



NATURA URBANA
THE BRACHEN OF BERLIN

A FILM BY MATTHEW GANDY

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The *Brachen* of Berlin are unique. Emerging from war-time destruction, economic malaise, and geo-political division, these ostensibly empty sites evolved into laboratories for botanists, artists, and ordinary people seeking respite from the city. Today, however, these unusual spaces are fast disappearing. *Natura Urbana* explores the spontaneous diversity of plants in these spaces to illuminate the city's complex history through the post-war period until the contemporary era.

From *Brachen* to cosmopolitan ecology

MATTHEW GANDY

Why make a film about the wastelands of Berlin or *Brachen* as they are often referred to in German? I first visited Berlin as a divided city in July 1989 and returned again in November, just after the fall of the wall, to attend a colloquium on urban ecology. It was some years later, however, between the summer of 2003 and the autumn of 2004 to be precise, that I spent an extended period of time in the city, and became fascinated by a patch of waste ground covered with flowers where the wall once stood, at the corner of the Chausseestraße and Linienstraße.¹ Over a few years this small oasis was gradually cordoned off and hidden from view as it passed through a “speculative succession” that would culminate in a luxury housing complex completed in 2016 that is ironically named “The Garden”. My memories of what once was and the strange stratigraphies of urban change have been the spur to try and capture something of what is distinctive about post-war Berlin at its moment of accelerating erasure.

I’ve long been fascinated by urban landscapes, and especially the marginal spaces, brimming with life, that characterise many cities. Somehow these “accidental gardens” are so much more interesting than the designed and manicured forms of urban nature that characterize pervasive landscapes of speculation, function, and control. Not only are these unexpected and unplanned spaces of nature a continual source of cultural and scientific surprise, as new and

often never described combinations of plants and animals emerge, but they can also serve as vernacular kinds of public space that become imprinted in memory and imagination.

At key moments in its history the landscapes of Berlin have been radically transformed to produce an array of unusual or unexpected biotopes: the early post-war years were dominated by the strange rubble landscapes that became a focus of intense cultural and scientific interest; the geo-political division of the Cold War period transformed the “island city” of West Berlin into an intense experimental zone; and with the fall the Wall in 1989, a series of new void spaces were produced among abandoned buildings and along the former “death strip”.

Even some of the most insightful literature on urbanization has tended to treat the complex materialities of nature as a somewhat hazy or undifferentiated terrain: since there is nothing “unnatural” about urban space, the argument implies, there is little to gain from a closer scrutiny of other-than-human natures. By contrast, this film takes a closer look at the specificities of nature itself, and the way in which seemingly unremarkable manifestations such as “weeds” have inspired a series of distinctive cultural and scientific discourses. Indeed, the focus on plants reflects a distinguishing feature of the development of urban ecology in Berlin, and its unique association with botanists based at the Technical University’s Institute of Ecology.² We find that plants serve as markers or sentinels for processes of urban change: the shifting patterns of spontaneous vegetation reveal subtle gradations and global interconnections that add a further layer to urban history and its myriad human interventions.

In *Natura Urbana* I depict Berlin as a living book where every street corner is a potential part of our story. The film is divided into a series of chapters that are loosely chronological but also highlight a number of interconnecting themes such as the changing meaning of public space, the role of ecological knowledge in urban politics, and the way in which marginal spaces have served as a source of cultural and scientific inspiration. In particular, I have wanted to give a sense of the interplay

between cultural and scientific aspects to urban nature, and develop a “double history” that weaves together changes in Berlin’s landscape as well as the wider geo-political context that has produced such distinctive spaces. The protagonists featured in the documentary draw on a mix of experience including teaching, writing, activism, and scientific studies; they are all people whose thinking has been profoundly shaped by the marginal spaces of Berlin. The film weaves together a multi-generational history of Berlin that highlights how post-war studies of novel urban biotopes marked a decisive move away from the “nativist” preoccupations of pre-war botany. These unusual sites of investigation, with their global botanical assemblages, laid the foundations for the contemporary emphasis on more socially and politically nuanced forms of “cosmopolitan ecology”.



