



# WE WATER FREE VISION

EXHIBITION BOOKLET

# WEWATER

01.9. - 17.9.2023

Paul-Lincke-Ufer 44A, 10999 Berlin

WeWater brings together perspectives from design, art and science on the theme of water. The exhibition's narrative departs from the urban design project SpreeVision Osthafen, which was developed last year by the initiative SpreeBerlin. The design presents the scenario of a socio-ecologically regenerated Spree in the section of the Osthafen basin. Other venues of the exhibition are the Osthafen itself, where the design can be explored via an AR application, and the Rummelsburger Bucht, which will become the resonating body of a performance on one evening. The works of the international contributors use a variety of media to tell stories about water, its multifaceted relationships with the city, and its non-human as well as human inhabitants. WeWater is curated by Symbiotic Lab and Leon Billerbeck.





# INTRO

## Interview on the exhibition WeWater

Leoni Fischer and Jakob Kukula are the team behind Symbiotic Lab. In this interview, Jakob Kukula, co-curator of WeWater, talks about the conception of the exhibition, the water in Berlin, and his role as founder of the SpreeBerlin initiative, which gave rise to SpreeVision Osthafen.

What is your relationship to water?

For a long time, I mainly perceived water in the context of my everyday life: Water was something I drank, bathed in or watered plants with. Since I've been studying the subject more intensively, I've become more and more aware of water as a cornerstone of life on this planet that permeates everything. This simple thought is a powerful tool for me to become aware of my own complex environment. Different moments have particularly driven this shift in my thinking.

Especially my engagement with water as part of my master's thesis SpreeBerlin (see project [8]), which also gave rise to the SpreeBerlin initiative has sparked my ongoing interest in water. In the context of SpreeBerlin I started to get more involved with the river as a space where different species and communities of interest come together. Thinking about water quickly leads to far-reaching questions. Is there water in me that has already flowed through both our bodies? Does water store memories?

As Astrida Neimanis states in *Bodies of Water: Posthuman Feminist Phenomenology*: "We are all bodies of water! What we do to water, we do to everybody, including ourselves."<sup>1</sup> Neimanis is a feminist scholar and leading thinker in environmental science. She points to a We that shares a common history with our watery beginnings, even if we are not all equally adrift. Neimanis proposes a framework for negotiating these relationships: a practice, ethics, and poetics of „hydrocommons“ that also serve as a framework for rethinking environmental justice demands and that support attentive, more just relationships to worlds that are more than human.

Furthermore, my outlook on water has broadened a lot through art. For example, I was deeply moved by the performance score *Your Body Is A Water Vessel* by Monika Dorniak (see project [18]), which is also part of the exhibition. It awakens distant memories of our non-human ancestors who were, in fact, sea creatures.

For several years now you have been working specifically on the water in and around Berlin. How has this work changed your view of your hometown?

At the beginning of my research, I was driven by questions about water quality and the water ecosystem in general. What is good water quality anyway and what does good water quality mean for whom? How does the water in Berlin taste compared to other places? How much water do I need myself in a day and how does the city of Berlin manage its water resources?

1 A. Neimanis (2017). *Bodies of Water: Posthuman Feminist Phenomenology*. London: Bloomsbury Publishing.

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## About an upcoming or fictional exhibition

(or: reassessing the value of water within our framework of meaning and existence)

However, we should get wet more often,  
and water can help us with that.

Near the river you once found wetlands co-inhabited by numerous species, manifesting their belonging-there within each movement. I wonder if their crawling-swimming-flying synchronized with the flow of the water and the rhythm the wind brought into the dense reed. I bet it did. I read that the feeling of time for human beings evolves through breathing. So the cycle of channeling surrounding particles through our body and releasing them with a trace of our flesh back into the world. Again and again. And again. And. That is basically what every organism does or strives to do: Oscillating in an ever-changing interactive response-relation. Thinking of this makes me imagine a person getting lost in the wetlands, marching curiously in soaking-wet clothing along the shore. A situation in which the trivial merges with the psychedelic, and by that I mean mind-manifesting and fluid.

Imagine a rotten float, self-composting on a river bank.  
I can't hope for a better job than at the canoe rental.

Another author might insert: The controlling attitude within post-digital, so-called "developed" societies and worldwide urbanization has made those moments more and more scarce. Efficiency and profit driven urban planning and architecture have disrupted natural relationships and thereby possibilities of human/non-human co-habitation. The result is alienation and separation from natural cycles surrounding us. Félix Guatarri describes this phenomenon as a "spasm", caused by the sterile stiffness of a resource oriented system that is unable to "resonate" with the dynamic transformative vibration of the world. Looking at the concrete-sealed shores of urban rivers, that were artificially straightened and stripped of their natural flora and fauna, Guatarri's thoughts materialize in a clear image.<sup>1</sup>

Every morning when I go to the bathroom,  
I drink 10 gulps of water from the tap.

My fingers have just dried after I entered my apartment and hung my jacket (hasn't dried). My face is still covered in raindrops though, while my white button shirt sticks to my skin. The pouring rain has left its marks and impressions on me, as well as the question how it makes me feel. The uncomfortable merges with the pleasant. Its symbolism struck me while I waited at the traffic lights, noticing my soaking wet clothes and raindrops

1 Vgl. Guatarri, Félix, *Chaosmosis An Ethico-aesthetic Paradigm*, Bloomington/Indianapolis: Indiana University Press, 1995)

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Another important aspect is the visibility of the river in Berlin. Where exactly does the river actually flow? In some places in the city, the Spree runs off the beaten path, along busy roads and bridges. Ecological and social potentials are often ignored. This is where aspects of appreciation come in: What significance does the river have for Berliners? I think that far too often we take the ecosystem services of the Spree for granted. What do we give back? Is it proportionate? And how can we create a win-win situation between the river and the different actors in the city?

Not only humans, but also non-human actors depend on the water ecosystem. What water quality do fish need? What conditions do blue-green algae thrive in and what influence do they in turn have on the oxygen content in the water? If you look at the current situation in Berlin, you will see that it does not correspond to what is actually required by the EU Water Framework Directive, which is the most important water law in Europe. This fact surprised me and then again not at all: I have known the Spree since my childhood and know that it often plays a subordinate role in the Berliners' perception of their city. At the same time, internationally the image of the metropolis on the Spree has a strong identity-shaping effect. I'm interested in the relationship between the river, the city, the citizens, and politics.

What exactly is the European Water Framework Directive?

The European Water Framework Directive has been in force since December 22, 2000. This directive established rules to prevent further deterioration of the status of water bodies in the European Union (EU) and to achieve a „good status“ of Europe's rivers, lakes and groundwater by 2015. Objectives are: Protect and improve the status of aquatic ecosystems and groundwater, including terrestrial ecosystems that depend directly on water. This includes the sustainable use of water as a resource as well as the enhancement of the ecological and chemical status of water. The „good status“ is defined by how much space is made for flora and fauna. For example, straightened river banks mean less space for fish to spawn. Plants in riparian areas also have a cleansing effect on the water. If the river cannot meander because it is straightened, the water is less able to absorb minerals and substances. If you steer the waters, you deprive them of their self-purifying function. In Berlin, we are far from this defined „good state“ and there is still a lot to do.

How are you working with the SpreeBerlin initiative to improve this?

The projects of SpreeBerlin - currently especially the SpreeBerlin Buoy (see project [8]) and the SpreeVision Osthafen (see project [1]) - are all about proposing ways by which the situation could be improved. The SpreeVision Osthafen, in which the SpreeBerlin Buoy is also integrated, is the starting point of the WeWater exhibition.

What exactly is the SpreeVision Osthafen?

The SpreeVision Osthafen is an ongoing urban design project initiated by Jan Colomer, Ralf Steeg and myself. By drawing out an exemplary vision of the future for the section of the Spree river at the Osthafen, we highlight already existing potentials and show what

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rolling into my eyes and the crashing sounds the cars created while driving through the puddles. Unfortunately my laptop keyboard hasn't got wet yet during my writing. I think it would have been an adequate gesture to write about the ecological and social significance of water with dripping fingers after biking through the whole city in the rain. I tried.

This text makes me think  
in my free time.

Entering our shared garden, I checked the buckets I had put next to our little patch to gather rainwater for our vegetables. I figured they must have filled up easily by now. They were almost empty. Maybe I should move them to another spot, I thought, but left them there and hoped for more rain. It reminded me of my daily routine living on a Norwegian Island earlier this year, where I checked on the rain water tanks every evening before going to bed, to estimate if we could all have a shower or not.

How odd that I am craving for a shower now.  
What has comfort done to us?

Zoom-Call with J. and a befriended artist duo about the exhibition we might call "WeWater" this afternoon: There should be a diverse selection of art works and media, without too many abstract water textures, that we have all seen a thousand times and that rarely affect us anymore. Well they are pleasant and even mystical still - they bare some kind of secret - but somehow they often remain as surfaces. Some of them could evolve to an atmospherical embedding. The juxtaposition of conceptual, performative and sensual works should feel like going for a swim or staring into the ocean. Anchors within an ec-static sphere of the exhibition experience. We all liked that idea.

To touch  
and be touched.

Someone said: "What we definitely need to avoid is having two audio-visual laboratories that have microphones and sensors hanging into water tanks with a bunch of cables. It is great, but one is enough, we don't want to get too technological."

All the artists have shared their proposals for the exhibition already, except for one. I imagined what kind of proposal we were still missing. Like going swimming together at the local public pools. Or invite all the staff from there to the exhibition. That would be the work and nobody would notice it.<sup>2</sup> A kind of humble work that I always wanted to do. Where people ask afterwards: "So why didn't you show anything, or did I miss it?". That

<sup>2</sup> You might read the text after going swimming or talking to the lifeguard. I don't know what kind of relationship they have to water but I am curious.



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benefits a renaturation would have not only for humans but also for non-human actors. Our planet-centric design approach keeps us from developing hasty solutions. Instead, we make ourselves aware of the complex systems in which the places we design for are embedded. For example, the current design is based on an extensive study, a workshop, and Jan Colomer's master's thesis at the University of the Arts Berlin.

Simply tearing down the riverbank walls and thus revitalising the riverbank zone is, of course rarely an option. In the exhibition, the SpreeVision Osthafen therefore presents various technologies and utilisation concepts as renaturation modules that could be integrated into the current environment. At the same time, shallow water areas and sandbanks, for example, could be structures that enable the reintroduction of flora and fauna. At the end of our process stands the development of a recommendation for action to politicians. For this matter, together with UPLab we also developed a survey (see project [1]) that invites you to state your vision for the Spree river in the future.

Why did you choose Osthafen as the location for SpreeVision?

There is great potential for improvement at Osthafen, as the Osthafen basin is the largest section of the Spree in the city. Ralf Steeg has been particularly active in this area for a number of years and is committed to healthy waters with his Vertical Wetlands and Spree2011 projects. On his advice, we took a closer look at this area. The water in the Osthafen is still quite fresh, as the basin is located in the east of the city and arrives directly from the surrounding area. Later, it feeds into the lock system, where it often comes to a standstill, especially in the summer months. As a result, the water quality suffers. At the same time, the land along the eastern harbor is all in private hands. How could such a design still be implemented at this location? The possibility would theoretically exist at Osthafen, for example through an open development plan. The restructuring of the Osthafen with stairs to the water, seating or bicycle paths would also be a great gain on a social level.

