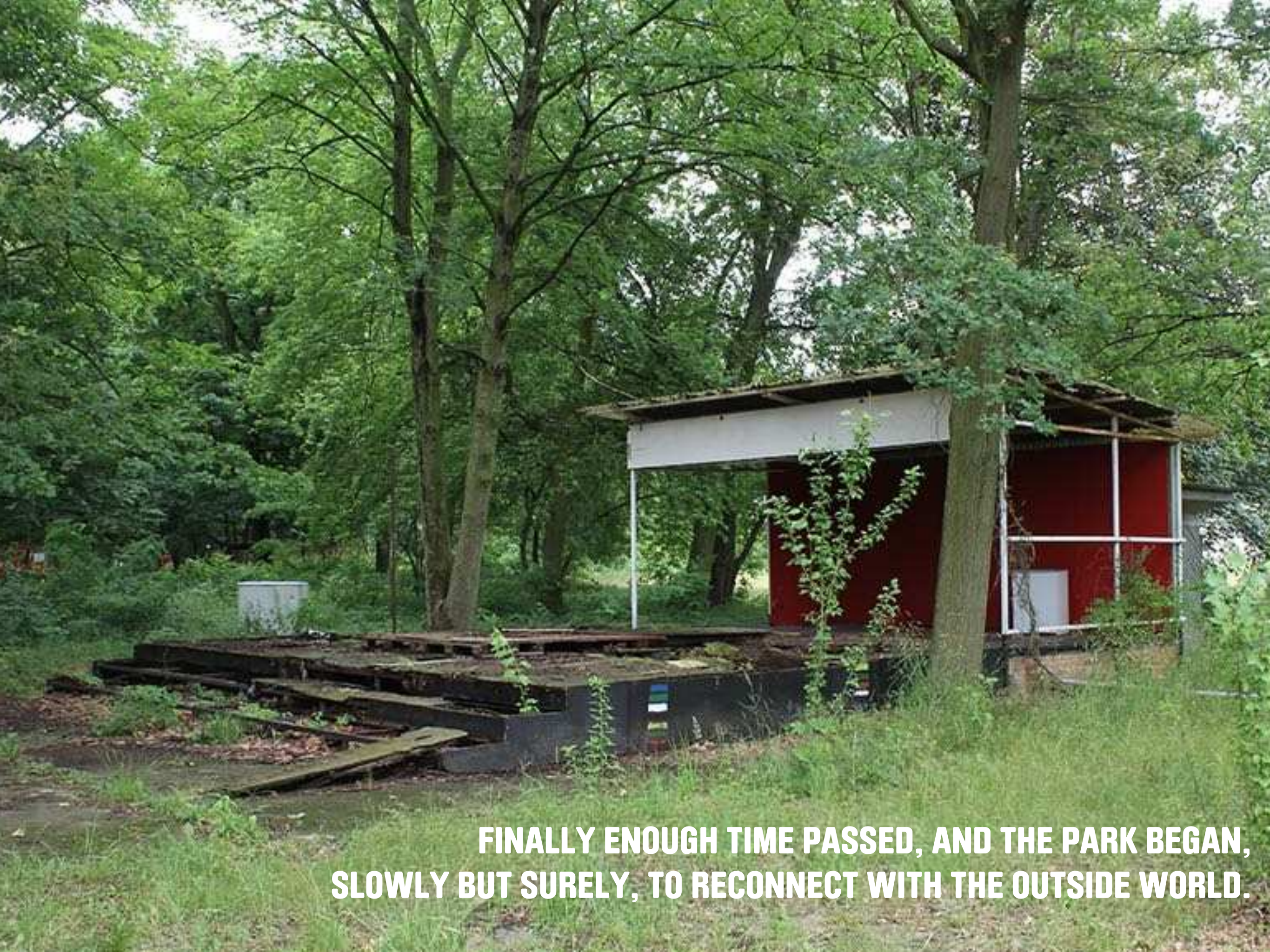


**BUT DESPITE GROWING INTEREST AND ATTENTION, NOTHING REALLY HAPPENED.**









**FINALLY ENOUGH TIME PASSED, AND THE PARK BEGAN,  
SLOWLY BUT SURELY, TO RECONNECT WITH THE OUTSIDE WORLD.**







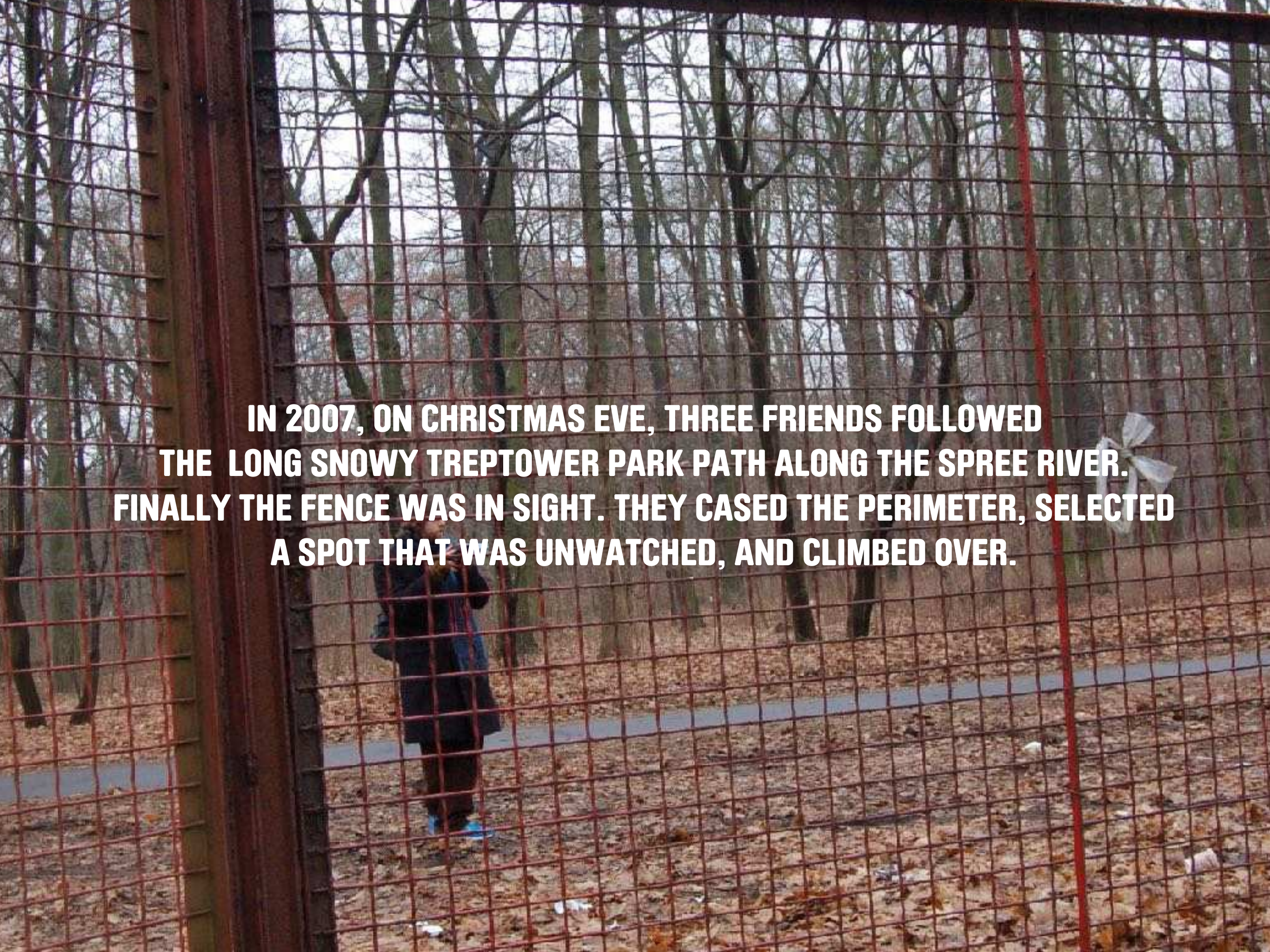




# ACTIVATIONS





A photograph showing a person standing behind a rusted metal fence in a wooded area. The person is wearing a dark coat and blue shoes. The ground is covered with fallen leaves, and there are bare trees in the background. The text is overlaid on the image in white, bold, capital letters.

**IN 2007, ON CHRISTMAS EVE, THREE FRIENDS FOLLOWED  
THE LONG SNOWY TREPTOWER PARK PATH ALONG THE SPREE RIVER.  
FINALLY THE FENCE WAS IN SIGHT. THEY CASED THE PERIMETER, SELECTED  
A SPOT THAT WAS UNWATCHED, AND CLIMBED OVER.**



A person wearing a pink hat and glasses is looking out from a vehicle, possibly a train or trolley, at a yellow gazebo with a red roof in a forest. The gazebo is situated on a gravel path, and the surrounding area is covered in fallen leaves. The text "THEY FELL INTO A MAGICAL WORLD FROZEN IN TIME." is overlaid on the image.

**THEY FELL INTO A MAGICAL WORLD FROZEN IN TIME.**



**THEY CLIMBED UP ON TRACKS...**







**...AND ALONG THE COASTERS.**





**THE FERRIS WHEEL MOANED IN THE WIND.**



**PRIVATGRUNDSTÜCK  
BETRETEN VERBOTEN**



**THEY WERE DISCOVERED BY A SECURITY GUARD, WHO  
KINDLY DEMANDED THEY DELETE THEIR PHOTOS, AND  
USHERED THEM OUT, WISHING THEM A MERRY CHRISTMAS  
IN ENGLISH. HIS KINDNESS SEEMED A PREMONITION.**



**IN 2009, THE ARTMATTERS FOUNDATION INVITED THESE ARTISTS TO SUBMIT A PROPOSAL FOR INTERNATIONAL RESEARCH, AND THEY WON A SMALL GRANT TO REVISIT THE PARK. THEY ASSEMBLED A TEAM AND TRAVELED TO BERLIN FOR A FORTNIGHT, TO SEE WHAT HAD CHANGED AND TO CONSIDER WHAT WAS POSSIBLE THERE.**