Nativist readings of cultural landscapes in Germany and elsewhere have repeatedly intersected with ideologies of racism, xenophobia, and social exclusion: the interpretation of specific ecological formations always carries a wider echo in the social and political arena. One might contrast, for example, the combination of ecological awareness with anti-racism that was promoted by Berlin's Alternative List in the 1980s with the earlier rise of racist and anti-Semitic ecological discourses in the 1930s.³ It could be argued that the 1980s marks a high water mark for a particular kind of urban ecological discourse in Berlin, centred on the experimental milieu of the island city, and emerging from diverse cultural and scientific alliances. The eventual protection of the Südgelände site, for instance, as a unique kind of urban nature reserve, is a living testament to these earlier environmental campaigns.⁴

Natura Urbana captures a distinctive period in the city's history, that begins with the devastated landscapes of the post-war era and extends to the most recent phase of intensified construction activity, in which many of these fascinating spaces are rapidly disappearing, a process that has gathered momentum over the last few years. Indeed, some of the sites that we filmed in 2015 have already been lost. The question of land – its use, ownership, and control – is never far below the surface of the city. The cultural politics of these marginal spaces has been steadily drawn into the speculative dynamics of urban space and has exposed tensions between different conceptualizations of public space, urban design, and the future of the “urban commons”. Of particular interest is the way a “*Brachen* aesthetic”, comprising ruderal ecologies, has been incorporated into a series of new park designs, most notably for Park am Gleisdreieck, completed between 2011 and 2014, where specialized substrates such as broken stones have been used to encourage “pioneer plants” to flourish.⁵

But what is an urban landscape anyway? Even a cracked pavement or neglected parking lot, with its own ecological dynamics, can serve as a kind of small-scale landscape. The idea of landscape is very much connected to the human

sensorium, the sense of intrigue or exhilaration experienced by unfamiliar spaces, and also the role of distinctive vantage points such as bridges, buildings, or even aerial perspectives. In *Natura Urbana* we are immersed in the multi-sensory dimensions of close encounters with *Brachen* including the distinctive acoustic landscapes of the city. There is an attention to the details and textures of space, including individual leaves, material fragments, or the jewel-like appearance of insects.

In making *Natura Urbana* I have been very fortunate in receiving funding from the European Research Council, which is one of few sources of research funding that allows large-scale forms of experimental work in the humanities and the social sciences. To receive public funding for a documentary film carries a certain obligation to reach out beyond the academy. The challenge, therefore, has been to craft a film that is intellectually rigorous yet accessible to a wider public audience. I have also been fortunate in working with an outstanding team who have brought their own expertise to different aspects of the project, whether in terms of aesthetic contributions such as sound design or meticulous archival research to uncover traces of the city's past.

1 See Matthew Gandy, "Interstitial landscapes: reflections on a Berlin corner", in Matthew Gandy (ed.), *Urban constellations* (Berlin: jovis, 2011) pp. 149-152.

2 See, for example, Herbert Sukopp, *Stadtökologie. Das Beispiel Berlin* (Berlin: Dietrich Reimer, 1990).

3 Although this earlier phase of environmental politics lies outside the historical scope of the film we do include a cinematic vignette from the Weimar era among the range of extra materials on the DVD.

4 See Jens Lachmund, *Greening Berlin: the co-production of science, nature, and urban politics* (MIT Press, 2013).

5 See Andra Lichtenstein and Flavia Alice Mameli (eds), *Gleisdreieck/ Park Life Berlin* (Bielefeld: transcript, 2015).

Ecological cadences

SANDRA JASPER

Natura Urbana slowly draws us in. From a dark screen, we can gradually trace a skyline with clouds drifting by; a silhouette of a city appears on the horizon. Dream-like ambient music with sparse guitar fades to the synthetic-sounding dawn chorus of hundreds of skylarks. Nesting in the meadows of the former Tempelhof airfield, their song has become the seasonal “signature sound” of Berlin. With the closure of the airport in 2008, the low-frequency drone of airplanes landing and departing over the tenements of Neukölln has given way to the sounds of nature. Skylarks, swallows, and occasional sightings of the common buzzard, amongst many other species of birds, butterflies, moths, lizards, spiders, crickets, and grasshoppers now inhabit the meadows and grasslands of Berlin’s newest and largest *Brache*.

Over the past seventy years, *Brachen* have formed part of the distinctive character of Berlin. From the *Trümmerlandschaften* (rubble landscapes) of the early postwar years, abandoned railway spaces and other accidental by-products of Berlin’s geo-political division, to glimpses into the near future on the former rooftops of the Friedrichshagen waterworks the edge of the city, *Natura Urbana* tells the history of postwar Berlin through the lens of spontaneous nature. *The Brachen of Berlin* are the key sites through which the film traces the multi-layered history of unintentional spaces. They are portrayed as spaces of ecological significance and scientific curiosity,

aesthetic fascination, and as surrogate forms of public life enabling a range of everyday activities, including the collection of edible herbs, dog walking, and children playing.