How did the WeWater exhibition come about?

As Symbiotic Lab we work between ecology, art and design in all our projects. When we received funding from ECOSIA for the SpreeVision Osthafen, it was clear to us that this urban design should enter into a dialogue with the public along with positions from the sphere of art but also other related design and research projects. This curatorial process was significantly enriched by our collaboration with the artist Leon Billerbeck.

WeWater therefore approaches water through a variety of approaches. Whether as an element, as a resource, or as a sign, all of the exhibited works address water in very specific and locally diverse contexts. In this way, we want to pose the question what role water can play in a socio-ecological transformation. At the same time, we hope to open up new worlds of thought and feeling in order to trigger new, personal connections with the water. What happens when you bring together the technical urban design of the SpreeVision Osthafen with more affective approaches to water?

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kind of work, you need to be very sensitive for. Like a small stone in the currents. Or a tiny drop of sweat left in the landscape, that exists only temporarily. Nothing permanent and non-distinguishable from what is happening anyways: Any-Thing.<sup>3</sup> That might be the closest we can get to the essence of water.

Upcoming or fictional exhibitions  
could meditate on this.

Then someone: "Maybe they have rocks from the river's ground in the geological museum."

Someone else: "We haven't seen each other for a long time, the last time must have been one and a half years ago in the countryside of Brandenburg. Let's keep in touch regarding these ideas and their development to integrate them into the curation process. Talk to you later."

Me: "I am thirsty now."

I got a message that I got the job at the canoe rental.  
I am gonna spend a lot of time by the river.

As we engage the fact that we are water, we might research things like: How is rainwater used in the modern urban environment? And we would come to a point where we realize most of it is dumped, channeled into storm water reserves that overflow easily with heavy rains and wash all the trash from the streets into the canalization. The next morning, assuming we take a swim in the ocean, you swim through plastic bags. Fortunately someone told me at a party two weeks ago that every newly built house in Berlin has to install a system for private rainwater harvest and usage. Fortunately I read that the entire roof of Frankfurt Airport harvests rain that is then stored, filtered and used for all toilet flushes and dish washers.

We could go somewhere together.  
After the exhibition.

The theoretical context of all this seems to be as meandering as water itself. Speaking with Hartmut Rosa's words in the concept of a possible sociology of resonant world relations, it is important to establish reciprocal connections to our environment that ask and answer, that give and take, in short: that are dialectical. In order to achieve a sensitive position that is willing to get affected as well as effecting in a balanced way, we might need to consider listening as a potential tool to re-cultivate a caring bond with the eco-

3 Vgl. Lepecki, André, thing:dance:daring:(proximal aesthetics)in Choreographing Exhibitions by Mathieu Copeland (ed.), Dijon: Les presses du réel, 2013.

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What are the goals of the exhibition?

We invite visitors, experts and initiatives to participate in this dialogue on the Spree and the potentials of water. During the three weekends, there will be an accompanying program where these groups can come together in the exhibition space and exchange ideas. We hope that this will also create new alliances that exceed the duration of the exhibition. I am convinced that the interplay between art, design and science that we practise as Symbiotic Lab foster new entry points into the topic. It is especially important to us to strengthen the idea of the interdependence of human and non-human actors. Allowing ourselves to be touched by water can thus fundamentally change our perception and encourage us to deal more sensitively with ourselves and others. After all, anyone who steps out of the exhibition is directly standing at the Landwehr Canal. It would be a great success, if people could subsequently encounter the water in Berlin with a different view.

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systems around us.<sup>4</sup> Listening is something that water does very well, in acts of receiving, reflecting and saving information without a lack of agency that dynamically forms and expresses – I imagine a reflection of sunlight on sweaty skin. An open window. The particles we leave behind while breathing and touching. The in-between-of-everything, that is barely there, though essential. It might be what Marcel Duchamp describes as the *Inframince*, *la chose qui ose*<sup>5</sup> or what zen buddhist philosophy means by nothingness. The humble ground on which everything is interlaced.

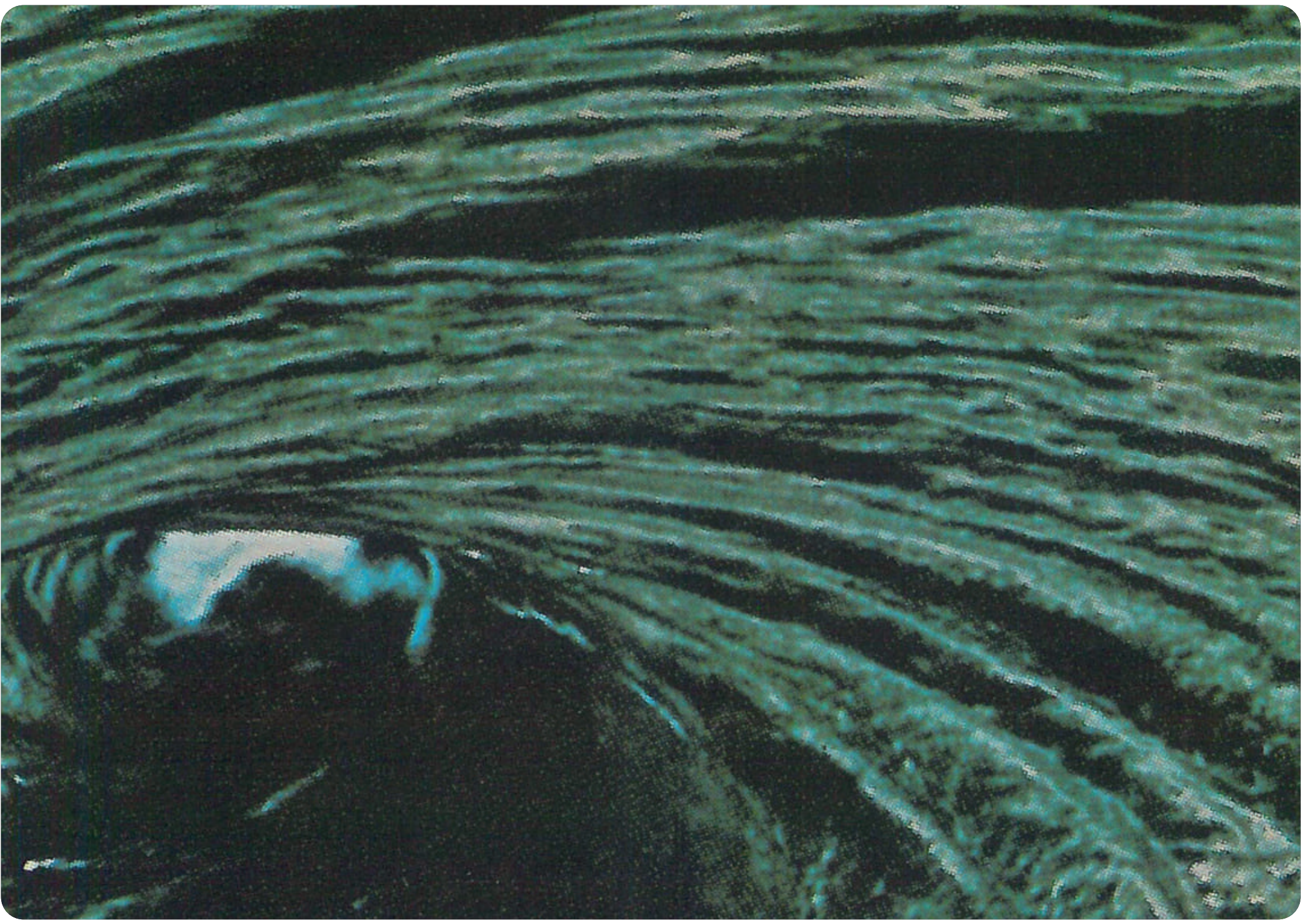
There could be inspiration  
for an alternative future in this.

Or this text could be interrupted.  
And rewritten, or disregarded.

<sup>4</sup> Vgl. Rosa, Hartmut. *Resonanz – Eine Soziologie der Weltbeziehung*, Berlin:Suhrkamp, 2019.

<sup>5</sup> Vgl. Lepecki, André, *thing:dance:daring:(proximal aesthetics)* in *Choreographing Exhibitions* by Mathieu Copeland (ed.), Dijon: Les presses du réel, 2013.







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## SpreeVision Osthafen

Visual installation, Infographics, AR & VR Experience, 2023

SpreeVision - Osthafen demonstrates, how the ecosystem Spree can unfold its potential for a more livable city.

The Spree River harbors a unique diversity of species and is a threatened ecosystem in Berlin. Given the impacts of climate change and resulting ecological, social, and political developments, protecting and revitalizing the Spree is crucial for sustainable urban development in Berlin. A healthy Spree not only benefits plants and animals but also humans. This raises questions about the role of the Spree in a climate-resilient city and the current socio-ecological challenges at the location.

The project aims to explore the potential for sustainability and the maximum achievable ecological state at the site, along with possible future improvements. It provides information about the current ecological condition of the Spree and presents technological and scientific solutions for improvement. Using a Web-AR application, the design is presented city-wide, independent of an exhibition space, and an online survey captures the sentiments of the public. The results serve as recommendations for action for policymakers, property owners, and citizens.

The project, funded by Ecosia (All in for Berlin), is based on an extensive study and the long-term commitment of several Berlin actors advocating for a healthy Spree and a better Berlin. It originated from the initiative of Jakob Kukula, Jan Colomer, and Ralf Steeg. It is a non-profit project developed by Symbiotc Lab within the framework of Netzwerk-stadtraumkultur e.V.





# ARTIST

Jakob Kukula, Jan Colomer, Adrian Staude

Jakob Kukula is a multidisciplinary Gestalter specialising in art, design and ecology. As the founder of SpreeBerlin and Symbiotic Lab, he is passionate about exploring and implementing a planet-centric practice. With a strong focus on the intricate relationship between humans and nature, he actively seeks innovative ways to facilitate reconnection and present concepts for social and planetary transformation. Combining the fields of art, design and science, he strives to make a lasting positive impact on our world.

Jan Colomer works at the intersection of urbanism, environmental sciences, and industrial design. His focus lies in the collaborative exploration of the natural and human-made environments that surround us, to propose transformative interventions through design and its material, technical, and discursive possibilities. In 2022, he completed a Master's in Industrial Design at the University of the Arts Berlin, and obtained the title of Industrial Design Engineering at ELISAVA School in Barcelona in July 2018.

Adrian Staude is a specialist for immersive media, virtual reality and augmented reality. The ability to interact with virtual environments that are only limited by imagination is what drives his fascination. In 2016 he completed his Bachelors Degree at SRH School of Design with his Virtual Reality installation "Zwischen Raum" that was exhibited by re:publica and Fraunhofer Institute. Since then he is supporting small and big projects with his knowledge about immersive media and development.

