

# chasing a phantom border

a landscape strategy for a still  
existing wall

## **Master Thesis Report**

Melle Franciske Zschämisch

Flowscales - Systems and Composition

Landscape as Palimpsest (LAP)

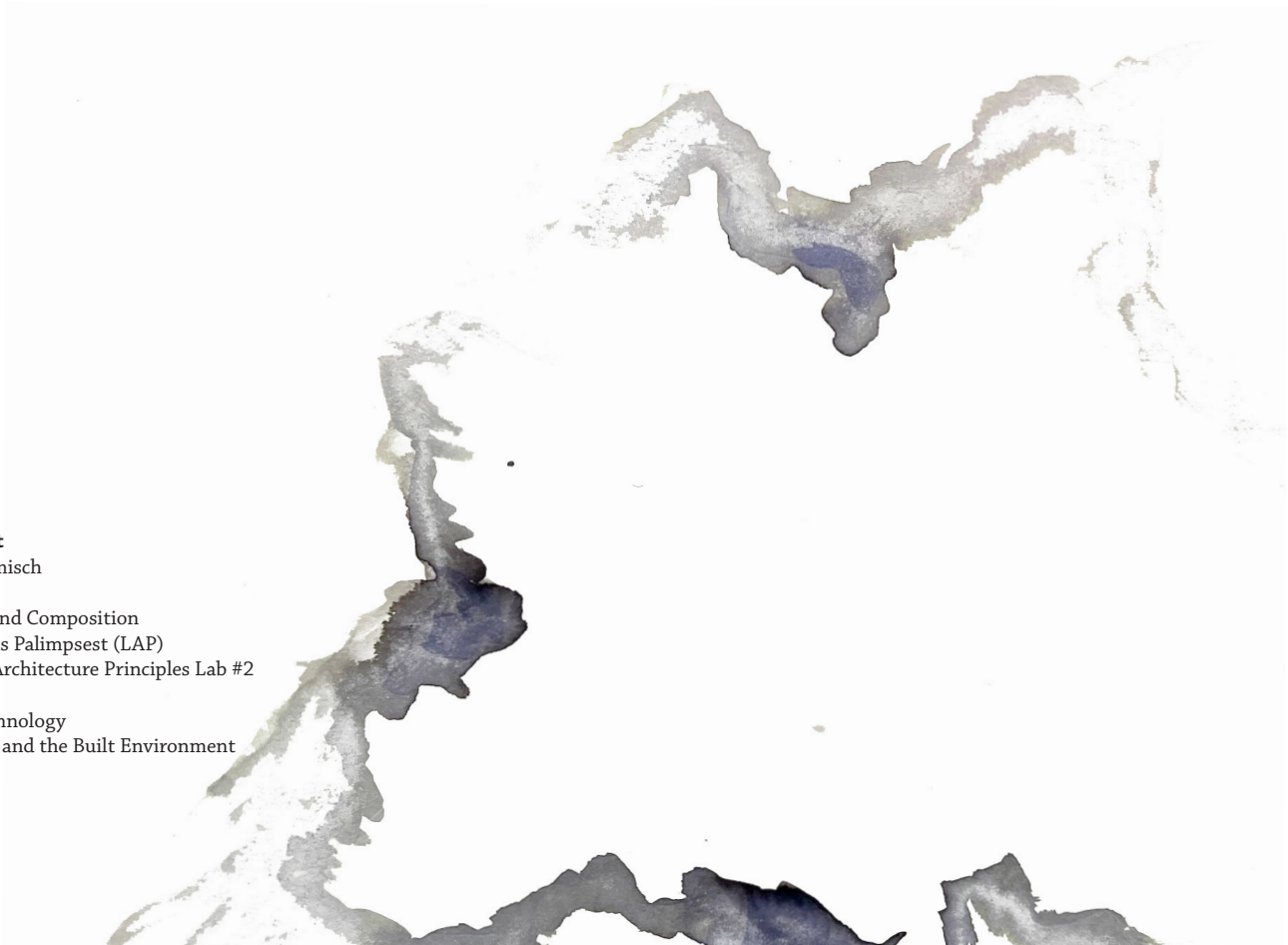
Landscape Architecture Principles Lab #2

Delft University of Technology

Faculty of Architecture and the Built Environment

Delft, The Netherlands

June 2025





# chasing a phantom border

a landscape strategy for a still  
existing wall

**chasing a phantom border**

Melle Franciske Zschämisch

first mentor	Prof.ir. E.A.J. Luiten
second mentor	Ir. L.P.J. van den Burg
exam committee	Ir. I.J.J. Cuperus

Flowscapes - Systems and Composition  
Landscape as Palimpsest (LAP)  
Landscape Architecture Principles Lab #2

Delft University of Technology  
Faculty of Architecture and the Built Environment

Delft, The Netherlands  
June 2025

All images included in this thesis are the work of the author, unless  
otherwise stated.

# chasing a phantom border

a landscape strategy for a still  
existing wall







fig. 1 (Gerhard Richter | Grünes Feld (Green Field) (1969) | MutualArt, 2023)

“If the abstract paintings show my reality, then the landscapes and still-lives show my yearning.”

— Gerhard Richter (Gerhard Richter, 1981)



# abstract

This master thesis investigates how landscape architecture can contribute to the social and cultural reinterpretation of a historical border, specifically the Berlin Wall, part of the former German-German border. The research refers to the ongoing public and cultural debate in Germany regarding a wall that has physically disappeared but remains mentally present for many Germans and Europeans. The study explores how this phenomenon can be interpreted through the lens of landscape architecture, using Henri Lefebvre's spatial triad: perceived, conceived, and lived space.

The perceived space reveals that, although the border has been overgrown by the everyday landscape in many places, it remains legible in several locations. The conceived space identifies the mental border based on demographic data, which is especially apparent along the Berlin-Brandenburg urban edge. The lived space highlights both new functional possibilities and the memory of victims of the GDR regime. Together, these elements form a landscape palimpsest, a layered historical reading of the study area.

Based on these findings, a set of design principles was developed. Bernard Tschumi's Manhattan Transcripts served as inspiration, particularly for integrating crime scene sketches into the lived space. Ten areas were selected for design

intervention, based on criteria such as the current visibility of the border, proximity to the mental border, and potential for large-scale landscape gestures.

The resulting design removes visible scars of division in certain areas, symbolizing unification. Conversely, in locations where escapees lost their lives, the border is marked through landscape interventions offering space for commemoration, reflection, and encounter. This is done by mapping the sketches of the crime scenes mapped onto the landscape and made into a spatial design. Additionally, intersecting infrastructure that connects across the former border serves as a symbol of reunification. In this way, the design addresses contemporary border-related issues in German society.

This forms a design strategy with ten sub-areas spread along the Berlin-Brandenburg border to send a signal and initiate a discussion on a better social demographic unification of Germany, at the edges of the city where the political administrative power is located.

# table of contents

abstract	11	4. perceived	53	7. locations	123	9. design	193
table of content	12	analysis perceived space	55	field analysis	126	design principles + concept	195
		Then	57	design locations analysis	132	Grünes Band Deutschland	200
		Now	59	Selection of design areas	132	Killing Ground, John Huddleston	200
1. context	17	perception of history	84	Layers in design location	134	Materials	201
acknowledgments	18	Parlament der Bäume	85	Location 1	144	design for each location	202
graduation lab	19	East Side Gallery/Park an der		Location 2	148	Location 1	204
fascination	21	Spree	86	Location 3	152	Location 2	236
A family story	21	Kirschblütenallee Teltow	86	Location 4	156	Location 2	238
problem field	25	Border Wall Groß Glienicke	87	Location 5	160	Location 3	240
		Divided Finkenkruger Weg	87	Location 6	164	Location 4	244
		Mauerpark	88	Location 7	168	Location 5	246
		Gedenkstätte Berliner Mauer	88	Location 8	172	Location 6	250
				Location 9	176	Location 7	252
2. introduction	29			Location 10	180	Location 8	256
design area	30	5. conceived	93	analysis conclusion	184	Location 9	258
problem statement	32	analysis conceived space	95			Location 10	266
problem statement	34	Then GDR	95				
research questions + design assignment	35	Then FRG	97	8. palimpsest	187		
Design assignment	35	Now	99	the palimpsest	189	10. concluding	269
Research Question	35	conceiving borders	100			conclusion	271
		Lichtgrenze	101			reflection	272
		Grünes Band Deutschland	102			references	277
		Killing Ground, John Huddleston	104				
3. method	39						
research methodology	40	6. lived	109				
theoretical framework	44	victims	112				
The Production of Space	44	analysis lived space	115				
Manhattan Transcripts	44	Then dynamic	115				
Landscape architectural		Then sketches	117				
perspectives as an agent for		Now	119				
generous design (Landscape							
as Palimpsest)	47						
position	49						
The landscape architect as							
screenwriter	49						





fig. 3 (Ash, 2017)



# 1. context



acknowledgments

graduation lab

fascination



# acknowledgments

In front of you is the report of my graduation thesis for the master's programme in Landscape Architecture at TU Delft.

It covers a research and design process on which I worked full-time for a full academic year.

The result of this process would never have come about without the help of other close colleagues, friends and family who helped and supported me.

I therefore express my gratitude to all these people, a selection of whom I would like to thank specifically through this text.

Starting with my first mentor Eric Luiten and my second mentor Leo van den Burg for all the help and guidance during all the guidance session, corospondance outside it and further organisation of the process. I would also like to thank the exam committee delegate Ype Cuperus for making all the review moments run smoothly.

My thanks also go to my family. Firstly, my parents and sister for all the support. I would also especially like to thank Stefan and Alwin for fantastic and fascinating adventures and discoveries in and around Berlin. My gratitude also goes out to my great friends and fellow students for all discussions on design and support in the process, with a special mention to Koen for accompanying me during the week in Berlin.

~ Melle

# graduation lab

Flowscapes - Systems and Composition  
Landscape as Palimpsest (LAP)  
Landscape Architecture Principles Lab #2

This graduation thesis is part of the graduation lab 'Landscape Architecture Principles Lab #2' called 'Landscape as Palimpsest (LAP)', part of the graduation year "Flowscapes" of the Master of Landscape Architecture at Technical University of Delft in 2024/2025.

In this graduation lab of five students supervised by Prof.ir. E.A.J. Luiten.

Each year, over a period of four years, one of the four landscape architecture principles of the chair group in Landscape Architecture in Delft is further explored and researched.

The students have the freedom to come up with their own topic and location for the research that fits within the highlighted Landscape Architecture Principle of the year of graduation.

This year's turn is Palimpsest, the historical layering of the landscape through time. How can landscape architecture research and design to history and change within the landscape and tap into its legibility for design.

Through 5 simultaneously running graduation research projects within this lab, Palimpsest's significance for the field of landscape architecture will thus be investigated from different topics.

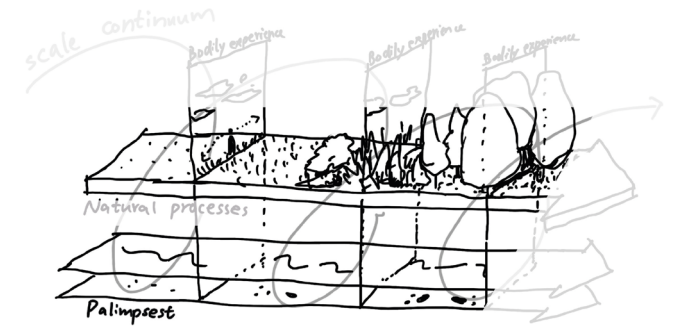


fig. 4 (Zhang, 2024)

# fascination

## A family story

My personal reasons for choosing this lab and its topic have to do with my personal fascinations and interests. In this case, they are strongly related to my family history, specifically on my father's side.

On the left you can see him pictured in his Mitgliedsbuch. It are my visits to the East-German village he grew up, Lunzenau, which made me fascinated by history and landscape from a young age. Starting with German history, which is naturally intertwined with my family. But something always struck me, every time I came here, the village and the landscape became more empty. The factories closed, then a cafe and then another bakery. Something was going on here.

The former East German village emptied out. It is this story of a still imperfect German renaissance that is very relevant again at the moment. I saw an opportunity through the palimpsest principle to tell this story of German history, and then to be able to design it to hopefully add something. Did the curtain really fall? Or is it still visible or to be made visible in the landscape?

A story that, with the recent German elections and the geopolitical tensions, is again extra relevant.



fig. 5





fig. 6 (Berlin Startup Expansion Turns Death Strip Into Economic Hub, n.d.)





fig. 7

# problem field

To zoom out into the context of the issues surrounding German unification, here on the left is a map of Europe with the old fallen Iron Curtain as a dotted line and the new Iron Curtain as a black line.

The old iron curtain is located along the borders as we know them from the Cold War, with the West and East as the two spheres of influence.

This border was established after the end of World War II, which divided Europe into two spheres of influence. West by the Allies, east by the Soviet Union. Germany was exactly in the middle of this, thus creating a dichotomy in the country, with an interesting exception for Berlin, hard-fought in World War II, as a Western island in East Germany.

After the fall of the Iron Curtain, it seemed, from a Western perspective, that Europe was henceforth linked in a homogeneous sphere of influence from the West. There was also talk of the ‘end of history’. (Braat, n.d.) Just 24 hours after the fall of the iron curtain and the

## Legend

- old iron curtain
- new iron curtain
- areas introduced to the West after 1989

berlin wall, Willy Brandt in Berlin spoke the words ‘We now see that what belongs together will grow together again,’ (Braat, n.d.)

There was great optimism in 1990s Europe. It is now over 30 years later and this optimism has vanished. The rapid takeover of spheres of influence from the West has left scars and resentment in former Soviet Union territory. There is currently talk of a new iron curtain again, between Europe and Russia. (Minten, 2022)

This new iron curtain is along the NATO borders. The grey-marked area between the two lines are the countries and territories where there is currently political discussion and unrest about history and future again.

This area is between the two curtains, the area under former Soviet Union spheres of influence. A mental wall is here for a generation, which is still felt socially, in Europe.



fig. 8 (Pueyo, 2024)

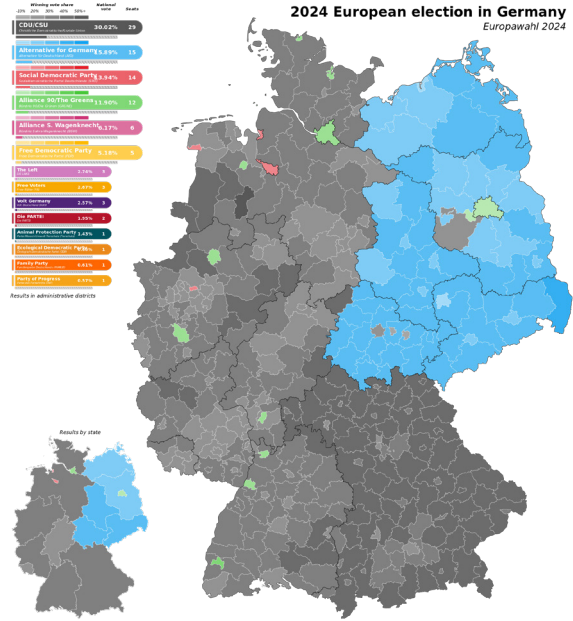


fig. 9 (2024 European Parliament Election in Germany - Results, n.d.)

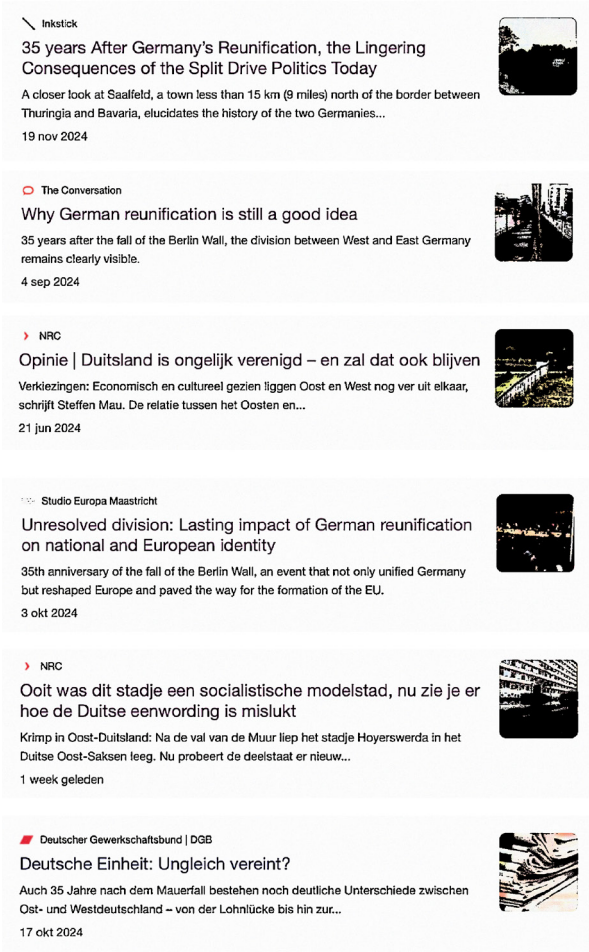


fig. 10 (Google, n.d.)