The film takes us back to the walled-in enclave of West Berlin. We learn that Berlin's elusive terrain has inspired scientists and artists alike. A careful selection of framed slides, colourful paintings of the Berlin Wall by the German artist Rainer Fetting, and black and white photographs of spontaneous non-native plants amidst ruins and façades by the French artist Paul-Armand Gette, evoke a sense of the vibrant cultural life flourishing in the marooned enclave from the late 1970s onwards. Cracked pavements interspersed with weeds, overgrown railway tracks, and other interstitial spaces of nature inspired artists working with sound, such as Rolf Julius and Bill Fontana, who explored "micro soundscapes" and unearthed buried memories. The film's soundtrack echoes the importance of experimentation with sound and music in Berlin. The archival footage of West Berlin's topography is underscored by the German experimental group Tangerine Dream. Their hallucinatory composition "Tangram 1" from 1980 recalls the sounds of synthesizers and electronic guitars, of lengthy improvisation sets at Zodiak Free Arts Lab and other performance spaces in the island city.

The track "T.R.N.T.T.F." by the Berlin-based electronic composer Thomas Fehlmann takes us to the present. Reappearing throughout the film, its calm harmonic opening for the vast open landscape of the former Tempelhof airfield turns into rhythmic beats when we enter the streets of Berlin with a collage of urban façades. The film deliberately works with the sounds of urban nature. On-site recordings captured and composed by the film's sound designer Jonathan Schorr, give us a sense of *Brachen* as multi-sensory spaces. In an abandoned allotment garden in Neukölln, the sounds of birds, bees, and crickets are interspersed with the voices of children playing in a nearby schoolyard, and cars driving on cobblestones. These urban refugia are not opposed to the city. They create fascinating acoustic collages of human and non-human



elements. The rhythm of the film accelerates again in the final chapter, when we hear construction noise and see cranes looming on the horizon. Two people are picking herbs in one of the last remaining *Brachen*, where the Wall once stood. While new parks have partly conserved, protected, and staged spontaneous nature, the future of Berlin's *Brachen* remains uncertain. Many sites that we filmed in the summer of 2015, have disappeared within a few months.

Voices are a key element in this film. Herbert Sukopp, pioneering the field of urban ecology, recalls his early explorations of ruderal plants in the city's bombed plots. He presents us with a range of melodic taxonomic names: *Ailanthus altissima*, *Chenopodium botrys*, *Galinsoga parviflora*. For Sukopp, each of these spontaneous plants has its own story. They become protagonists in the film. Four generations of urban ecologists

take us on a journey through Berlin, tracing the stories of these plants. We encounter a parking lot, a rubble mountain, Südgelände Nature Park, rooftops, and the educational garden of the Institute of Ecology at the Technical University, an oasis of rare plants, insects, and even a pair of goshawks. Words, language, translation, and categorization are called into question by the protagonists and Matthew Gandy's accompanying narration. The term *Brache* itself pushes the definition of transitory spaces to its very limit.

Urban apertures

STEPHEN BARBER

Natura Urbana gives us precious illuminations of Berlin's multiply-constellated terrain, in the forms both of visual insights into the plants that appear through the city's surfaces and also in vocal incantations of their resonant names, inflected always with the historical trajectories that brought them to Berlin. Urgently, *Natura Urbana* reminds us that "every wall or surface is a potential source of fascination" but that the imperatives of post-1989 Berlin's reconfiguration, in its many manifestations, have often threatened to raze the most vital habitats of that plant-life.

The Technical University's botanists speak with the voices of awe-struck artists about their passions and their experimentations with mapping urban plant-life among the city's ruins, especially during the 1950s and 60s. The photographs and archival film of their explorations of that era resonate with the images of Ford Foundation-funded sound artists gauging the sonic ricochets of Berlin's wastelands, and the botanists' meticulous archiving of the exuberant profligacy of Berlin's plants, converging from every corner of the world and emerging from the city's infinite cracks and striations, also mirrors the haunting accounts of J.G. Ballard's fictional journeys through proliferating city-forests and delirious city-jungles. The plant-life engulfed stranded railway-tracks of the Nature Park Südgelände filmically evoke the focus in Lars von Trier's film *Europa* (1991) on railway-tracks as hypnotic conduits into



