

SPREEPARK AS MATERIAL

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I came to the SPREEPARK to establish
an inventory of demolition material
with a view to save some of this
waste to be, before it gets taken
away by the demolition firms.







Rubble is a very transient
and temporary entity:

For a long time, it stands as
architecture or as a ruin.

Then suddenly it becomes a pile
of waste to be taken away.

In between, and for a short period,
it becomes a new local resource:
bricks, stones, concrete, tiles, that
could be used for a project to be.



Over the years I have developed an interest and an expertise in the use of this kind of local mineral resource generated by the processes of (urban) transformation (demolition).

I worked out a protocol called **MARBRE D'ICI** that transforms rubble and mineral waste into a new resource: a building material to be implemented on the very site it has been extracted from.

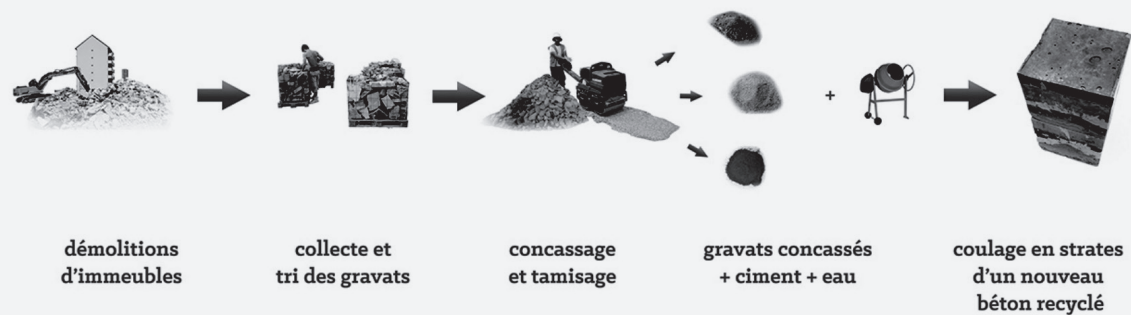


ATELIER



LIER / MARBRE D'ICI

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*The waste and ruins of yesterday
become a recycled material for
the production of the forms
and functions of tomorrow.*



The process is simple, open to collaboration with firms, engineers, architects, designers and can involve an important degree of participation by non professionals.



As a protocol, *MARBRE D'ICI* is an artwork.
But the artefacts produced are not necessarily restricted to the status of «sculptures» or artworks to be contemplated: they are also (and principally) ordinary floors, walls, benches, lumps, monuments and stones to be used as such.

www.marbredici.org



In Berlin my work initially consisted
in going around the SPREEPARK
inspecting mineral waste to be:

Brick buildings to be demolished,
concrete floors and walkways to be
ripped out, stones walls to be taken
apart, rocks soon to be evacuated, etc.

This took the form of a photographic
inventory. But mainly this was time
spent on site looking at what was
there, contemplating and interacting
with the different representatives
of the mineral world.







The category of objects and surfaces
I was making contact with were those
belonging to the mineral realm - non
organic, non ferrous, non plastic:
stones, rocks, pebbles, cliffs, bedrocks,
mountains, floors, heaps, walls, etc.

Man made minerals or natural
minerals rearranged by man.
Or both. Or something in between.
A mix between our usual categories
of ARTEFACT and NATURE.







My attention was specifically focused on what was considered by the managers, designers and experts operating on the site, as waste, or waste to be: that which will not be part of the future plans of the SPREEPARK. Because it is useless, worthless, or generally speaking of no particular aesthetic, historical, symbolic, social, functional, ecological, scientific or commercial value.







What became apparent was that actually most of the mineral world present at the SPREEPARK was not exactly waste, but of low value, low interest, low condition, low use, low visibility.

This mineral «stuff» was surprisingly not really registered in the existing surveys made so far, or had not given rise to a demand for conservation, preservation, or valorisation. As if this «stuff», and there is lots of it on site, was somehow outside of the three principals which the SPREEPARK is to be built upon: NATURE, CULTURE, ART.







On closer examination it became obvious that the representatives of the mineral world have a physical presence, aesthetic qualities, a natural-historical dimension, and can be seen as the products of a specific design culture that assigns them a place in the landscape of the SPREEPARK.

In other words, that they are part NATURAL, part CULTURAL and part ESTHETICAL/SCULPTURAL.

They should therefore be considered as having a role to play in the future SPREEPARK project (NATURE, CULTURE, ART).



















The hybrid, mixed and blurred nature of the mineral material on site made me also realise that this was a quality shared by the site as a whole.

A park in itself is a hybrid between natural phenomenon and human designing.

And as an amusement park, the SPREEPARK was a heteroclite collection, most of them salvaged from other sites or other times, recycled, remixed and rearranged.











In its present state the SPREEPARK feels like a surrealist,
post-anthropocenic visionary collage:
the world as it will probably look like
in a not too distant future:

After the geological formation of the earth,
After the dinosaur's extinction,
After the industrial revolution,
After the GDR's rise and fall,
After the thermo-industrial civilisation,
After the the end of the capitalocene...

The SPREEPARK as an AFTER PARK.
The SPREEPARK is not behind us in some remote past,
it is in front of us.
The SPREEPARK as a FUTURE PARK
for us to contemplate today.







The SPREEPARK provides a
unique opportunity to look
at the world as it will be.

SPREEPARK is a FUTURE MUSEUM:
not an image of the future as we
imagined it in the past, but a coming
together of the natural and the man
made world, interacting and mixed
up as they will be in the future.