The division still present in Germany after the fall of the wall, also known as “die Wende,” can still be clearly seen on social demographic maps, such as the average gross monthly salary and the election results map. These maps often follow exactly the border between the former West and East Germany. Culturally, the two parts of Germany are still separated in many ways. For example, people from both parts are still often addressed by the name “ossis” and “wessis. Demographically, too, the differences are still great. For example, in the former West Germany, 60 percent more people live there since World War II, while in East Germany, 15 percent fewer people live there since World War II. The population level there is back to that of 1905 (not including Berlin). This difference in growth is evident not only in Germany, but throughout Europe between either side of the former Iron Curtain (Van Verschuer, 2021). It is an event of a generation, which still has effect on later generations.

**“Well,” says Balzer, “even people born after the Wende still identify themselves as ossi, so it exists. That whole Wall may have been torn down, but in our minds it’s still there.”**  
(Van Verschuer, 2021)

# 2. introduction



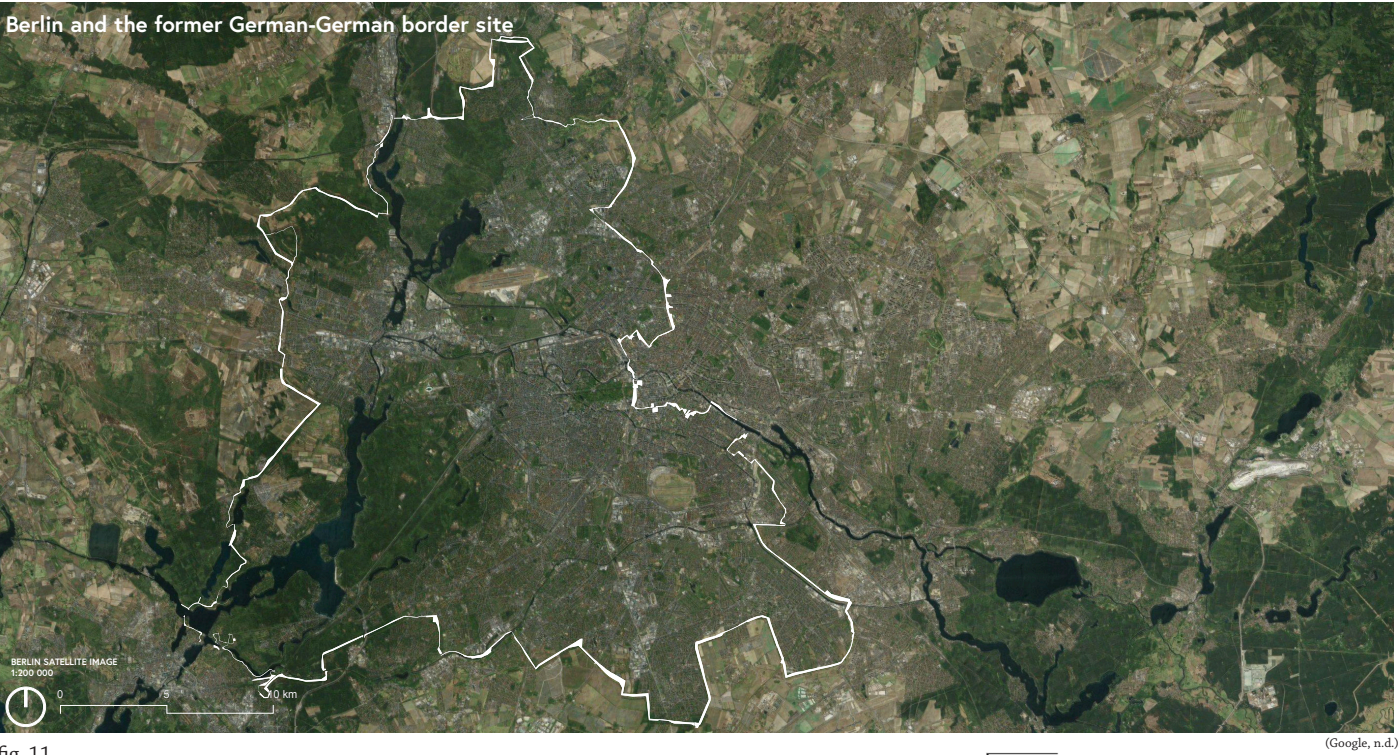
design area

problem statement

research question + design assignment



# design area



For this research into the described problem field, Berlin was selected as the research and design location. The unique historical position of Berlin as an island of spheres of influence within former East Germany makes it a particularly fitting site for exploring the chosen theme. Political, military, and geopolitical forces, deeply connected to the broader history of Germany, Europe and the world, intertwine within this urban landscape.

In addressing a subject so closely tied to contemporary German politics, a design situated in the capital, the centre of policy-making, holds the potential to generate meaningful impact. Moreover, the historical context of West Berlin, once a political enclave within East Germany and now a metaphorical island once again, gives the location a distinct and layered social-demographic profile, as evidenced in previously discussed maps. These overlapping temporal layers add depth and relevance to the study.

The focus narrows specifically to the former German-German border zone that encircled West Berlin, commonly referred to as the Berlin Wall. This border area was not limited to the wall itself, located on the West Berlin side, but also included a second, hinterland wall and the heavily fortified area between the two, a space infamously known as the “Death Strip,” named for its lethal and oppressive character.

This border strip, or Death Strip, is represented here in cross-section, revealing its various security elements and annotated with figures that illustrate the scale of this 168-kilometre-long zone. The strip carved a violent line through a range of landscapes, meadows, forests, heathlands, and urban neighbourhoods, leaving a powerful spatial and psychological scar on the terrain.

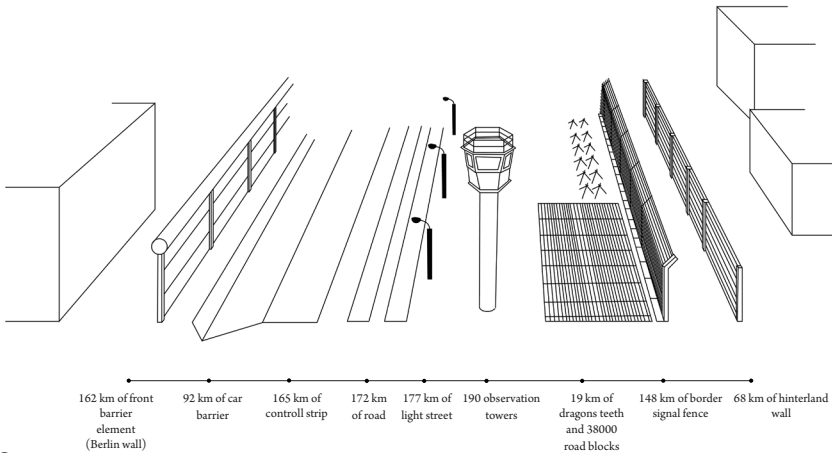


fig. 12



# problem statement

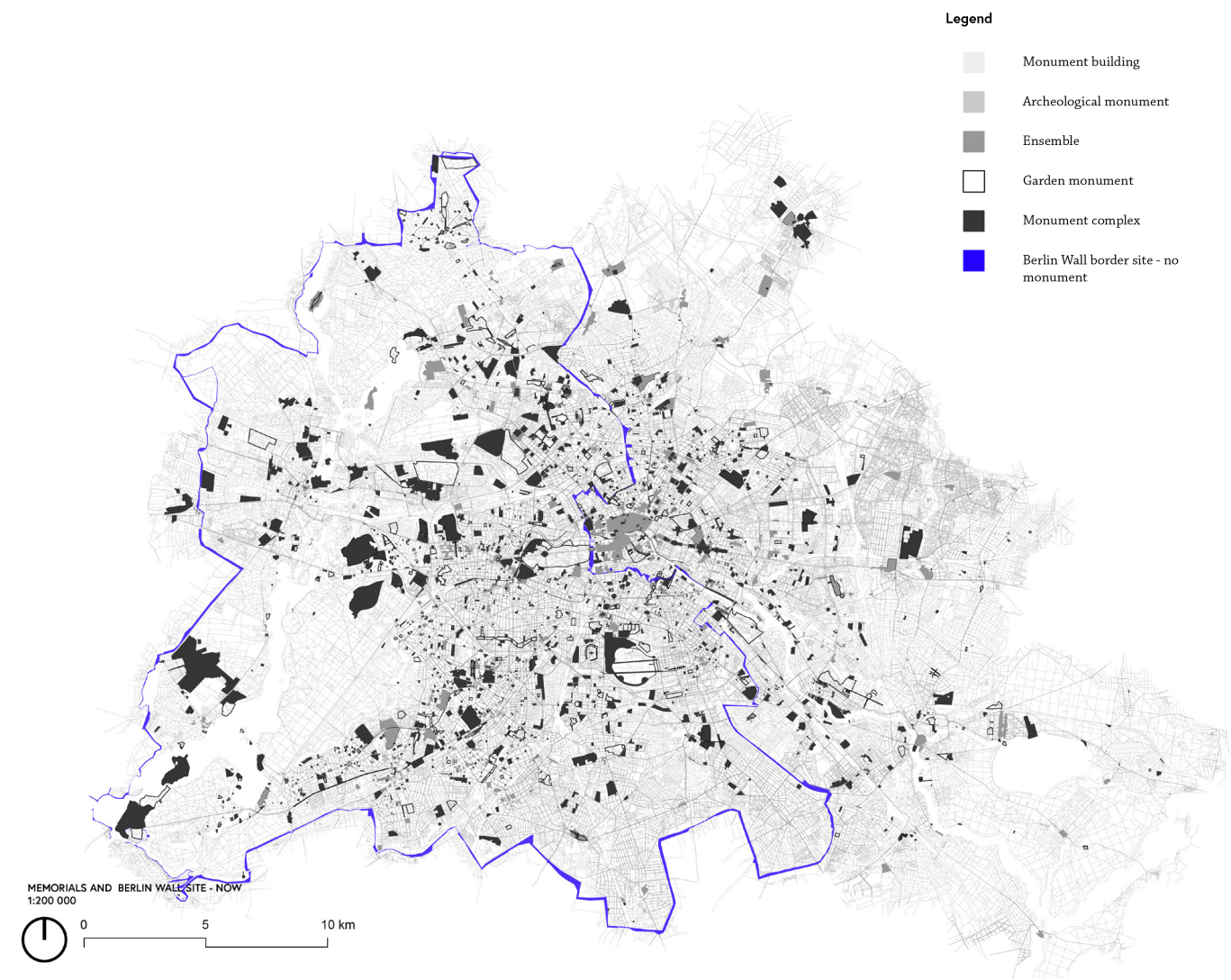


fig. 13

“Sure, the Wall was ugly — **but smoothing it over with new development is just an attempt to repress the memory, and repressed memories are the ones that hurt the most later on.**

On the penultimate day of my walk, I pass a chapel rebuilt where the East Germans leveled a church to make room for the Wall. In the heart of the city there are serious efforts underway to rebuild the Prussian palace torn down to construct the East German parliament, which was itself demolished in 2008. That’s another story, **but the point is that bulldozing things is not always the best way to get rid of them.”**

(Hyatt, 2010)

The wall in Germany, Berlin and Europe has fallen, and the city of Berlin has logically continued to develop. New buildings have been constructed, streets redesigned, and everyday life has gradually moved beyond the physical traces of the division. However, what is interesting, as seen on this monument map, is that in the monumental city, the former border line that carries significant historical value is not considered a monument. While Berlin is known for its rich memory culture and numerous memorials related to war and oppression, the absence of the border line as a monument is notable.

This is especially striking considering that on the edges of the city and in the wider country, the wall may have fallen physically, but it certainly continues to exist mentally. In some areas, the border can still be traced in the landscape, whether through built form, infrastructure, or demographic contrasts. The mental presence of the wall is also visible in social patterns, political attitudes, and regional identity. That the line itself is not commemorated as a monument reflects a tension between remembering and moving on, and raises questions about how this layered and complex past is, or should be, made visible in public space.



# problem statement

Until 35 years ago, the Berlin Wall encircled West Berlin as part of the German-German border. It ran straight through the historical city and cut it off from its surroundings. It made West Berlin an urban island within the GDR.

To prevent East Germans from escaping to the West, the Berlin Wall featured a heavily secured land-mined border zone, also known as the **Death Strip**. This border consisted of a partly walled and partly fenced, wide-open space that bisected the city.

When the wall was taken down in 1989, this 168-kilometre-long open space was returned to the urban and landscape fabric of a reunified Berlin. In the years after reunification, the strip became subject to urban development and transformation, including housing, green spaces, heritage and infrastructure projects.

Anno 2024, this zone, which is considered one of the major witnesses to the geopolitically very eventful 20th century, is **less and less visible in the scattered urban landscape** of Berlin.

It is a **lack of comprehensive interpretation on the heritage** and consistent spatial vision on preservation, urban planning, and land ownership about a topic which **will fade from memory into history in the coming generation**.

The problem is determining where and **how to keep this zone physically intact and societally significant to serve as a collective reminder of recent German-European history for future generations**, that are now facing renewed tension between the East and the West.

In addition, the history of the wall is also relevant again with the construction of **new walls and fences around the world**, including within Europe not far from Berlin. Though the **wall may be absent in physical form, it remains present in the society of Germany**, as shown by the discussions following the successes of radical political parties, particularly in former East German territories. In other words, **the wall is still present in Germany in some (not physical) form**.

**How to give space in the landscape to this wall that is still mentally present?**

# research questions + design assignment

## Design assignment

**Develop a landscape design for the former West Berlin-GDR border site which tells the story about the ever-present wall in German society. Convey the physical and mental feeling of the impact of this wall by giving space to a layer of events in the landscape palimpsest of the site.**

## Research Question

**How can landscape architecture contribute to the social/cultural re-interpretation, spatial definition and future appearance of a historically contested frontier as the former Berlin Wall?**

SRQ1 How have the physical and experiential qualities of the Berlin Wall site evolved over time? (perceived space)

SRQ2 How has the Berlin Wall site been planned, represented, and conceptualised over time? (conceived space)

SRQ3 How have personal experiences, cultural meanings, and collective memories shaped the identity of the Berlin Wall site over time? (lived space)

SRQ4 What design principles can effectively address the narrative, legacy and relevance of the Berlin Wall border space in German society?

SRQ5 How can landscape interventions be developed based on the proposed design principles for the former West Berlin-GDR border site?





fig. 14 (Kapelle Der  
Versöhnung, n.d.)



# 3. method

research methodology

theoretical framework

position

# research methodology

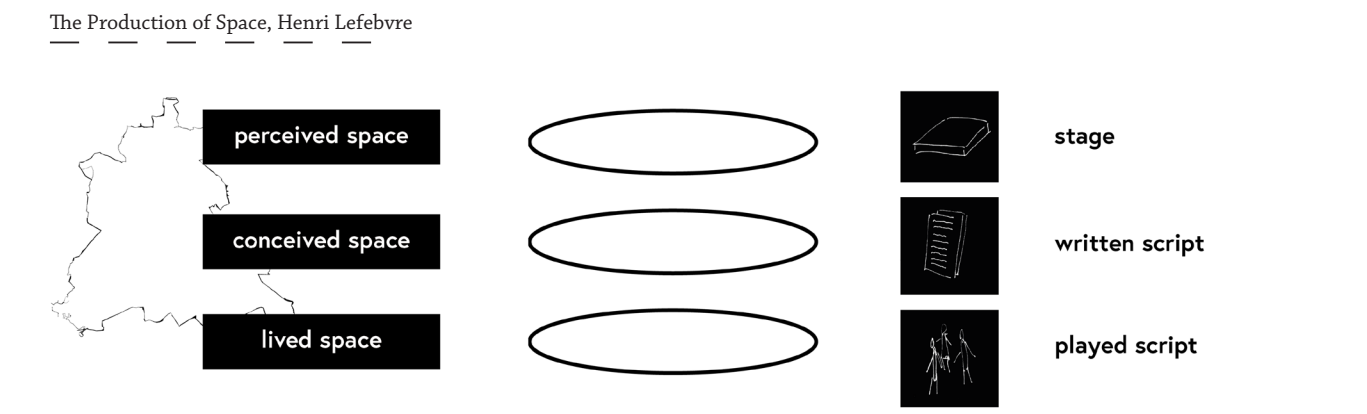


fig. 15

To understand the landscape and its palimpsest in order to then be able to design with it, analysis is done using 3 lenses to look at this border area, inspired by “The Production of Space” by Henri Lefebvre. These three lenses are perceived, conceived and lived space. To clarify the positioning of these lenses in this research, they are compared with metaphors from theater. The perceived space can be thought of as the stage where the play takes place. The conceived space as the director’s written script and the lived space as the played script, the actors’ interpretation.

Thus, the first 3 sub research question can be answered. The situation then (before the fall of the wall in 1989) and now (after the fall of the wall in 1989) will be compared. For the synthesis and translation

into design, differences between these two points are sought, in order to look for events and movements in the landscape within this lense. These events and movements are used as triggers for design principles, inspired by “The Manhattan Transcripts” by Bernard Tschumi.