history's aberrant transformations. The film's skilful use of revealing archival footage intimates the ways in which imageries of wastelands and fallow-lands in their countless variants have been pivotal to Berlin's filmic representations, across documentaries and feature-films in highly disparate styles, and encompassing such works as Gerhard Klein's *Baustelle X* (1950) and Günter Jordan's *Berlin Auguststrasse* (1979). *Natura Urbana* includes two of the artist Rainer Fetting's hallucination-edged paintings of the Berlin Wall's course viewed from his Moritzplatz studio, and Fetting too, at the end of the 1970s and through the 80s, conceived of West Berlin's zigzagging wastelands with their plant-life as its seminal spaces - as noisy city-jungles for minute investigation on the way to that half-city's Dschungel nightclub. Excavating the unique life of Berlin's surfaces is itself a form of art, as *Natura Urbana* demonstrates.

Matthew Gandy's profound engagement with Berlin and its plant-life is marked distinctively in every sequence and fragment of this film, from the densely inhabited (by humans as well as plant-life) surfaces of the Tempelhofer Feld to the ending's miraculous glimpse of the long-undisturbed but also extraordinarily inhabited rooftops of the Wasserwerk Friedrichshagen. The buildings and surfaces that support Berlin's plant-life may always abruptly disappear. From beginning to end, *Natura Urbana* offers us a unique aperture into Berlin's innumerable captivations, and above all – via the medium of its plant-life's survival and resistance – into the deeply contested entity of Berlin's future.

Heterogeneities

DOROTHEE BRANTZ

The film *Natura Urbana* offers a powerful narrative about the meaning of urban diversity. Since Louis Wirth's 1935 essay "Urbanism as a Way of Life" we know that diversity, or heterogeneity as he named it, is one of the key characteristics of urbanity. This film presents urban diversity as much more heterogeneous than Wirth led us to believe because it not only includes people but a myriad of plants and animals who also inhabit a wide variety of urban spaces. The city of Berlin offers a particularly rich spectacle of wildlife due to its distinct history of violent conflicts and divisions, which have left many vacant spaces. These vacant spaces – *Brachen* as they are called in German – are at the heart of this important film. Just like the meaning of the word, *Brachen* are multivalent spaces that house numerous species and ways of life. No one knows this better than the urban ecologists who have explored these places and who have recorded the changes that have occurred there over time. The film gives voice to many of these ecologists and also to activists, and regular users whose activities, musings, and studies are all part of the heterogeneity of meanings that make up the *Natura Urbana*.

Brachen are transitory spaces. In them life takes many forms at different moments in time. Spanning from morning to night and ranging from 1945 to the present, this film unites history and the present to show the impact of human politics on urban nature. As such, the film also depicts a temporal

heterogeneity that reaches beyond the usual human temporalities, for instance when we learn that the term *neophyte* connotes any plant that has arrived since 1500 - obviously arrival can be a long process. Hence, *Brachen* are also spaces of displacement and migration that attest to the longstanding dynamic of urban life and the inherent challenges of and potential for integration.

On a final note regarding urban heterogeneities - what about the sounds of the city? What are the typical sounds of Berlin? Is it cars speeding across highways, trains running on their tracks, birds chirping in the trees, or tree branches



swaying in the wind? This film reminds us that insects, trees, children, and dogs are just as much part of the urban soundscape as cars, trains, and people calling out political demands. Cities are sensory environments where people, animals, and plants interact with built structures to create a vivacious urban orchestra. Mostly, cities are associated with noise, which is regarded as unnerving and unhealthy, threatening the mental balance of inhabitants. But if we listen more closely we might discover many additional natural sounds abounding in the city. Vacant spaces are marvelous places to train our ears and to learn how to really listen to the city and all of its many layers of life - its diversity of creatures - the *natura urbana*.