[www.spreevision.adrianstaude.de](http://www.spreevision.adrianstaude.de)  
[www.spreeberlin.de](http://www.spreeberlin.de)  
[www.symbiotic-lab.com](http://www.symbiotic-lab.com)  
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[www.instagram.com/spree.berlin](https://www.instagram.com/spree.berlin)

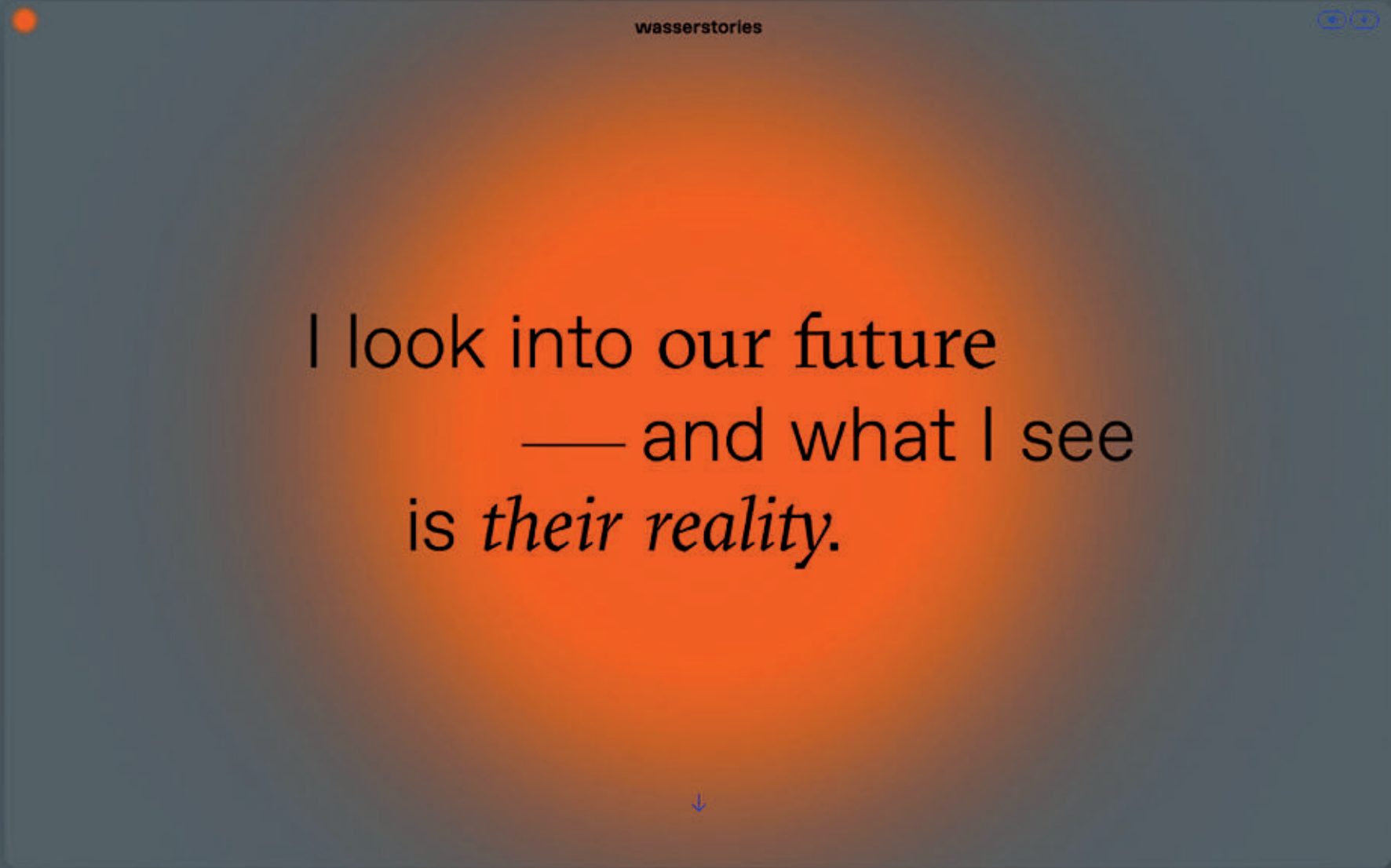
# ARTIST

UPLab

The Urban Participation Lab (UPLab) understands itself as an interface between citizens and stakeholders of urban development processes. Through digital, participatory methods, mood images on urban topics are explored, thus serving as a valid data foundation for demand-oriented planning and development. UPLab supports the SpreeVision Osthafen with a city-wide online survey. The goal of the survey is to gain insights into the current perception and use of the Spree riverbank in general. Furthermore, wishes and ideas for redesigning the riverbank at Osthafen in Berlin are collected. The collected and evaluated voices are intended to support SpreeVision Osthafen in formulating specific demands for a new riverside. The survey not only captures the voices of citizens and city visitors but also spreads awareness about the project throughout Berlin.



Your opinion matters!  
Scan the QR code and participate directly in the survey.



## Wasserstories: Our Future–Their Reality

Web documentation, 2019-2023

The web documentary „wasserstories: our future-their reality“ explores the issue of water privatization in an artistic-critical way. Three multimedia stories present alarming insights into the past and future of our water. The „wasserstories“ are located in the realm of the DesignFiction: True events from Bolivia, South Africa and Portugal are projected on German locations and fictitiously told in our near future. The factual is interwoven with the fictional and together they result in disturbing scenarios. They deal with the universal question: Who owns the water?

Through storytelling, the previously underrepresented issue of water privatization is seen from new perspectives and enables an immersive dive into socio-political debates. Provocatively, the stories deliberately put three of our most basic needs at risk: health, money and security. The fictional story takes place as close as possible to the user's own life, so that the user's own concern becomes clear. Afterwards, the real events are shown in documentary form – what has been read before is already internalized and the events of distant places subsequently appear even closer.

In addition, an interactive index explains terms that appear in the web documentary or are related to the topic. This is not only about simple definitions, but also about a critical framing of the terms in a complex system.

The project was realized in cooperation with the Foundation Stiftung für Mensch und Umwelt and the weißensee kunsthochschule berlin.

## Caroline Breidenbach

Caroline Breidenbach uses visual design to bring socio-political issues into the public eye. In 2019, she graduated with a master's degree in visual communication at weißensee kunsthochschule berlin and was honored with the title of Meisterschülerin in December 2021. With her project „wasserstories“ she received three design awards in 2022: Gold at the European Design Award, Silver at the ADC Talent Award and Winner at the Annual Multimedia Award.

[www.wasserstories.de](http://www.wasserstories.de)  
[www.instagram.com/caroline\\_breidenbach](https://www.instagram.com/caroline_breidenbach)  
[www.instagram.com/wasserstories](https://www.instagram.com/wasserstories)







## Water's Whisper

Spree Treasures, Sound, Video loop, 15 min, 2023

How can the concept of a fictitious Zoom call with water serve as a bridge between the past and present in the digital age? In what ways does technology distort our perception of water, and does this hinder our ability to truly connect with its essence? Are we merely skimming its surface? As Earth's water ceaselessly moves, it carries tales of time and nature's rhythm. The water in our showers has journeyed vast distances, a testament to the eternal water cycle.

Sounds from the NOAA, transformed into a water's monologue, invite us to listen deeper. „Slow down“ and „Bloop“ (1997) serve as metaphors for our need to slow down and attune to nature's pace. It reminds us of the delicate balance between movement and stillness, and the profound messages that lie in nature's raw power and the fragility of existence. These sounds challenge us to consider the impermanence of life and the eternal dance of creation and dissolution.

Can we contemplate our relationship with technology and nature, be encouraged to seek a deeper understanding and question our connections with the world?

## Julian Feitsma

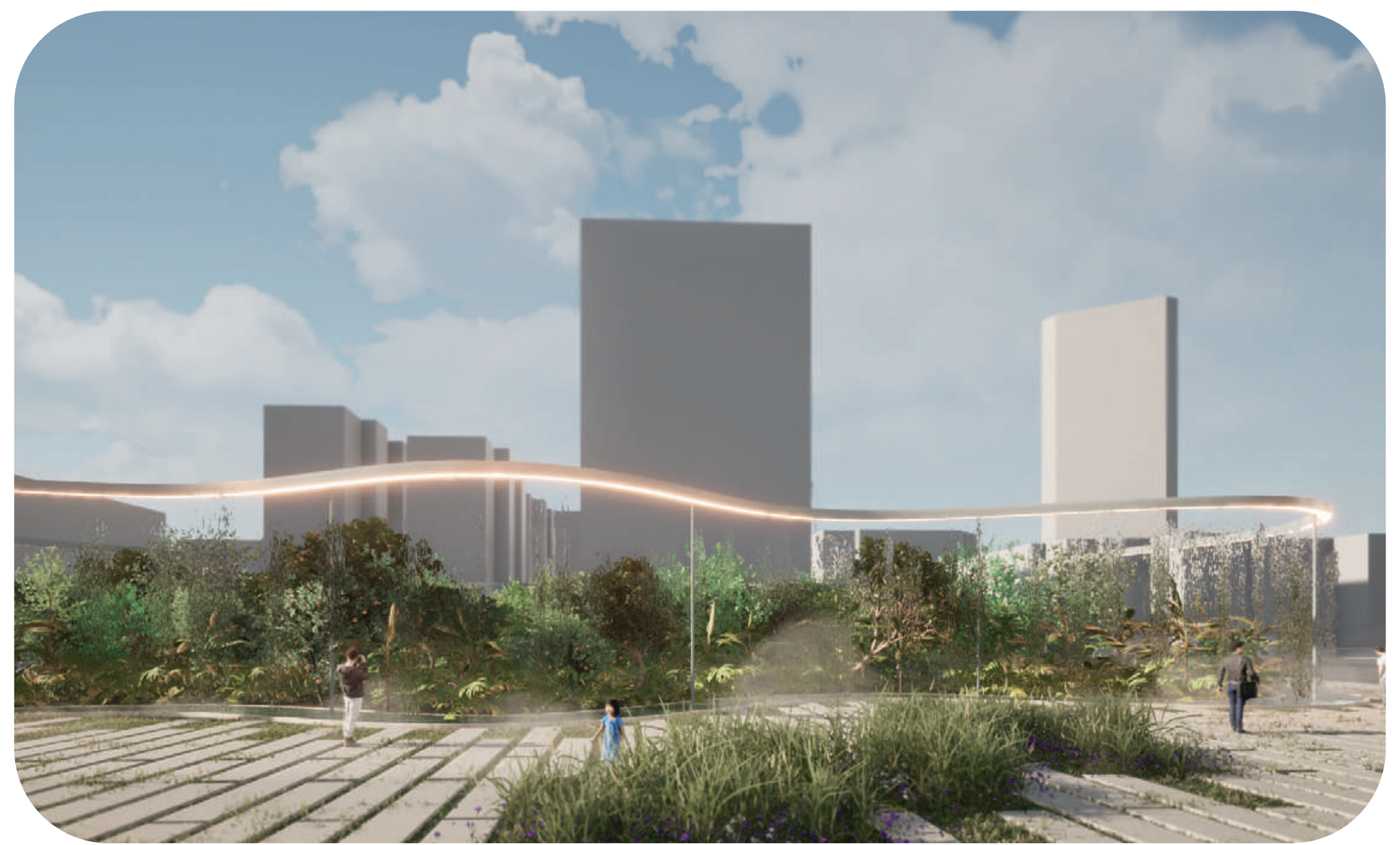
Navigating between London and Berlin, Julian Feitsma creates a diverse range of works, from evocative videos and short films to immersive multi-media installations and ethereal soundscapes. These creations have graced the halls of renowned galleries, museums, and festivals, captivating audiences and critics alike.