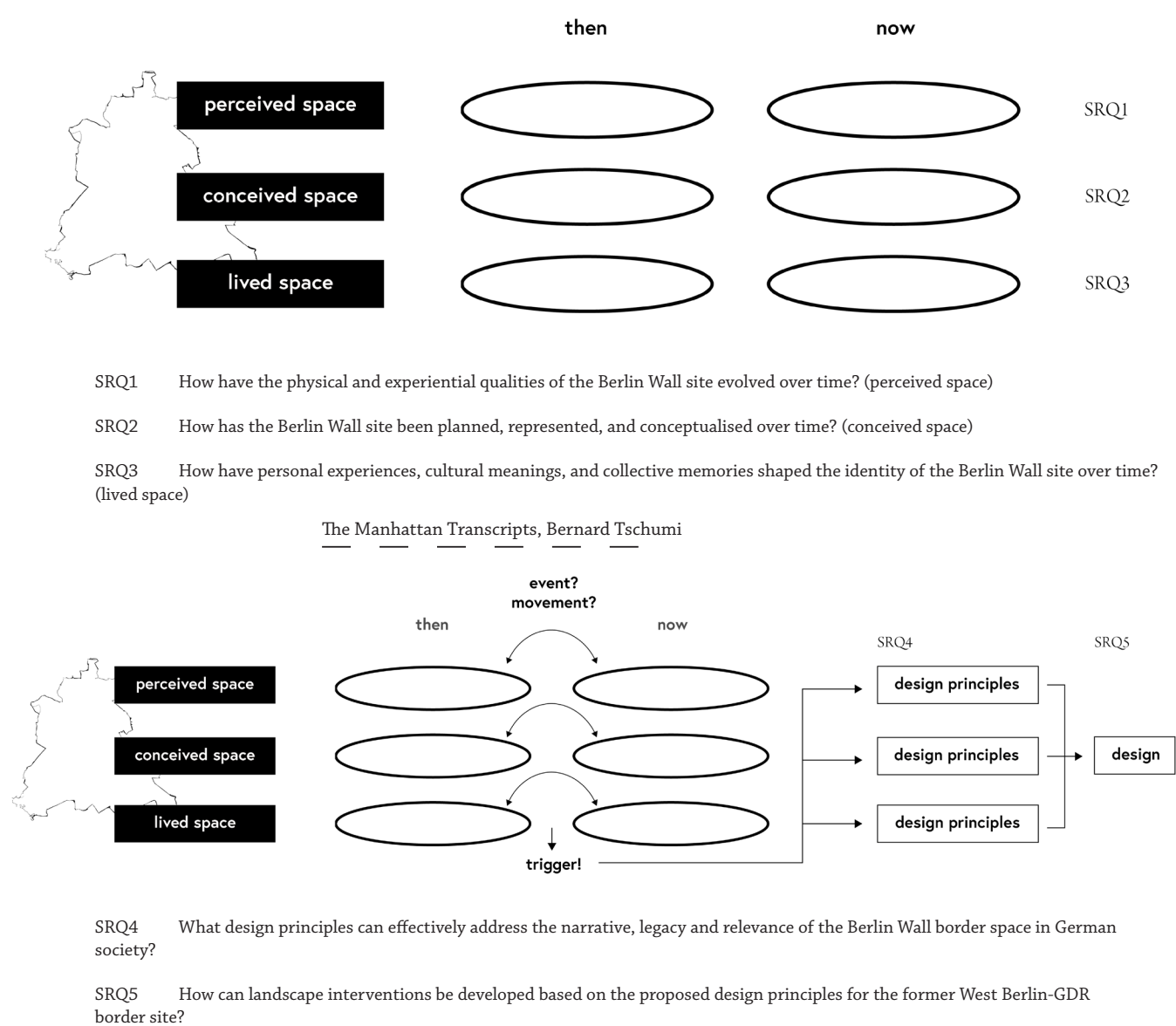
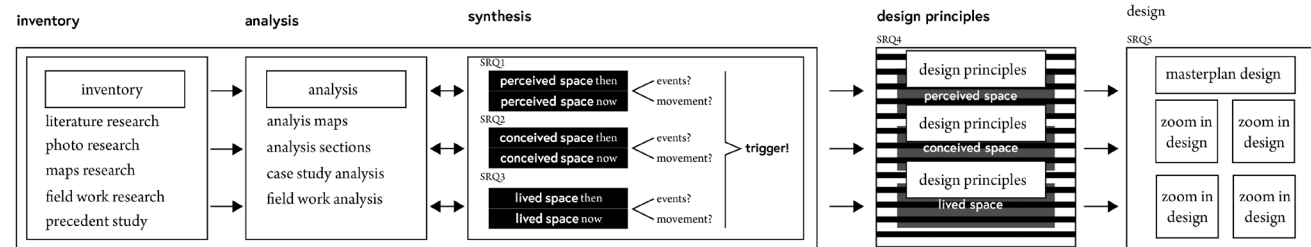


fig. 16



Landscape Architectural Perspectives as Agent for Generous Design  
(Landscape as Palimpsest)

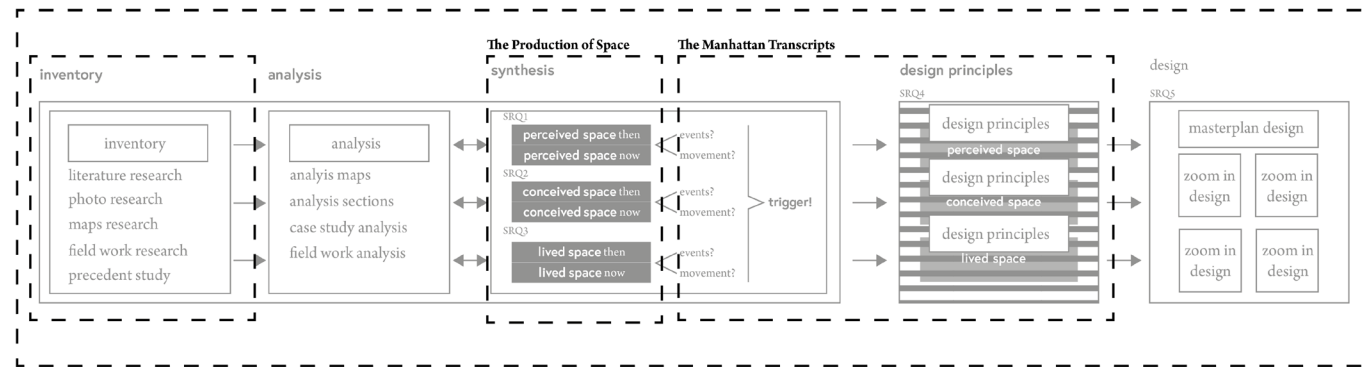
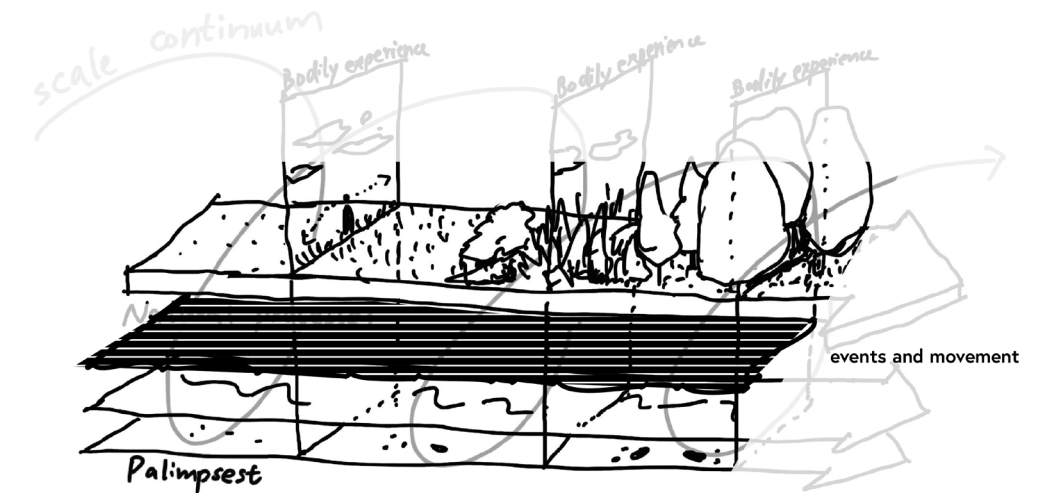


fig. 17

The research methodology is based upon the two theories of Lefebvre and Tschumi.

The Landscape Architecture Principles has been used as an overarching theory, emphasizing the Landscape Palimpsest throughout the research.

Returning to this palimpsest, this methodology of the research attempts to look for an additional legible layer in the landscape, to then design with it, a layer of events and movement. This can offer opportunities in bringing mental landscape layers to the surface, such as boundaries.



“I always felt that architecture was as much about spaces as about the events that take place in those spaces...”

- Bernard Tschumi, The Manhattan Transcripts

fig. 18

# theoretical framework

## The Production of Space

As laid out in the research methodology, Henri Lefebvre's *The Production of Space* (1974) serves as a basis of design and analysis principles within this research. In the views of Lefebvre, there exist three interconnected types of space: perceived space, conceived space, and lived space. The perceived space is the material and physical part of the world, the sensory and tangible realm that one can touch and see. The conceived space is the theoretical, abstract, or planned space, the domain of architects and planners. The third, the lived space, refers to the individual and emotional experience of space. It is the symbolic forms through which human beings and societies relate to their environment.

The awareness of the three spaces is particularly relevant to this study, which examines mental frontiers. Lefebvre's theory of space reorients the focus away from defining what a space is in an absolute sense, to examining how a space is produced, inhabited, and lived, and by whom. This approach acknowledges that space is not a given, fixed thing, but rather a social construct, produced by relations, stories, and practice. Lefebvre refers to this construction as social space, which reveals the connection between space and power, ideology, and shared meaning-making (Stanek, 2007).

This is especially true when one considers the character

of borders. Borders are not just geopolitically or physically demarcated boundaries, but also socially and mentally created boundaries. They exist symbolically and politically, organizing spaces of inclusion and exclusion. Most times, such boundaries are intangible, more a product of the mind and social reality than in the landscape itself.

Lefebvre's theory is in handy in understanding this complexity through the introduction of space as politically contested ground, where actors negotiate meanings and control (Weinert, 2015).

This theoretical viewpoint is not only useful in the understanding of spatial conditions but also in unmasking hidden dynamics, such as fear, division, trauma and memory. This informs how space is experienced and appropriated, particularly where landscapes are marked by ideological or historical conflict.

## Manhattan Transcripts

To complement *The Production of Space* as a theory in this study, Bernard Tschumi's *Manhattan Transcripts* is also considered. It connects to Lefebvre through Tschumi's assumption that architecture is not only about space and form, but equally about the events and happenings that have taken place in this space (*The Manhattan Transcripts*, n.d.).

Bernard Tschumi is a French-Swiss architect, who claimed with his *Manhattan Transcripts* that architecture changes continuously because of the events that take place around it. Architecture is more than just form, it is precisely about these events (Nassar, 2018).

The *Manhattan Transcripts* are a series of drawings in which an interpretation of reality has been made. Here, the relationship between space and use has been visualised, with the three axes of form, social values and use. It is about space as a 'stage' within which actions and events take place in use. These actions and events have been attempted to be transformed into spatial architectural forms. In doing so, this research links up with the 'Social Space' as described by Lefebvre.

These two theories are linked as described in the Research Methodology by comparing the perceived, conceived and lived space with the stage, script and players.

This way of thinking in events and actions from the *Manhattan Transcript* is used in the later drafting of design principles in this research.

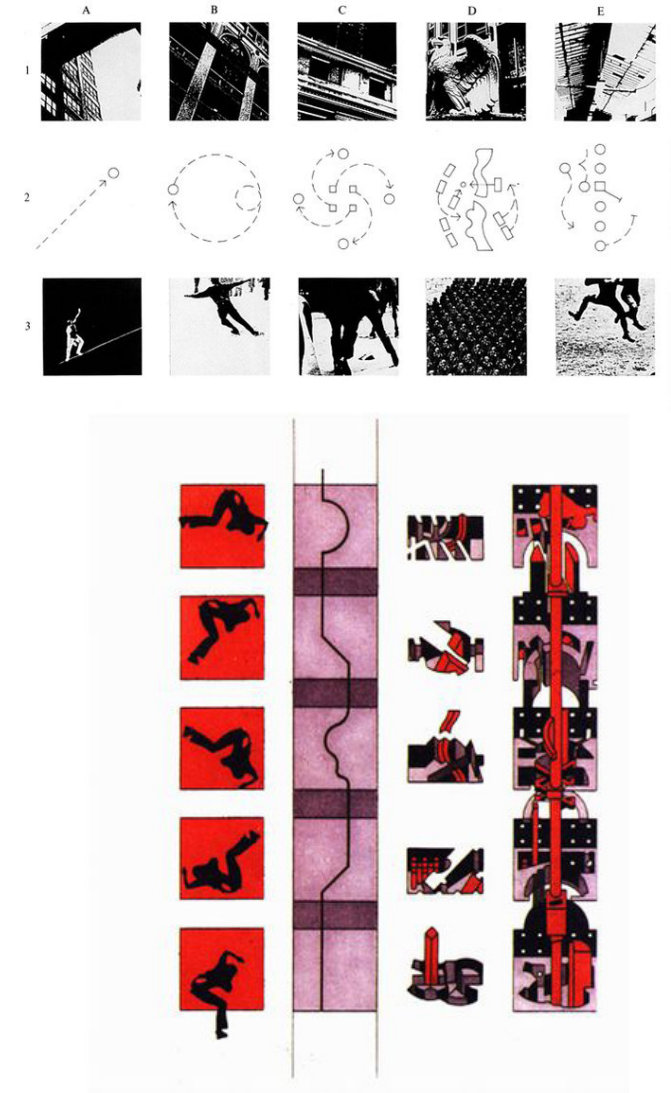


fig. 19 (Tschumi, 1981)

In order to be able to reveal the layer of experience in the design, the intervention zone analysis draws inspiration from the sequence diagrams of Russian film director Sergei Eisenstein (1905), namely his concept of vertical montage. These originally created to present cinematic sequences, can be translated into spatial sequences that break down the complexity of spatial experience into existing layers. Just as Eisenstein overlaid sound and vision to build emotion and rhythm in time, the same can be said of how a landscape is read, and ultimately designed, as a montage of experiences being had through movement.

This way of visualising space has similarities with the visualisations of the Manhattan Scripts of Tschumi.

For the Berlin Wall, where before there was a continual band across the landscape of the city and rural fields, the path of the former frontier may be imagined as narrative form, as script moving through changing

typologies of landscape, cityscapes, and social and emotional tensions. By placing side by side themes emerging out of conceived, perceived, and lived space, like putting them together in a movie script, vertical montage becomes an design technique for tracing the stratified stories of the landscape.

This brings the dimension of time forward, not as chronology but as lived. It permits reading of the landscape as series of moments of approach and moments of reflection, offering rhythm, tempo, and pause. This type of temporal-spatial strategy is particularly well-suited in a setting like the Berlin Wall, where the landscape serves as both scar and salve, a place of memory, grief, and potential healing. Through vertical montage, the structure can include both the physical and the psychological traces of the past, allowing users to move through, live in, and reflect on a landscape that is as much about experience as it is about form (Buck & Molinari, 2022).

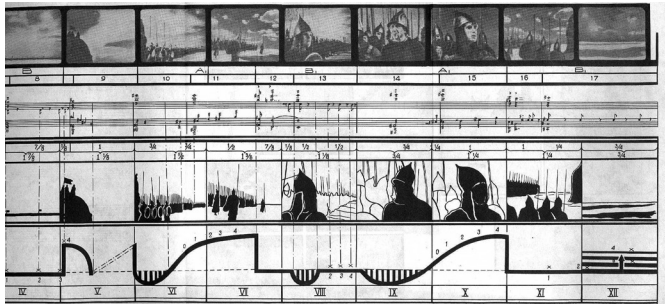


fig. 20 (Sergei Eisenstein, Sequences Diagrams for Alexander Nevsky and Battleship Potëmkin., 2011)

**Landscape architectural perspectives as an agent for generous design (Landscape as Palimpsest)**

This theory, which provides the basis for the thesis lab of which this thesis research is a part, explains the four perspectives of analysis and design in landscape architecture. The four perspectives are perception, palimpsest, process and scale continuum. In this research, a focus is placed on the Palimpsest.

Therefore, this theory is constantly considered on all facets of this research. From this theory, the landscape can be read as a biography exposing past activities and changes. The term Palimpsest refers to the past use of paper where each time the old layer kept writing over it to reuse paper (De Wit & Bobbink, 2020).

The landscape can also be viewed in this way, where historical stratification builds up and old traces can be read back.

By reading the landscape from this lens, by distilling historical layers, the designer can arrive at new site-specific relationships.

This research looks at the ancient layers of boundaries and events surrounding them. These layers are projected onto current layers to arrive at new connections with the palimpsest.