Arrivals

JOACHIM SCHLÖR

The history of Berlin can be written as a long series of arrivals. First mentioned in 1237, the town formed part of a region that experienced a first conquest, followed by settlement, by western slavic tribes, followed by the Eastern expansion of the eastern franconian army in early medieval times and a long and conflicted era of Christianization, punctuated by war, destruction, and reconstruction. Brandenburg's rulers for more than 500 years, the Hohenzollern, had their original seat in the south-west German city of Hechingen. Berlin's population, its economic status, and its importance as a trading and manufacturing place grew in the Early Modern period with the arrival of a small but growing Jewish community in 1671, invited by the Grand Elector to develop the city (although not allowed to build a synagogue until 1714). The "Edikt von Potsdam" on the 25th October 1685 secured the status of French protestant refugees, the Huguenots, who were granted social and economic privileges but no complete autonomy. German-speaking protestants from Bohemia and Moravia, persecuted in their homelands, found refuge in 1737 in places such as Rixdorf, today part of the Neukölln district, and Nowawes, just outside the city limits. Berlin's amazing growth during the second half of the 19th century, specifically after German unification in 1871, was only possible through internal migration from all parts of the Reich. Kurt Tucholsky's often-quoted dictum, "the real Berliner hails from

Breslau and doesn't have time", catches both the foreign origins of a large part of the Capital's population and the nervous and dynamic character of the modern metropolis analyzed by Georg Simmel and Walter Benjamin. At the height of its cultural creativity, between 1880 and 1930, the city provided all newcomers with the opportunity of becoming "Berliners" through identification rather than birth certificates. It was nearly impossible to say who was indigenous and who was foreign, and it didn't really matter.

Obviously, the history of Berlin also has to be written as a story of departures. The Nazi seizure of power in 1933, the lunatic insistence on a "real" and "völkisch" Germanness, followed by the marginalization and exclusion of Jews, Slavs, Sinti and Roma and other minorities, as well as political opponents, initiated an exodus not just of people but also of a certain *Berliner* spirit and attitude. After the destruction of the city in the bombig raids of 1941-1945 and the division of its sad remnants in 1961, with the building of the Berlin Wall, the western part of the city, under allied control and celebrated as the "island of freedom in the Red Sea of Communism", nevertheless lost yet another large group of creative and entrepreneurial people who saw no future for themselves anymore. All these processes contributed to the emergence of large empty and unused spaces – the *Brachen*. Where houses and street corners had been bombed, the rubble would be removed, but few new building projects replaced what once had stood there. Factories, power stations, train stations and their infrastructure, stockyards and breweries, all closed down, and the buildings were left in ruins. Interestingly, this landscape in ruins, in its transitional state and its no-man's-land character, was attractive for some new arrivals, including foreign workers who found cheap housing in districts such as Kreuzberg in the south and Wedding in the north of the centre (which had become part of East Berlin) and young people from all over Germany who tried to escape the boredom of the provinces (and an inscription to the army) and realized the creative potential of the seemingly empty spaces.

I arrived in 1980. In protest against the local policy that in the 1970s had begun to tear down existing – albeit shabby and run-down – tenement buildings and to cover the city with a network of motorways, civic initiatives discovered both the houses and the *Brachen* in between as a playground for their urban fantasies, and they indeed managed to save a large part of the built heritage from destruction. Many friends lived in squatted houses and bought their furniture on the *Polenmarkt* on Potsdamer Platz, the largest and most central of all the wastelands. For Polish citizens opposing the communist regime, West-Berlin – that was not regarded as a part of West Germany by the Soviet Union – had become a place of refuge. I moved through this city that (in my memory) was rainier and greyer than today with a sense of disorientation similar to that represented by Curt Bois, the emigrated Jewish



actor, in Wim Wenders's film *Der Himmel über Berlin*. Nocturnal Berlin, the setting for my research on the history of nightlife, was smooth and, in all its liveliness, calming. At the same time, traces of the past, the "ghosts of Berlin", as Brian Ladd has called them, confronted you wherever you went: faded writings on walls, open basements, unused fragments of more than one past. Not by chance, I think, was this a period when local historians started to write the history of the Jews of Berlin, of the loss that had been forced on the city, and to somehow – as futile as it might have seemed – to re-inscribe the narrative of arrivals and of integration, and even of a lost cosmopolitanism, into the streets of the city. I was working in Poland for a while and had to cross the border at Friedrichstraße train station many times, taking the train to Warsaw out of the Eastern parts of the city where even more empty grounds and unused buildings could be seen from the windows. Also there, it has to be added, even under a stricter and much more controlling regime, local initiatives managed to save some of the remnants from complete erasure.