But Julian doesn't stop at visual arts. As a musician, he recently unveiled an album that resonates with his unique blend of sound and emotion. His passion for storytelling is further showcased in his scripts for film and theater, weaving narratives that challenge, inspire, and entertain.

Beyond his artistic endeavors, Julian delves deep into the realm of thought, pursuing studies in philosophy. This academic pursuit enriches his work, adding layers of depth and meaning to each piece he creates.

[www.instagram.com/julianfeitsma](https://www.instagram.com/julianfeitsma)  
[www.julianfeitsma.com](http://www.julianfeitsma.com)







## urban:eden - Reimagining Cities for More Than Humans

Multimedia Project Documentation, 2019-2022

In an "urban:eden" the realms of urban spaces and nature could intertwine seamlessly. Through visionary concepts, the fusion of sustainable city development and the regeneration of urban nature are explored. "urban:eden" serves as a space for thought comprising endeavours that reenvision our cities' landscapes, ushering in a future of harmonious coexistence through designing for more than just human needs.

### Integrative Urban Climate Adaptation

Extreme weather events such as heat and heavy rainfall are becoming the new normal throughout the world. Cities are especially affected due to high soil sealing and the urban heat island effect. Current and future urban planning must embrace a holistic approach to tackle these challenges effectively. Through a collaborative and interdisciplinary process, the projects reimagine urban spaces from the ground up. One of the concepts born from urban:eden is the "Flood Water Cycle Path." This idea combines bicycle infrastructure with local rainwater drainage and emergency runoff systems. By utilising modular elements made from drainage concrete and runoff channels, rainwater can either percolate naturally into the ground or be directed to natural filters in parks and urban rivers during heavy cloudbursts. The benefits are threefold: relief on mixed water systems, protection of water bodies, and the restoration of a more natural water cycle. Additionally, "urban:eden" introduces floating filters in urban rivers, promoting water purification and creating spaces for recreational activities. Where space allows, urban wetlands are integrated into the streetscape, serving as both street furniture and reservoirs for cooling the city through evaporation.

### Design for Urban Forests

"Design for Urban Forests," explores the creation of artificial "primary" forests within urban spaces. By emulating the complexity and biodiversity of natural forests, we bring green oasis into the heart of bustling cities. The project showcases an array of possibilities for localization, implementation, financing, and interspecies interaction, demonstrating that urban forests can thrive even in the most vibrant city environments. Central to this project is the "Toolbox of Design Principles," a comprehensive guide that safeguards urban forests with strategies balancing separation and openness. This toolbox is exemplarily applied to three culturally diverse sites, illustrating the adaptability and cultural resonance of the concept. By designing artificial "primary" forests, "Urban:Eden" envisions a future where cities become permeable spaces of coexistence. These urban forests not only contribute to the regeneration of nature but also provide city dwellers with serene respites, forging a stronger bond between humanity and the environment.

### Unifying vision: A common, thriving urban future

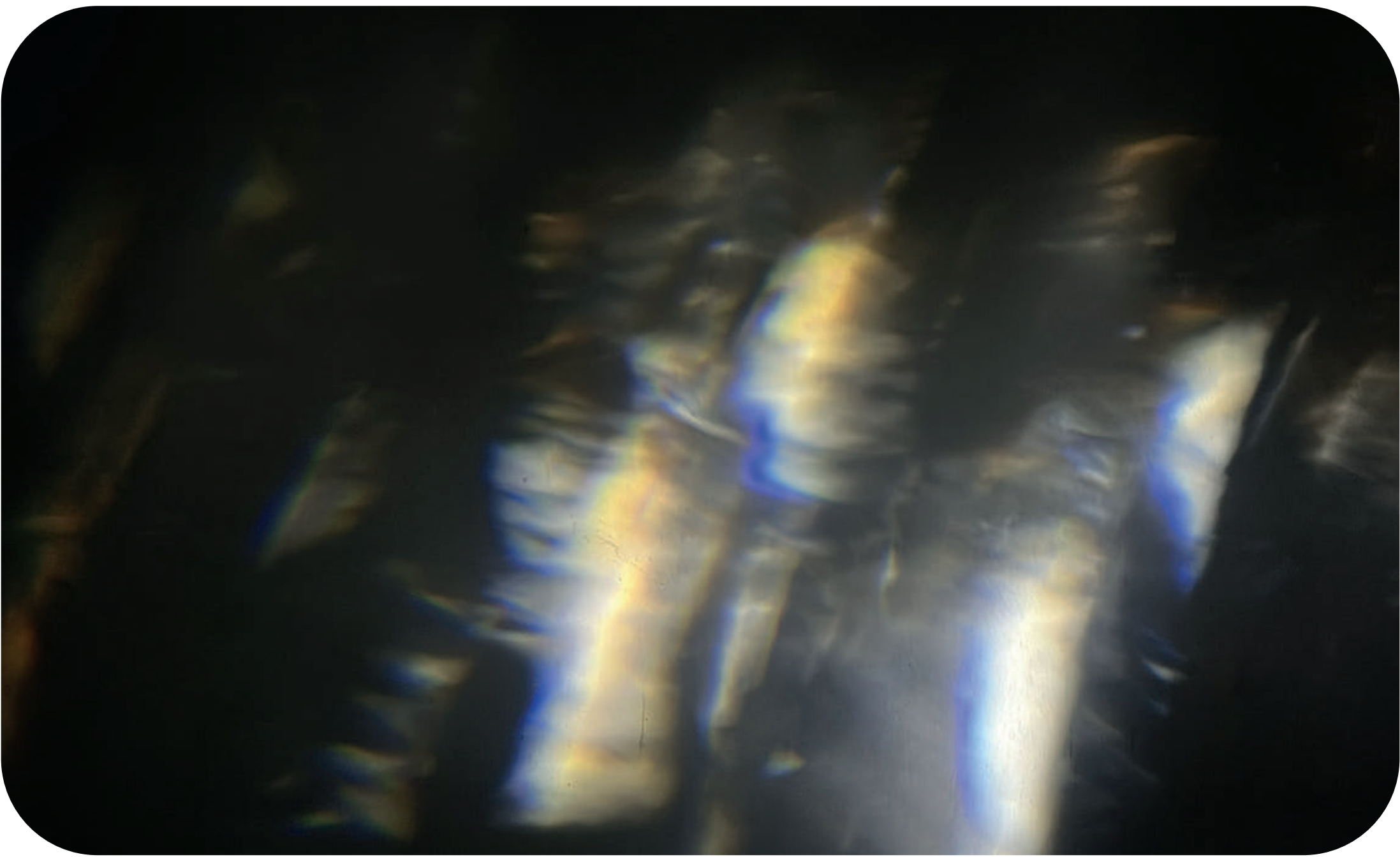
In this exhibition the visionary projects of urban:eden are integrated in an overarching vision. You can explore "more than human design principles", and envision the possibilities of harmonious urban ecosystems. Together, we can redefine the urban landscape, welcoming nature into our cities and enhancing the quality of urban living. By fostering an understanding of the potentials in future urban development and environmental regeneration, "urban:eden" tries to inspire a new appreciation for interspecies coexistence.

## Paulina Grebenstein

Paulina Grebenstein is a designer, educator, and future thinker, making contributions to the fields of product design, service design and urban planning. Currently serving as a lecturer and artistic researcher at the Weißensee School of Art and Design in Berlin, as part of the +dimensions research project and contributes her expertise to the Product Design department. Her research revolves around exploring "more than human design" approaches and future visions in design, while her teaching focuses on process visualization and digital visibility. In addition to her academic pursuits, Paulina Grebenstein is working as a self-employed designer and coach. She has collaborated among others with Miya Forest, where she played a vital role in conceptualization, design, and visualization of tiny forests and an eco housing area. Paulina Grebenstein has gained experience working for why do birds, IC! Berlin, Miniwiz Taipei, and Baukind UG and showcased her versatility in service design, eyewear design, circular economy design, and interior design. Her future visions and dedication have earned her several accolades, including the German Sustainability Award Design and Bundespreis Ecodesign. With her academic pursuits, versatility and a passion for "more than human design", Paulina Grebenstein aims to contribute to design methodology, reshaping urban environments, and enriching lives through her creative visions.

[www.urbanedenlab.com](http://www.urbanedenlab.com)





JJ

[05]

## Aqua Sonic

River Water, Sensors, Light, Immersion heater, Synthesizer, Hydrophone, 250x160cm, 2023

“Aqua Sonic” is an immersive audiovisual installation, inviting viewers into a contemplative exploration of the visual and sonic intricacies of water. Water, as a source of complex sensory input, holds a profound relationship with human evolution. This relationship has honed our perception to simplify its visual and auditory complexity. Through language, we often condense these intricate sounds and images into familiar concepts like ‘wave’ or ‘stream’.

Within the realm of “Aqua Sonic”, spectators are guided into a state of introspection. A central pillar, infused with water sourced from the Spree River, becomes a focal point. The water, catalyzed by an immersion coil, undergoes a transformation that is both visually and sonically heightened. The kinetic dialogue of water and energy reverberates throughout the space through projection and hydrophone recording. A dynamic interplay of light and sound takes form, drawing the audience into an immersive sensory experience.

By manipulating the position and angle of the lamps directed at the central pillar, viewers are invited to participate playfully in the projection, creating a unique and ever-evolving dialogue between light and water.

## Jakob Köchert & Jakob Kukula

Jakob Köchert - is a spatial designer, educator and sonic practitioner, listening, acting and thinking within the intersections of educational and artistic collective practices. Drawing from a diverse range of fields, his practice is aimed at conceiving, designing and enabling transformative spaces, practices and potentials through artistic interventions, which are complemented by his compositional practice. The spatial, collective practice, listening, and questioning one's own perception play a central role in his process based projects. In recent works and performances he has collaborated with CCA - Center for Contemporary Arts Tbilisi; Instrument Inventors Initiative, Den Haag; Floating University Berlin; CLB Berlin and FLUCC Vienna.

Jakob Kukula is a multidisciplinary Gestalter specialising in art, design and ecology. As the founder of SpreeBerlin and Symbiotic Lab, he is passionate about exploring and implementing a planet-centric practice. With a strong focus on the intricate relationship between humans and nature, he actively seeks innovative ways to facilitate reconnection and present concepts for social and planetary transformation. Combining the fields of art, design and science, he strives to make a lasting positive impact on our world.

[www.jakobkukula.com](http://www.jakobkukula.com)





# WORK

## Anguilla Anguilla: Voice Of Eels

Video Projection, Water, Sound, 250x160cm, 2022-2023

In designing cities or spatial planning, non-human inhabitants are often overlooked. But the structures we put in place, whether spatial or systemic, affect them extensively. Darko Lagunas puts forward the case of the eel. What can we learn from the eel, and what do they tell us about who we might become?

Looking closely at what eels are and what we are to them can tell us something. They can tell us something about how that which lies 'beyond' the human also sustains us, and makes us the beings we are, and those we might become. Seeking an answer to the question of what we human beings can learn from eels, environmental sociologist Darko Lagunas immersed himself into the world of eels. "Getting close to the eel means not only reading and talking about eels with ecologists or biologists. It is also about embodiment, multisensory experience and exploring the multiplicity of narratives surrounding the eels' existence."