**No city is ever a blank slate. No amount of bombing or bulldozing can fully eradicate the traces of what came before, either in the landscape itself or in the memories and habits of its residents.**

— JENNIFER A. JORDAN (2005) (Jordan, 2005)



# position

## **The landscape architect as screenwriter**

In the process of this thesis, as a result of literature study and research into the subject, a position has gradually been developed regarding the role of the landscape architect within this research and, more broadly, in general. The landscape architect can be seen as someone who integrates the landscape as a source of inspiration and innovation. This professional tells stories using space, bringing together different actors.

As an example, all users can be taken as actors. Landscape architecture prepares the stage play and writes the script for the narrative. This is the position the landscape architect can take within the framework of this project.

A central question emerges: how can the landscape architect compose this script, inspired by the way this is done in the film arts?

In the thesis, analysis of space is conducted in terms of perceived, conceived and lived space (Lefebvre, 1991), in order to capture these three dimensions of the story as a script in the form of space. The perceived space consists of perception, the physical observation. The conceived space is all about the interpretation of a space. Third, the lived space refers to space as a place where people live and where personal stories take place.

An important consideration is how the landscape architect can tell the story without removing space for individual interpretation. Reference studies by postmodernist thinkers, architects, and urban planners such as Bernard Tschumi with his *Manhattan Transcripts* (Tschumi, 1981) and Michel Foucault with his theory of *Heterotopia* (Foucault, 1967) are especially useful in this regard. Foucault speaks of the heterotopian site as a place of transgression, its a space in-between. It can be interpreted as a place of multiple stories and truths. This becomes particularly relevant when retelling history: is there such a thing as a ‘good side’ and a ‘bad side’ in history? What is the story to tell?

Tschumi’s *Manhattan Transcripts*, in relation to Lefebvre’s *Production of Space*, offer compelling insights. In this thesis, a connection is made between perceived, conceived and lived space and the axes of form, social values, and use.

The aim of this research is to design an inspiring set of interventions for the city of Berlin and its history, for its users, to evoke emotions, inspire, reflect, gather, and contemplate.





fig. 21 (Istorija &  
Istorija, 2023b)



# 4. perceived



analysis perceived space

perception of history

# analysis perceived space

The Berlin Wall was more than a barrier, it was a controlled landscape designed to divide. At its core lay the 'death strip,' a fortified zone between the outer Berlin Wall and the Hinterlandmauer. This space, filled with obstacles, encircled West Berlin, serving as both a physical and a psychological instrument of control. Part of its design was the manipulation of sight by obstructing views from outside while ensuring complete surveillance from within.

The wall itself functioned as a visual blockade. Those on either side were not meant to see across, reinforcing the psychological and physical separation. In contrast, within the death strip, visibility was paramount. Guard towers, strategically placed at intervals, granted border guards a view. The landscape was cleared of obstructions, and floodlights ensured visibility even at night.

Obstacles such as anti-vehicle trenches, steel spike beds, and trip-wire reinforced the space's inescapability. The strip was not only a no-man's-land, it was a display of state control.

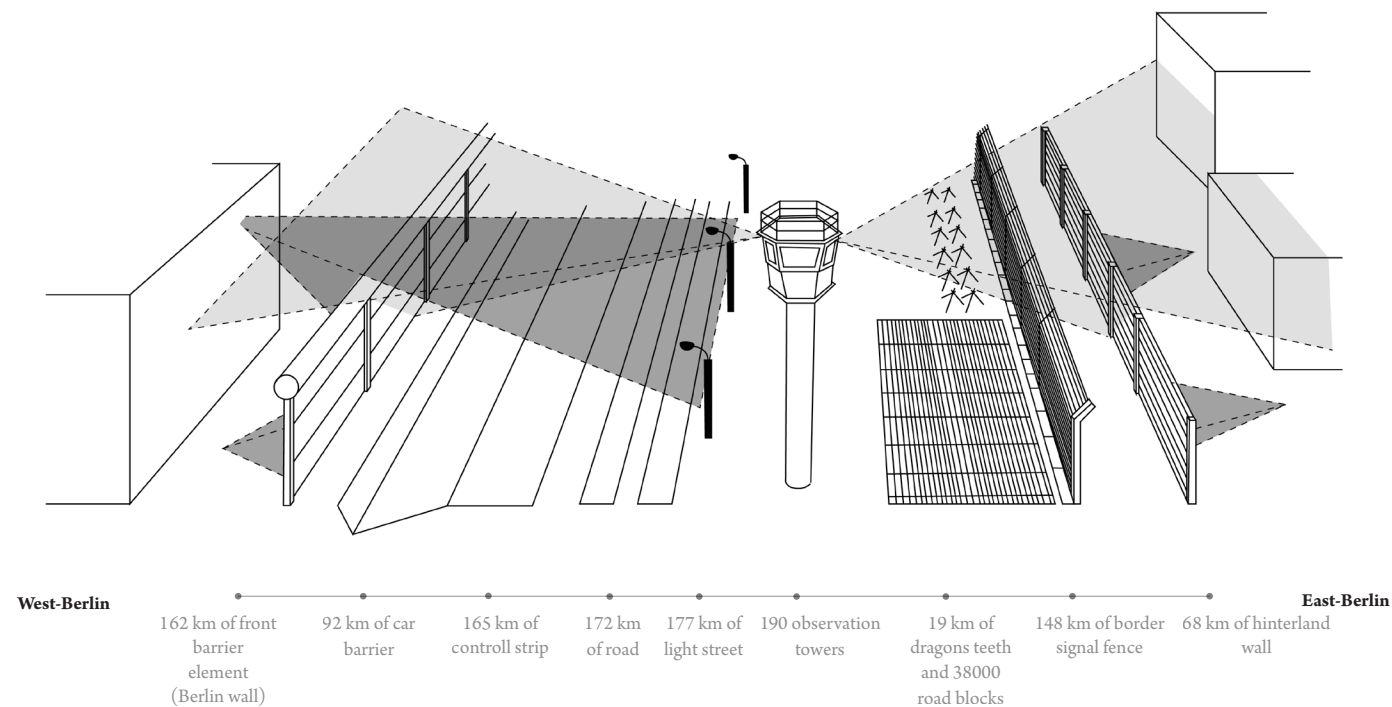


fig. 22

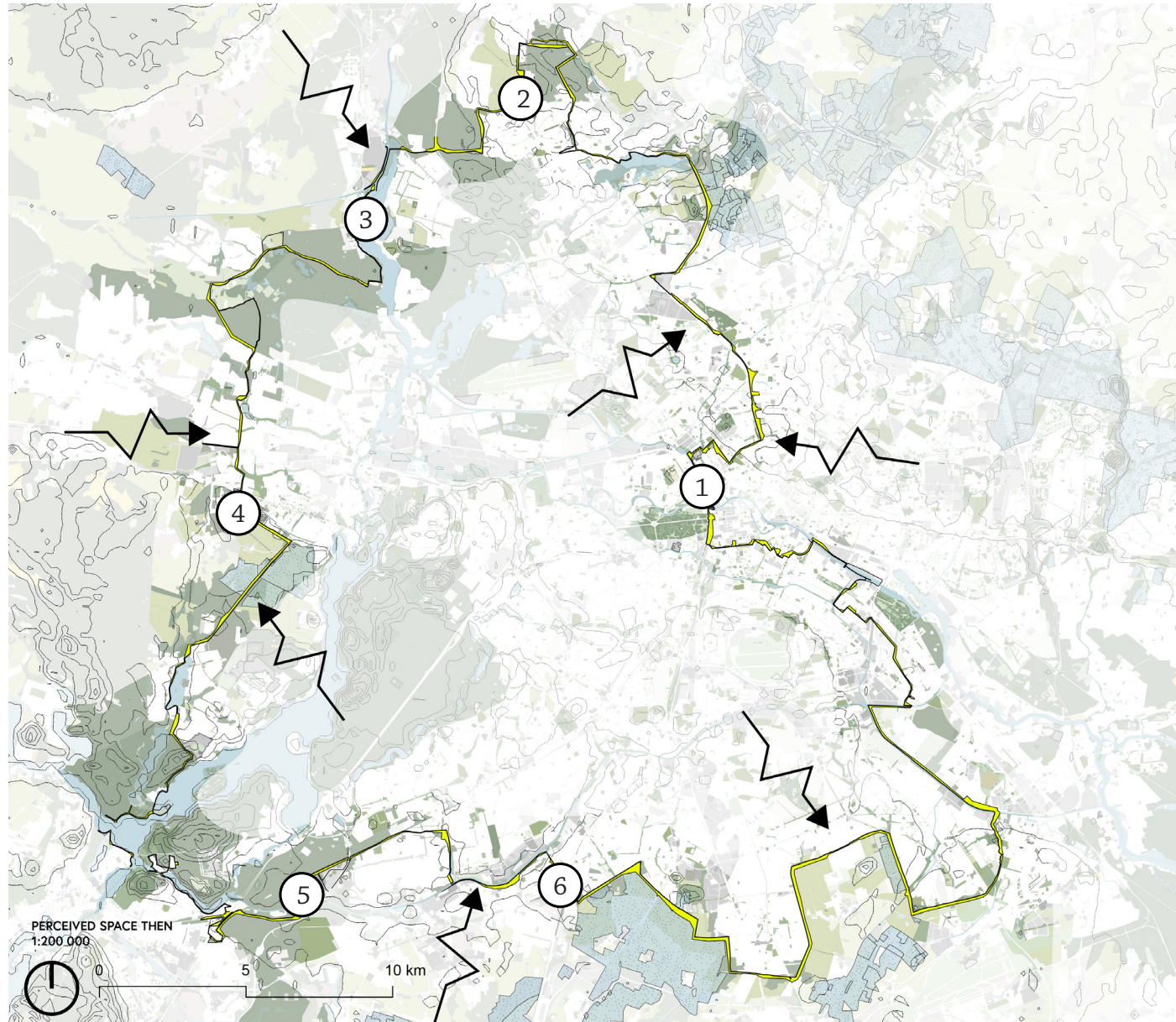


fig. 23  
56

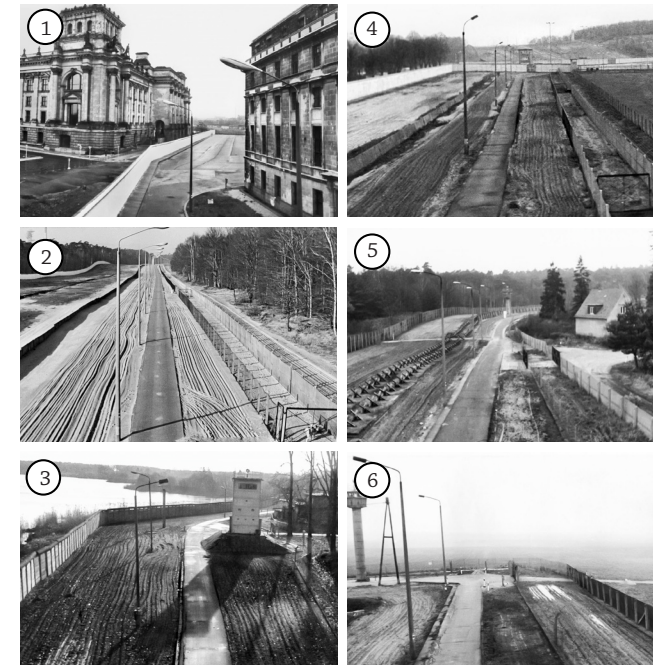


fig. 24 (Bundeszentrale Für Politische Bildung, n.d.)



## Then

The map on the left visualises the Berlin Wall border strip from above, as it appeared in the landscape between 1961 and 1989. On both sides it was bordered by two walls, and in some sections by a fence, effectively splitting both the city and the surrounding landscape in two. The wall was not only a physical barrier but also a visual one, it blocked views across the divide, as indicated by the arrows on the map. The strip ran uninterrupted for 168 kilometres, brutally intersecting a wide variety of landscape types, including dense forests, open meadows, heathlands, and the so-called Rieselfelder — sewage irrigation fields that were once part of Berlin's water purification system.

These diverse landscapes were transformed into a sterile, lifeless zone that could no longer function as public or ecological space. The images on the right show how the border strip appeared at the time: a harsh, dead, and inaccessible area marked by patrol roads, watchtowers, lights, and fences. It became a no-man's-land, stripped of any human presence or natural continuity. What was once a living landscape became a tool of control and separation, with nature and urban life forcibly held apart.



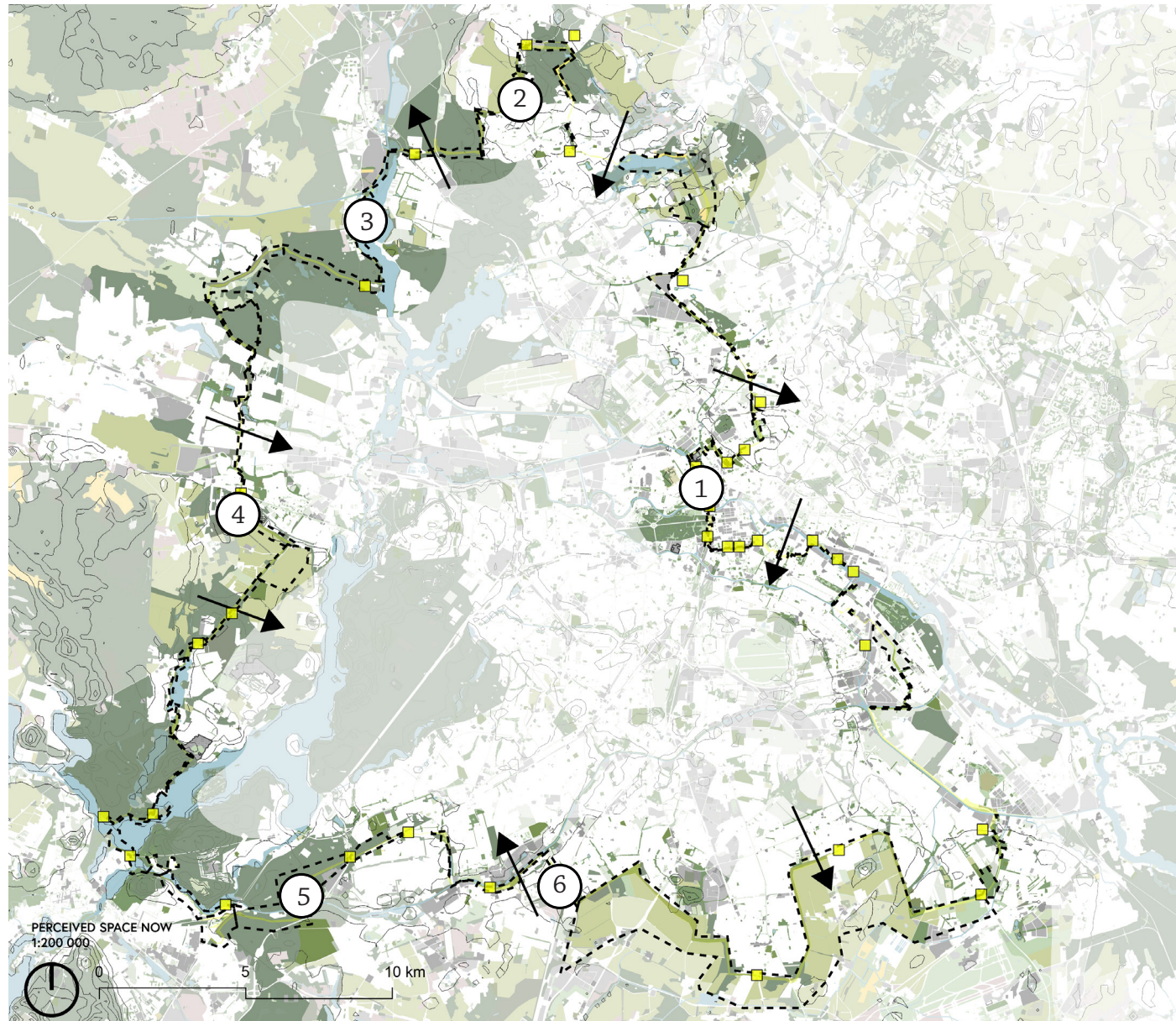


fig. 25  
58

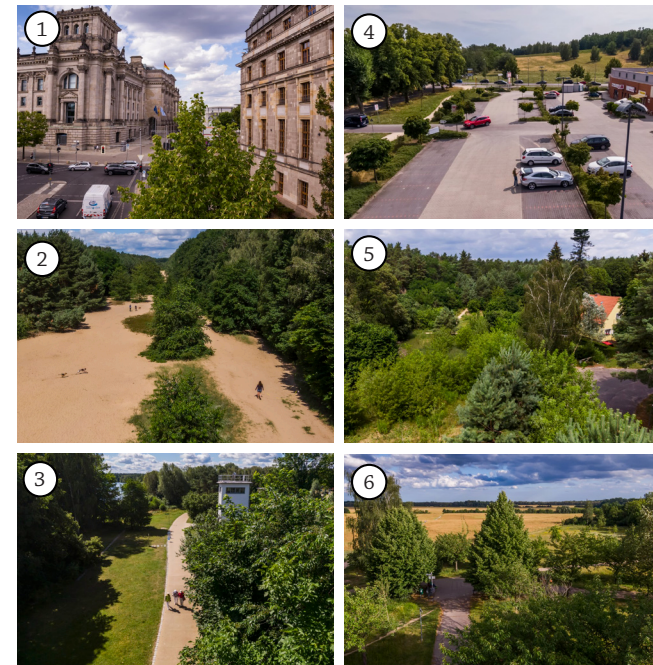


fig. 26 (Bundeszentrale Für Politische Bildung, n.d.)