This is the SPREEPARK MIX,
an entangled living process involving
the dead and the living, fiction and
reality, man made and natural elements,
the present, the past and the future.



THE MUSEUM OF INFINITE X(CROSS)OVER



This FUTURE PARK or FUTURE MUSEUM
is at work now.

But it probably needs a MANIFESTO
to exist in our collective imagination,
as well as some simple SUPPORT STRUCTURES
to help us to contemplate the future
as it unfolds in front of us today.



THE PAST AS
RAW MATERIAL
to create the
SUPPORT
STRUCTURES
for the future.





SUPPORT
STRUCTURES
to contemplate
the hybrid world
as its unfolds in
front of our very
human eyes.



ENTRANCE
PORCH
to signify our
entering into
the zone.



OPEN
SPACES
to welcome us.



PATHS
to lead us
through
its spatio-
temporal
meanders
of the
SPREEPARK.

a few well
chosen
SEATING
AREAS
& VIEW
POINTS



ANNEXE

Bricks

Geology

Ground / General

Ground / Detail

Hand / Rocks

Hand / Powder

Hand / Stones

Lost world / Nature

Lost world / Animals

Lost world / Trunks

Lost world / Artefact

Lost world / Curves

Lost world / Prehistory

Mountain

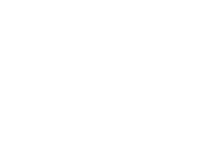
Natural History Museum

Radial systems

Stones / Solo

Stones / Groupes

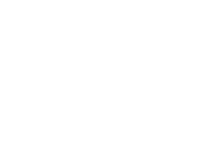
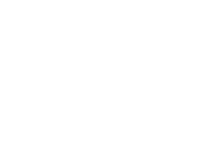
BRICKS



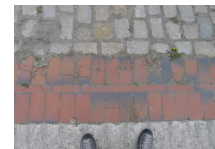
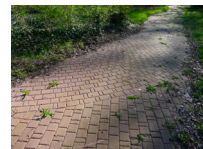
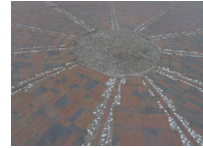
GEOLOGY



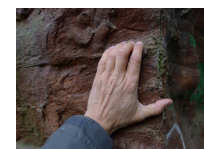
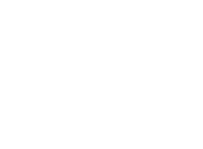
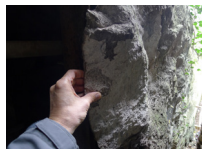
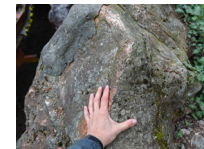
GROUND / GENERAL



A close-up photograph of a brick-paved surface. The bricks are laid in a herringbone pattern, alternating between reddish-brown and grey colors. A horizontal joint runs across the center of the image, filled with a layer of white gravel and a strip of reddish-brown bricks. The bricks are slightly uneven and show some signs of wear and discoloration.



HAND / ROCKS



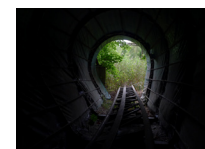
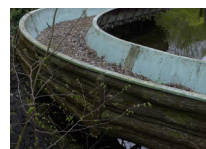
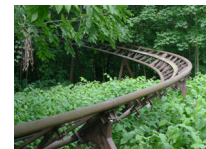
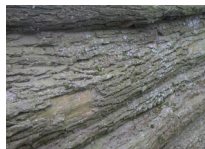
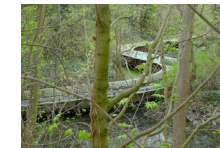
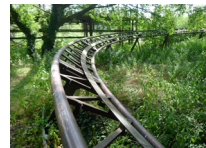
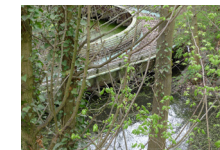
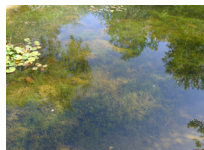
HAND / POWDER



HAND / STONES



LOST WORLD / NATURE



LOST WORLD / ANIMALS



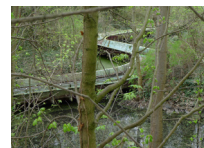
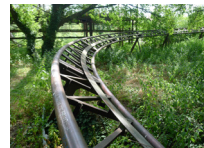
LOST WORLD / TRUNKS



LOST WORLD / ARTEFACT



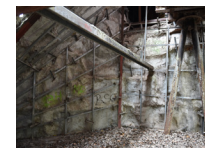
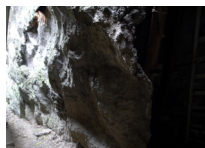
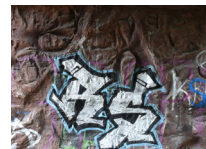
LOST WORLD / CURVES



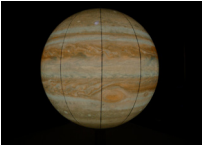
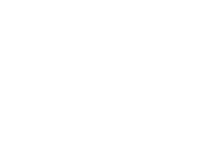
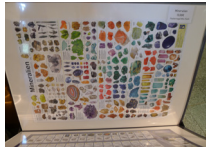
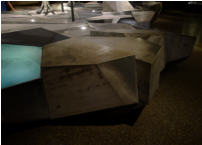
LOST WORLD / PREHISTORY



MOUNTAIN



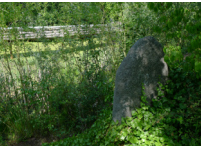
NATURAL HISTORY MUSEUM



RADIAL SYSTEMS



STONES / SOLO



STONES / GROUPES