Commissioned by the Embassy of the North Sea, Lagunas sought out people with a special, embodied relationship with eels. Through an immersive ethnographic research practice, Lagunas created a series of short, filmed portraits in which 'eel interpreters' attempt to answer this question.

Starring: Fish migration researcher Erwin Winter, Queering with eels Noam Youngrak Son and Eel fisherman Theo Rekelhof, Film, research and editing by Darko Lagunas, Subs & color grading by Femke Hermans, Sound design by Blabla Sounds, Graphic design by Corine Datema, Commissioned by Ambassade van de Noordzee, Made possible by Amsterdams Fonds voor de Kunst

# ARTIST

## Darko Lagunas

Dutch-Chilean Darko Lagunas (1987) has a sociological background (University of Amsterdam) and focuses on connecting ecological and sociological themes. What do non-humans tell us about who we are and what we might become? How does the energy transition lead to the destruction of pristine ecosystems and ethnocide? And what ways of knowing are out there that might help decolonize ecology? Through ethnographic research, Lagunas works to answer such questions. Lagunas' work results in diverse media outlets ranging from investigative journalism to documentary style short-films and collaborative exhibitions.

The Embassy of the North Sea was founded on the principle that the North Sea owns itself. Here, the voices of plants, animals, microbes, and people in and around the North Sea are listened to and involved. The Embassy of the North Sea has plotted a route through to 2030, firstly learning to listen to the sea before learning to speak with it. Finally, they aim to negotiate on behalf of the North Sea and all the life that it encapsulates.

[www.embassyofthenorthsea.com/route-2030](http://www.embassyofthenorthsea.com/route-2030)  
[www.instagram.com/darkolagunas](https://www.instagram.com/darkolagunas)









# WORK

## A Q U A

Two-Channel Video Installation, 16:11 Minutes, 2023

Like many people these days, I am becoming more and more concerned about the environment. I can see all around me, the damage we are doing to the natural world and how we are being damaged by it in return. As a human being and an artist, I continually ask myself how and why we damage our environment. I have come to believe that one of principle causes for this is the way we have distanced ourselves from the natural environment. So one of the main things I would like to do in my work is to create and explore the possible interactions we can have with nature. In doing so I hope to show how important nature is for our mental, physical and spiritual well-being.

At present I am participating in the GS Caltex Creative Residence Program, which means that I am living on Jangdo island. Some of the work you see stems from this program. Living and working on an island means that you can let yourself be exposed to the vastness of nature and understand the forces of nature.

# ARTIST

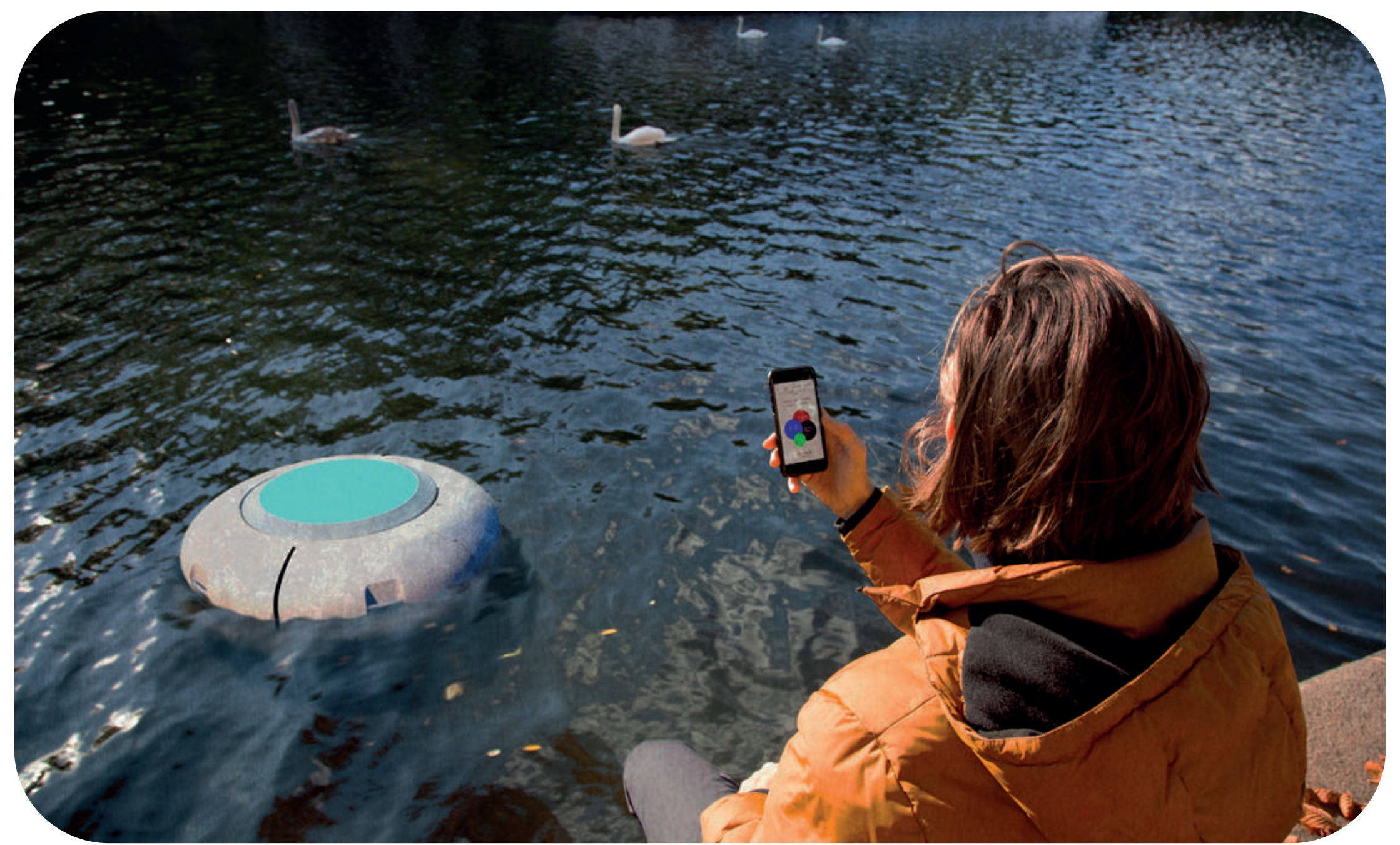
## Sooyeoun Baek

Sooyeoun Baek (\*1972 in South Korea) is an artist who works with video, photo, drawing, performance and installation. She studied Fine Art at the University of the Arts London Wimbledon (UK). Currently, she is living and working on Jangdo island as artist in residence supported by GS Caltex Yeulmaru in South Korea.

[www.instagram.com/sooyeoun\\_baek](https://www.instagram.com/sooyeoun_baek)  
[www.youtube.com/@sooyeounbaek3453](https://www.youtube.com/@sooyeounbaek3453)









## SpreeBerlin Boje

Model of the Bouy, Website, 2020-2023

In the context of the climate crisis and the associated societal change, the project explores the relationship between Berlin and the River Spree, the urban space, the citizens, and the water. How can the river be given its own 'political' voice, and what can design contribute to raising awareness of the Spree and the impact of humans? Through the use of buoys, the water draws attention to pollution. Digital tools and media, such as measuring devices and an app, capture the current state of the river and communicate it to the citizens in an accessible way. On these platforms, current as well as historical research on the topic are made accessible. One section on the website highlights untapped potentials and illustrates how the city could change for the better with the help of the river, encouraging citizens and politicians to take action. During the hot summer months, the buoy pumps oxygen into the river, providing the Spree and its organisms with oxygen. The use of buoys offers a holistic and more sustainable solution to various problems and ensures a healthier balance among the involved actors.

## Jakob Kukula

Jakob Kukula is a multidisciplinary Gestalter specialising in art, design and ecology. As the founder of SpreeBerlin and Symbiotic Lab, he is passionate about exploring and implementing a planet-centric practice. With a strong focus on the intricate relationship between humans and nature, he actively seeks innovative ways to facilitate reconnection and present concepts for social and planetary transformation. Combining the fields of art, design and science, he strives to make a lasting positive impact on our world.

[www.spreeberlin.de](http://www.spreeberlin.de)  
[www.jakobkukula.com](http://www.jakobkukula.com)









## Measurement Uncertainties (Act 2)

"águadachuva", rainwater, glass bottles, steel, 99 x 60 cm, limited edition of 100 bottles  
 "Umbilical cord (act 3: meandering between aesthetic and practical processes)",  
 photography screen printed with river mud on textile, dyed and washed with river and rain  
 water, soil and charcoal, 120 x 550 cm, 2023

The open process of Billerbeck's exhibited works started during his residency at DELICEI-RAS18 in Porto in early 2023. Reflecting the relations and limits of the indoor (inside) and outdoor (outside), comfort and roughness, he harvested rain water with the art gallery's roof over a period of two months. The gesture highlighted the roof as the main separating phenomenon, providing shelter and protection from the 'uncontrollable' nature. The harvested rain water was collected in blue barrels of 200 liters and continuously rolled into the gallery space during the three weeks long solo exhibition at Artes Mota Galiza in Porto. The uncertainty of rain became the essential material that shaped the sculptural development that was confronted with the modern urge to control, organize and sterilize anything unstable. As a critical comment on the dominating product-oriented world view, as well as an attempt to initiate a collective act of participatory circulation, some of the collected rain water was bottled as a limited edition of 100 hand-signed bottles for sale.