## Now

The wall has disappeared, except for a few bigger remnants, visualised by the yellow blocks on the map. The area has been overtaken by urban and suburban development, but above all, by nature. These have become spatial places, accessible in many spots along the edges of the city. The analysis also looked at the landscape experience—how far one can see. In the south, for example, there are spectacular vistas where the city comes to an abrupt end, having been confined within its shell for so long. In some places, where the forest comes through, the spatial experience feels more narrow.

The arrows show how one can now move through and look across what used to be the wall zone. What is also interesting is that in many places the former wall can still be read in the landscape, for instance by a strikingly positioned wooded verge that runs straight through meadows or tightly along built-up areas. Sudden transitions in land use from, for example fields to housing also betray where the wall once stood. Perceived, the border can often still be observed in more subtly and much less brutally way.



fig. 27 exhibited remnants in the field





fig. 28 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 29 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 30 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 31 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 32 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 33 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 34 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 35 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 36 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 37 (Bundeszentrale Für Politische Bildung, n.d.)







fig. 38 (Bundeszentrale Für Politische Bildung, n.d.)







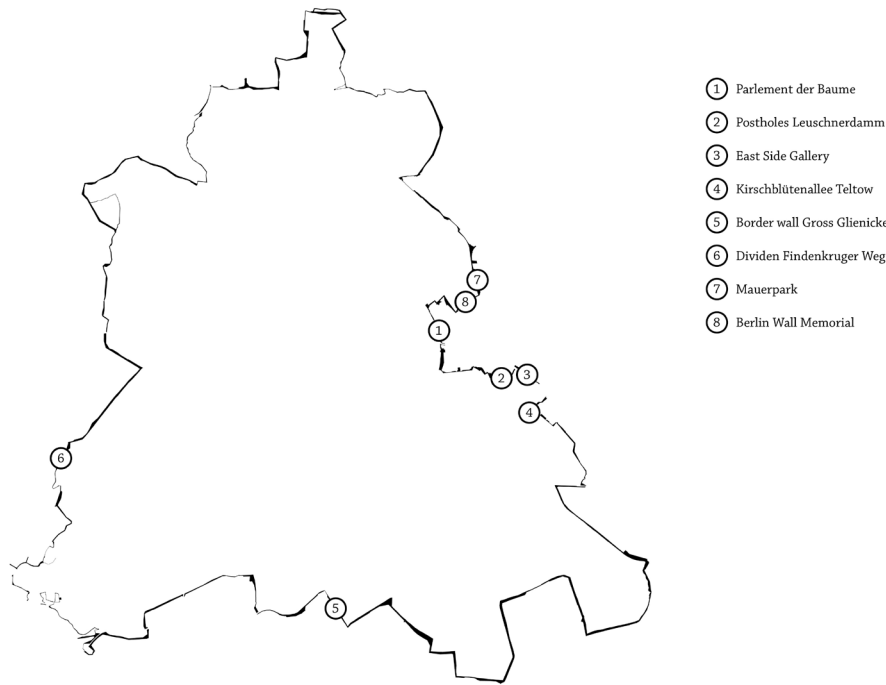
fig. 39 (Bundeszentrale Für Politische Bildung, n.d.)





# perception of history

Along the old wall trace are several places where the boundary area has taken new forms. These can range from new uses such as recreation or commemoration to new construction where the boundary at perceived level is only subtly recognisable by some traces left behind. A selection of new infills along the trace are explained in more detail in this chapter.



- ① Parlament der Baume
- ② Postholes Leuschnerdamm
- ③ East Side Gallery
- ④ Kirschblütenallee Teltow
- ⑤ Border wall Gross Glienicke
- ⑥ Dividen Findenkruger Weg
- ⑦ Mauerpark
- ⑧ Berlin Wall Memorial

fig. 40

1

## Parlament der Bäume

This memorial in central Berlin was built in memory of the 258 people who died on the Berlin Wall. It was set up by Ben Wagin in 1990. It involves an installation of trees, memorial stones and various elements of the wall.

Meanwhile, several other urban extensions have already taken place in the bustling city centre. The memorial is no longer the full size as when it was completed (“Parlament Der Bäume” (Parliament of Trees) Memorial / Wall Memorial at the Marie-Elisabeth-Lüders-Haus, n.d.).



fig. 41 (File:Berlin ReichstagSufer 1991.jpg - Wikimedia Commons, 2017)

2

## Postholes Leuschnerdamm

Aan deze ogenschijnlijk alledaagse straat is nog steeds te zien dat de grenszone hier ooit doorheen heeft gelopen. Voormalige verbindingspunten van het grenshek zijn gevuld met asfalt en verraden waar de grens gelopen heeft (MAUERSPUREN.de, n.d.)



fig. 42 (MAUERSPUREN.de, n.d.)



3

### East Side Gallery/Park an der Spree

Transformed by artists into a display of street art, this strip of the former border area on the Spree is a popular tourist destination where one can see the wall as an architectural element in fairly intact form. A lot of space has also been left open on either side, in the area where the border strip was situated (East Side Gallery, n.d.). It is a place of memorial and recreation.



fig. 43 (East Side Gallery, n.d.)

4

### Kirschblütenallee Teltow

1100 cherry trees donated by a Japanese TV station in 1990 adorn the sight here along the former wall trace. Once a year, this creates a spectacular flowering season that attracts many visitors. It is an interesting way of bringing the wall into the public eye scenically (Kultur&Freizeit: TV-Asahi-Kirschblütenallee Teltow, n.d.).



fig. 44 (インゴ, 2021)

5

### Border Wall Groß Glienicke

At several places along the former border area, pieces of wall can still be found such as near the East Side Gallery, so also here in Groß Glienicke. These elements are considered monuments (MAUERSPUREN.de | Border Wall at Groß Glienicke Settlement Presented by the Berlin Wall Foundation, n.d.).



fig. 45 (MAUERSPUREN.de | Border Wall at Groß Glienicke Settlement Presented by the Berlin Wall Foundation, n.d.)

6

### Divided Finkenkruger Weg

Here the border ran straight through the street profile, which can still be seen on the paved west-german side with the cobblestones on the other side. This is an example of subtle remembrance of the past where the landscape palimpsest slightly penetrates the present landscape (DIVIDED FINDENKRUGER ROAD, n.d.).



fig. 46 (DIVIDED FINDENKRUGER WEG, n.d.)



7

### Mauerpark

This city park designed by landscape architect Gustav Lange is located in the former border strip. It is a popular park frequently used by people from Berlin and visitors to the city. It has a layout steered towards versatile use. On weekends, it is a popular spot with a flea market and karaoke shows. Its name recalls its former function use. In sight, it is mainly the compision of long lines that still recalls the direction of the wall track. (Mauerpark, n.d.)



fig. 47 (Tripadvisor, n.d.)

8

### Gedenkstätte Berliner Mauer

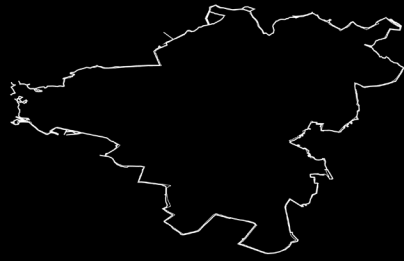
The Berlin Wall Memorial, designed by Mola Winkelmüller Architekten, sinai. Landschaftsarchitekten, ON architektur (Besucherzentrum Berliner Mauer, n.d.), offers a park strip along the former border trace where the literal perception of the border area is recreated, a more abstract approach in a grass strip with several information columns and a visitor centre. It is an area whith a memorial function, where the feeling and impact of the border is conveyed through landscape elements and personal stories.



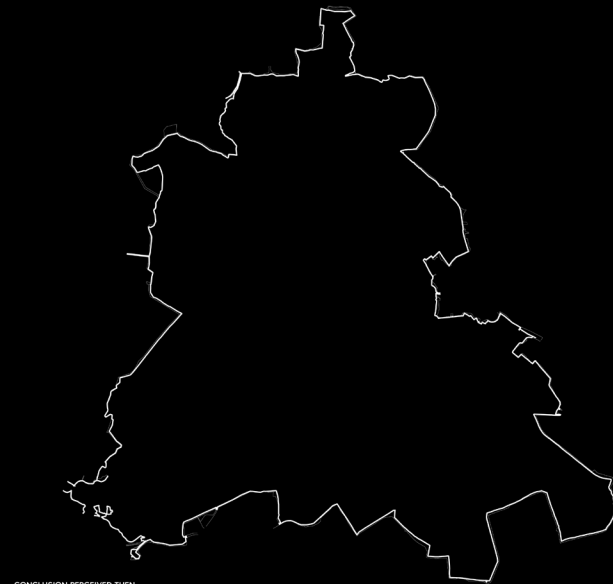
fig. 48 (Gedenkstätte Berliner Mauer, 2025)



then



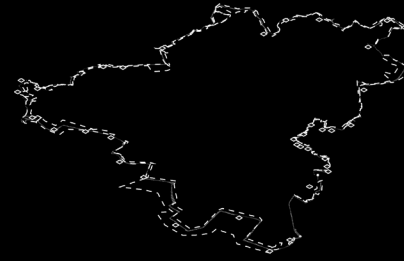
**Perceived**  
Berlin Wall and hinterland wall, shaping the border strip and blocking views and passage



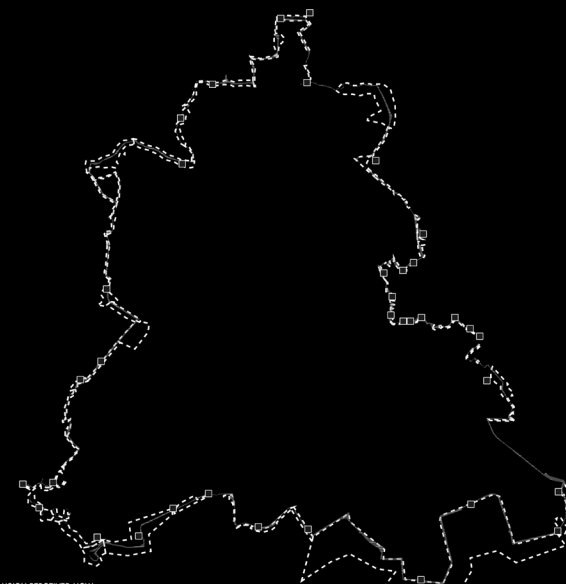
CONCLUSION PERCEIVED THEN  
1:200 000  
0 5 10 km

fig. 49

now



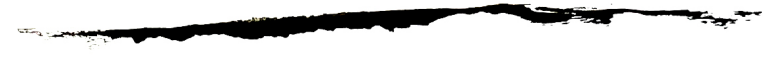
**Perceived**  
remains of Berlin wall border strip, release of open views and passage



CONCLUSION PERCEIVED NOW  
1:200 000  
0 5 10 km



# 5. conceived



analysis conceived space

conceiving borders



# analysis conceived space

PERSPECTIVE GDR

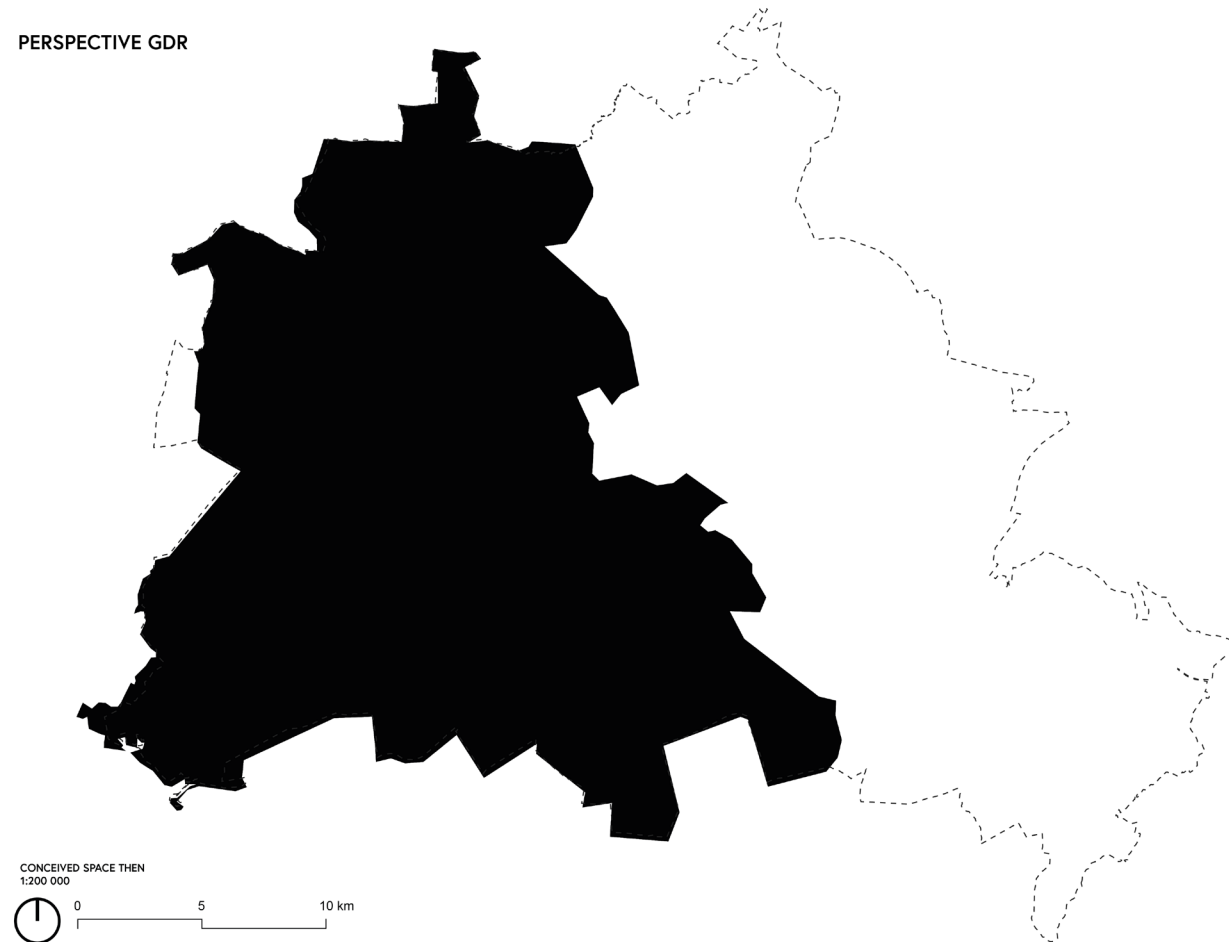


fig. 50

## Then GDR

The conceived space (understood in this research as the space shaped and interpreted by the state) can, from the perspective of the GDR (East Germany), be visualized as shown on the left page. West Berlin appears as an area completely encircled by the Wall, with the Wall serving to “protect” East Germans from the ideological and cultural influence of the West. To East Germany, West Berlin was perceived almost as a mysterious black void within the landscape, an isolated and impenetrable entity that stood in contrast to the ideals of the socialist state. This interpretation reflects the deeply political nature of conceived space, in which geography is not neutral but loaded with meaning, purpose, and ideology.

The border strip between the walls was a landscape entirely in service of security and surveillance. It was not intended to be seen, accessed, or experienced in any human way. Aside from a few watchtowers and patrol paths, it offered no function, comfort, or meaning for everyday life. It became a space defined solely by its inaccessibility, emptiness, and strict control. This created a landscape that existed outside of normal use.