And then the Wall fell. And suddenly, the whole of Berlin felt like an enormous open space, ready to be filled with the dreams and ambitions of whoever dared to make it there and to create something, anything, clubs, galleries, alternative modes of living, of gardening, even of producing. Urban life was affordable and there were more than enough *Brachen* to work on. Still then, year after year, the city lost more population than it gained – this process has been reversed only lately and dramatically. The investors and speculators came late. But of course eventually they arrived as well. The Capital of the newly re-unified Germany has become one of the most attractive destinations not only for tourists, but also for those who try to escape economic disaster in Spain or elsewhere in Europe, for anybody connected to the government, the media, or the economic sector, and in recent years also for refugees. About 40 000 arrivals can be counted each year. What has made Berlin so attractive since 1989/90: its empty spaces and its readiness for creativity in all forms, must – at least partly – get lost in this

process. *Natura Urbana* was filmed in 2015 and, as Matthew Gandy says, many of the places that appear in the film have now already been built over and sealed.

When I saw the film at the first screening, I was struck by the fact, pointed out by all those fascinating experts, biologists, botanists, and activists, that the history of Berlin can also be told through a narrative of the arrival and departure of plants and animals. The research presented here, mostly by people working at Berlin's Technische Universität, and discussed by cultural historians such as Susanne Hauser, invites us to draw a parallel and to open a dialogue between the urban botanic, the laboratory of nature, the mosaic of biotopes – “every street corner contains diversity” –, the marginal topographies, the *Brachen* and highly developed urban life on the one hand, and the historical context on the other. There is more botanic diversity in the city than in its surrounding landscape? I'm not surprised (but fascinated to have it explained and illustrated to me). Plants have arrived from Ukraine and from New Zealand? Welcome! Nature provides us with an amazing wealth of stories of arrival and departure, of inventiveness and an ingenuity to develop life in the most unexpected places. Still, personally, I am not quite sure if we really should set our hopes for the future city on these *Brachen* alone; the former Tempelhof airfield has become a nice playground for the city's current inhabitants, and it has been saved from becoming (partly) built over by a referendum, but future arrivals will need space for housing and work. The city needs infrastructure, traffic, industry and manufacturing, and more than anything else affordable housing, at least as much as it needs space to breathe. This is still a poor city, compared to Munich or Hamburg, deeply in financial debt, and while admittedly some of the new structures that now cover former *Brachen* – most visibly the forbidding blocks of the secret inland service BND on the Chausseestraße – are ugly and incongruous, a purely romantic view on the wastelands has its own limits. We all will need to discuss the balance, or the mixture, between those two urban elements, and the film provides us with a richness of topographical fantasies for this task.

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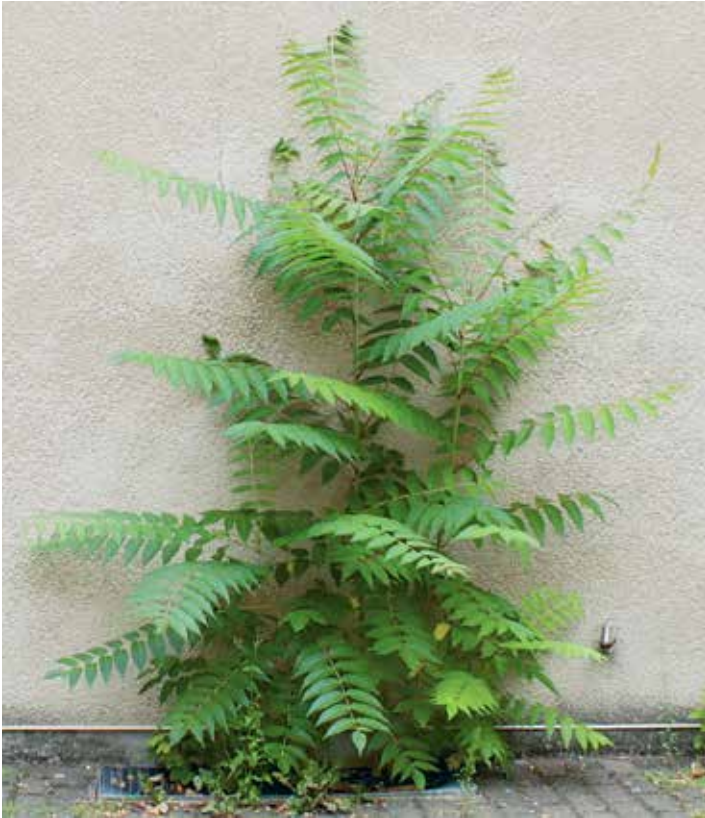
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JOACHIM SCHLÖR is Professor of Modern Jewish/non-Jewish Relations in History at the Parkes Institute, University of Southampton

Some botanical protagonists



Ailanthus altissima (Swingle, 1916)