**THEY MADE CONTACT WITH GERD EMGE, THE SAME GUARD  
ON DUTY WHO HAD KICKED THEM OUT A FEW YEARS AGO.**





**HE LED THEM ON A TOUR OF THE PARK, AND NOW THEY COULD  
ROAM FREELY, EXPLORING CHANGES AND DEVELOPMENTS.**



**BRISKO THE DOG CAME TOO.**

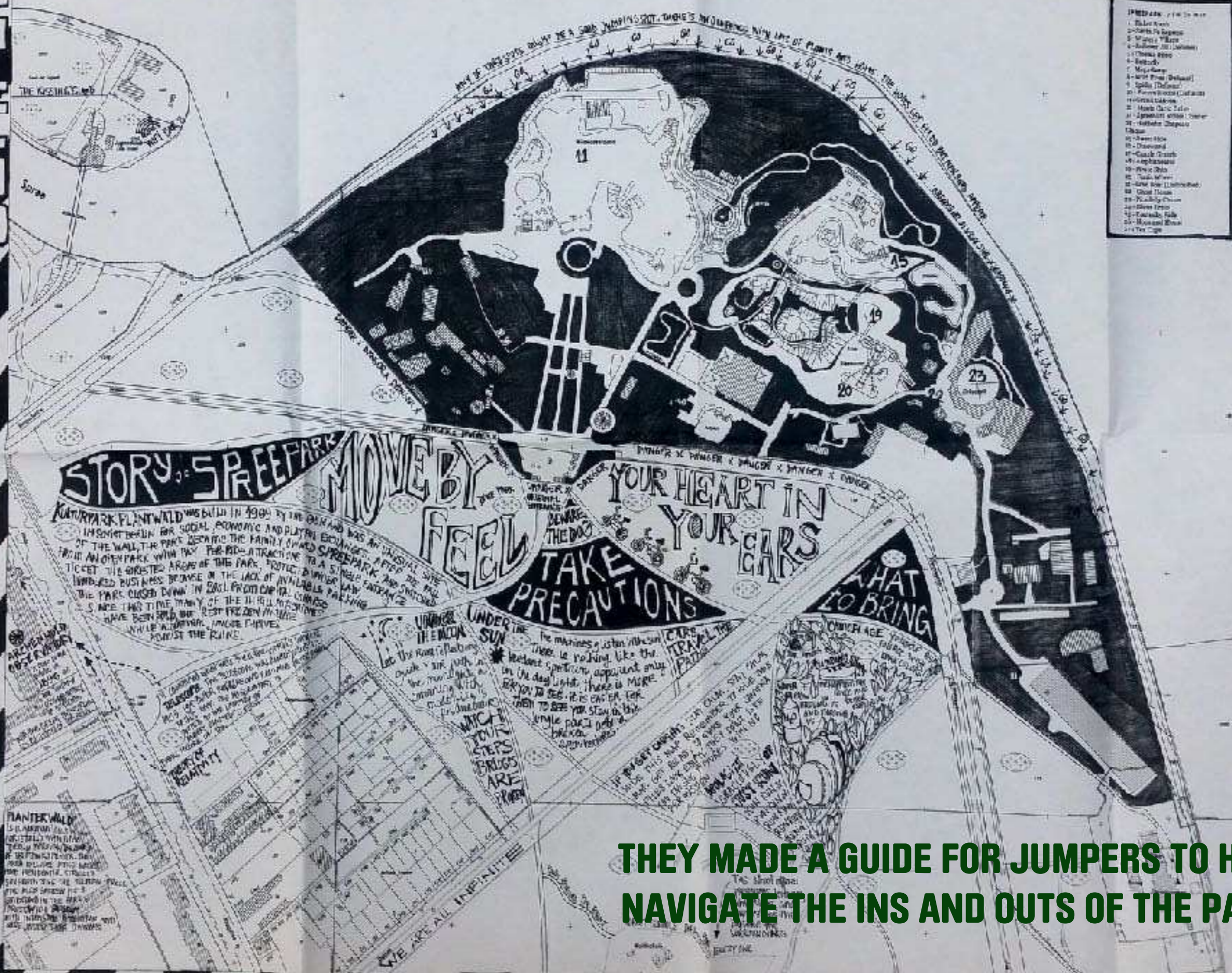






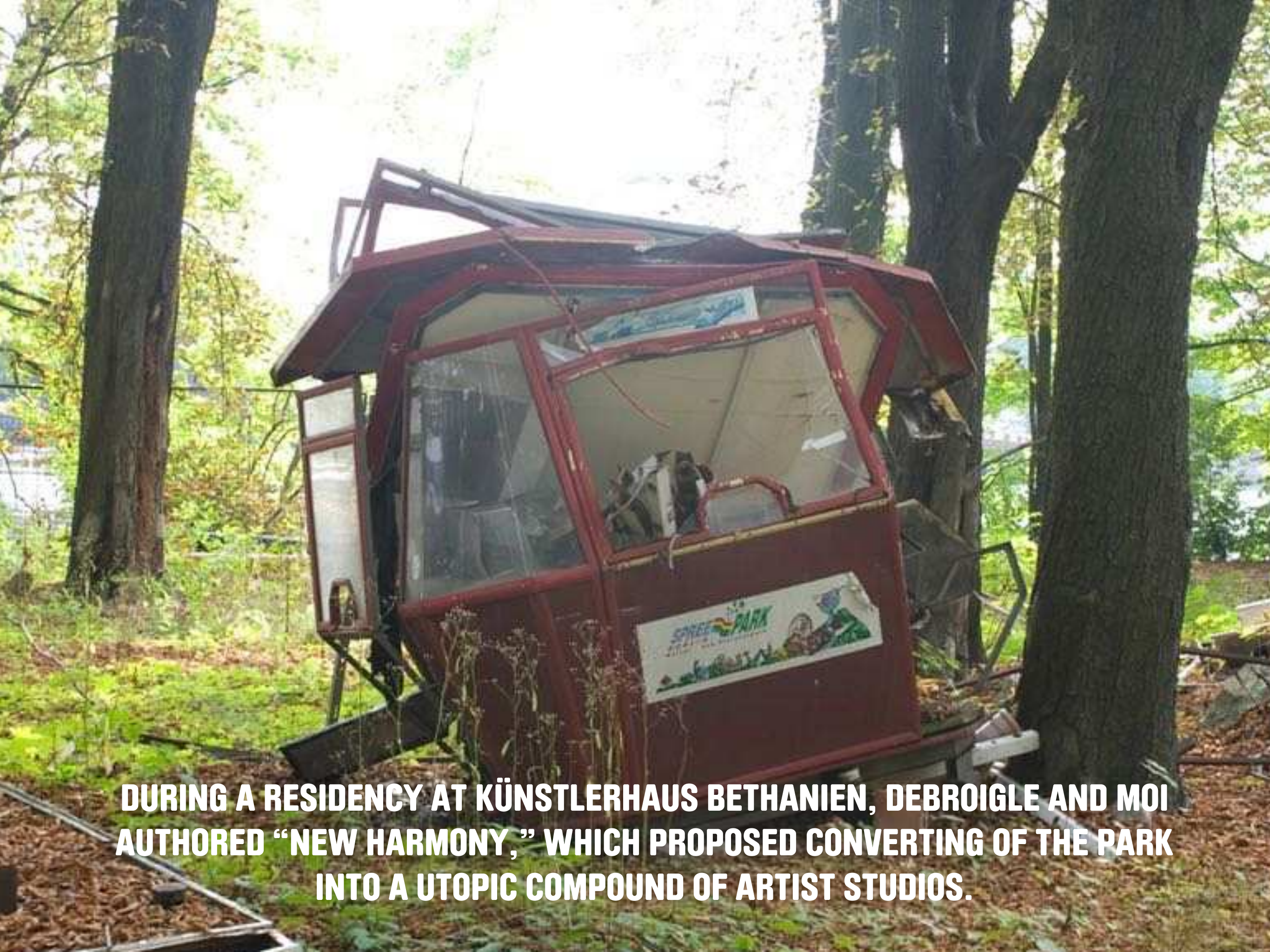
**THE TEAM HOSTED A SERIES OF EVENTS THAT ASSEMBLED CREATORS, ARTISTS, DESIGNERS AND NEIGHBORS INTERESTED IN THE PARK TO SHARE THEIR IDEAS AND VISIONS.**





THEY MADE A GUIDE FOR JUMPERS TO HELP NAVIGATE THE INS AND OUTS OF THE PARK.





**DURING A RESIDENCY AT KÜNSTLERHAUS BETHANIEN, DEBROIGLE AND MOI  
AUTHORED “NEW HARMONY,” WHICH PROPOSED CONVERTING OF THE PARK  
INTO A UTOPIC COMPOUND OF ARTIST STUDIOS.**





**THE 2010 BERLIN BIENNALE WORKED WITH ARTIST HANS SCHABUS TO PURCHASE TWO OF THE BELOVED DINOS FROM THE PARK. BLIND STUDENTS WERE INVITED TO TOUCH THE RELICS.**





**AT PLATFORM BERLIN, ARTIST HULDA HOSTED AN EXHIBITION  
OF VIDEOS MADE AT SPREEPARK.**



# LUNAPARK BERLIN

26. BIS 29. MAI 2011 IM  
SPREEPARK PLÄNTERWALD

MIT  
INVISIBLE  
PLAYGROUND/  
MATTHAEI &  
KONSORTEN

UND  
GÄSTEN

SHOWCASE  
BEAT LE MOT

# LUNAPARK BERLIN

26. BIS 29. MAI 2011 IM  
SPREEPARK PLÄNTERWALD

MIT  
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KONSORTEN

UND  
GÄSTEN

SHOWCASE  
BEAT LE MOT

THE HAU HEBBEL THEATER HOSTED A THREE DAY FESTIVAL AT THE PARK, INSTALLING  
TEMPORARY RIDES AND EXPLORING GAMES OF AMUSEMENT ACROSS BERLIN.

HAU HAU HAU  
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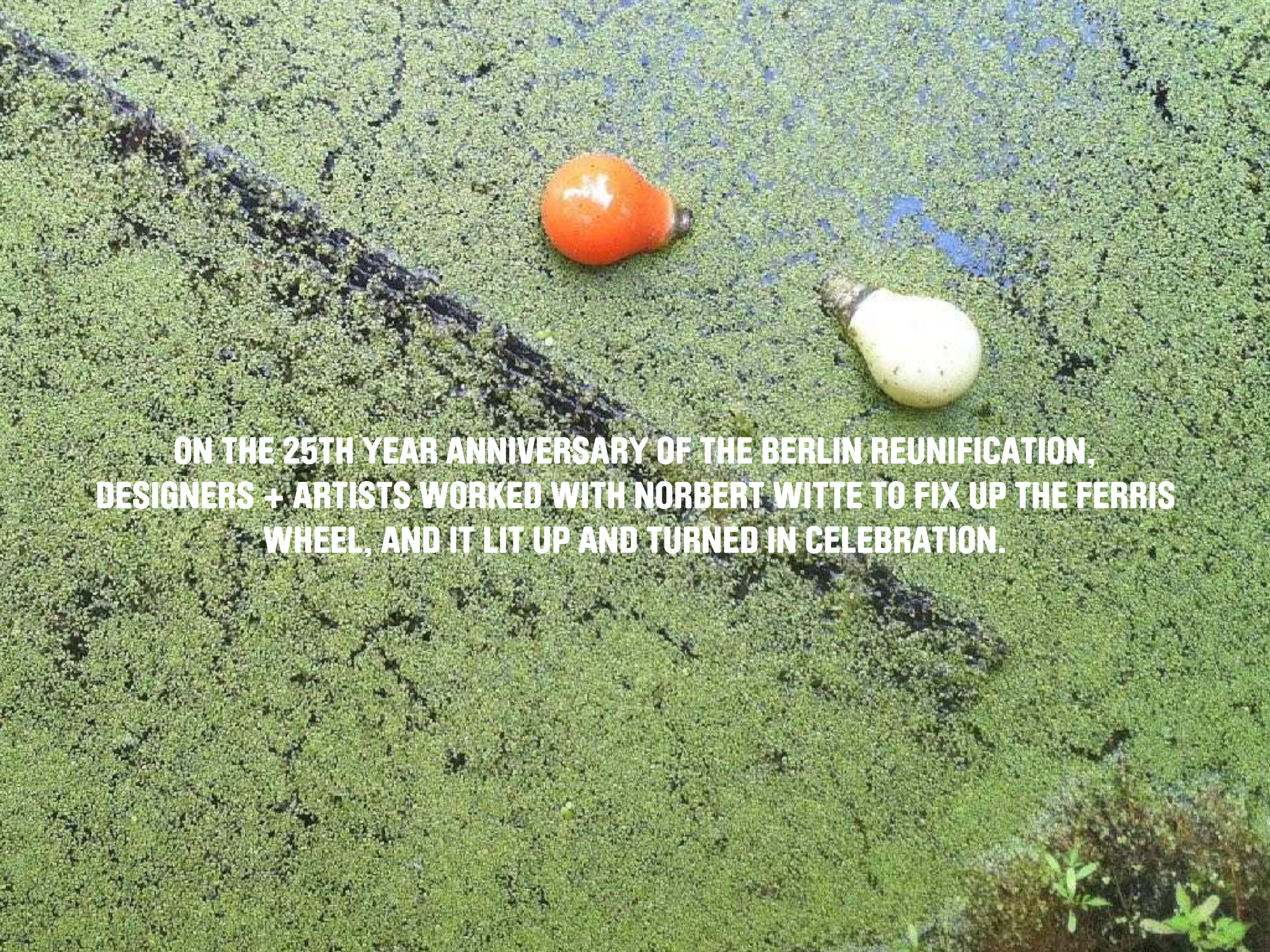
HAUPT  
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tip



HAUPTSTADT KULTUR FONDS





**ON THE 25TH YEAR ANNIVERSARY OF THE BERLIN REUNIFICATION,  
DESIGNERS + ARTISTS WORKED WITH NORBERT WITTE TO FIX UP THE FERRIS  
WHEEL, AND IT LIT UP AND TURNED IN CELEBRATION.**



experiencing  
DELAYS

THEN, A TECHNO PARTY DIDN'T GO AS PLANNED.

We Apologize  
For The Inconvenience

Chill & Get a hot Dog !!  
Thanks ya'll





**A TEAM OF BERLIN-BASED VISIONARIES, SELECTED FROM AN OPEN CALL,  
SET OUT TO BRING THE PARK'S POETICS AND POSSIBILITIES TO LIFE.**





Crop 2

15

VRAC.

**AND WHILE THEY WERE PLOTTING TEMPORARY PROJECTS, OVER THE COURSE OF THE YEAR, THINGS STARTED CHANGING MORE RAPIDLY THAN BEFORE.**






**GERD EMGE WAS GETTING MORE AND MORE REQUESTS FOR ACTIVITIES  
IN THE PARK, AND GETTING PAID MORE AND MORE FOR EACH ONE.**





**THE 2012 BERLIN BIENNALE HOSTED A RE-ENACTMENT EVENT.**



A photograph of a city skyline at sunset. The sun is low on the horizon, casting a warm orange glow across the sky and reflecting on the water. In the background, a tall construction crane stands out against the sky. The city buildings are silhouetted against the bright light. The water in the foreground is calm, with a small dark object visible in the lower right corner.

**THE TEAM EXPECTED TO STAY THE SUMMER 2012 IN A HOSTEL BOAT  
PARKED JUST ACROSS THE RIVER, BUT THE BOAT GOT PRICED OUT OF  
ITS SLIP, AND RELOCATED TO FAR DOWNSTREAM.**





**LOTS OF PING PONG KEPT THE SPIRITS HIGH.**





**IN THE SUMMER OF 2012, INDEPENDENT OF ARTISTIC ASPIRATIONS, THE PARK OPENED THE CENTRAL PLAZA FOR BUSINESS, WITH CAFE MYTHOS SERVING CAKES AND THE GREEN ALIVE WITH SMALL RIDES AND CARNIVAL GAMES.**





**THE TRAIN WAS OPERATING AGAIN,  
CHARGING 2 EUROS PER PASSENGER.  
WHEN THE TRAIN BROKE DOWN, THE DRIVER  
(AND TRAIN RIDE OWNER) GOT OUT TO FIX IT.**



**ON JUNE 30TH + JULY 1ST 2015, THE ARTISTS HOSTED A SERIES OF PROJECTS IN THE PARK AND AROUND ITS PERIMETER, INVITING NEIGHBORS, ARTISTS, AND VISITORS TO JOIN IN.**







PROJECTS



# ENCOUNTERS IN AN ABANDONED AMUSEMENT PARK

HIDDEN WITHIN TREPTOWER PARK, IN THE PLANTERWALD BERLIN FOREST, SITS A FORMER AMUSEMENT PARK. WELCOME TO A JUNGLE OF RECENT RUINS, A MODERN MYSTERY, A PUBLIC SECRET.

THESE ARE CAPTIVATING AND CONTENTIOUS LANDS-- A FORBIDDEN ZONE, A PATCHED FENCE, A FOREST PRESERVE, AND PERIPHERAL ATTRACTIONS. CAUGHT IN THIS INTERMITTENT AND INDETERMINANT STATE, THIS PARK UNFOLDS A CONTRADICTIONARY LANDSCAPE COMPOSED OF ABANDONED MEMORIES, BUREAUCRATIC SYSTEMS, AND COLLECTIVE DREAMS. THE PARK, ITS KEEPERS, AND ITS ADVENTURERS ARE ENTANGLED IN THE EVOLUTIONS OF THIS ALMOST IMPOSSIBLE SPACE--WHOSE ITERATIONS REVEAL CYCLES OF PASSING AND IMPENDING TIMES.

IN THE RUINS OF COLLAPSED AND LAYERED SYSTEMS, SURPLUSES AND SLIPPAGES EMERGE.

ON JUNE 30 AND JULY 1, 2012, VISIONARIES FROM BERLIN AND BEYOND EXPLORE THE PHYSICAL, RELATIVE, AND INVISIBLE DYNAMICS AT PLAY UPON THE PARK. CAPTIVATED, THEIR INTERRUPTIONS REFLECT ITS PAST, PRESENCE, AND FUTURE, AND CONFRONT THE CONTAINED, THE ASSUMED, THE IMAGINED, AND THE UNSEEN.

FROM THESE LIMITS, WE DISCOVER A NEW OPEN.

KULTURPARK IS ABOUT THE MOVEMENTS OF AMUSEMENT-- ITS INHERENT DANGERS, ITS INEVITABLE RISK, ITS ATTRACTION, ITS LIBERATION, ITS DESTINY.

# PARK WITH US SATURDAY, JUNE 30 SUNDAY, JULY 1

KULTURPARK IS PLEASED TO SUPPORT PARK OPERATIONS BY ENCOURAGING VISITORS THIS WEEKEND AND IN THE FUTURE TO VIEW THESE LANDS AS A WORK OF ART FORMED BY NATURE AND TIME. KULTUPARK RECOMMENDS THAT VISITORS ABIDE BY ALL PARK REGULATIONS, KEEPING IN MIND THAT LIFE IS THE NEW RIDE AND GETTING LOST IS AN ADVENTURE.