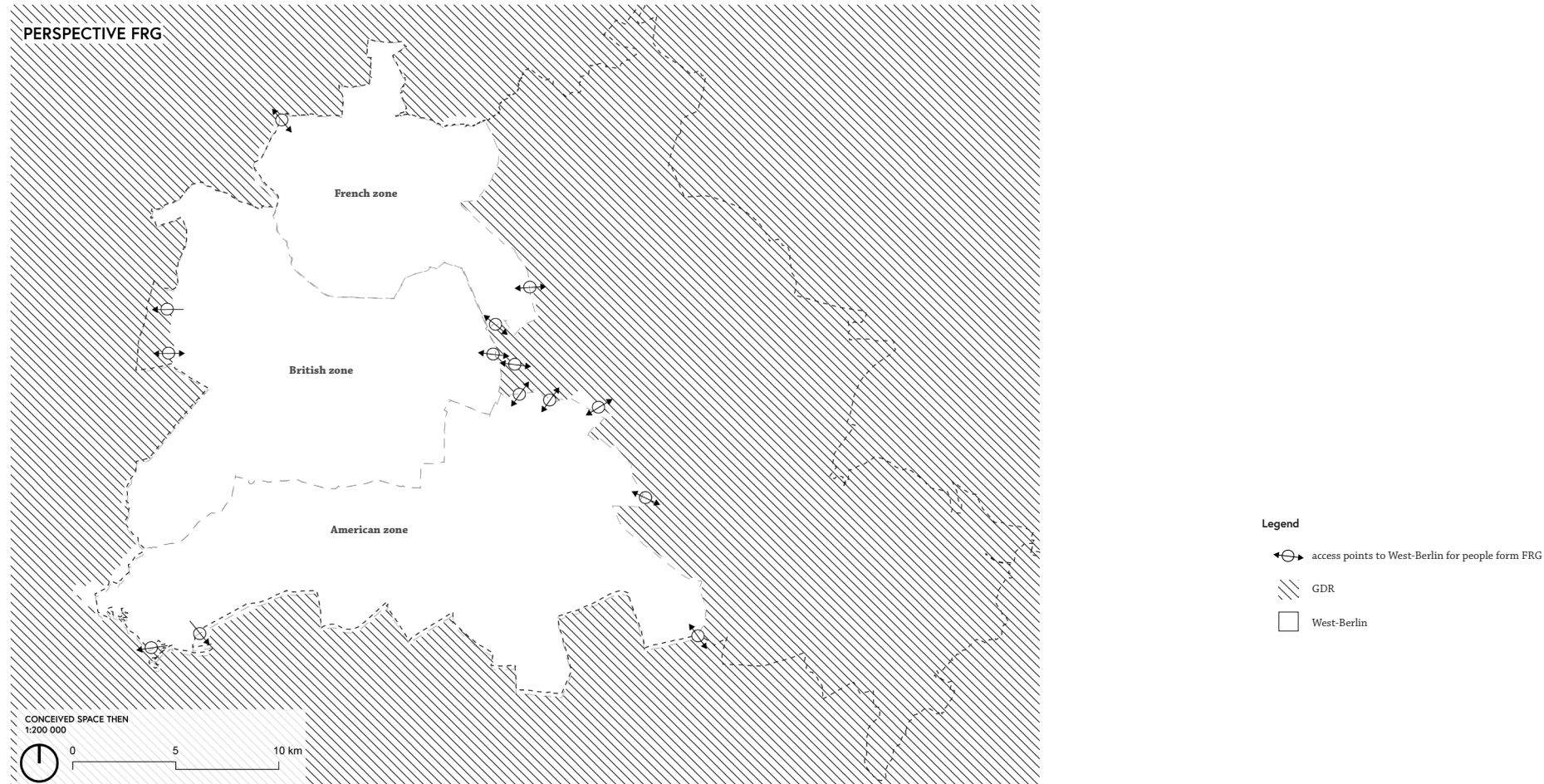


fig. 51

### Then FRG

This page shows conceived space through the eyes of the Federal Republic of Germany, West Germany. From the FRG's point of view, West Berlin was seen as a proverbial island in the East, a Western enclave surrounded by the territory of East Germany. It was perceived as a space that was politically and ideologically separate, but still deeply connected to West Germany. Access to this island was only possible through special crossing points, which were strictly controlled and monitored. These entrances symbolised not only the division of territory, but also the highly regulated contact between two opposing political systems.

The residents of West Germany were allowed to enter the GDR, but only under specific conditions and through the same controlled border points. Movement was possible, but always restricted and bureaucratised. In this sense, the border functioned not only as a physical division, but as a carefully managed interface between two worldviews.

In addition to this external division, the internal layout of West Berlin also reflected its status as a product of post-war occupation. The city was divided into three sectors, controlled respectively by the French, British and American forces.





fig. 52

## Now

If one looks at the present within the conceived space in the Berlin context, it can be seen that the whole area of the reunited country can be seen as a hegemonic territory. There is no longer a hard border separating the two Germanies so visibly here in Berlin. There are now connecting infrastructure elements and protected landscape areas set apart from the old borders. These protected landscape areas are in some places aligned with the old border lines, but because of the hard transition from city to landscape that existed at the time of the wall, Berlin's urban development took place behind this wall for a long time. As a result, now that the wall has fallen, you can see spectacular landscapes emerging right at the city's edges. But while the border may have disappeared in perceived terms then, it is still there in conceived terms. When merging data from demographic and socio-cultural maps, a new border can be drawn out, mostly along Berlin's city border. Where West Berlin used to stand as an island in the GDR, it is now Berlin as an island in the former East Germany.

This demographic data comes from visual maps around election results and economic themes. (Alex, 2020) (Perry, 2025)



# conceiving borders

Borders are an abstract form of spatial definition. They are not physical entities in themselves, but rather conceptual lines drawn to demarcate territories, jurisdictions, or identities. Yet despite, or perhaps because of their abstract nature, borders have been widely studied, designed, and visualised throughout history. This is certainly not without reason. Borders have played a crucial role in shaping world history, both in the past and very much still in the present. They represent more than just separation. They embody political tensions, cultural divisions, security concerns, and questions of identity and belonging.

The map below illustrates where walled border areas existed across the world as of 2018, a clear indication of the spatial manifestation of abstract political concepts.

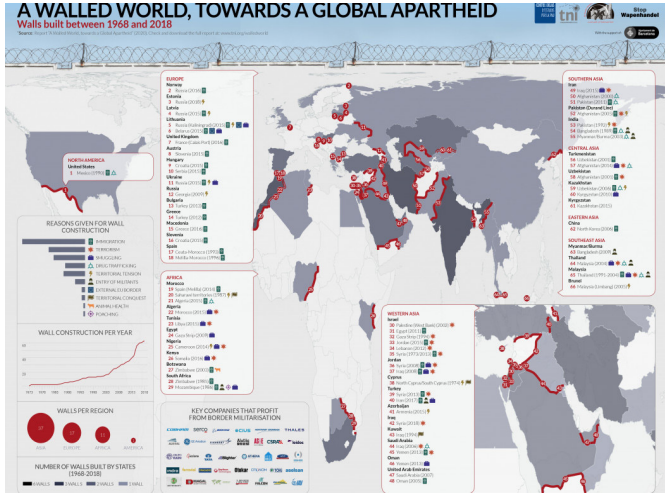


fig. 53 (Brunet, 2025)

These physical borders often arise from or reinforce divisions between conceived spaces, the planned, regulated, and imagined spatial frameworks defined by nation-states or other authorities. The border thus becomes a field of tension, a site where conflicting spatial claims and ideologies meet. This tension is not only visible in the geopolitical realm but also in how people experience and navigate these spaces on a daily basis.

In this chapter, several reference projects are discussed that have actively engaged with the concept of borders. These projects approach the border not merely as a line on a map, but as a complex spatial phenomenon with social, emotional, and symbolic weight. They explore the struggle for territory through research and design strategies that aim to reveal, critique, or reimagine the meaning and impact of borders in contemporary landscapes.

**Lichtgrenze**  
Lichtgrenze is a 2014 project by artist Christopher Bauder together with his brother Marc. the project involves a light installation of 800 lamps, specially designed for the artwork.

The lamps stood along the former wall track, symbolising the former separation of the city of Berlin (LICHTGRENZE, n.d.). It was placed to mark the 25th anniversary of the fall of the wall. At the end of the event, the lamp balloons along the 15.3 km route (MA+Creative, n.d.) were released into the air.

It is an example of a temporary urban artwork where a line of a map is made spatial in the urban fabric. Because of the event that was linked to it, it generated a lot of publicity.



fig. 54 (LICHTGRENZE, n.d.)



### Grünes Band Deutschland

This conservation project initiated by BUND Naturschutz was created in 1989, after the fall of the wall.

This project follows the old wall route of the German-German border through Germany and is part of the European Green Belt where it follows the border of the old Iron Curtain.

It is home to several rare animal and plant species and has a variety of landscape types and biotopes.

The interesting thing is that these biotopes within the border zone have arisen naturally and have not been guided by design choices.

For a long time, the border zone was an inaccessible strip without planting, the so-called Death Strip.

After the fall of the wall, pioneer vegetation established itself in this strip, depending on local biotic and abiotic factors. As time passed, new nature formed through succession.

This ensures that in many cases you can still recognise the old border as a green scar in the landscape.



fig. 55 (Paxmann, 2018)



fig. 56 (File:Thüringer Warte Grünes Band.jpg - Wikimedia Commons, 2013)



**Killing Ground, John Huddleston**

This book of photographs by John Huddleston shows another extreme of traces of borders and conflict. This photo essay shows before and after photos of a specific place from the American Civil War. The photos show events from the US Civil War era, with the after photo often showing that memories in the landscape have faded and thus become part of history. There landscape is used for other purposes and nothing reminds us of past events. It questions how we should remember in historical places. (Killing Ground: The Civil War and the Changing American. . . , n.d.).

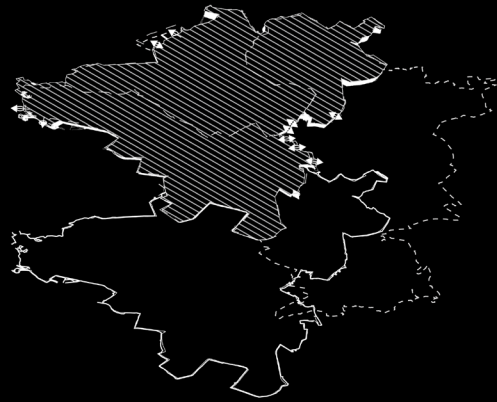
Should there be physical incorporation in memory of special events, or should society move on and the landscape be a tool for this development?



fig. 57 (Tursi, 2022)



then

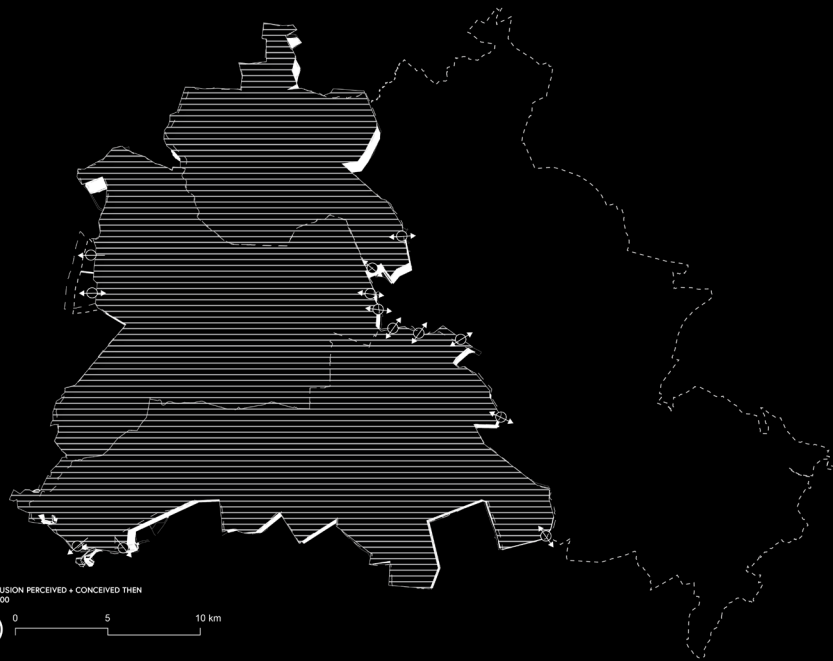


**Conceived**

West-Berlin 'blocked' by GDR to 'protect' GDR citizens, non accessible space  
West-Berlin as FRG 'island' in GDR, accessible space by border crossings

**Perceived**

Berlin Wall and hinterland wall, shaping the border strip and blocking views and passage



CONCLUSION PERCEIVED + CONCEIVED THEN  
1:200 000  
0 5 10 km

fig. 58

now



**Conceived**

Berlin as capital of a united Germany, connected infrastructure, only a administrative border, one connected space  
Protected landscape areas at city borders, hard transition from city space to open landscape space with views  
Administrative border as new conceived 'border' based on demographic data, shaping two conceived spaces

**Perceived**

remains of Berlin wall border strip, release of open views and passage



CONCLUSION PERCEIVED + CONCEIVED NOW  
1:200 000  
0 5 10 km



# 6. lived



analysis lived space



“Erst war ich eingesperrt, dann ausgesperrt. Das Hier und das Dort sind für mich getrennt.

Getrennt oder verbunden durch eine geheimnisvolle „Hinterbühne“, die ich niemals betreten habe. Das Niemandsland als ein leeres Theater mit einer Bühne vorn und einer hinten raus.

Da müßten zwei Welten zusammenpassen, die in meinem Leben nichts miteinander zu tun haben. Es soll jetzt einen kurzen Weg geben, der über den Riß führt.

Das Komische: Es ist gar kein Riß, es ist wahrscheinlich bloß gelber Sand mit ein paar Schottersteinen.

Der Riß ist in meinem Kopf.”

(Bundeszentrale Für Politische Bildung, n.d.)

First I was locked up, then locked out. The here and the there are separate for me.

Separated or connected by a mysterious “backstage” that I have never entered. The no man’s land as an empty theater with a stage at the front and one at the back.

Two worlds that have nothing to do with each other in my life would have to fit together. There should now be a short path that leads over the crack.

The funny thing: It’s not a crack at all, it’s probably just yellow sand with a few gravel stones.

The crack is in my head.

# victims

1 1961 Ida Siekmann 23.08.1902 22.08.1961 Bei einem Fluchtversuch tödlich verunglückt  
2 Günter Litfin 19.01.1937 24.08.1961 Bei einem Fluchtversuch erschossen  
3 Roland Hoff 19.03.1934 29.08.1961 Bei einem Fluchtversuch erschossen  
4 Rudolf Urban 06.06.1914 17.09.1961 An den Folgen der bei einem Fluchtversuch zugezogenen Verletzungen gestorben  
5 Olga Segler 31.07.1881 26.09.1961 An den Folgen der bei einem Fluchtversuch zugezogenen Verletzungen gestorben  
6 Bernd Lünser 11.03.1939 04.10.1961 Unter Beschuss bei einem Fluchtversuch tödlich verletzt  
7 Udo Düllick 03.08.1936 05.10.1961 Unter Beschuss bei einem Fluchtversuch ertrunken  
8 Werner Probst 18.06.1936 14.10.1961 Bei einem Fluchtversuch erschossen  
9 Lothar Lehmann 28.01.1942 26.11.1961 Bei einem Fluchtversuch ertrunken  
10 Dieter Wohlfahrt 27.05.1941 09.12.1961 Bei einer Fluchthilfeaktion als Fluchthelfer erschossen  
11 Ingo Krüger 31.01.1940 10.12.1961 Bei einem Fluchtversuch ertrunken  
12 Georg Feldhahn 12.08.1941 19.12.1961 Bei einem Fluchtversuch ertrunken  
13 1962 Dorit Schmiel 25.04.1941 19.02.1962 Bei einem Fluchtversuch erschossen  
14 Heinz Jercha 01.07.1934 27.03.1962 Bei einer Fluchthilfeaktion als Fluchthelfer erschossen  
15 Philipp Held 02.05.1942 April 1962 Bei einem Fluchtversuch ertrunken  
16 Klaus Brueske 14.09.1938 18.04.1962 Bei einem Fluchtversuch erschossen  
17 Peter Bohme 17.08.1942 18.04.1962 Bei einem Fluchtversuch erschossen  
18 Horst Frank 07.05.1942 29.04.1962 Bei einem Fluchtversuch erschossen  
19 Lutz Haberlandt 29.04.1938 27.05.1962 Bei einem Fluchtversuch erschossen  
20 Axel Hannemann 27.04.1945 05.06.1962 Bei einem Fluchtversuch erschossen  
21 Erna Kelm 21.07.1908 11.06.1962 Bei einem Fluchtversuch ertrunken  
22 Wolfgang Glöde 01.02.1949 11.06.1962 Versehentlich beim Spielen im Grenzgebiet erschossen  
23 Siegfried Noffke 09.12.1939 28.06.1962 Bei einer Fluchthilfeaktion als Fluchthelfer erschossen  
24 Peter Fechter 14.01.1944 17.08.1962 Bei einem Fluchtversuch erschossen  
25 Hans-Dieter Wesa 10.01.1943 23.08.1962 Bei einem Fluchtversuch erschossen  
26 Ernst Mundt 02.12.1921 04.09.1962 Bei einem Fluchtversuch erschossen  
27 Anton Walzer 27.04.1902 08.10.1962 Bei einem Fluchtversuch erschossen  
28 Horst Plischke 12.07.1939 19.11.1962 Bei einem Fluchtversuch ertrunken  
29 Otfried Reck 14.12.1944 27.11.1962 Bei einem Fluchtversuch erschossen  
30 Günter Wiedenhöft 14.02.1942 06.12.1962 Bei einem Fluchtversuch ertrunken  
31 1963 Hans Räwel 11.12.1941 01.01.1963 Bei einem Fluchtversuch erschossen  
32 Horst Kutscher 05.07.1931 15.01.1963 Bei einem Fluchtversuch erschossen  
33 Peter Kreitlow 15.01.1943 24.01.1963 Bei einem Fluchtversuch erschossen  
34 Wolf-Olaf Muszynski 01.02.1947 Febr. 1963 Bei einem Fluchtversuch ertrunken  
35 Peter Mädler 10.07.1943 26.04.1963 Bei einem Fluchtversuch erschossen  
36 Klaus Schröter 21.02.1940 04.11.1963 Bei einem Fluchtversuch angeschossen und ertrunken  
37 Dietmar Schulz 21.10.1939 25.11.1963 Bei einem Fluchtversuch tödlich verunglückt  
38 Dieter Berger 27.10.1939 13.12.1963 Ohne Fluchtabsicht im Grenzgebiet erschossen  
39 Paul Schultz 02.10.1945 25.12.1963 Bei einem Fluchtversuch erschossen  
40 1964 Walter Hayn 31.01.1939 27.02.1964 Bei einem Fluchtversuch erschossen  
41 Adolf Philipp 17.08.1943 05.05.1964 Als West-Berliner im Grenzgebiet erschossen