- D Der Götterbaum
- E Tree of heaven
- ♀ Lützowstraße, Berlin (2015)
- Originally from China and Vietnam

Source: Still from *Natura Urbana*



Dysphania botrys (Linnaeus, 1753)

- D Der Klebrige Drüsengänsefuß
- E Sticky goosefoot / Jerusalem oak goosefoot
- ♀ Potsdamer Straße, Berlin (1968)
- Originally from the Mediterranean

Source: Ursula Hennig



Echium vulgare (Linnaeus, 1753)

- D Der Natternkopf
- E Viper's Bugloss
- ♀ Chausseestraße, Berlin (2007)
- Native to the Berlin region

Source: Matthew Gandy



Galinsoga parviflora (Cavanilles, 1796)

- D Das Kleinblütige Knopfkraut / Franzosenkraut
- E Gallant Soldier
- ♀ Graefestraße, Berlin (2015)
- Originally from the Andes

Source: Still from *Natura Urbana*



Senecio inaequidens (de Candolle, 1838)

- D Das Schmalblättrige Greiskraut
- E Narrow-leaved Ragwort
- ♀ Geisbergstraße, Berlin (2015)
- Originally from southern Africa

Source: Still from *Natura Urbana*

Places and spaces

- 1947 Grunewaldstraße Ecke Bayerischer Platz,
BERLIN SCHÖNEBERG
Leipziger Platz, BERLIN MITTE
Lützowplatz, BERLIN TIERGARTEN
Prager Platz, BERLIN WILMERSDORF
Tiergartenstraße Ecke Bellevuestraße,
BERLIN TIERGARTEN
- 1948 Levetzowstraße, BERLIN TIERGARTEN
- 1951 Stresemannstraße, BERLIN KREUZBERG
- 1953 Hollmannstraße Ecke Lindenstraße, BERLIN KREUZBERG
- 1961 Brandenburger Tor, BERLIN MITTE
- 1966 Alte Potsdamer Straße, BERLIN TIERGARTEN
Lützowplatz, BERLIN TIERGARTEN
- 1968 Potsdamer Straße, BERLIN TIERGARTEN
- 1972 Teufelsberg, BERLIN GRUNEWALD
Niederkirchnerstraße, BERLIN MITTE
Potsdamer Bahnhof, BERLIN MITTE
Anhalter Bahnhof, BERLIN KREUZBERG
- 1977 Sebastianstraße, BERLIN KREUZBERG
Naunynstraße, BERLIN KREUZBERG
Schöneberger Südgelände, BERLIN SCHÖNEBERG

- 1980 Julius-Leber-Brücke, BERLIN SCHÖNEBERG
 Askanischer Platz, BERLIN KREUZBERG
 Voltastraße, BERLIN WEDDING
 Burgstraße, BERLIN MITTE
 Oranienburger Straße, BERLIN MITTE
 Wilhelm-Külz-Straße, BERLIN MITTE
 Steinplatz, BERLIN CHARLOTTENBURG
- 1989 Bornholmer Straße, BERLIN WEDDING
 UND PRENZLAUER BERG
- 2015 Ossastraße, BERLIN NEUKÖLLN
 Chausseestraße, BERLIN MITTE
 Stallschreiberstraße, BERLIN MITTE
 Gürtelstraße, BERLIN FRIEDRICHSHAIN
 Glasbläserallee, BERLIN FRIEDRICHSHAIN
 Geisbergstraße, BERLIN SCHÖNEBERG
 Neuer St. Thomas Kirchhof, Hermannstraße,
 BERLIN NEUKÖLLN
 Crellestraße, BERLIN SCHÖNEBERG
 Monumentenstraße, BERLIN SCHÖNEBERG
 Yorckstraße, BERLIN KREUZBERG
 Alte Jakobstraße, BERLIN MITTE
 Tempelhofer Feld, BERLIN TEMPELHOF-SCHÖNEBERG
 Natur-Park Schöneberger Südgelände,
 BERLIN SCHÖNEBERG
 Park am Gleisdreieck, BERLIN KREUZBERG
 Park am Nordbahnhof, BERLIN MITTE
 Graefestraße, BERLIN KREUZBERG
 Teufelsberg, BERLIN GRUNEWALD
 Lehr- und Forschungsgarten des Instituts für Ökologie,
 BERLIN STEGLITZ
 Gedenkstätte Berliner Mauer, Bernauer Straße,
 BERLIN WEDDING UND MITTE
 Altes Wasserwerk, BERLIN FRIEDRICHSHAGEN

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Dramaturgy Madeleine Dallmeyer,
Matthew Gandy, Wiebke Hofmann,
Sandra Jasper

Research Matthew Gandy, Sandra Jasper

Assistant Director Madeleine Dallmeyer,
Sandra Jasper

Production Assistant Sarah Dockhorn

Film Music

"T.R.N.T.T.F."