**PARK TOURS**  
15 EUROS

11:00 ENGLISH  
13:00 GERMAN  
16:00 GERMAN



**TRAIN RIDE**  
2 EUROS

EVERY ½ HOUR



**CAFÉ MYTHOS**

11:00 – 19:00



**KULTURPARK  
INFO CENTER  
AT THE GAZEBO**  
(SEE MAP)

11:00 – 19:00



# WAITING

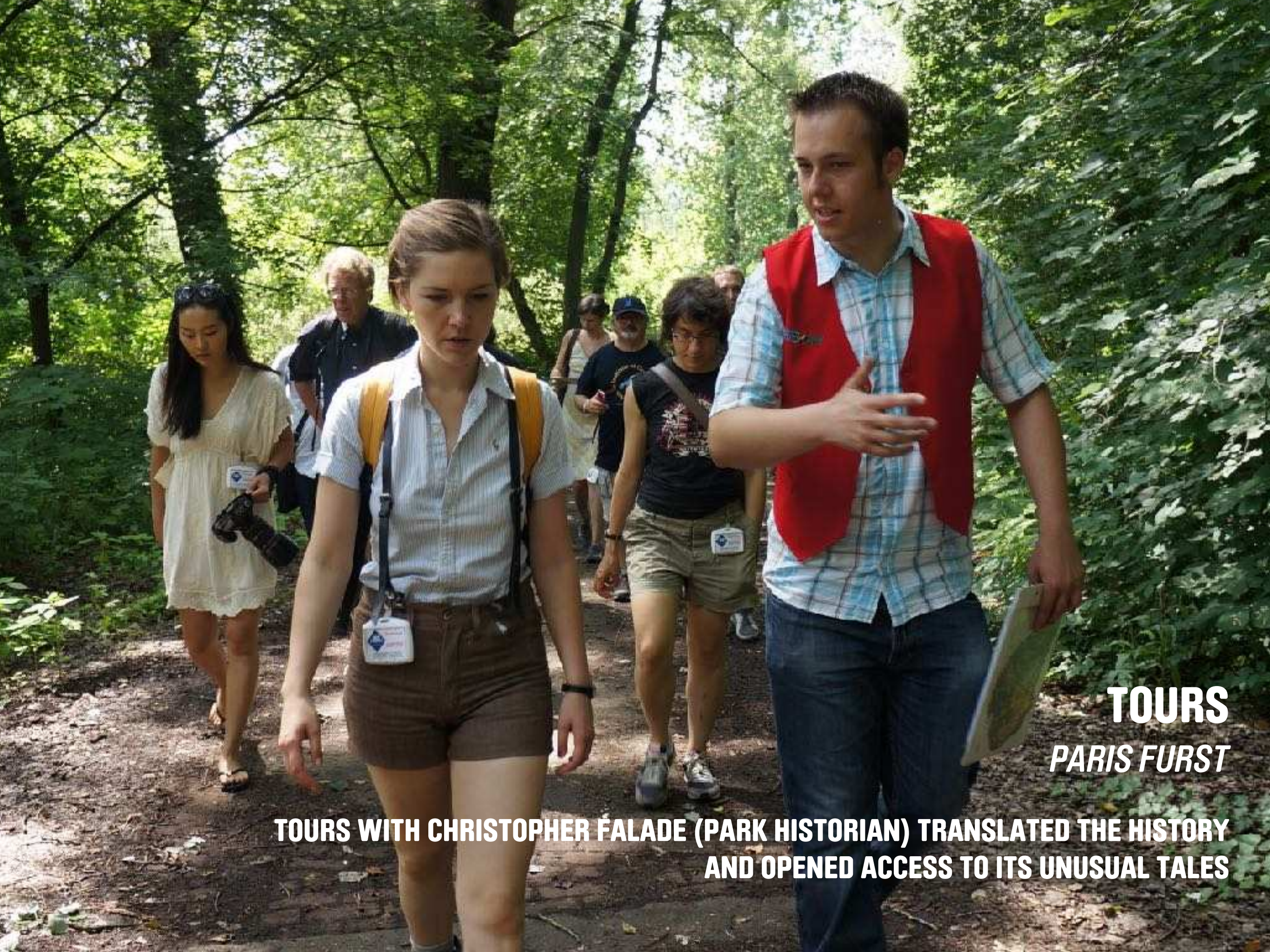
*STEFAN RIEBEL*

A PERFORMANCE ON THE PARK'S  
INEVITABILITY AND INVISIBILITY

“I HAVE BEEN WAITING FOR 138 MINUTES  
AT THE MAIN GATE OF THE SPREEPARK  
PLANTERWALD BERLIN.” 6.30.12

THIS IS DEDICATED TO ALL THESE THINGS  
THAT WE CANNOT SEE





**TOURS**  
*PARIS FURST*

**TOURS WITH CHRISTOPHER FALADE (PARK HISTORIAN) TRANSLATED THE HISTORY  
AND OPENED ACCESS TO ITS UNUSUAL TALES**





## PROJECTIONS

*STEFAN ROLOFF*

**PROJECTIONS ON THE FENCE EXPLORED THE PARK'S POLITICAL HISTORY,  
FEATURING FOOTAGE OF BERLIN WALL GUARDS AND SHARING STORIES OF  
CHILDREN WHO HAD BEEN TO THE PARK DURING THE GDR**





# PICNICS

## *THE DINNER EXCHANGE*

PICNICS IN THE PARK HOSTED BY BERLIN FOOD-BASED INITIATIVES DEMONSTRATED DELECTABLE POSSIBILITIES





# GENERATIONS

*HITHER YON*

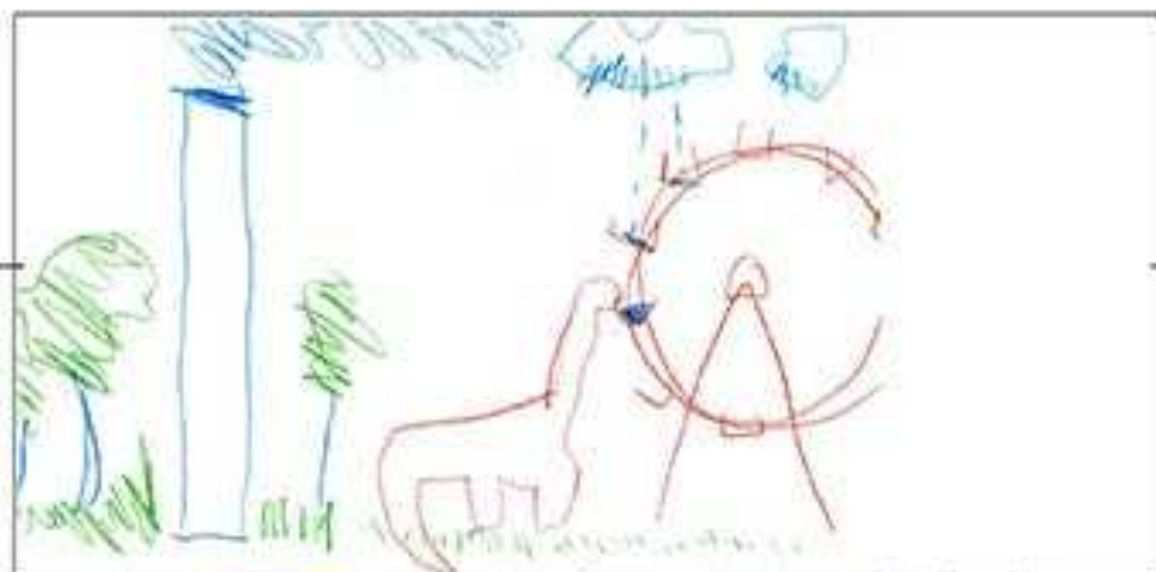
WORKSHOPS WITH YOUNG PEOPLE IMAGINED HOW THE PARK COULD BE  
A PLATFORM FOR IMAGINATIONS ACROSS GENERATIONS



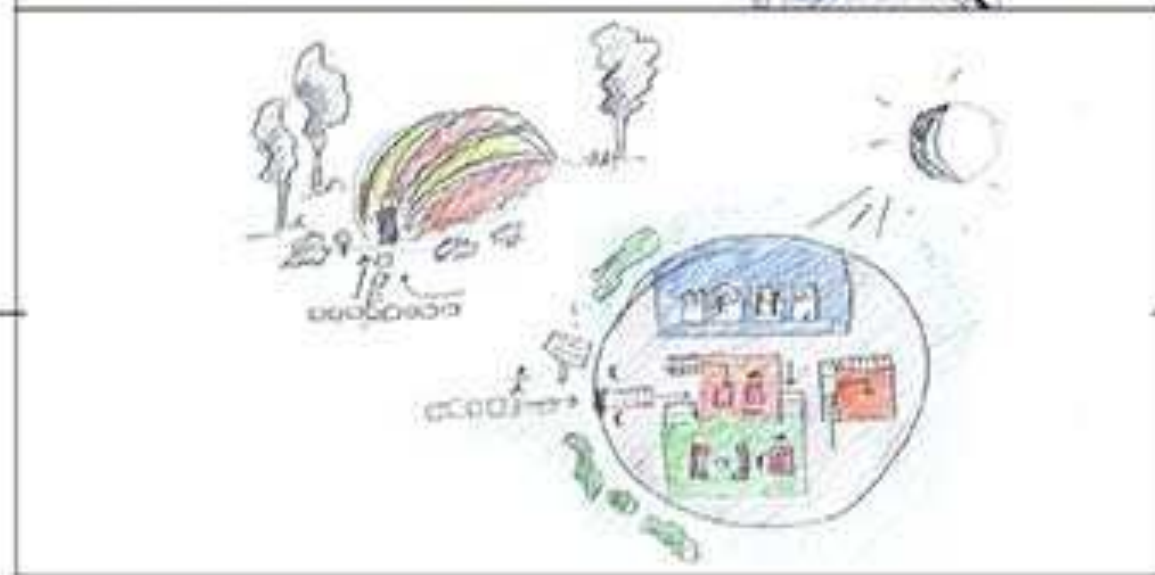
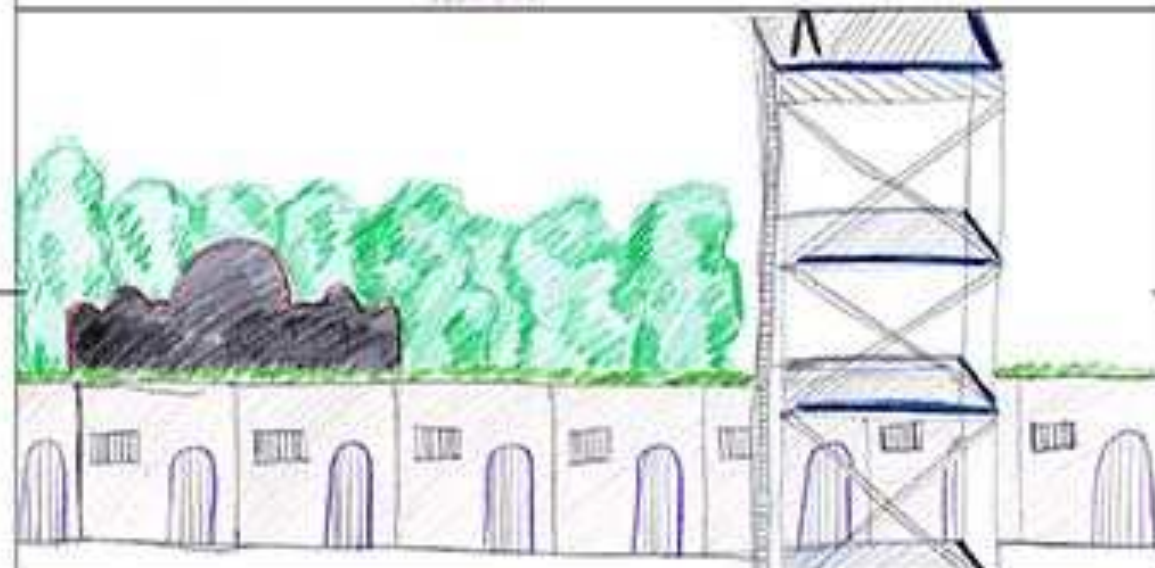




## AGES 4-7 : A NEW HISTORY

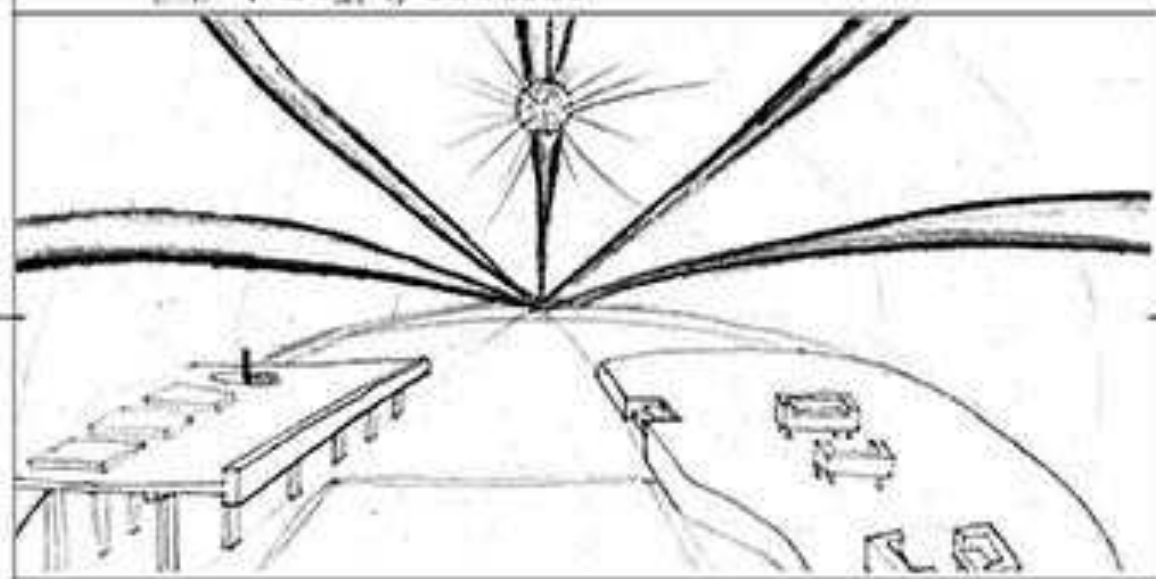
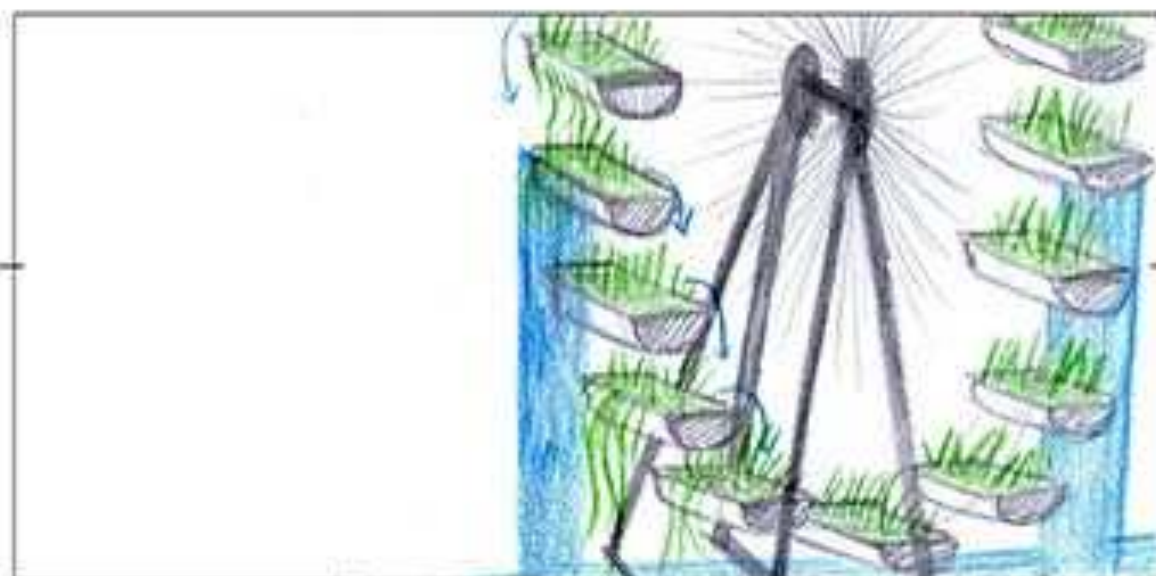