42 Walter Heike 20.09.1934 22.06.1964 Bei einem Fluchtversuch erschossen  
43 Norbert Wolscht 27.10.1943 28.07.1964 Bei einem Fluchtversuch ertrunken  
44 Rainer Gneiser 10.01.1944 28.07.1964 Bei einem Fluchtversuch ertrunken  
45 Hildegard Trabant 12.06.1927 18.08.1964 Bei einem Fluchtversuch erschossen  
46 Wernhard Mispelhorn 10.11.1945 20.08.1964 Bei einem Fluchtversuch angeschossen und an den Folgen der Schussverletzungen gestorben  
47 Hans-Joachim Wolf 08.08.1947 26.11.1964 Bei einem Fluchtversuch erschossen  
48 Joachim Mehr 03.04.1945 03.12.1964 Bei einem Fluchtversuch erschossen  
49 1965 Unbekannter Flüchtling 19.01.1965 Bei einem Fluchtversuch ertrunken  
50 Christian Buttke 21.02.1944 04.03.1965 Bei einem Fluchtversuch erschossen  
51 Ulrich Krzemien 13.09.1940 25.03.1965 Als West-Berliner Im Grenzgewässer ertrunken  
52 Peter Hauptmann 20.03.1939 03.05.1965 Ohne Fluchtabsicht im Grenzgebiet erschossen  
53 Hermann Döbler 28.10.1922 15.06.1965 Als West-Berliner im Grenzgebiet erschossen  
54 Klaus Kratzel 03.03.1940 08.08.1965 Bei einem Fluchtversuch tödlich verunglückt  
55 Klaus Garten 19.07.1941 18.08.1965 Bei einem Fluchtversuch angeschossen und an den Folgen der Schussverletzungen gestorben  
56 Walter Kittel 21.11.1942 18.10.1965 Bei einem Fluchtversuch erschossen  
57 Heinz Cyrus 05.06.1936 11.11.1965 Bei einem Fluchtversuch unter Beschuss tödlich verunglückt  
58 Heinz Sokolowski 17.12.1917 25.11.1965 Bei einem Fluchtversuch erschossen  
59 Erich Kühn 27.02.1903 03.12.1965 Bei einem Fluchtversuch erschossen  
60 Heinz Schöneberger 07.06.1938 26.12.1965 Bei einer Fluchthilfeaktion als Fluchthelfer erschossen  
61 1966 Dieter Brandes 23.10.1946 11.01.1966 Bei einem Fluchtversuch angeschossen und an den Schussverletzungen gestorben  
62 Willi Block 05.06.1934 07.02.1966 Bei einem Fluchtversuch erschossen  
63 Jörg Hartmann 27.10.1955 14.03.1966 Bei einem Fluchtversuch erschossen  
64 Lothar Schleusener 14.01.1953 14.03.1966 Bei einem Fluchtversuch erschossen  
65 Willi Marzahn 03.06.1944 19.03.1966 Bei einem Fluchtversuch erschossen oder Selbstmord verübt  
66 Eberhard Schulz 11.03.1946 30.03.1966 Bei einem Fluchtversuch erschossen  
67 Michael Kollender 19.02.1945 25.04.1966 Bei einem Fluchtversuch erschossen  
68 Paul Stretz 28.02.1935 29.04.1966 Als West-Berliner im Grenzgebiet erschossen  
69 Eduard Wroblewski 03.03.1933 26.07.1966 Bei einem Fluchtversuch erschossen  
70 Heinz Schmidt 26.10.1919 29.08.1966 Als West-Berliner im Grenzgebiet erschossen  
71 Andreas Senk 1960 13.09.1966 Im Grenzgewässer ertrunken  
72 Karl-Heinz Kube 10.04.1949 16.12.1966 Bei einem Fluchtversuch erschossen  
73 1967 Max Sahmland 28.03.1929 27.01.1967 Bei einem Fluchtversuch angeschossen und durch die Schussverletzungen ertrunken  
74 Franciszek Piesik 23.11.1942 17.10.1967 Bei einem Fluchtversuch ertrunken  
75 1968 Elke Weckeiser 31.10.1945 18.02.1968 Bei einem Fluchtversuch erschossen  
76 Dieter Weckeiser 15.02.1943 19.02.1968 Bei einem Fluchtversuch erschossen  
77 Herbert Mende 09.02.1939 10.03.1968 Ohne Fluchtabsicht im Grenzgebiet angeschossen und an den Folgen der Schussverletzungen gestorben  
78 Bernd Lehmann 31.07.1949 28.05.1968 Bei einem Fluchtversuch ertrunken  
79 Siegfried Krug 22.07.1939 06.07.1968 Als Westdeutscher im Grenzgebiet erschossen

80 Horst Körner 12.07.1947 15.11.1968 Bei einem Fluchtversuch erschossen  
81 1969 Johannes Lange 17.12.1940 09.04.1969 Bei einem Fluchtversuch erschossen  
82 Klaus-Jürgen Kluge 25.07.1948 13.09.1969 Bei einem Fluchtversuch erschossen  
83 Leo Lis 10.05.1924 20.09.1969 Bei einem Fluchtversuch erschossen  
84 1970 Christel Wehage 15.12.1946 10.03.1970 Selbstmord nach gescheitertem Fluchtversuch durch eine Flugzeugentführung  
85 Eckhard Wehage 08.07.1948 10.03.1970 Selbstmord nach gescheitertem Fluchtversuch durch eine Flugzeugentführung  
86 Heinz Müller 16.05.1943 19.06.1970 Als West-Berliner im Grenzgebiet erschossen  
87 Willi Born 29.07.1950 07.07.1970 Selbstmord nach einem gescheiterten Fluchtversuch  
88 Friedhelm Ehrlich 11.07.1950 02.08.1970 Ohne Fluchtabsicht im Grenzgebiet erschossen  
89 Gerald Thiem 06.09.1928 07.08.1970 Als West-Berliner im Grenzgebiet erschossen  
90 Helmut Kliem 02.06.1939 13.11.1970 Ohne Fluchtabsicht im Grenzgebiet erschossen  
91 Hans-Joachim Zock 26.01.1940 Nov. 1970 Bei einem Fluchtversuch ertrunken  
92 Christian Peter Friese 05.01.1948 25.12.1970 Bei einem Fluchtversuch erschossen  
93 1971 Rolf-Dieter Kabelitz 23.06.1951 30.01.1971 Bei einem Fluchtversuch angeschossen und an den Folgen der Schussverletzungen gestorben  
94 Wolfgang Hoffmann 01.09.1942 15.07.1971 Als West-Berliner nach Festnahme in Ost-Berlin tödlich verunglückt  
95 Werner Kühl 10.02.1949 24.07.1971 Als West-Berliner im Grenzgebiet erschossen  
96 Dieter Beilig 05.09.1941 02.10.1971 Als West-Berliner im Grenzgebiet erschossen  
97 1972 Horst Kullack 20.11.1948 21.01.1972 Bei einem Fluchtversuch angeschossen und an den Folgen der Schussverletzungen gestorben  
98 Manfred Weylandt 12.07.1942 14.02.1972 Bei einem Fluchtversuch erschossen  
99 Klaus Schulze 13.10.1953 07.03.1972 Bei einem Fluchtversuch erschossen  
100 Cengaver Katranci 1964 30.10.1972 Im Grenzgewässer ertrunken  
101 1973 Holger H. 1971 22.01.1973 Bei einem gelungenen Fluchtversuch der Eltern erstickt  
102 Volker Frommann 23.04.1944 05.03.1973 Bei einem Fluchtversuch tödlich verunglückt  
103 Horst Einsiedel 08.02.1940 15.03.1973 Bei einem Fluchtversuch erschossen  
104 Manfred Gerzki 17.05.1942 27.04.1973 Bei einem Fluchtversuch erschossen  
105 Siegfried Kroboth 23.04.1968 14.05.1973 Im Grenzgewässer ertrunken  
106 1974 Burkhard Niering 01.09.1950 05.01.1974 Bei einem Fluchtversuch erschossen  
107 Czeslaw Jan Kukuczka 23.07.1935 29.03.1974 Auf dem Grenzübergang Bahnhof Friedrichstraße erschossen  
108 Johannes Sprenger 03.12.1905 10.05.1974 Im Grenzgebiet erschossen  
109 Giuseppe Savoca 22.04.1968 15.06.1974 Im Grenzgewässer ertrunken  
110 1975 Herbert Halli 24.11.1953 03.04.1975 Bei einem Fluchtversuch erschossen  
111 Cetin Mert 11.05.1970 11.05.1975 Im Grenzgewässer ertrunken  
112 Herbert Kiebler 24.03.1952 27.06.1975 Bei einem Fluchtversuch erschossen  
113 Lothar Hennig 30.06.1954 05.11.1975 Ohne Fluchtabsicht während einer Fahndungsaktion im Grenzgebiet erschossen  
114 1977 Dietmar Schwietzer 21.02.1958 16.02.1977 Bei einem Fluchtversuch erschossen  
115 Henri Weise 13.07.1954 Mai 1977 Bei einem Fluchtversuch ertrunken  
116 1979 Wladimir Iwanowitsch Odinzow 1960 02.02.1979 Als sowjetischer Soldat während einer Fahndungsaktion in

unmittelbarer Nähe des Grenzgebiets erschossen  
117 1980 Marienetta Jirkowsky 25.08.1962 22.11.1980 Bei einem Fluchtversuch erschossen  
118 1981 Peter Grohgan 25.09.1948 Zwischen 10. Dez.1980 und 9. Febr. 1981 Bei einem Fluchtversuch ertrunken  
119 Dr. Johannes Muschol 31.05.1949 16.03.1981 Als Westdeutscher im Grenzgebiet erschossen  
120 Hans-Jürgen Starrost 24.06.1955 16.05.1981 Bei einem Fluchtversuch angeschossen und an den Schussverletzungen gestorben  
121 Thomas Taubmann 22.07.1955 12.12.1981 Bei einem Fluchtversuch tödlich verunglückt  
122 1982 Lothar Fritz Freie 08.02.1955 06.06.1982 Als West-Berliner im Grenzgebiet erschossen  
123 1983 Silvio Proksch 03.03.1962 25.12.1983 Bei einem Fluchtversuch erschossen  
124 1984 Michael Schmidt 20.10.1964 01.12.1984 Bei einem Fluchtversuch erschossen  
125 1986 Rainer Liebeke 11.09.1951 03.09.1986 Bei einem Fluchtversuch ertrunken  
126 René Gross 01.05.1964 21.11.1986 Bei einem Fluchtversuch erschossen  
127 Manfred Mäder 23.08.1948 21.11.1986 Bei einem Fluchtversuch erschossen  
128 Michael Bittner 31.08.1961 24.11.1986 Bei einem Fluchtversuch erschossen  
129 1987 Lutz Schmidt 08.07.1962 12.02.1987 Bei einem Fluchtversuch erschossen  
130 1989 Ingolf Diederichs 13.04.1964 13.01.1989 Bei einem Fluchtversuch tödlich verunglückt  
131 Chris Gueffroy 21.06.1968 05.02.1989 Bei einem Fluchtversuch erschossen  
132 Winfried Freudenberg 29.08.1956 08.03.1989 Bei einem Fluchtversuch mit einem Ballon tödlich verunglückt  
2. DDR-Grenzsoldaten, die durch Fahnenflüchtige, Kameraden, Flüchtlinge, einen Fluchthelfer oder einen West-Berliner Polizisten getötet wurden:  
133 1962 Jörgen Schmidtchen 28.06.1941 18.04.1962 Von einem fahnenflüchtigen NVA Offizierschüler erschossen, der ebenfalls getötet wurde  
134 Peter Göring 28.12.1940 23.05.1962 Von einem Querschläger aus der Waffe eines West-Berliner Polizisten tödlich getroffen  
135 Reinhold Huhn 08.03.1942 18.06.1962 Von einem West-Berliner Fluchthelfer erschossen  
136 Günter Seling 28.04.1940 30.09.1962 Von einem Grenzsoldaten versehentlich erschossen  
137 1963 Siegfried Widera 12.02.1941 08.09.1963 Von Flüchtlingen niedergeschlagen und an den Verletzungen gestorben  
138 1964 Egon Schultz 04.01.1943 05.10.1964 Von einem Grenzsoldaten versehentlich erschossen  
139 1968 Rolf Henniger 30.11.1941 15.11.1968 Von einem flüchtenden Volkspolizisten erschossen, der ebenfalls getötet wurde  
140 1980 Ulrich Steinhauer 13.03.1956 04.11.1980 Von einem fahnenflüchtigen Grenzsoldaten erschossen

(Bundeszentrale Für Politische Bildung, n.d.)



# analysis lived space

**Then dynamic**  
The third lens to look at the Berlin border area is from the lived space. When the wall was there it created an interest among users in the space on the other side. A tragic side of this, of course, was the repression and fear the entire GDR regime faced. The black dots in the map show victims during escape attempts or other incidents. On the West German side, access to the wall was freer and there were even observation points to look curiously towards the East. So there was any way to look from below or above along the wall to the other side. In the map, arrows indicate the directions of this movement, which played a major role mainly in the densely populated centre.



fig. 60 (Bettmann/Corbis, 2009)



fig. 61 (Rhp, 2021)

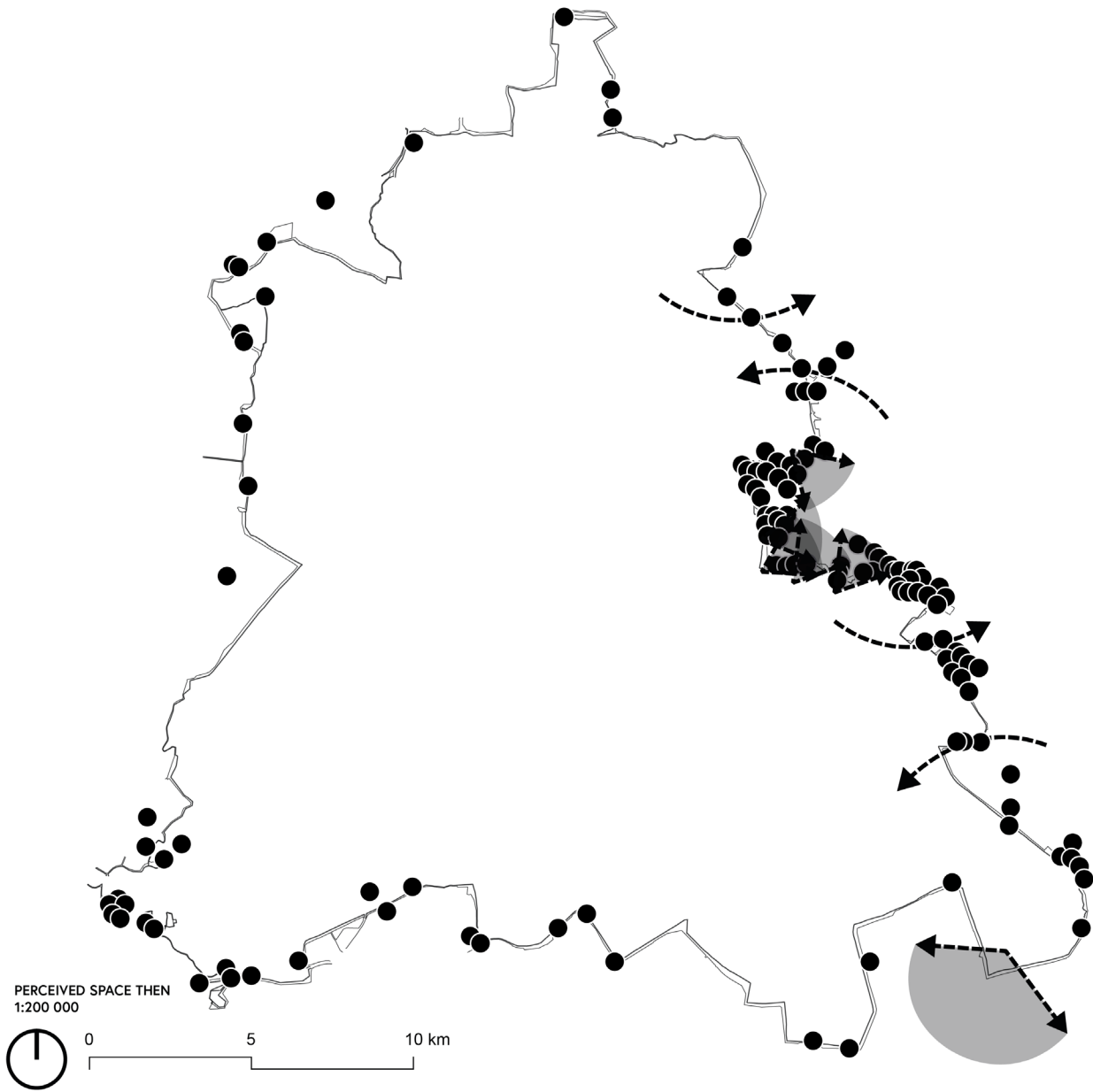


fig. 59

- Legend**
- victims Berlin Wall
  - directions of escape attempts from GDR to FRG
  - viewpoints from FRG over the wall to GDR