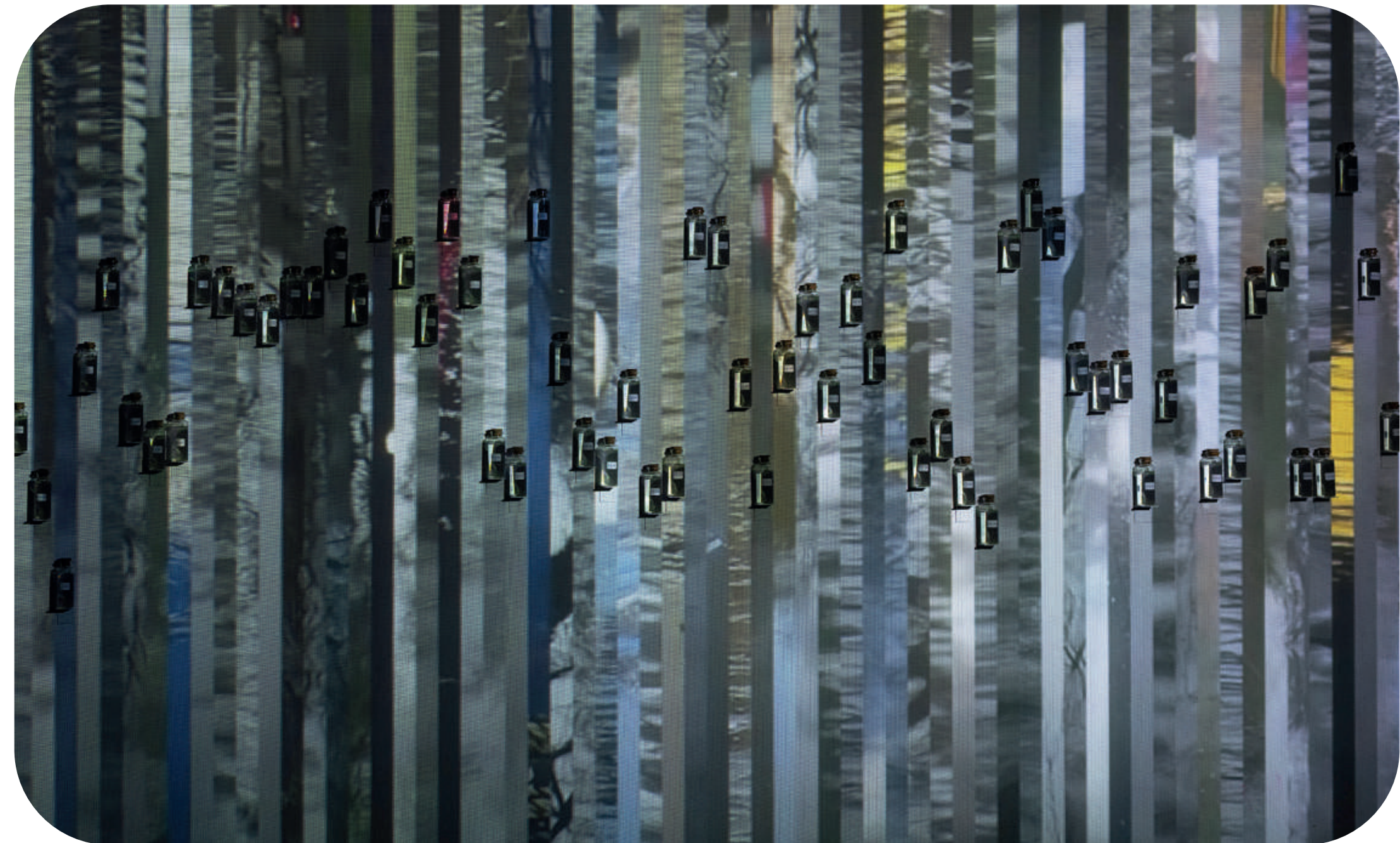
The textile work "umbilical cord (act 3: meandering between aesthetic and practical processes)" shows a collection of photographs screen printed with river mud. The photographs were taken during the artistic and logistic processes that engraved themselves into the textile before, during and after the exhibition in Porto: e.g. acts of hand dying at a river in northern Portugal, burying it in the ground behind the gallery, digging it out, collecting and moving rain water in barrels as well as unmounting rain pipes. In a sense, various dimensions of an ongoing open artistic process merge and reflect their organically interwoven (non) causalities opposed to their interest in organizing, conceptualizing and archiving. Lastly an attempt to explore physical and sensual interactions with natural materiality and its unpredictability.

## Leon Billerbeck

Leon Billerbeck (\*1995 in Hamburg) is an artist living and working in Leipzig, currently studying photography in the field of contemporary art at the Academy of Arts in Leipzig, where he is experimenting with a diverse spectrum of media, developing conceptual, though improvisational artistic gestures as transformative open processes. Important to his work is the reflection of the use of digital imagery in contemporary society as opposed to the tactility and intensity of matter and physical/corporal experiences, as well as aspects of spirituality, ritual, ecology and performativity.

[www.leonbillerbeck.com](http://www.leonbillerbeck.com)  
[www.vimeo.de/leonbillerbeck](https://www.vimeo.de/leonbillerbeck)  
[www.instagram.com/leon\\_billerbeck](https://www.instagram.com/leon_billerbeck)







# WORK

## 2,65l of Time

Video Projection, Water, Sound, 250x160cm, 2023

What is the relationship between water and time? The installation "About 2,56l of Time" considers this question through the construction of a personal archive as an alternative way of exploring perception around time. Water in this work becomes a metaphor of time; the experience I had through it allowed me to create a representation of what a memory can be and the possible ways of relating to it.

The piece consists of collecting and presenting the data gathered from a series of daily walks along the Landwehrkanal. For 64 days, I took water samples, videos, audio recordings and notes from different locations on the canal. The daily archiving began on 11.01.2023 and ended on 15.03.2023, taking place over the course of my residency at GlogauAIR in Berlin.

Each day is represented on the wall by a video and a sample; the strips reveal a slice of footage from the canal, while the collected water is positioned along the video to mark the time it was collected. In video and in object, an imaginary clock is created as a method of marking or measuring time.

# ARTIST

## Gionata Girardi

Gionata Girardi is a multidisciplinary artist currently working with sound, interactive design, projections and experimental forms of data visualisation. He expanded from the conceptual basis of printmaking, such as seriality, repetition and reproduction, into focusing on audio-visual and site-specific installations. His approach to new media intends to create a technological ecosystem in which to explore our interaction with the environment. The core of his work revolves around water and time, memory and perception, sounds and shapes. To picture the entanglement between these elements, he wants to provide a context in which we can engage with them both from a personal and collective perspective. His approach to art is a research-based practice, to constantly experiment and question our historical present.

[www.gionatagirardi.com](http://www.gionatagirardi.com)







## On Equal Footing

Sound-Video-Installation, 8 Minutes, 2023

Every year, the time until we on earth have used up our annual quota of natural resources shortens. After that, we take out a loan from nature. In 2023, August 2 was the deadline. If all people lived the way they do in Germany, the deadline would have been in May. In Germany, we have many laws that regulate animal welfare, species protection and environmental protection. These laws are part of a legal system that focuses on people and their libertarian interests. In the case of a conflict of interests, it is weighed up which interests are given priority, those of the animals, species and nature, or those of man and his economic or libertarian interest. In doing so, it can be stated: Our animal protection law does not protect animals, but regulates their use. Our species protection law is regularly defeated in court when it comes to the economic interests of farmers, owners and investors. Our environmental protection legislation regulates the destruction of the environment, but it does not end it. If we look at countries with a different cultural understanding of nature, we see that the relationship between man and nature has traditionally been less characterized by resource robbery than in European countries. This relationship can also be seen in the legal system; in 2008, for example, Ecuador was the first country in the world to declare nature a legal subject and enshrine it in its constitution.

The sound-video installation „On Equal Footing“ seeks to address the need to protect and recognize nature as an independent legal subject.

## Leonie Schatter & Anna-Magdalena Dimanski

Anna-Magdalena Dimanski is interested in impact and perception research of urban spaces, understanding space as a social production process of perception, use and appropriation. She places a special focus on circular concepts in the urban context. Anna-Magdalena Dimanski studied Spatial Strategies / RESEARCH BASED SPATIAL INTERVENTION (B.A. and M.A.) as well as Business Psychology (B.A.).

Leonie Schatter is interested in space as a spatial and temporal concept whose creation, perception and interpretation are shaped by cultural imprinting, contemporary events and individual experiences. Leonie Schatter studied Interface Design (B.A.) as well as East Asian Studies / Modern China and Art History (B.A.).





# WORK

## The Unconscious City

Painting, 145 x 175 cm, 2023

The painting serves as a continuation to an architectural project I did in 2005 while studying at the UDK Berlin. The project aimed to bring the water closer to the residents of Berlin.

The water in the city of Berlin is unconscious.

Noticing the water is difficult.

The Spree, the canal which flows directly through Berlin, lays three to five metres below city level.

Bridges go straight over the canal, which are just a continuation of the street and not an uplifting moment when something special is crossed.

My proposal for the city was to flood the entire Alexanderplatz and create an inner city lake with a bridge system. The lake has different functions, from cleaning the spree with a big filter system, giving space for water activities, implementing waterlife in the city, changing the microclimate of the city centre and generating energy. This painting can be seen as an homage, addition and concept sketch to my architectural project of the city lake.

# ARTIST

## Alina Mann

Alina Mann was born and raised in Berlin (\*1979). Working in Los Angeles, Rio de Janeiro, Dubai and Bangkok for longer periods has inspired her work. She is a devoted architect, yet art allows her to transcend client demands, budget constraints and planning restrictions which regularly limit her artistic freedom.

As in her architecture, clear, straightforward shapes manifest themselves in her art, She is currently working on accessible works constantly on the search for new perspective and serendipity experiences.

[www.instagram.com/alina\\_\\_mann](https://www.instagram.com/alina__mann)  
[www.alinamann.com](http://www.alinamann.com)





## Fluid Bodies, Tidal Voices

Fine Art Print on 3mm Alu-Dibond, 210 x 130 cm, 2023  
 Auto-Aquatic-Biographies, Audio, 09:54 min, 2023  
 Performance, 6 people, on the 15th and 16th of September 2023

What is the significance of water in our shared human existence? How does water connect us - to the past, present, and future? What memories and experiences might be carried within the water in our bodies, and how do those reflect the cyclical nature of existence?

“Fluid Bodies, Tidal Voices” raises these questions in order to cultivate a deeper sense of unity among all living beings through our relationship with water. Approaches of performance, photography and text illustrate the timeless journey of water and our embodied relation towards it.

At the core of this project lies an interdisciplinary exploration of the interconnectedness of humanity through water’s timeless memory. It seeks to remind us that the water in our body may have once flowed through distant rivers, ancient seas or other bodies, connecting us to the ebb and flow of life throughout time. Thus, we could understand our human bodies as part of the natural world and not separated from or privileged to it.

Without a noticeable beginning or end, the performance unfolds as a journey, guiding visitors subtly through various stages of water’s life cycle. With vocals and movements, the six performers embody the essence of water, embracing its various forms and transformations. Auto-aquatic-biographies unfold into dialogues between performers and visitors infusing the water with power and agency. This interactive part of the project promotes a sense of co-creation, as the audience becomes an integral part of the fluid narrative.

Reminding us that we are all connected through the ever-flowing memory of water, “Fluid Bodies, Tidal Voices” invites us to empower water as a living entity, acknowledging its vital role in sustaining life. The interdisciplinary project is a call to nurture a culture of gratitude and care with all of our bodies of water, in order to create a more sustainable future for all living beings and their intertwined destinies with this life-giving force.

## Theresa Maria Forthaus & FREYAS

Theresa Maria Forthaus (\*1996) works as an artist oscillating between visual and performing arts. In addition to the medium of photography, her artistic work is based on experimental collaborative video and performance works that combine dance, text and sound art. By exploring the interplay between the intangible and the seemingly mundane her artistic research revolves around studies on embodiment, relational aesthetics, phenomenology and (body) language. The collaboration with artists from the fields of dance and sound as well as a participatory art practice is especially important to her. In 2019, Theresa graduated with a B.A. in Crossmedia Design at AKI ArtEZ Academy of Art & Design in Enschede (NL) with a semester abroad at the University of the Arts London (UK). She now lives and works in Berlin.

For the performance of “Fluid Bodies, Tidal Voices” Theresa Maria Forthaus is collaborating with six performers from the recently established group called FREYAS: Tamara Bettemir, Veronica Braccacini, Annekatrin Kiesel, Victoria McConnell, Lucia Reussner, Katharina Scheidtmann. FREYAS is a group of dance artists based in Berlin, coming from various backgrounds who are united by the desire for more exchange and connection in the contemporary dance community. Established in December 2022, they see themselves as a dance connective where members can bring their different experiences and questions to share, research and create together. Their projects deal with themes that confront them daily, including: What does feminism mean for us today? How do we deal with exhaustion (as freelance artists)? How can we make our voices heard?