## AGES 8-13 : A NEW HISTORY

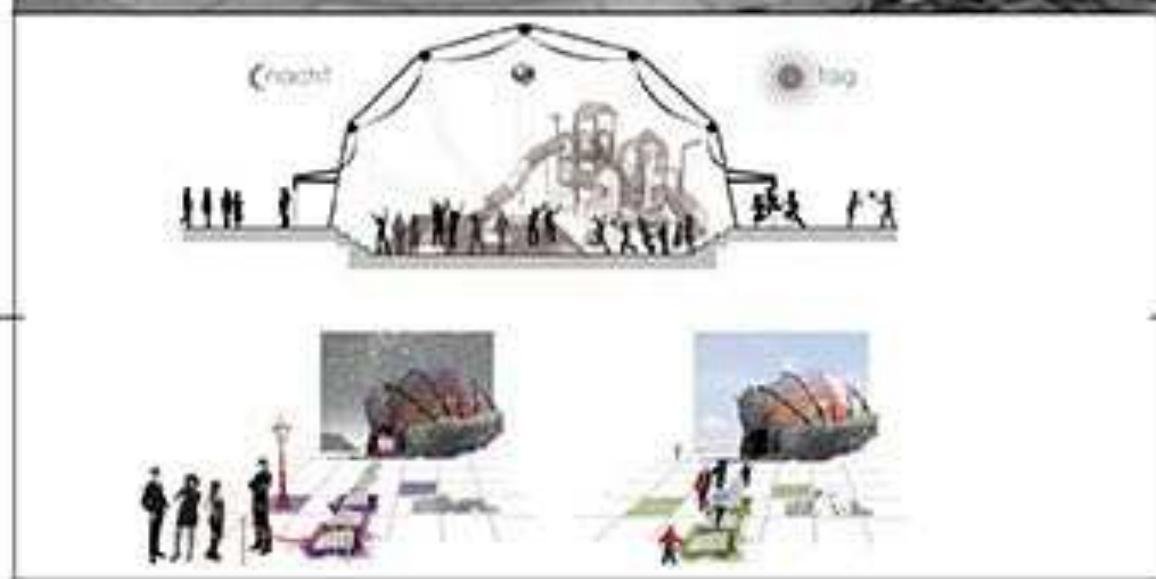
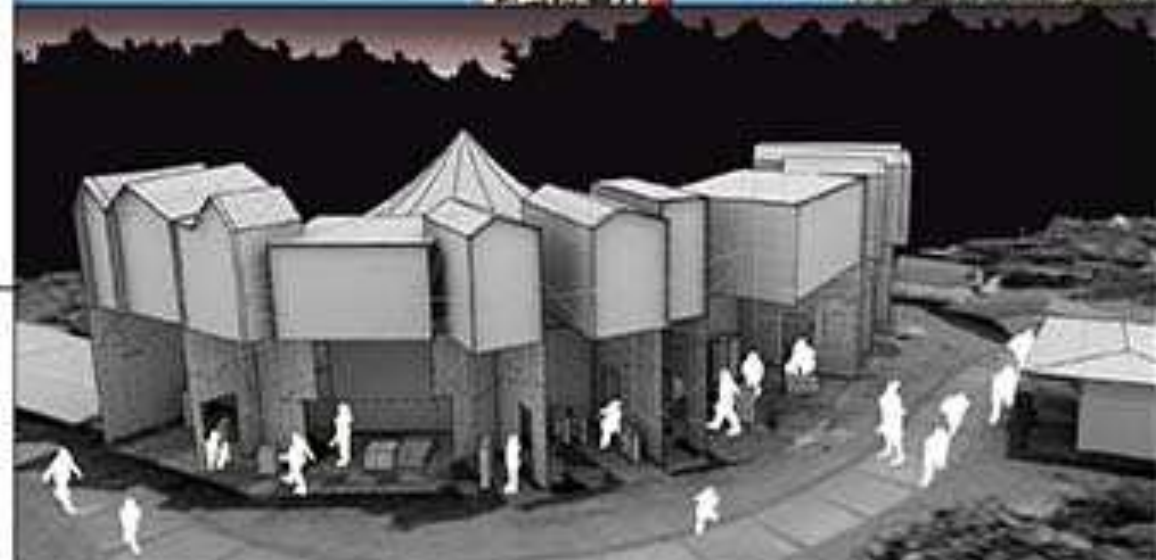




## AGES 14-17 : A NEW HISTORY



## AGES 18+ : A NEW HISTORY





# RADIO

*RADIO EE + THE END RADIO*

A BILINGUAL ONLINE BROADCAST FROM  
THE NEARBY CLIPPER RESTAURANT  
HOSTED INTERVIEWS WITH NEIGHBORS  
AND SHARED PARK STORIES AND SOUNDS

(LISTEN @ [RADIOEE.NET](http://RADIOEE.NET))







# LADDERS

*NEW WORLD HIGH SCHOOL MIAMI*

A WORKSHOP EXPLORED THE CREATIVE USE OF FOREST REFUSE





# **PASSAGES**

*GOETHE-INSTITUT DC*

**A DISCUSSION ON RECENT RUINS CONSIDERED POSSIBILITIES FOR ADAPTIVE RE-USE  
AND SHARED STRATEGIES IN THE CAPITALS OF BERLIN AND DC**





# ROSES

*UNIVERSITY OF MICHIGAN MFA STUDENTS*

**A POETIC TRIBUTE TO THE PIA WITTE AND GERD EMGE'S ATTEMPT TO  
PURCHASE ROSES TO PLANT OUTSIDE OF MARCEL'S JAIL CELL IN PERU**



# ENCAMPMENT

*THE PROCESS INSTITUTE*  
A CAMPSITE IN THE WOODS INCITED  
GROUP ENCOUNTERS WITH NATURE







## **COME PAT A BULL**

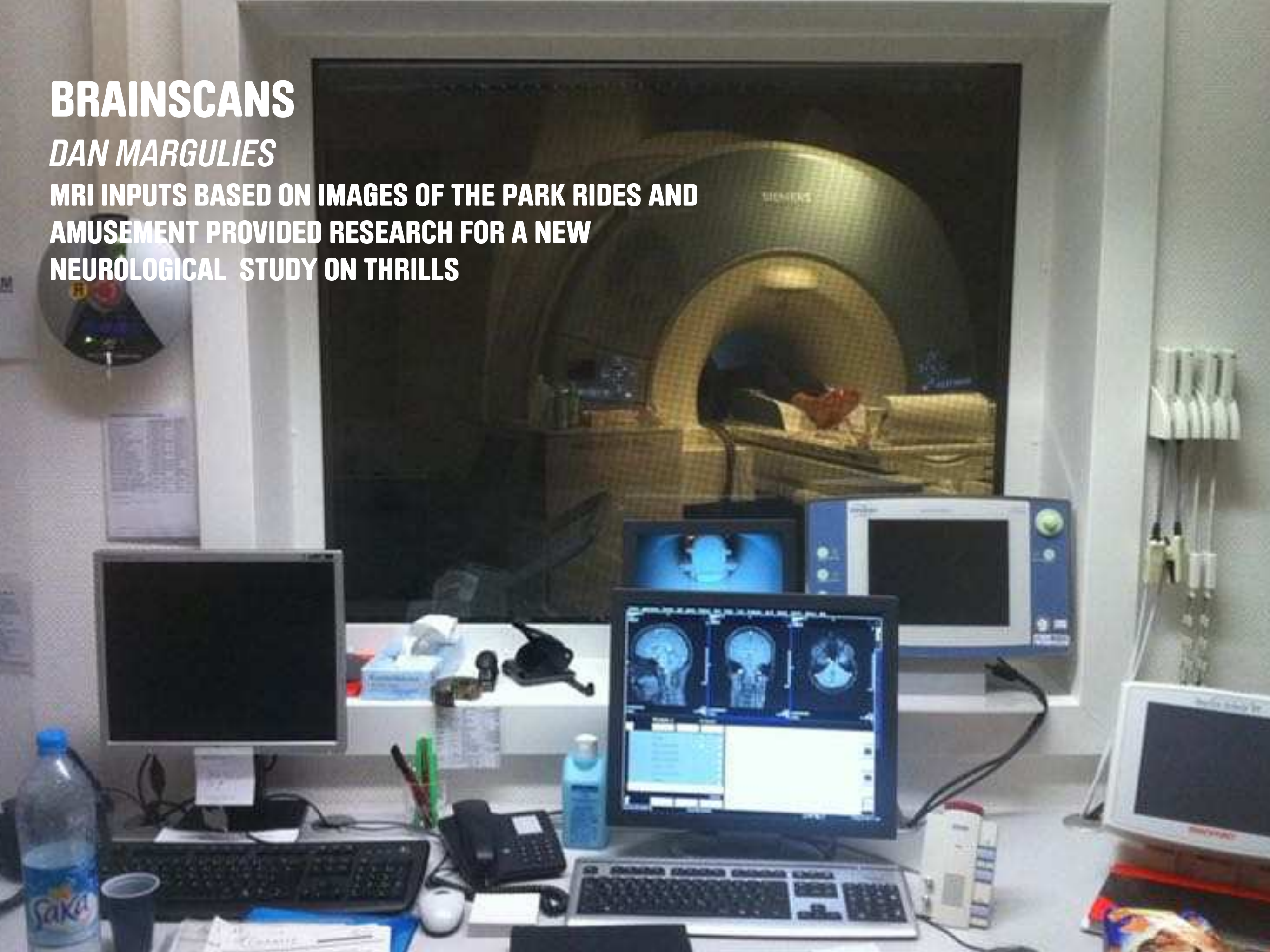
***LAUREN SILBERT, JEN SILBERT, SUZANNE  
DIKKER, MATTHIAS OOSTRIK, OLIVER HESS***  
**THE DEBUTE OF A NEWLY ENGINEERED RESEARCH RIDE  
ACTIVATED WHEN THE BRAINWAVES OF RIDERS “CLICK”**



# BRAINSCANS

*DAN MARGULIES*

**MRI INPUTS BASED ON IMAGES OF THE PARK RIDES AND  
AMUSEMENT PROVIDED RESEARCH FOR A NEW  
NEUROLOGICAL STUDY ON THRILLS**







## **REVELATIONS**

***MARCELLO PISU + ESRA ROTTHOFF***

**A PHOTO SERIES USED THE PARK AS AN  
APOCALYPTIC BACKDROP  
OF DESIRE AND LONGING**



# INSIGHTS

A scenic view of a body of water at dusk or dawn, with a city skyline in the background. The word "INSIGHTS" is overlaid in large white letters. In the foreground, there are wooden pilings of a pier.



**FENCE**

*LOUKAS BARTATILAS*





The first view that someone has while approaching the park is the perimeter fence. From very far, the fence seems to be a simple functional element which protects and defines the limits of this specific place. But the closer you get to the park, the more you see traces of human actions along the fence. Soon, you start to realize that something else is happening here, something that transforms the original meaning and function of this architectural element.

Through time, the fence has become the location where an interactive spatial dialogue between visitors and owners of the park takes place. On the one hand, visitors – who are either locals who remember the park in use or just people who are curious to see what is behind this enclosed area – have tried to enter the park through the fence in multiple ways: by jumping over it, making holes in it, or using the existing gaps between the fence and the ground.







On the other hand, since the park is now private territory; the owners protect their space by immediately repairing holes and closing gaps with a range of available materials. The variety of these innovative patchwork techniques has led to this specific fence which stands today as a perfect example of what can be called improvised architecture—or in other words —architecture created by people through daily use.

In addition to this situation, the fence has another symbolic meaning. As the limit between inside and outside, it is the place where the public meets the private and where mystery, imagination, memory and expectations of the unknown encounter the existing reality. The park itself carries great collective memory and its abandonment today has created expectations for something to happen within it. The architecture of the fence shows that people expect to see the park reactivated and that they are ready to participate in re-inhabiting it.











Looking at the question from a local and historical perspective, we remember what Rem Koolhaas said about Berlin a few years ago. After the fall of the Wall, and while discussions were still very intense concerning how to treat this memory and what to do with all the voids and empty spaces in the city, Koolhaas said that Berlin is in fact characterized by this sense of absence and urban emptiness.

Accordingly, in some ways this sense of abandonment should remain in the city as its main characteristic. By closing the gaps and repairing the holes in the fence, preserving an emptiness inside the park's borders, the owners of the park have, however unconsciously, illustrated Koolhaas's vision. This vacancy is the primary sensation that someone has upon entering the grounds of the park.

Perhaps this can be a key point in future discussions about the use of the park.

In any case—both literally and symbolically—the fence is the only element of the park's territory that has been kept alive although the park itself is no longer in use. And this fact has transformed it into an important element of the park's meaning and current identity...





















**“THE FENCE IS THE NEW RIDE” — DANIEL SIEPLE**





**ON PLÄNTERWALD:  
RIVERS, ELECTRICITY, MODERNITY**  
*MARCUS OWENS*



**“IN A LAUGHING MIRROR-IMAGE OF THE SERIOUSNESS WITH WHICH THE REST OF THE WORLD IS OBSESSED WITH PROGRESS, CONEY ISLAND ATTACKS THE PROBLEM OF PLEASURE, OFTEN WITH THE SAME TECHNOLOGICAL MEANS.”**

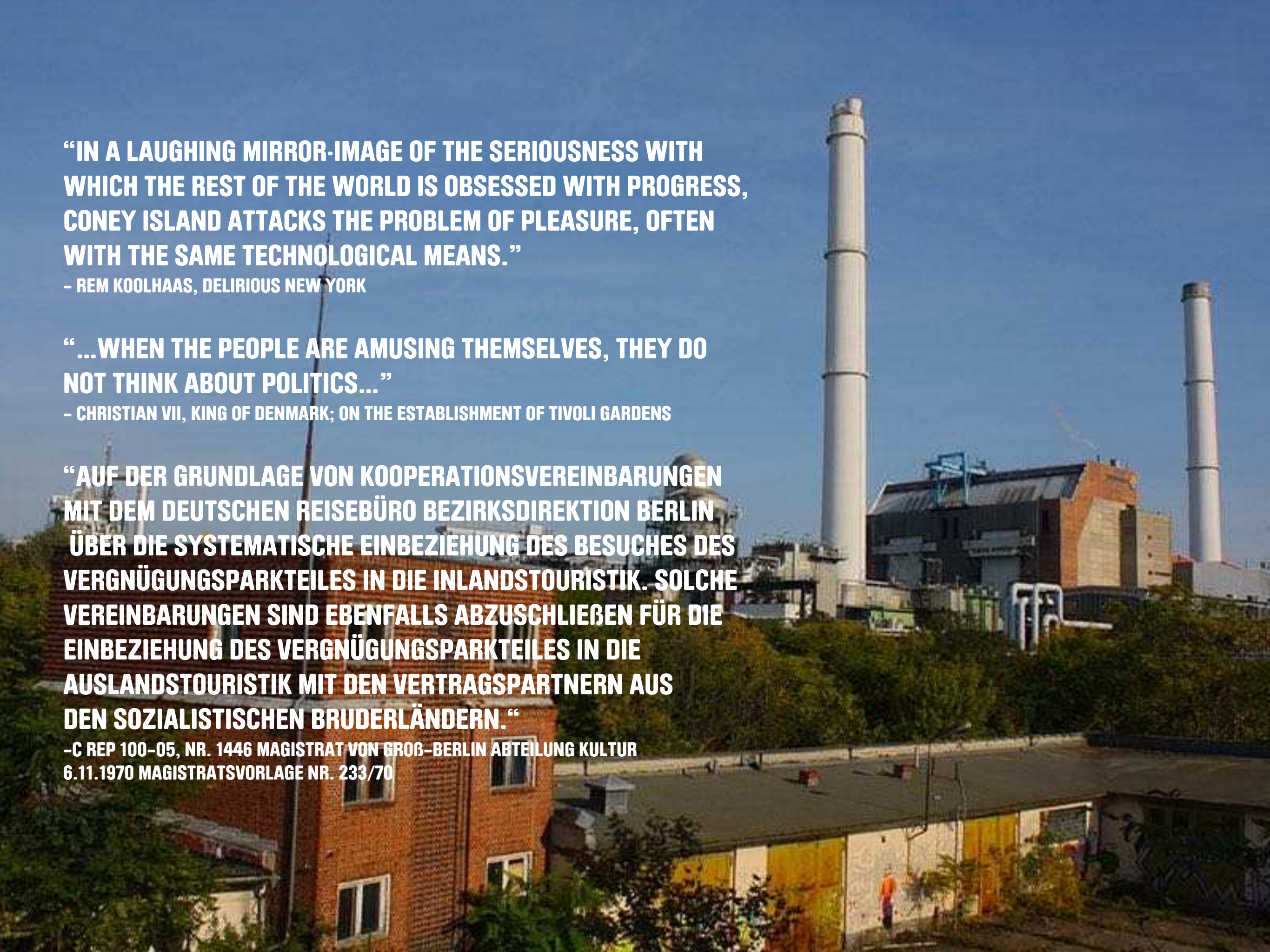
**– REM KOOLHAAS, DELIRIOUS NEW YORK**

**“...WHEN THE PEOPLE ARE AMUSING THEMSELVES, THEY DO NOT THINK ABOUT POLITICS...”**

**– CHRISTIAN VII, KING OF DENMARK; ON THE ESTABLISHMENT OF TIVOLI GARDENS**

**“AUF DER GRUNDLAGE VON KOOPERATIONSVEREINBARUNGEN MIT DEM DEUTSCHEN REISEBÜRO BEZIRKSDIREKTION BERLIN ÜBER DIE SYSTEMATISCHE EINBEZIEHUNG DES BESUCHES DES VERGNÜGUNGPARKTEILES IN DIE INLANDSTOURISTIK. SOLCHE VEREINBARUNGEN SIND EBENFALLS ABZUSCHLIEßEN FÜR DIE EINBEZIEHUNG DES VERGNÜGUNGPARKTEILES IN DIE AUSLANDSTOURISTIK MIT DEN VERTRAGSPARTNERN AUS DEN SOZIALISTISCHEN BRUDERLÄNDERN.“**