Written by Thomas Fehlmann

Produced by Thomas Fehlmann

Published by Kompakt Rec.

© 2007 Thomas Fehlmann

"Subhachord: Manfred Miersch"

Written by Manfred Miersch

Produced by Manfred Miersch

Published by Krautopia Records

© 2014 Manfred Miersch

"Das Subhachord"

Music & Lyrics: Geir Jenssen

© Smalltown Supermusic / Sony / Atv Music
Publishing (Scandinavia) Kb

Subpublisher: Sony / ATV Music Publishing
(Germany) GmbH

Song No: 4346474

“Tangente“

Composed by Jonathan Schorr

© 2017 Jonathan Schorr

“Tangram Set 1“

Words and Music by Christoph Franke; Edgar

Froese; Johannes Schmoelling

Published by BMG VM Music Ltd., a BMG

Company

Archive Footage

rbb media

Transitfilm/

SPIEGEL TV Magazin

Paul-Armand Gette and Turid Wadstein-Gette

Archiv Friedrichshain-Kreuzberg Museum:

Gerhard Grosche

Büro Rainer Fetting

Stiftung Stadtmuseum Berlin

Bildarchiv des Botanischen Vereins

von Berlin und Brandenburg

Diathek des Landesbeauftragten

für Naturschutz und Landschaftspflege

Bibliothek des Instituts für Ökologie,

Technische Universität Berlin

Private Photo- und Diasammlung -

Professor Herbert Sukopp

Berliner Künstlerprogramm des DAAD

Deutsches Rundfunkarchiv

Landesarchiv Berlin:

F Rep. 290 Nr. 0173623, Nr. 0173602, Nr.

0173599, Nr. 0173618 / Photographer: Otto
Hagemann

F Rep. 290 Nr. 0197284, Nr. 0389803 /

Photographer: Unknown

F Rep. 290 Nr. 0006405 / Photographer: Krüger

F Rep. 290 Nr. 0011963 / Photographer: Bert

Sass

NATURA URBANA - CREATING THE FILM

Interview with Matthew Gandy and Sandra

Jasper (Berlin 2018)

Producer Sarah Dockhorn, Esther Niemeier

Cinematographer Omri Aloni

Editor Sarah-Christin Peter

Title Design Gunar Meinhold

Sound Recorder Camilo Garcia Castro

Sound Mixer Jonathan Schorr

BONUS MATERIAL

We collected far more materials than we could use in the final edit of the documentary film but there are a few sequences that we are especially fond of, including a journey into Weimar era Berlin.

Ausflug / Excursion

Stadtlandschaft / Urban landscape

Robinie / Black locust

Hast du den Thymian gesehen? / Have you seen the thyme?

von Oben / From above

Archive footage

Chenopodium botrys, published in: *Flora Batava. Afbeelding en Beschrijving der*

Nederlandsche Gewassen. Vol. XVIII.

Leiden: 1889. (source: www.bioLib.de)

Galinsoga parviflora, published in: *Flora Batava.*

Afbeelding en Beschrijving der

Nederlandsche Gewassen. Vol. XV. Leiden:

1877. (source: www.bioLib.de)

Plate IV, Simple leaves; published in: Charles

Linnè, *A General System of Nature*. Vol. V.

London: 1806.

Menschen am Sonntag (Robert Sidodmak,

Edgar G. Ulmer). Germany: 1930.

© Praesens Film AG, made available by:

Deutsche Kinemathek

Film Music

“Menschen am Sonntag – Original Soundtrack“

Music & Lyrics: Elena Kats-Chernin

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(p)1973 Filmkunst-Musikverlag Munich

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Courtesy of Filmkunst-Musikverlag

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www.naturaurbana.org
www.rethinkingurbannature.org

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DVD produced by Sarah Dockhorn and
Esther Niemeier

Title Design Gunar Meinhold

Graphic design and typography

Atelier Dreibholz, Paulus M. Dreibholz
and Katja Hasenöhr

Technical realisation Concept AV,
Jochen Voerste

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Photo: Matthew Gandy

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