[www.theresamariaforthaus.de](http://www.theresamariaforthaus.de)  
[www.instagram.com/freyasconnective](https://www.instagram.com/freyasconnective)









## Symbiotic Spaces

3D Printed habitats for urban wildlife & endangered species, 2023

Symbiotic Spaces is an independent research project that investigates possibilities for co-habitation of humans and other species within urban areas. As our ecosystems are facing a crisis of biodiversity, the Symbiotic Spaces Collective is driven by urgency as well as optimism to build active relationships with the living world, by developing habitable installations that are 3D printed from clays. The white ceramic modules grow from the water, over land into the air to improve local biodiversity by providing multiple habitats for species like insects, amphibians, mammals and birds.

The pilot project is being developed in Hildesheim (Germany) together with designers, anthropologists as well as biologists of the Nature & Biodiversity Conservation Union (NABU Hildesheim) and the Conservation Office of the city (Naturschutzbehörde). It's setup at the amphibian biotope of the city, a protected area for endangered species such as the yellow-bellied toad. The area is maintained by biologists and volunteers, so it is a hotspot of biodiversity within the city and an excellent place to jointly develop, test and monitor new strategies for habitat design. The site formerly served as a clay pit and now it also provides the material for the 3D printed structures. Therefore, some of the structures share the same red color with the traditional brick buildings of the area. The color of the habitats from red, fired soil brings up the relation of the shared ecosystem, that now is shaped so strongly by humans. The various disciplines enabled the development of a 3D printer for clay, to explore a diversity of forms from the biocompatible material. The structures emerged from the collaboration with designers, biologists and volunteers and are shaped by the different needs of the animals, the agenda of the biotope and the technological possibilities.

The Symbiotic Spaces Collective regards humans as part of the ecosystems and searches for ways to integrate human extensions such as technology, into the symbiotic process between species.

## Laurin Kilbert

Laurin Kilbert holds a degree in metal design from the University for Applied Arts (HAWK) in Hildesheim, 2015-2019 he worked in the fields contemporary art jewelry, which still influences the communicative aspects of his work. He holds a Master of Arts in Design (HAWK Hildesheim 2021) and studied Transformation Design at the University of Fine Arts in Braunschweig. Laurin Kilbert interweaves crafts with the sensual aspects of digitality, algorithmic design, as well as ceramic 3D printing. Investigating through installations, he strives for a life-centered design that includes non-human actants and considers humans as well as their technologies as a genuine part of nature. In this sense he co-founded the „Symbiotic Spaces Collective“, where he is currently developing multi-species habitats for urban wildlife, 3D printed made from local clay.

[www.symbioticspaces.net](http://www.symbioticspaces.net)  
[www.instagram/symbiotic\\_spaces](https://www.instagram.com/symbiotic_spaces)  
[www.instagram/laurin\\_kilbert](https://www.instagram.com/laurin_kilbert)









## Season in a Wetland (WATERWASH Bronx River, NY)

Video Projection, Water, Sound, 250x160cm, 2009-2020

„Seasons in a Wetland“ is an audiovisual project meant to capture and illustrate the concept of habitat restoration through the use of sight and sound. It combines on-site images and sounds taken both during the construction and after the completion of WATERWASH Bronx River. The wetland is seen taking shape and evolving into a lush, natural wildlife habitat throughout the progression of the seasons, the patterns of which have not remained unchanged by human influence.

On October 25, 2011, WATERWASH Bronx River opened its gates to a 10,000 square foot, newly completed wetland and grassland park, transforming a publicly owned, polluted riverside wasteland into a habitat restoring, publicly accessible site. Part of the WATERWASH public art and environment series, conceived by ecological artist Lillian Ball, this project was done in collaboration with Rocking the Boat, a non-profit organization that teaches local youth to build wooden boats and do environmental work on the Bronx River. WATERWASH Bronx River, is located in the Hunt's Point section of the Bronx, an underserved landscape in need of urban ecological restoration. Though WATERWASH Bronx River has been through several transformations the wetland is still functional and maintained by students from Rocking the Boat 12 years later.

A reflection of WATERWASH Bronx River's evolution, "Seasons in a Wetland" elucidates the sense of camaraderie and interdependence that binds the art of social practice; from the link between the restoration team and community members to that between us and nature.

## Lillian Ball

Lillian Ball is an ecological artist/activist working on water issues with a multidisciplinary background in anthropology, ethnographic film, and sculpture. She has exhibited and lectured internationally, including at the Anchorage Museum, Seville Biennial, and Reina Sofia Museum in Spain. Numerous art awards include: two New York State Foundation for the Arts Fellowships, a John-Simon Guggenheim Foundation Fellowship, and a National Endowment for the Arts Grant. She was named 2012 Environmentalist of the Year by the North Fork Environmental Council, and awarded a citation by the New York State Assembly for WATERWASH ABC. Since 2006, when Ball was appointed to the Southold, NY Land Preservation Committee, she has worked with this maritime municipality on conservation, land use, and stewardship of their public preserves.

[www.lillianball.com](http://www.lillianball.com)









## The Basin as Hydrocommons

Project Documentation Booklet, Maps, 2023

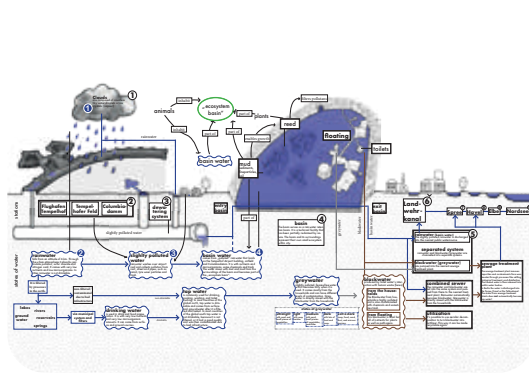
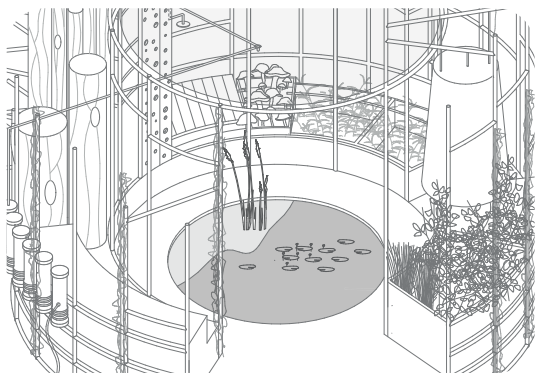
The rainwater retention basin in Berlin-Tempelhof is flooded when rain falls on the sealed grounds of Tempelofen Feld and the former airport building. Today, this rainwater enters with a degree of toxicity into the city's canal system. In our political and economic water system, market driven interests are regulating the accessibility, cost and distribution of water and direct rainwater into private property as soon as it hits the ground or city-owned infrastructural sewage systems manage the resource (Swyngedouw et al.) Yet, the moment before it touches the ground, it unfolds its democratizing potential as a hydrocommons.

The future scenario is a transformation from the retention into an infiltration basin, presumably improving water quality and availability. Therefore, the project wants to open the dialogue about who will own the filtered water and have access to it, also questioning conventional land ownership. The basin is considered as a hybrid infrastructure involving various bodies of water, including human and non-human actors (Neimanis). Further, the project analyzes water-related habits, routines, and conflicts in the neighbourhood, involving stakeholders such as allotment gardens, cemeteries, sports fields, Hasenheide, Wagenplatz, Floating e.V., and more.

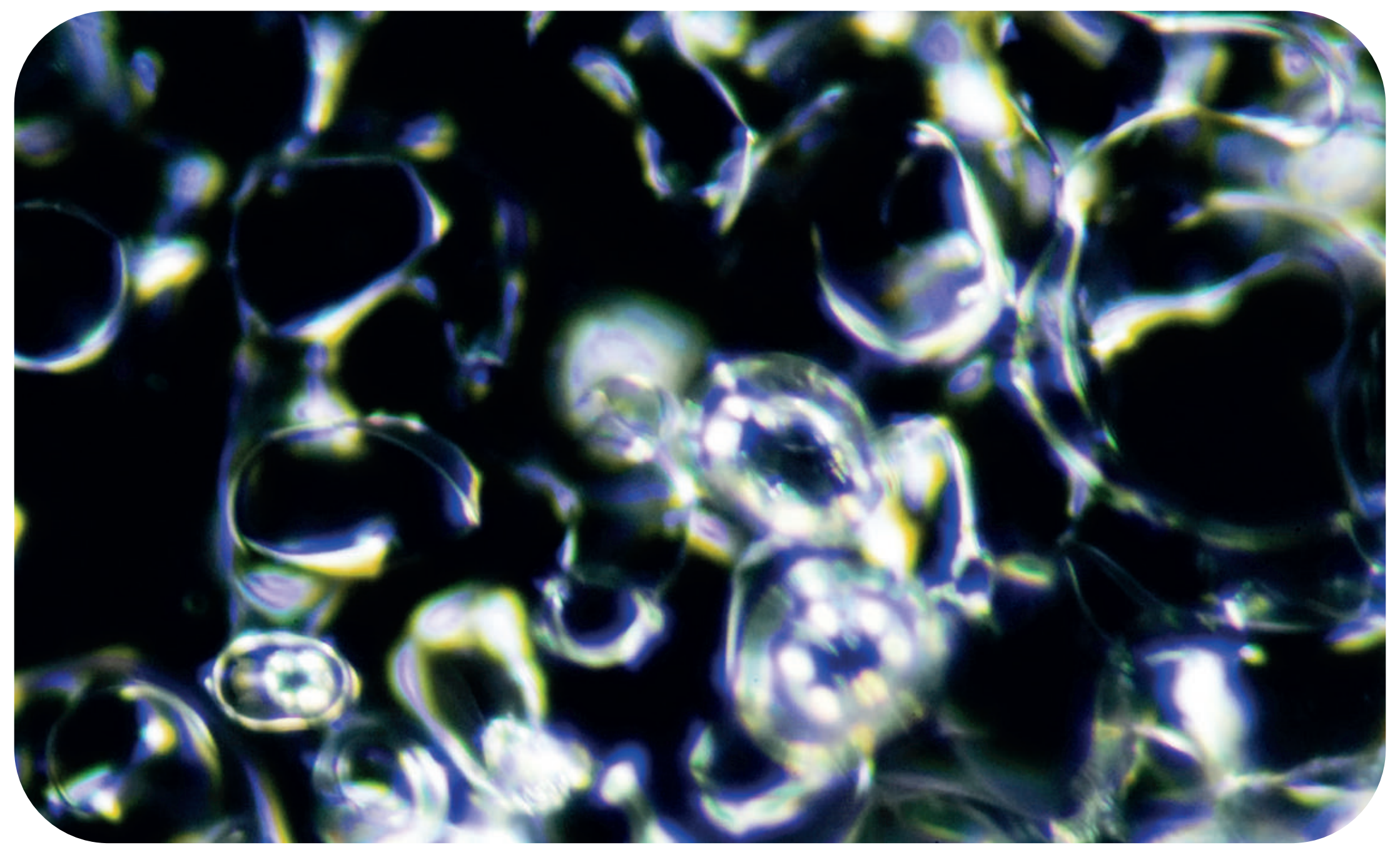
The proposal is a place of assembly where different bodies of water can come together, since filtered rainwater can function as a connecting element which holds a democratizing potential. By designing a "basin within the basin" the project aims to provide a forum to discuss the tension between ownership, accessibility, distribution and caretaking of water. Contrasting capital-driven urban development, the project emphasizes interrelation and interdependence between humans and more than humans.