**–C REP 100-05, NR. 1446 MAGISTRAT VON GROß-BERLIN ABTEILUNG KULTUR  
6.11.1970 MAGISTRATSVORLAGE NR. 233/70**





Like similar sites scattered across the city, such as Teuflesberg or Tempelhof, the abandoned Kulturpark–Plänterwald amusement park has gained popularity in budget guidebooks aimed at lifestyle tourists, the lifeblood of many a late–capitalist city such as Berlin. KulturPark was of course built for tourists, albeit for visitors from countries of the Socialist Brotherhood, not the Easyjetset. The transition from State–Socialist potemkin village to a ruin–porn and eco–destination for nostalgia seeking New Yorkers is of course part of a larger cultural transition manifested in these sites across Berlin and the so–called global north. In the case of Kulturpark, the economic and ecological flows date back more than half a century before its founding, to the embrace of modernity and Empire in turn of the century Second German Reich. This process is at least to some degree bound up in the deposits brown coal on the hinterlands of Berlin. The large scale extraction of these energy rich fossil fuels and the machines necessary for such a feat of organization of matter represents one of the plainest instances of space subjected to the sorting mechanisms industry. Their ensuing remediation also provides a glimpse into the aesthetic and ecological ideologies of a near blank slate landscape

Just important is the phase change this extracted matter undergoes when it is realized as carbon in the atmosphere, providing energy to keep the wheels of industry moving, and along with other changes, “novel form of collective life out of which late–nineteenth–century mass politics [could] develop[e]” (Energy, Power, and Politics, 159). Directly across the Spree from Rummelsburg, this eastern corridor had long been the staging ground for Berlin’s entrance into cultural and economic progress and transformation. In 1879 the site at Treptow hosted the 1896 Berliner Gewerbeausstellungen, a sort of World’s Fair that included a giant ferris wheel, and a prototype of the U–bahn that featured an underwater tunnel between Rummelsberg and Treptow. As an industrial port in the late 19th century, Rummelsberg–Stralau was the heart of the Imperial machine, processing palm oil from German East Africa into consumer products and later site of the violent worker uprisings in the glass industry. All this reportedly inspired by former Stralauer Karl Marx, resident of the neighborhood while writing his doctoral thesis.



- 25 Anlegestelle der Weißen Flotte  
26 Flußfontäne  
27 Parkbus  
28 Parkplatz  
29 Sprechlichterkorso  
30 Spezialitätenpavillons





Despite today's museumification of the labor struggles on the Stralau peninsula, the western part of the neighborhood and most directly opposite Plänterwald retains its industrial character, including the active operation of what was once Europe's largest power plant – the Kraftwerk-Klinenberg. Burning soft brown coal excavated from the Tagbauten open pit coals mines around Cottbus, the Kraftwerk-Klinenberg has endured war and regime change, finally falling into the hands of the Multi-national energy company Vattenfall following the privatisation of assets by the Treuhand in the dissolution of the GDR.

That an amusement park would be constructed next to the raw power literally and figuratively embodied in the massive Kraftwerk-Klinenberg is no coincidence. In the United States, early amusement parks were known as “electricity parks” and were often financed by Energy and Streetcar companies as a means of manufacturing demand during off-peak nights and weekends among the urbanizing labor force. In terms of landscape planning, it is appropriate then, that once a location in Prenzlauer Berg was ruled out due to noise issues, that all serious proposals for the park were in the vicinity of the Rummelsberg-Stralau industrial corridor. The spatial demands of industrialized leisure differ little from those of industrial production.

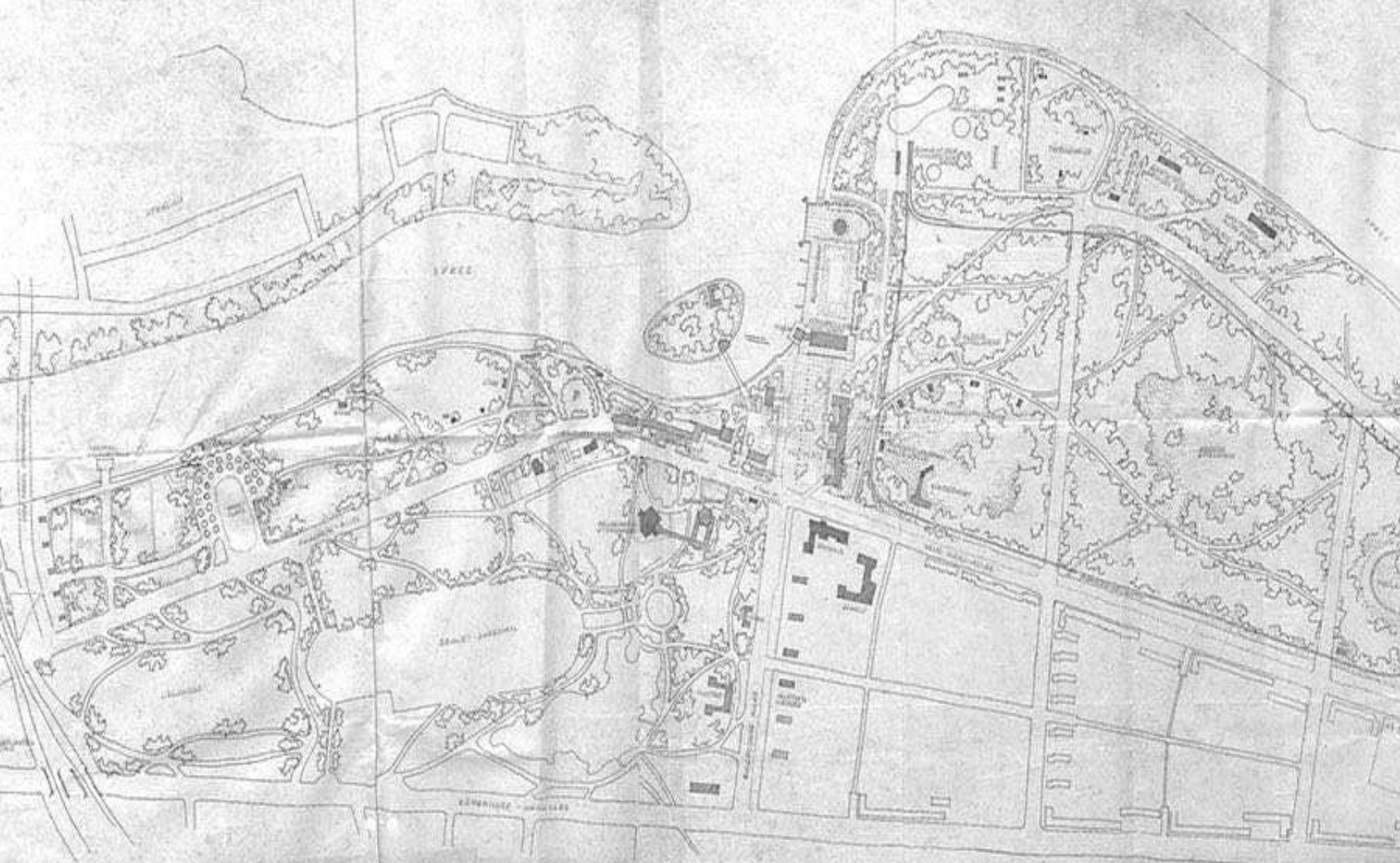
Moreover, and in part due to the fact that the efficiency of electrical transmission is inverse to that of distance, hence the location of early American amusement parks such as Coney Island in New York and Riverview Park in Chicago is adjacent to power plants. Figuratively speaking, as Koolhaas notes in his writing on Coney Island, the electrification of leisure in the form of Amusement Parks represented an increasing compartmentalization and commodification of everyday life. Quite literally, mechanized amusement borrows directly from industrial engineering technology for transporting matter across space.

The Fordist principles of extracting productivity from the worker's leisure time away from the factory floor are thus deeply embodied in the Amusement park typology. With this a new landscape was developed, echoing the words of King Olaf and pushing further the commodification and mechanization of everyday life that began with standardized “Railroad Time.” In the case of Kulturpark, the State-Socialist ideology of the DDR only brings this relationship to the forefront. Memos describe the totality of the park serving the relaxation (Erholung) and reproduction of the Arbeitskraft.



TREPTOWER PARK  
PERSPEKTIVPLAN FÜR DEN AUSBAU EINES KULTURPARKES

A 44-500



DATE: 1/20/68  
SUBJECT: ADAMANT BATTLESHIP  
ADAMANT BATTLESHIP 1 FT. 11.11.11.11.11



The Kulturpark–Plänterwald was not the first time Berliners had tapped into the excess energy created by the Kraftwerk Klingenberg for purposes of recreation. Construction of the Lichtenberg Public Baths began the same year the power plant went online, offering swimmers water warmed by the excess heat of the looming Kraftwerk. The Städtisches Flußbad Lichtenberg survived the war but not the polluted waters of the industrial district and closed in the 1950s, as SED committee members were pondering the reconstruction of Treptow Park, the political foundations for what was to become Kulturpark–Plänterwald were being laid.

In fact, SED Committee documents from the Berlin Landesarchive show that a major impetus for the development of a western–style amusement park (or its ideologically acceptable version in the form of Gorki Park in Moscow) were in no small part due to the loss of acceptable river swimming recreation possibilities in the vicinity.

In this way, the need for a space for the reproduction of Arbeitskraft was due not only to the organization temporal organization of the worker’s life around the factory whistle, but the spatial destruction such an industrial ecology wrought up on the environment. It symbolizes a sort of “closing of the commons” that was a time and space outside from the cycles of production and consumption. It parallels recent developments, whether it be regulation of potable water in various areas of the global south to the commodification and regulation of carbon by the conglomerates of the global north. Moreover, on the level of the body, the nakedness and autonomy of swimming in open water is contrasted with the ordered, and engineered processes to which the body is subjected and regulated on the mechanized amusement park ride. In this way the amusement park becomes an icon of a certain modern ideal, no machine for living could neglect this important part the Reproduktion der Arbeitskraft.

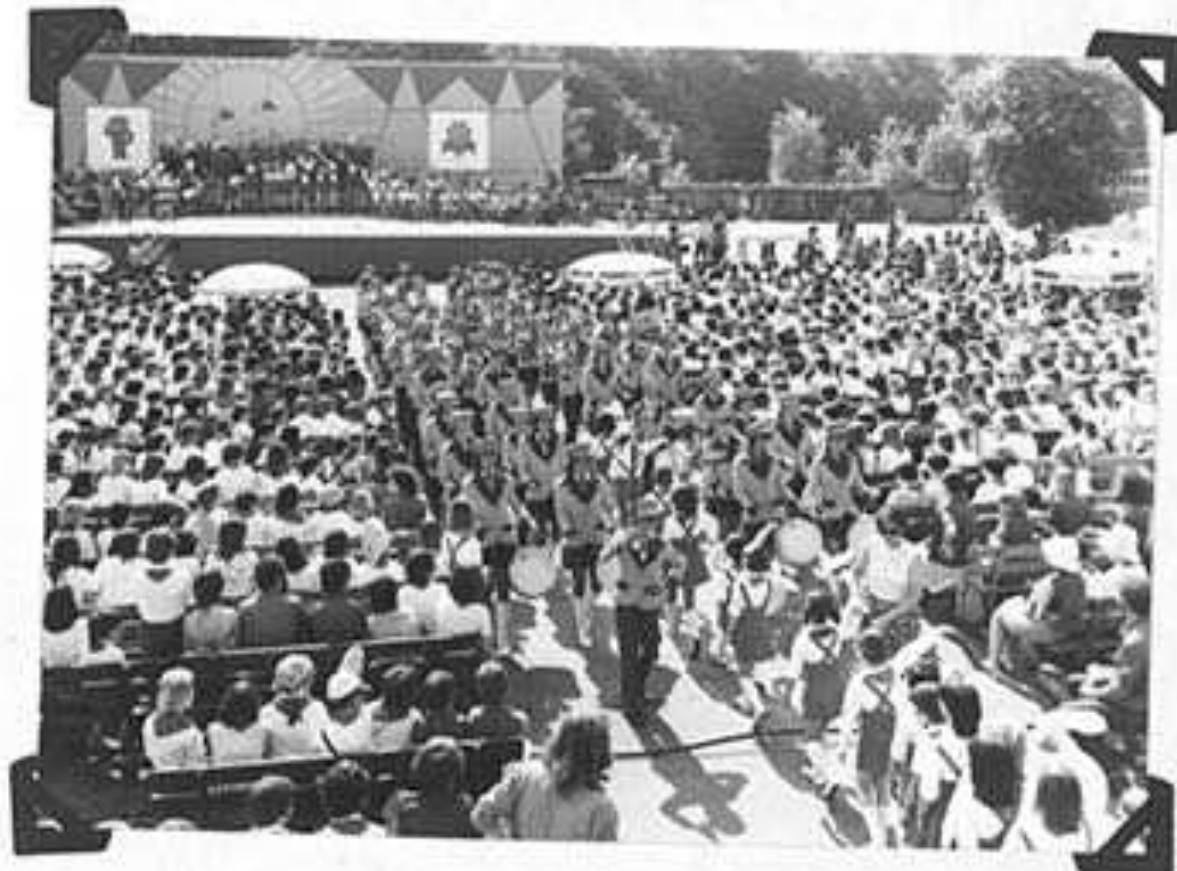


Pionierfest 1. Juni 1979



Das Mitglied des Politbüros Professor Kurt Hager,  
der Minister f. Volksbildung Margot Honecker und  
die Vorsitzende der Pionierorganisation Helga Lohs.

Nationales Jugendfestival der DDR



Pionierfest zum Internationalen Tag des Kindes  
1. Juni 1979



1. Fliegerkosmonaut der DDR Oberst Siegfried Jahn.  
Vor ihm die Tochter Ernst Thälmanns, Ines Gabel-Thälmann.







Internationale Gäste



Drei Tage vor dem 20. Jahrestag der DDR.  
Der Stadtrat für Kultur, Dr. Horst Oswald, erklärt am  
4. Oktober 1969 den Kulturpark Berlin für eröffnet.



This ideology is also in some sense embodied in the execution of the park, which commenced with an unannounced clearing of the forest on the site and construction of the amusement park in 1968, with the park opening on the 20th Anniversary of the GDR in 1969. That all but one of the rides originated from western countries, including several from the United States, necessitated an re-naming of attractions such as NASA to the ideologically appropriate “Sputnik”. This style of consumer socialism was in fact part of a clear ideological shift within the DDR which began with Ulbrichts “New Economic Systems” and intensified in 1971 with Honecker’s “Main Task.” With their goal of increasing access to consumer goods for the proletariat, both policies were part of an on-going ideological struggle against the images of western comfort and leisure beamed into Television and Radio via the Federal Republic. The transition was of course ultimately accelerated with the fall of the wall an opening of the territory of the DDR to mature stage capitalist markets.

Unsurprisingly, the Kulturpark-Plänterwald was not a profitable business venture and when it was privatized and renamed “Spreepark” post-reunification, it lasted barely a decade. In the production of culture and knowledge, the regulating and organizing forces of the market have

penetrated so deeply that the distinction between production and consumption appears increasingly seamless. Much like the Teuflesberg or the Rieselfelder, Plänterwald lives on as part of the late-capitalist landscape of Berlin, with spectacular abandonment proving to be such a popular destination for expatriate artists and lifestyle tourists. Indeed, as of 2011 it is functionally no longer abandoned, serving as a venue for art shows, raves, and photoshoots. With vague tentative plans for conversion into an “ecological park,” Kulturpark and Berlin’s other ruins seem to run parallel to Vattenfall’s current efforts at landscape remediation and compensation in the hinterlands of Berlin in Brandenburg. Remediated zones calculated to provide the right level of “outdoors” recreation opportunities, ecosystem services, and carbon reclamation necessary for purposes of adequate public relations.

The political implications of this ecological calculation resonates in the paramilitary eviction of squats across the city, and attempted sterilization, legitimization, and integration of others into the tourist economy and process of gentrification. The task of producing knowledge and culture in the post-reunification “Land of Ideas” implies a division between labor and leisure not as clear as it once was. The new ecologies and urbanisms that emerge will also require a new framework of analysis.





**LIGHTNING**  
*STEPHANIE SHERMAN*



On Saturday June 30, 2012, a record 8000 lightning bolts descended over Berlin. This storm introduced a new lightning species to climatological record: instead of falling from one source, bolts emerged from multiple points across the sky. The storm lasted for over 6 hours, with almost no thunder, while a steady array of flashes descended over the city. The excess static electricity produced by the storm triggered thousands of false alarms across Berlin, and security departments drove in circles around the city. Lightning barely missed the ferris wheel. Like no other form possible or predictable, the storm enacted the complexity of the project's powerful frictions, making it's occasion one of the finest realizations of the Kulturpark initiative.





# NATURE

## *BEN ROUCH*





The Spreepark grounds host a persistent overgrowth that has been transplanted, imbedded, and invited to invade its landscape. Brought in after the wall's fall, the flora and fauna of the park are blooming trespasses, transposing the depth of the park and family's trauma. Ruin and overgrowth are inspiration, and this ruin in-particular is coated in a brightly colored surface of cracked brick and plants. The temperature of trauma is altered. Like rose gardens, tempered spree shores, and Treptow's planted forests, which remained untouchable preserves across the entire modern age, are all surface compositions, natural and natured onto the landscape. Like a salve for the earth itself, nature suffers and tames the incivility of both family and history.

This perception is used as an aid, understood as the active energy flow, which acts during the entire time of Kulturpark. Even if one does not have to look for a common denominator among all the activities Kulturpark, they share a number of research interests, including the presence and time.

This landscape reflects the tension that exists in its surrounding context; human desires versus environmental health, human desire to control and the environment's constant efforts to maintain equilibrium. One of the ways I have observed this landscape manifesting the tension surrounding it is by analyzing the unique ecological communities that exist in this landscape. A landscape once filled with neatly manicured ornamental species has been infiltrated by the native species of plants. Where this intersection is illustrated, beautiful scenes are created such as the red blossoms of hybrid tea roses (*Rosa x hybrida*) blooming against a backdrop of native species of grasses. Plants and ecological communities of species have also used this lack of human intervention to their advantage and have begun to create "improvised microclimates," in other words, repurposing the built landscape or elements of the landscape in order to propagate themselves. This is observed in the cattail (*Typha angustifolia*) plant's adaptive reuse of the abandoned swan boats as a growing medium.



One of Kulturpark's greatest values is this landscape's capacity to function as a cultural time capsule; preserving artifacts of past human intervention that allude to the cultural context in which they were implemented. The insight provided by this experiment in human interaction with the environment, and its ability to inspire contemplation for those who observe it warrant the careful preservation of this site. However, the preservation of this landscape must be implemented as an adaptive process of curation rather than a single, dictated solution. Rather than preserving this landscape as it is currently or how it was originally, the site must instead be allowed to continue its natural evolution as it continues its process of restoring ecological equilibrium. It is fitting that one of this site's greatest challenges to redevelopment comes from the fact that it is surrounded by a densely vegetated, protected national forest thereby preventing direct vehicular access. In this way, the park is utilizing its surrounding natural capital as a forcefield to resist change. As the constructed elements of this site begin to deteriorate, the natural environment will respond by filling the voids left behind. Eventually this land will be absorbed by its surroundings and will return to its natural state once again. Rather than viewing this land as an object that will eventually be lost, we must instead understand this site as a constantly evolving performance of which we are only participants.

Kulturpark provide us with a chance to reflect on our position within the landscape and the ways in which the environment absorbs the impacts we impose upon it. Since the park's abandonment in 2001 the site has remained relatively untouched, allowing the natural environment to gain a foothold and begin to retake ownership of the landscape. The park's position at the intersection of built and natural environments, and the unique period of time when nature begins to take over the built environment, allows us to reflect on our relationship with or within the natural environment. In this unique cross-section we are able to observe as much about human nature as we can observe about the nature of the environment.





**AMUSEMENT**  
*GEORGE SCHEER*

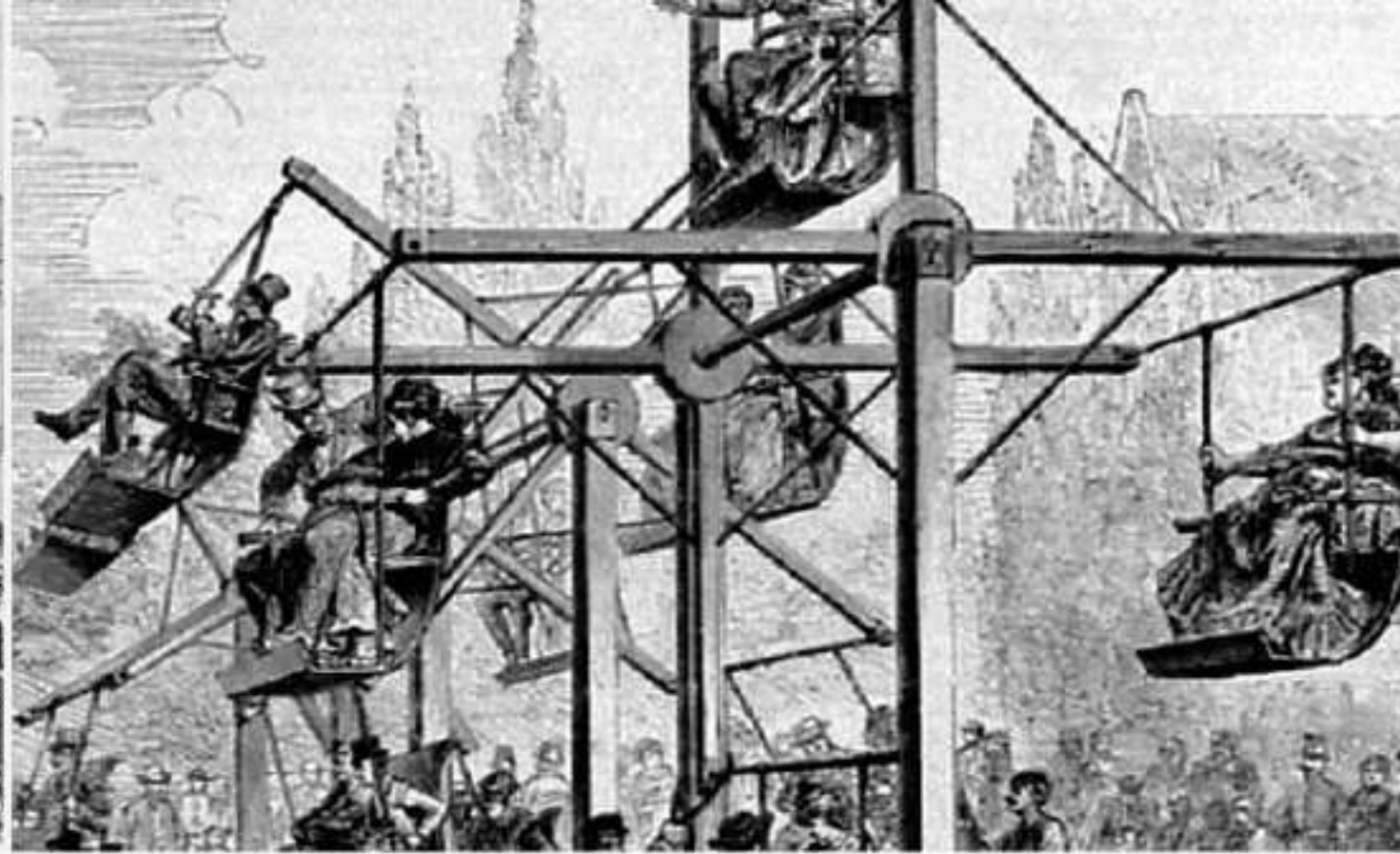
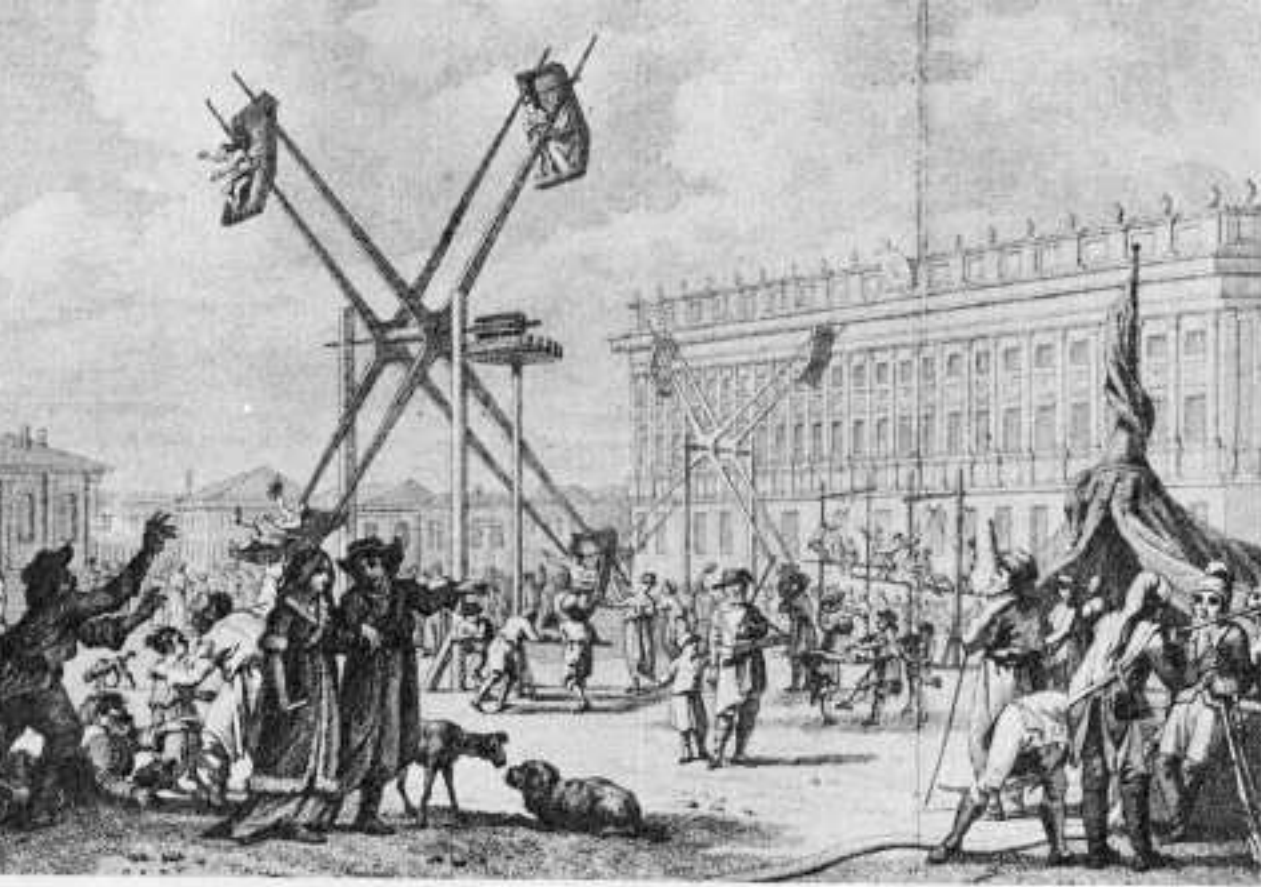


Kulturpark pivoted around the idea that amusement could thematically link a chain of stories being told about the park, its nature, history, and future potential. The project sought to understand amusement as sited in the park's jungle of pleasure and ruin, and as a unique form of cultural expression interwoven in all forms of politics and play—artist projects, property negotiation with park security, design charrettes, and personal recollections of the park. The concept of amusement moved fluidly among fields of fright, pleasure, leisure, consumption, fantasy and imagination.

The Kulturpark project aimed to produce public research actions in and around the park by inviting artists to think critically and create new works about an alternative culture of amusement. With artists, architects, planners, and publics living globally, in Berlin, and in the Treptow district, Kulturpark aimed to articulate a multimedia style of storytelling that might uncover and build upon the sensitive particularities of the site. The project set out to contribute insights into ways of preserving, protecting, sharing, and remaking forms of cultural amusement. It produced reflections on an evolving history, a manner of working with ecology, and tools for sourcing new purpose in similarly lost places.

Thematically, the Kulturpark team sought to understand the psychological physics of the ride and a complex mechanics of emotion. Rather than the surging and steady motion of consumptive desire that underlies most cultural forms, the park exhibited a pure adrenaline of presence. During the GDR period, all of Plänterwald was a political theme park where indoctrination ceremonies and the memory of fascist occupation bled into gardens and amusement rides. Without fences or general admission, park visitors demonstrated Kultur and leisure by simply being part of and amongst the pleasure machines, candies, and Volk-festivals. Today, many remember the park as unique for the impression of color it left upon them, different from the drab unities of the Eastern Bloc. Later, when the park was privatized as Spreepark, a fence was erected and a flat entry ticket price was set. In the new world of unification, a fence discriminated between inside and outside; the pleasure garden and its East German ride operators were quickly replaced with more highly capitalized Westerners. Today a crippled fence remains, a silent vestige of the past and a clear line between private property, cultural intrigue, and real estate speculation.







However, as Kulturpark's multifarious challenges unfolded, terror, trickery, and risk grew on the horizon. Being scared and deceived are part of the amusement paradigm, and it seemed only natural that the fright of the haunted house, the panic of the rollercoaster, and the dizzying motions of various swirling mechanisms out of control would suddenly appear as the project moved forward. The team stomached these ups and downs with a sense of elation and humility. We endlessly felt the trust games which we had in part helped to create had surpassed their own capacity to manage the amusements they unleashed upon us. After the pleasure subsides, of feeling hearts drop into stomach and one's body hurtle through the universe at unnatural speed. it hurts like hell.

But the shadows in some places stretch too long to overcome the kind of entropy that allows moss to grow. Eventually it's clear to the riders, as the odds of their safety decline, that the ride operator seems more invested in bureaucratic power than in the values--the wert--of his work. On one hand, a former Stasi prisoner who had spent time in the park as a child and advised us on some of the historical aspects of the project, said she saw our failure coming all along. She eyed the park officials and security authorities with suspicion and argued that their tactics--never no, never fully yes--were practiced ambiguities from a well honed game of power and control.