## Michael Hindelang, Ariann Schwarz, Felix Frankowiak & Elena Valter

Michael Hindelang, Ariann Schwarz, Felix Frankowiak und Elena Valter studieren derzeit Architektur im Master an der TU Berlin. Im vergangenen Sommersemester 2023 erarbeiteten sie im Zeitraum von Mai bis Juli das Projekt Hydrocommons im Studio Hybrid Infrastructures von Rosario Talevi. Ausgangspunkt ist das Regenwasserauffangbecken in Kreuzberg Berlin als Standort der Floating University. Neben der Uni arbeiten die Gruppenmitglieder im Ankunftszentrum Tegel, bei BauNetz, im Büro ZRS Architekten und Ingenieure und an den Lehrstühlen NBL und Habitat Unit der TU Berlin.







## From Complex Machine To Flowing Stream

Full size printed wall with images, 2023

oscillation. resonance. flow.

We are in the Anthropocene of complex machines and unnaturalness. We have lost our symbiosis with nature, the natural.

To approach the concept of nature artistically we start with water, the source of all life of all that is natural.

We examine water for its possible methodologies within the states of aggregation, which we want to couple with social issues.

We compare the natural and the unnatural. Adapt concepts of human-made technology and the accompanying programming languages and systems with those of the naturally organic.

A nonlinear retransformation of things:

We are in search of the intangible, the gaseous.

We are in search of the facts and the stable.

We are in search of the morpheous, the fluid.

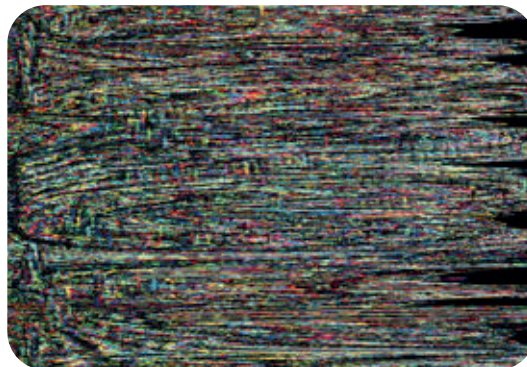
The methodology of the transformational states of water in its aggregate states shall serve us as a chain of treatment for this. In order to reach new stages of a state, we have to use methodologies like melting, freezing, boiling or condensing. The states themselves can only be transformed and changed by external changes. The consideration of this leads us to the human-nature-relationship, which we want to question in this case critically and on three levels artistically. We want to put these connections in relation to each other and ask ourselves the questions of origin and will to action.

## Tamara Knapp & Xaver Hirsch

Tamara Knapp is a multidisciplinary artist from Weimar where she also completed her bachelor's and master's degree in Visual Communications at Bauhaus-University. Before moving to Weimar she trained as a photographer in Heidelberg. In her work she places great value on interdisciplinarity, so that often related disciplines in art and design meet thematic blocks from (natural-),(human-) scientific fields and become recognizable in their thematic implementation. She seeks her vocation in the creation and documentation of new aspects in the fields of visual research and has been teaching this since 2021 under the „Space for Visual Research“ at Bauhaus-University Weimar. In addition to her teaching, she works as a freelance media artist with her expertise in generative and analogue image and visual creation in cross-media. In general, she likes to be inspired by inconspicuous, everyday materials and her penchant for the intangible.

Xaver Hirsch (born 1989 in Berlin) studied visual communication and subsequently art in context at the Berlin University of the Arts. From 2016 to 2018 he held a teaching position at the Hochschule der populären Künste Berlin for the module „Creative Programming“. He devotes most of his artistic practice to digital projections that aim at audiovisual and interactive perceptions. Combining light and sound, the installations move away from the surface into space, interacting with the environment and the viewer. His works have been shown at Kraftwerk Berlin, Performing Arts Festival, 48h Neukölln Berlin, K20 Düsseldorf, and the Friedrich Ebert Foundation, among others.

[www.tamaraknapp.de](http://www.tamaraknapp.de)  
[www.xaverhirsch.com](http://www.xaverhirsch.com)







# WORK

## Your Body Is A Water Vessel

Sound file, 30:12 Minutes, 2022

Performance at Insola (Rummelsburger See) on 2nd of September 2023

"Your Body Is A Water Vessel" (2022) is a multimedia sound score, consisting of two wall paintings (on wood) and a written and auditive score. The score, written by Dorniak in 2021 as part of Hold Hands residency, and the wall paintings, created in 2022 as part of KT residency, thematises the artists' ongoing research on humans' descent from the underwater creature Pikaia, and the intergenerational transmission of traumatic memories. After reciting the entrancing score at SOAM in 2022, where Australian sound artist Callaghan was presenting work with a similar thematic focus on water, memory and inter-generational phenomena, the clear overlap in the artists' work compelled them to embark on a further collaborative exploration of "Your Body Is A Water Vessel". The resulting 30-minute poetic sound-work provides further insights into Dorniak's original score by harnessing sound to invite the listener to reclaim their animal body and confront anthropocentric symptoms, such as alienation and Solastalgia.

Sound: Monty Callaghan  
Photos: Anna Perepechai

# ARTIST

## Monika Dorniak

Monika Dorniak's practice implies the weaving of connections between media, senses, agencies, disciplines, materialities, technologies, localities and temporalities, through the means of performance, (text- and material-based) scores, (textile) sculpture, workshop, sound, video and photography. Primary subjects of the artist's projects and practice-based research are intergenerational trauma, the human condition and interdependence between agencies in the Anthropocene. While sourcing from contemporary events, the artist refrains from the accelerated temporality of our fast-paced world by practicing rituals and 'rhythms of resistance' day-to-day. As an artist she has presented her works at international institutions, such as Drugo Mare in Rijeka (2022), Uferstudios Berlin (2021), Kommunale Galerie Bärenzwinger in Berlin (2019), Tate Exchange at Tate Modern London (2017 & 2018), Arts Catalyst in London (2016), Foreign Affairs Festival at Berliner Festspiele (2014), and as guest lecturer at SOAS University of London (2022), Garage Museum in Moscow (2019), Al-Quds Bard College in Palestine (2018), and Chelsea College in London (2017). Dorniak's practice-based Bachelor-research and work experience in fashion design, psychology, choreography and dance was concluded in Dorniak's Master Degree in Art and Science (Department Fine Art), that she obtained from the Central Saint Martins in London (2017).

[www.monikadorniak.com](http://www.monikadorniak.com)  
[www.instagram.com/monikadorniak](https://www.instagram.com/monikadorniak)





# IMPRESSUM

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## Artistic contributions by:

Sooyeoun Baek, Lillian Ball, Leon Billerbeck, Caroline Breidenbach, Jan Colomer, Anna-Magdalena Dimanski, Monika Dorniak, Julian Feitsma, Theresa Maria Forthaus, FREYAS, Felix Frankowiak, Gionata Girardi, Paulina Grebenstein, Michael Hindelang, Xaver Hirsch, Jakob Köchert, Tamara Knapp, Jakob Kukula, Darko Lagunas, Alina Mann, Leonie Schatter, Symbiotic Spaces, Sinah Ariann Schwarz, Adrian Staude, Ella Valter

SYMBIOTIC LAB acts through art and design to make ecological topics accessible in a variety of ways and to effect concrete change. The Lab was founded in 2021 by Jakob Kukula Leoni Fischer and has since developed cultural formats with local roots that convey environmental issues in an affective way.

**ECOSIA**

UPLab

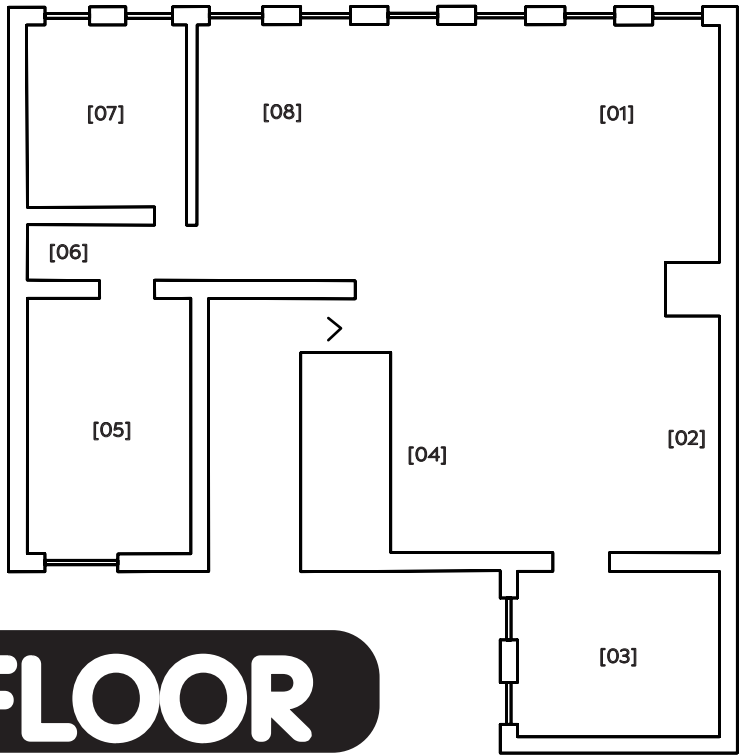
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raum  
kultur

WATER  
GENICS

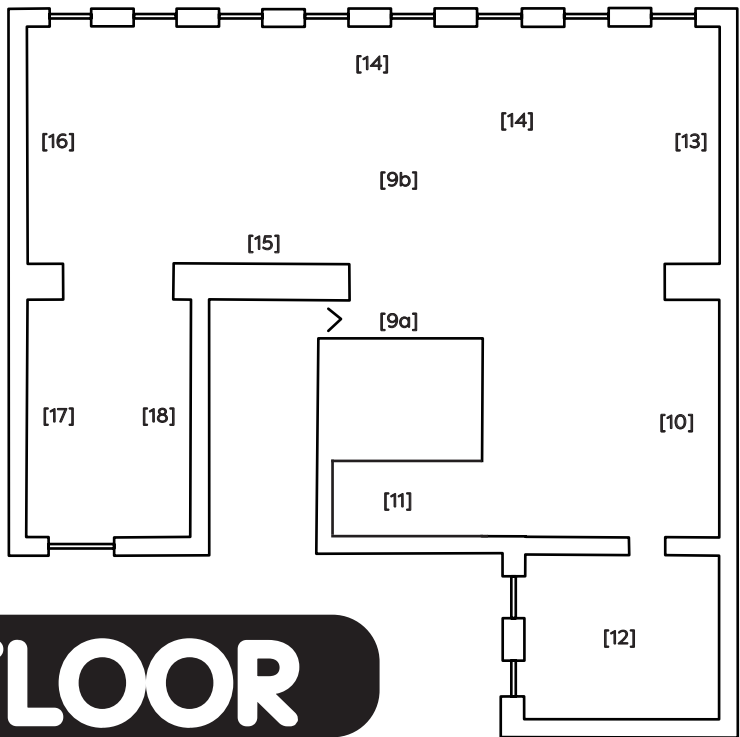
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# 2ND FLOOR



# 3RD FLOOR