On the other hand, the district zoning commissioner openly declared in a playful design meeting that the now defunct park would only ever be an amusement park in traditional style. In Plänterwald, it seems that only the wind's affections continue to turn the ferris wheel, eliciting a haunting scream of some unnatural torque against this land.

Places are not often lost because they are forgotten, but because they can no longer be seen. An observer, properly attuned, reflects a vision into the universe. Our vision was to show a place as it is, in a way that imagines what it never was, to provoke ideas about what it could be. The delicacy of the Kulturpark concept is to produce a multitude of simple reflections that shed light on the park in order to transform the stories and ideas that people carry with them about the park.







But this lost place, I worry, has neither been forgotten nor has it remained unseen. Every interested party—the family, the bank, the district—do not want the park to be seen. In fact, they explicitly operate to keep it both invisible and desirable. The family capitalizes on the park's being inaccessible and desired, by making cash transactions on a tourist economy build out of glimpses of ruin in order to produce money and not have to pay off debt. By controlling and patrolling the land they fund a relationship between the security guard and the divorced Pia Witte, former park family wife—a new affair of power, property, oversight and love. The bureaucrats in the district offices depend on stasis for their own peace and security. Resisting work flow increases their wage by decreasing mental exercise, and banks on the power of debt and holding land in check against development and inventive master plans.

The bank capitalizes on the debt of this asset, the interest it receives, and the future investment it speculates upon. Everyone's amusement lies in shared production of an inoperative and inaccessible ruin that fuels profits by cultivating a site for future imaginings to linger. Adrenaline builds as the kultur of amusement gradually fuels desire, interest, and anxiety. Meanwhile the speed of progress is controlled by infrastructures and contracts over the land that limit access and waste time. As pressure increases, and risk and expense grow, rationality and perspective slip away. The gamble of speculation becomes ever more alluring even as it creates pressure along all lines of desire and growth.





**“AMUSEMENT IS TRANSPORTATION WITHOUT DESTINATION “  
– DONALD RUSSELL**



Suddenly gates are blocked. We try to get around. Meetings are missed, artists protest, funders respond. Is this all a test? Who is in control of this ride? The lights in the haunted tunnel are turned back on and the train is allowed to continue, if only for a moment. Some react harshly, others flexibly, some knowingly, many irreverently. We plead with the artists to remain flexible. We plead with the park to act reasonably. We watch the Euro and hope Greece will default so that our dollars will wield more bargaining power. The speculators in the mechanical room observe with amusement the path of the riders. They watch each person's responses to obstacles and risks, and carefully chart them. The charts would appear to most as simple lists of events and reactions. But to the surveyors a map would offer a vision of multiple, intersecting lines of desire, belief, and ideology, operating within well patterned infrastructures of control, profit, and power.

For the speculators schooled in the mechanics of amusement rides, everything appears no more novel or dangerous than a rollercoaster set on its tracks. For those riding, the sensation of playful amusement masks a much more mammoth and Sisyphean task. In their stomach, each rider faces the truth that they are participating in a failed venture doomed to be repeated in circuits, spurred by ever growing desire toward progress, fueled by will and innocence—not currency. In actuality there are no speculators or anyone else in a mechanical room, now concealed by the park's ever advancing foliage. The only thing left in Kulturpark are the rusting architectures of amusement, daily leaching into the soil.



TIME  
*DIETA SIXT*





In our summary of activities Kulturpark we are concerned with how artists define researching their fields of work and how they direct the audience's attention on designing public situations. This perception is used as an aid, understood as the active energy flow, which acts upon the process of production during the entire time of the Kulturpark project. Even if one does not have to look for a common denominator among all the activities Kulturpark, they share a number of research interests, including the presence and time.

Presence is an important factor in the Kulturpark project in all aspects. Presence is essential for both for the development of a community as well as the emergence of the individual. Among the long list of issues activated in the context of Kulturpark projects, presence gives us the opportunity to make a contribution to the understanding of the time, and the role of presence and attention, with the aim of the many ways that our perception of its broach can alter our thinking.

Often we turn to the present when an impression on us responds in many ways, and so much in us is triggered that we forget broader surroundings of place and time. Scientists have shown that it often enough so that with the fact that this means that the brain optimally is utilized. From psychologist Mihaly Csikszentmihaly's known investigations, in which presence is when one has full attention, he has created a name, a term for this experience influenced his subjects, which he called "flow". It is now clarified that this "state of the highest highest presence" does not have to be exclusively associated with the work. If perception and mind are busy, if the task has the right difficulty, we are able to complete concentration." The automatic control of attention can by itself produce our sticking to the perception in the present. It is mainly a question of the optimal density of information in the brain caused heading as a result of Tätigkeit have a similar effect often experiences that are symbolic of something else, which in turn can trigger thoughts and feelings that all other contents of consciousness seem unimportant, yes overcoming even the limits of space and time. This experience can also be produced by an encounter with history or, for example, presenting art or music.



All this could awaken Kulturpark – periods and events, which are so strong that they challenge our imagination, then fully present, and produce a moment that can be seen with keener eyes. Whoever trains this perception, and is involved in it, learning more from the presence and absorbed in its immediacy, then, the perception of time changes. An hour full of animated conversation, for example, at the think-tank, or in conversation at Radio Espacio, seems a longer and fuller hour than that only in conversation with the artists. This is related to the theme of memory, which is closely linked to Kulturpark, and also the participatory element of the neighborly economic contacts. Second, one perceives that the finding is joyful, it lifts the mood. Because this constant vigilance teaches the brain enthusiasm: and it remains in this sentence – the brain is a time machine.

The perception of time and how each moment chains themselves to each other, is an issue of our consciousness, and consequently our Time. The elapsed time, the issues around the turn, the GDR history, East-West relations in Berlin, Spreepark and Plänterwald are now thanks to Kulturpark

crystallized with us in our memories, captured forever. For the experience of time, we now know that there is not only a single memory, but several of them, and that they are divided into stages. The way to long-term memory occurs when we experience something very intense, longer and repeatedly employed. Similarly, if this approach is taken, we know that the structure of the brain has also changed. The memory thus forms the personality.

Kulturpark is itself a “flash memory,” a term used by psychologists Neisser to describe how the memory achieved clarity of a situation with strong impressions. As guiding principle, scientists refer to images from Marcel Proust in his novel “In Search of Lost Time,” when the author recalls a bell from his childhood and he notices that he has the sound still in the ear.

Kulturpark considered traumatic moments, turning points, crises, events – that characterize those moments in which time changes. And in drawing this out, our own thinking gains particular, if not peculiar perspective on time as a science and as a sensation.





**THINK TANK**

***URBAN CULTURE INSTITUTE***

w / Atelier Loidl | kieferCS | manmadeland | Topotek1 | Treibhaus | Anna Viader





**TREPTOWER OFFICIALS, POLITICIANS, JOURNALISTS, TREPTOW-KÖPENICK MAYOR OLIVER IGEL AND ARTISTS GATHERED TO IDENTIFY CHALLENGES WITH THE PARK AND ENVISION ITS FUTURE POSSIBILITIES AS A SITE FOR PRESERVATION, RECREATION, AND REFLECTION. THE THINK TANK INCLUDED A TOUR OF THE PARK, A DAY-LONG WORKSHOP AT THE LOCAL MUNICIPAL OFFICE, AND A PUBLIC DISCUSSION SITUATED IN THE PARK ITSELF.**





**PRESS TOUR LED BY GEORGE SCHEER**



**TREPTOW-KÖPENICK MAYOR OLIVER IGEL  
+ GERD EMGE**





THINK TANK CONCEPTS

5 Fragen x 5 Thesen

**01**  
Warum sind die Dinosaurier des Spreeparks tot?  
Plötzlich und ad hoc, vor etwa 65 Millionen Jahren, sind die Dinosaurier, vermutlich aufgrund einer Meteoriteneinschlags, ausgestorben. Die Spreepark- Dinosaurier sind mit der Pleite der Familie Witte, den verbliebenen 15 Millionen Schulden (Berlin bürgt), einem restriktiven Bebauungsplan, ungeklärten Zuständigkeitsverhältnissen und dem 10-jährigen scheitern von Großinvestorenprojekten, ausgestorben. Der Bezirk will einen Freizeitpark. Ausschließlich. Er sucht einen einzigen Investor für das Areal, findet aber keinen. The „big solution“, eine „one-shot“-Lösung lässt auf sich warten.

**02**  
Warum sind die Dinosaurier des Spreeparks attraktiv?  
Die Lage des Spreeparks, mitten im Plänterwald und direkt am Wasser, ist einmalig. Sowohl die Relikte, als auch die beeindruckende, ungekämmte Naturkulisse des Freizeitparks, bieten eine Ästhetik neuer Art. Wildniss und Verfall, Nostalgie und Neugier versetzen die privilegierten Exploratoren des Ortes in eine andere Zeit und einen anderen Ort.

**03**  
Warum lässt sich ein Dinosaurier schwer wiederbeatmen?  
Den Widerspruch der Stadtpolitik einen Vergnügungspark zu wollen, die Voraussetzungen dafür aber nur eingeschränkt zu ermöglichen, verhindert einen Wiederbelebungsprozess. Der Spreepark soll wieder ein Freizeitpark werden. Die benötigten 900 Parkplätze sollen dort jedoch nicht gebaut werden. 40% des Areals kann bebaut werden soll allerdings ein Teil des Plänterwalds bleiben. Ein Investor wird gesucht, der ökonomische Schuldenberg wird allerdings täglich größer, etc. Die Messlatte ist hoch gestellt und dies ist richtig so. Ist sie aber erreichbar?

**04**  
Kann ein Dinosaurier mit einem herkömmlichen Defibrillator wiederbelebt werden?  
Einen Dinosaurier wiederzubeleben braucht Innovation. Neue Wirtschafts- und Nutzungsmodelle müssen erfunden und erprobt werden. Daher schlagen wir das urbane Experiment eines sich schrittweise aus den Beständen erhebenden MAXIMIX THEMENPARK als Fortführung der alten Kulturpark-Idee vor. Ein lebendiger Kulturpark entsteht nicht von heute auf morgen, nicht Top-down, nicht mono-funktional, sondern aus Zeitschichten, Integration und Mischung.

**05**  
Taut's jetzt?  
Dinosaurier sind nicht für Ihre Anpassungsfähigkeiten bekannt. Wenn die Spreepark-Dinos überleben wollen, müssen sie allerdings aus der Vergangenheit lernen. Neues Klima, neue Voraussetzungen, kurz gefasst: neue Strategien für neue Chancen.

1 Strategie x 4 Schritten

Strategie der kleinen Schritte

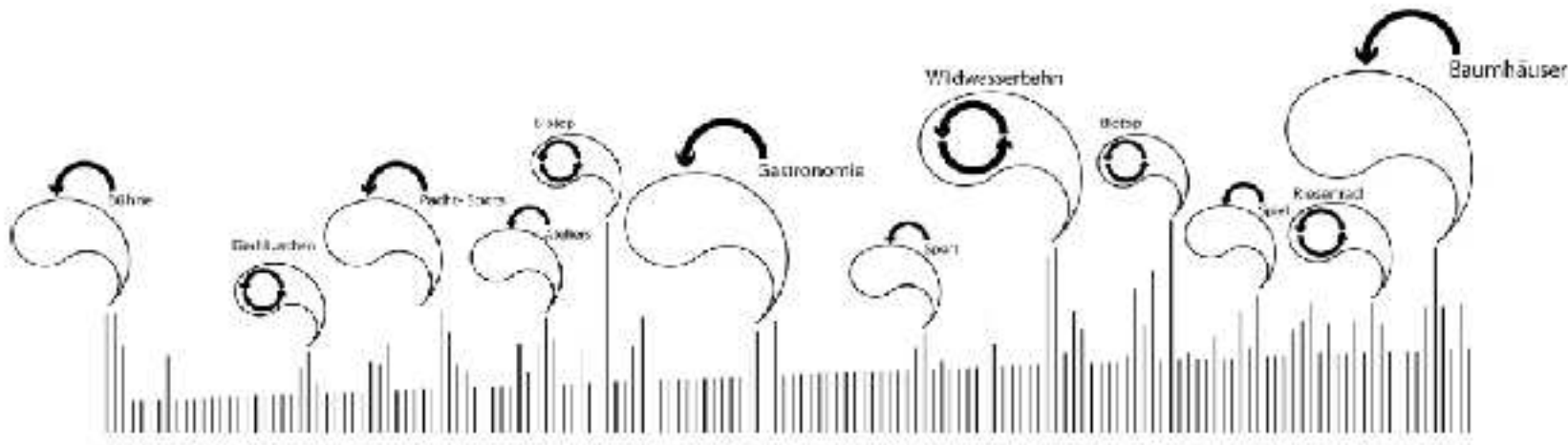
Statt auf eine Gesamtlösung zu warten, schlagen wir vor, sich einer Lösung schrittweise zu nähern. Nicht alles auf einmal, sondern vieles nacheinander. Diesen Weg zu gehen, bedeutet jedoch klare Ziele und einen kontinuierlichen Steuerungsprozess zu definieren. In definierten Schritten soll ein Prozess begleitet werden, der ungewiss, jedoch keineswegs willkürlich, ist.

**01**  
Potenziele erkennen  
Der Spreepark ist ein unikat. Als ehemaliger Freizeitpark ist das Areal klar definiert, abgeschlossen und von Vergünungsrelikten innerhalb eine reiches Baumbestandes punktiert. Der Spreepark besitzt eine unverkennbare und faszinierende Identität. Der erste Schritt erkennt, würdigt und bewertet diese Identität. Entwicklungsräume als auch zu schützenden Bereiche, sind herauszukristallisieren. Was muss erhalten werden, um Identitätsverluste zu vermeiden? Was kann transformiert werden und ein zweites Leben erhalten? Was soll abgeräumt werden? Was muss ergänzt werden? Welche sind die historischen Spuren?

**02**  
Spreeparkepisoden  
Ein Freizeitpark ist die Summe erlebnisreicher Einzelteile. Die Vielfalt und die räumliche Nähe der einzelnen Episoden bilden eine szenographische Spannung. Die bereits identifizierten Potenziale des Ortes sollen jetzt räumlich definiert werden. Eine zellenartige Struktur integriert das Alte mit dem Neuen. Diese Strategieräume legen fest, wo gebaut werden kann, was und wie etwas erhalten oder transformiert werden soll, welche mögliche Nutzung, ohne Aufgabe von Identität und physischer Merkmale des Ortes, wo angesiedelt werden kann. Dieses Baukastensystem bildet eine Rahmenplanung für die Zukunftsentwicklung des Areals.

**03**  
Zugänglichkeit  
Eine kontrollierte jedoch durchlässige Zugänglichkeit des Geländes wird angestrebt. Mit wenig Aufwand können vorhandene Wege gesichert, eine partielle Permeabilität des Areals dadurch ermöglicht werden. Neue motorisierte Erschließungen sollen nicht den traditionellen Modellen folgen sondern neue Strategien aufgreifen (Dolmuş, Schifffahrt, E-mobility, etc.). Eine kontrollierte Öffnung des Geländes verstärkt das Interesse an der Nutzung und etabliert dauerhaft die Marke „Spreepark“.

**04**  
Kuratierung  
Die Entwicklung des Spreeparks erfolgt nicht auf Grundlage der sich bietenden Möglichkeiten, sondern vielmehr als kuratierter Prozess. Kuratoren wählen Bewerber aus, nachdem diese eine für den Themenpark wichtige Nutzung einbringen können. Der Gedanke einer permanenten Ausstellung von Zukunftsmodellen, Referenzprojekten, etc. kann hier in einmaliger Weise getestet werden. Einige der alten Attraktionen sind wieder in Betrieb genommen, neue sind hinzugefügt, das Spektrum der Nutzungen wurde erheblich erweitert. Erholung, Wohnen, Arbeiten, Gestalten in einem neuen Kultur-Park.





















# PROPOSALS





# WHAT IS THE FUTURE FOR THIS PARK?

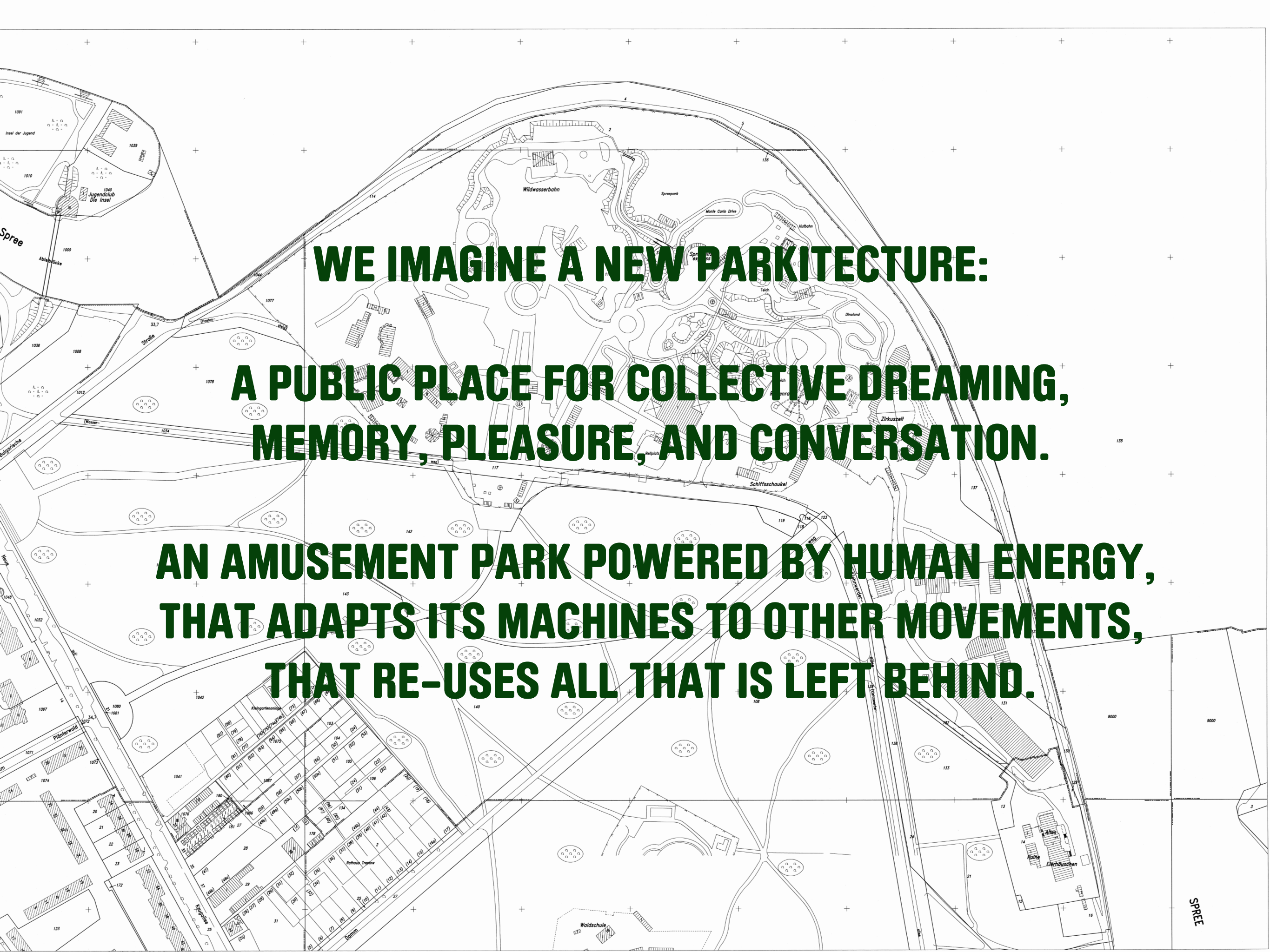






**HOW CAN WE REINVENT  
OLD PLACES  
WHILE PRESERVING  
THEIR MAGIC?**





**WE IMAGINE A NEW PARKITECTURE:**

**A PUBLIC PLACE FOR COLLECTIVE DREAMING,  
MEMORY, PLEASURE, AND CONVERSATION.**

**AN AMUSEMENT PARK POWERED BY HUMAN ENERGY,  
THAT ADAPTS ITS MACHINES TO OTHER MOVEMENTS,  
THAT RE-USES ALL THAT IS LEFT BEHIND.**





# 1. KULTURBAHN

THE WORKING TRAIN TELLS THE STORY OF THE PARK  
—USING LIGHT, SOUND, MUSIC, AND NARRATION

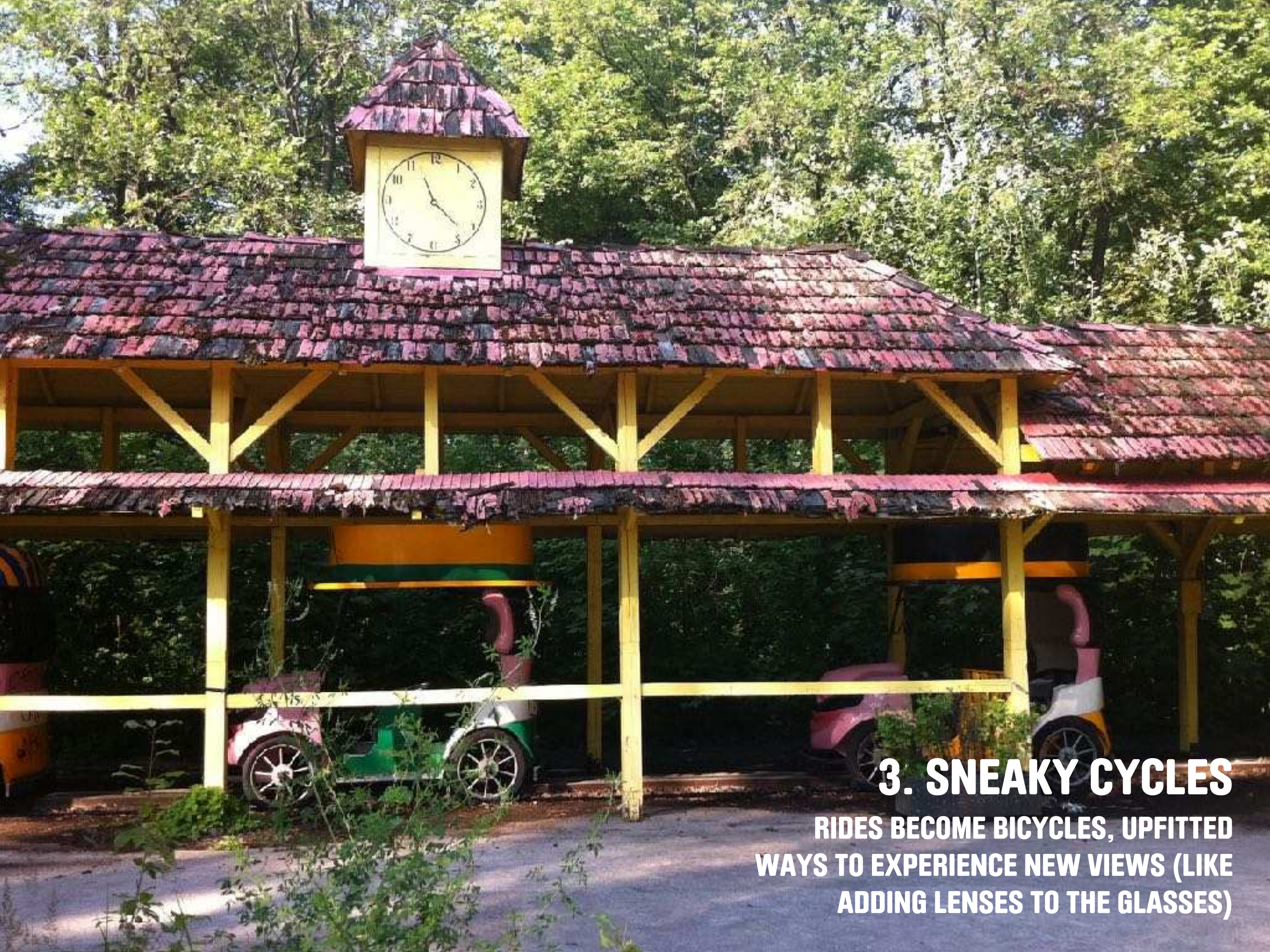




## 2. PEOPLE POWER

HUMAN ENERGY POWER THE RIDES,  
WITHOUT NEED FOR ELECTRICITY





### **3. SNEAKY CYCLES**

**RIDES BECOME BICYCLES, UPFITTED  
WAYS TO EXPERIENCE NEW VIEWS (LIKE  
ADDING LENSES TO THE GLASSES)**



## 4. JUNGLE GARDEN

NATURAL GROWTH IS ENCOURAGED. THE JUNGLES ARE ONE OF THE PARK'S BEST FEATURES AS LANDS OF ENCHANTMENT



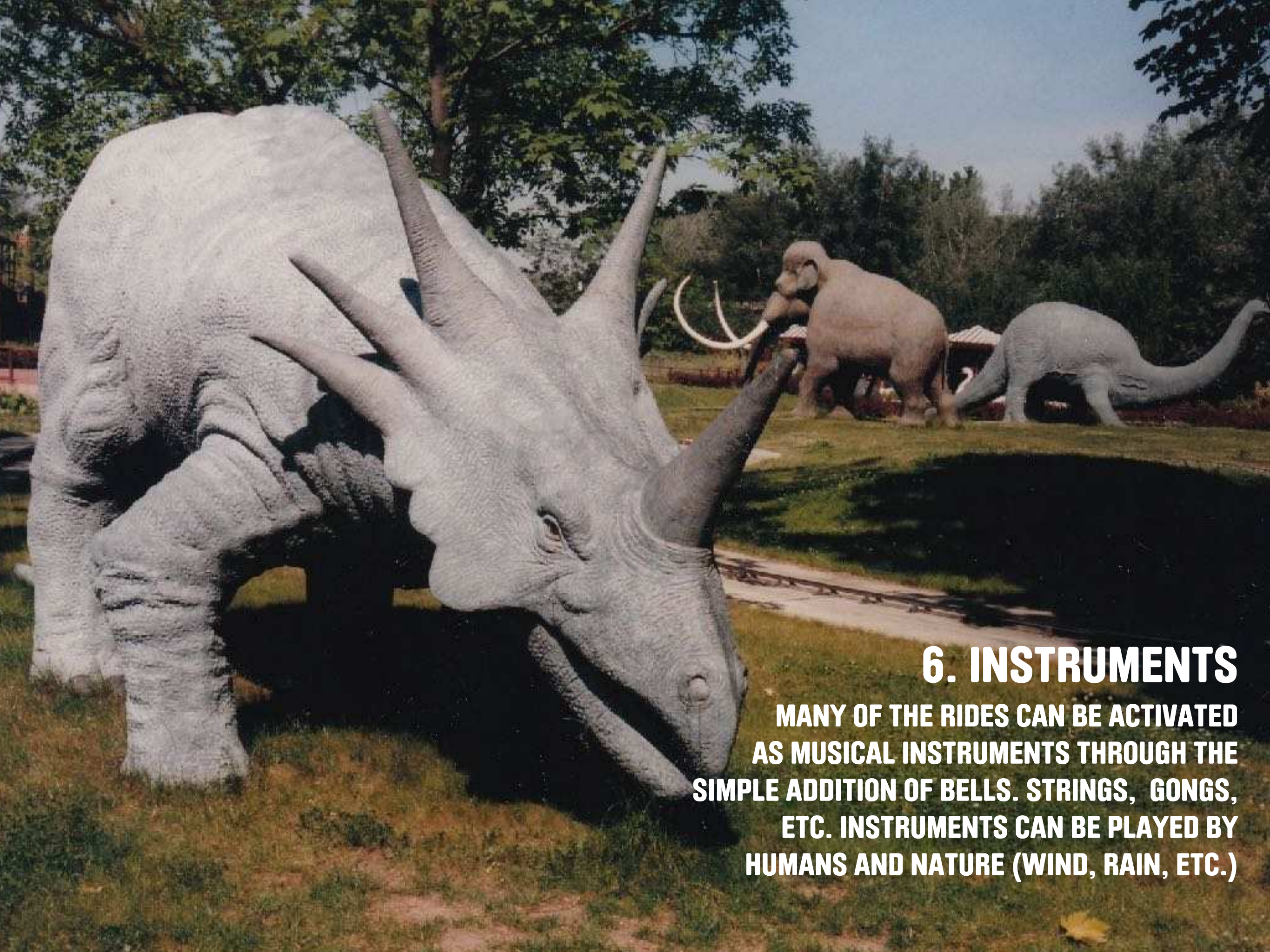


A scenic view of a river, likely the Spree in Berlin, with a large tree in the foreground and a covered boat in the middle ground. The boat has a canopy and is moored near the shore. The background shows a city skyline across the water.

## 5. TRANSIT

**BOATS, BIKES, RIDES HELP PEOPLE GET TO  
THE PARK AND ACROSS THE SPREE,  
ENCOURAGING VISITOR FLOW THROUGH  
THE PARK AND BEYOND**





## **6. INSTRUMENTS**

**MANY OF THE RIDES CAN BE ACTIVATED AS MUSICAL INSTRUMENTS THROUGH THE SIMPLE ADDITION OF BELLS. STRINGS, GONGS, ETC. INSTRUMENTS CAN BE PLAYED BY HUMANS AND NATURE (WIND, RAIN, ETC.)**



## 7. PLAY THE PARK

THE USE OF GAMES, BOTH  
TECHNOLOGICAL AND TANGIBLE, HELP  
PEOPLE EXPLORE PARK MEMORIES AND  
STORIES IN NEW WAYS





## 8. ECO GRAFFITI

WORK WITH THE FOREST, ALGAE, AND  
FOLIAGE TO CREATE MESSAGES IN THE  
LANDSCAPE







## **9. PARK SCULPTURE**

**PARK REFUSE IS USED FOR  
LARGE SCALE SCULPTURES**



## **10. GAPS IN THE FENCE**

**OPEN SLIPS IN THE FENCE PRESERVE THE  
MYSTERY OF ENTRANCE BUT REMOVE THE  
DANGER**





Danke

THANKS





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Stephanie Sherman (Detective Yes)  
George Scheer (Professor Perhaps)  
Anthony Spinello (Agent Who)

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The Process Institute, Come-Pat-A-Bull  
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IM PLÄNTERWALD

SPREE  PARK

GEWINNSPIEL

können Sie eine **FREIKARTE**  
für den Erlebnispark gewinnen!



**Leben im Spreepark**  
Das Sommerfest im Plänterwald  
02.07. - 17.07.2011

**Break Dance**  
Break Dance Competition  
am 10.07.2011 um 18.00 Uhr  
Eintritt: 5,- €

**Parkbahn**  
Öffnungszeiten:  
Montag - Freitag: 10.00 - 18.00 Uhr  
Samstag - Sonntag: 10.00 - 19.00 Uhr  
Eintritt: 5,- € (inkl. Fahrt)  
Kinder: 3,- €

**Frei! Frei!**





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