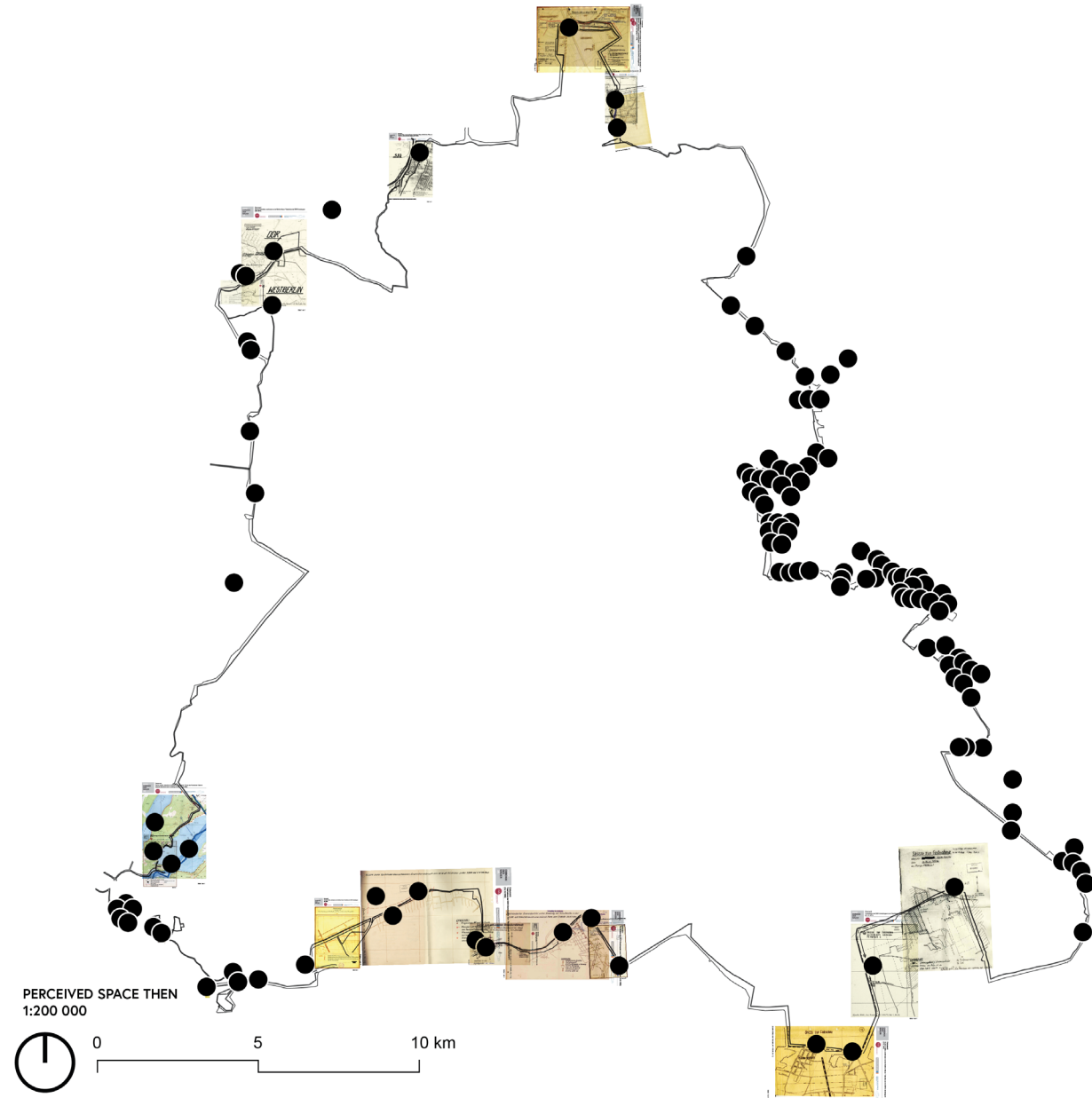


fig. 62

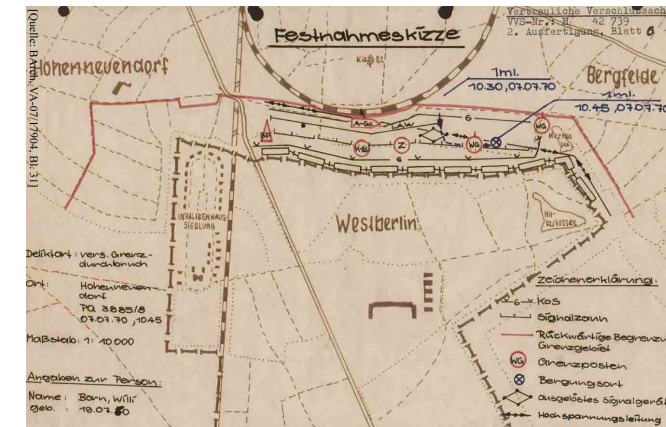


fig. 63 (Bundeszentrale Für Politische Bildung, n.d.)

#### Legend

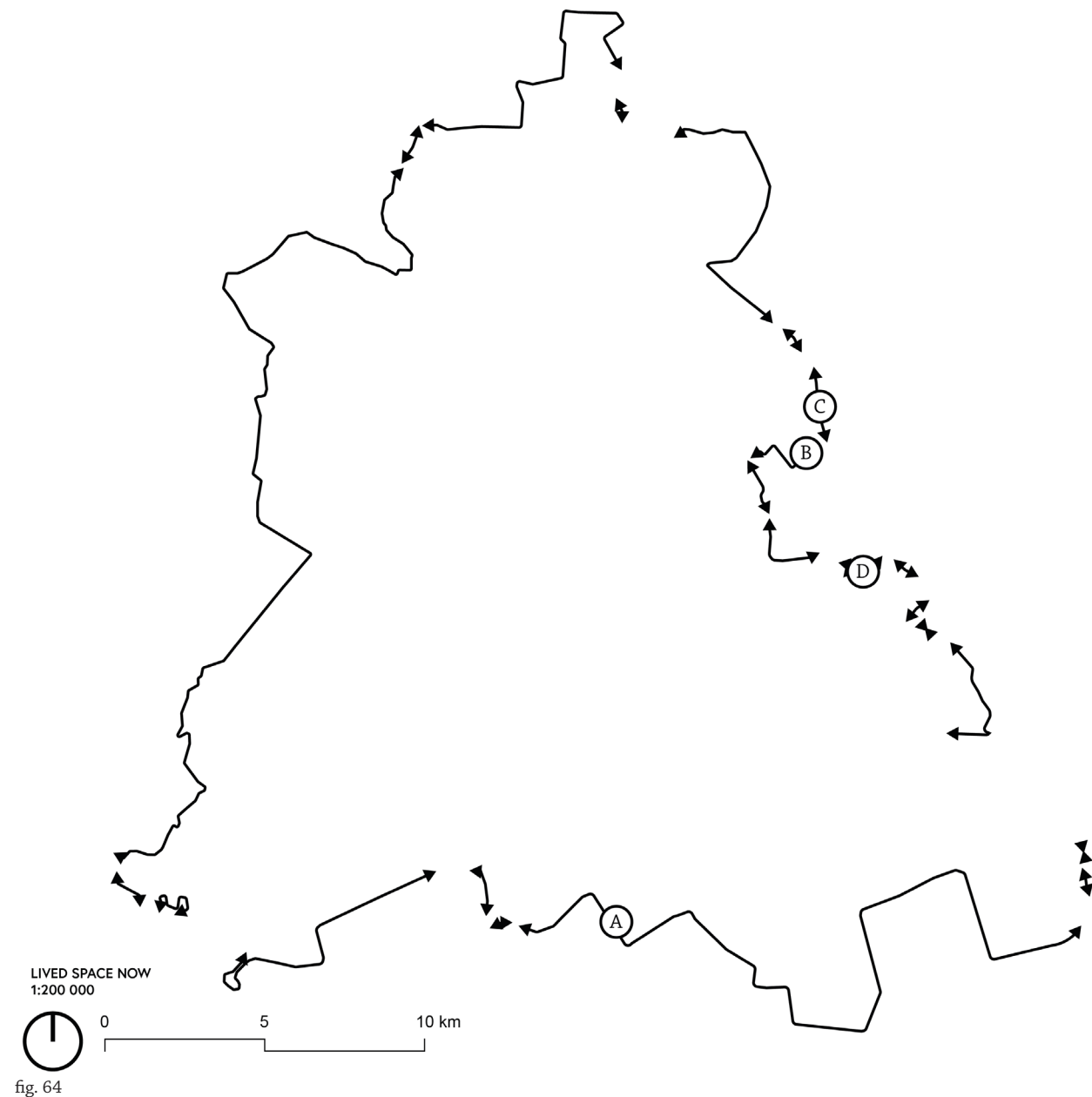
● victims Berlin Wall

#### Then sketches

Escape events that took place along the border and whose outcome was fatal for the fleeing party were documented by border guards from the GDR. In many cases, these border guards made a so-called 'Tatortskizze', in English a crime scene sketch. These sketches generally show the escape route of the fleeing party and the place of death. They also often show where the actors were standing from the fatal shot and sometimes even sketch what the lines of movement of these border guards were.

This offers an intriguing insight into this event at the spatial level. It shows the Lived space on site at a very specific moment in the form of a map. It also sometimes includes information about the location of border infrastructure such as roads and watchtowers. In the map on the left page, the sketches of escape attempts that are publicly available from escape attempts at the city's edges are projected onto the map.





#### Legend

↗ accessible space old  
↖ Berlin border site



fig. 65 (インゴ, 2021)



fig. 66 (Tripadvisor, n.d.)



fig. 67 (Gedenkstätte Berliner Mauer, 2025)

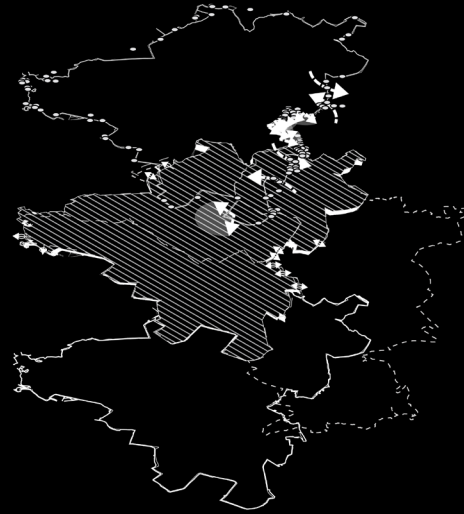


fig. 68 (MAUERSPUREN.de, n.d.)

#### Now

Now that the wall has fallen and so the other side is no longer a mystery, it seems that it is precisely this intermediate area that arouses interest. After the disappearance of the function the landscape had here at the time of the wall, new functions have established themselves here. There are places where people now recreate, commemorate or discover old traces of the wall. The old wall area also includes a cycle path that follows large parts of the line, called the Berlin Wall Trail.

then



**Lived**

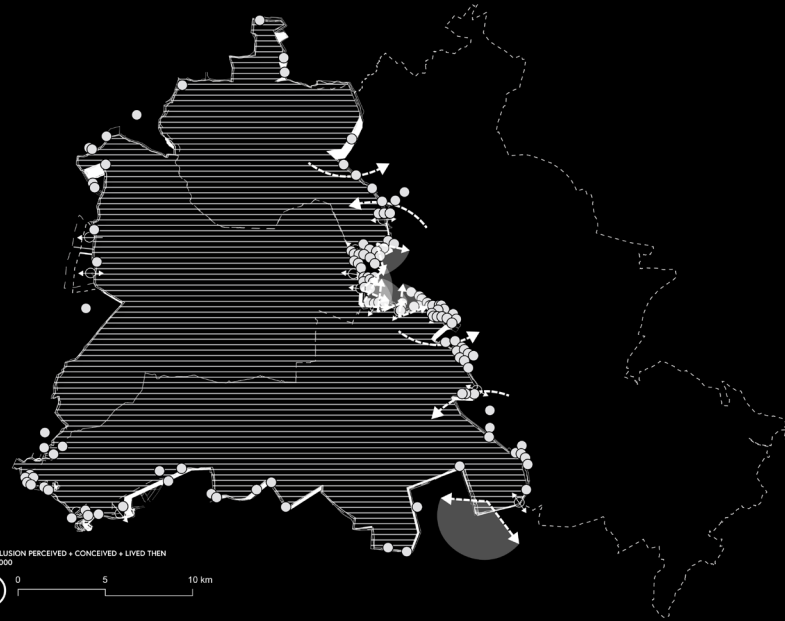
The wall separating two spaces, creates interest between residents of both spaces. Residents from West Berlin look over the wall, people from the GDR try to escape over or under the wall, many do not survive.

**Conceived**

West-Berlin 'blocked' by GDR to 'protect' GDR citizens, non accessible space  
West-Berlin as FRG 'island' in GDR, accessible space by border crossings

**Perceived**

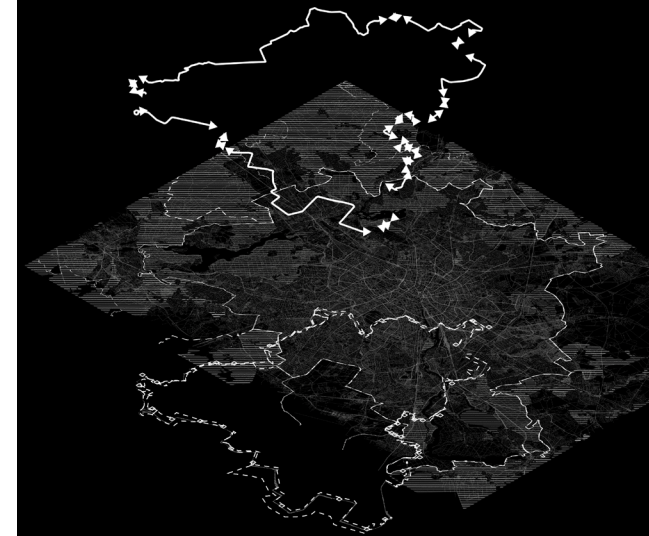
Berlin Wall and hinterland wall, shaping the border strip and blocking views and passage



CONCLUSION PERCEIVED + CONCEIVED + LIVED THEN  
1:200 000  
0 5 10 km

fig. 69

now



**Lived**

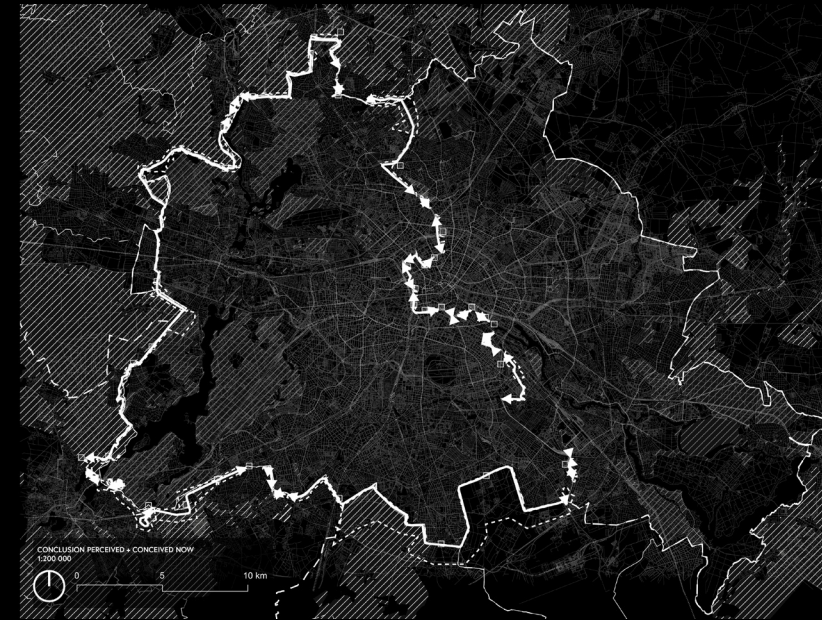
Landscape of the former border site is used as a recreational site with different purposes, thanks to the amount of accessible open spaces. In city centre less continuity of accessible spaces in former border zone

**Conceived**

Berlin as capital of a united Germany, connected infrastructure, only a administrative border, one connected space  
Protected landscape areas at city borders, hard transition from city space to open landscape space with views  
Administrative border as new conceived 'border' based on demographic data, shaping two conceived spaces

**Perceived**

remains of Berlin wall border strip, release of open views and passage



CONCLUSION PERCEIVED + CONCEIVED NOW  
1:200 000  
0 5 10 km



# 7. locations



field analysis

design locations analysis

analysis conclusion



fig. 70 (Bundeszentrale Für Politische Bildung, n.d.)



# field analysis

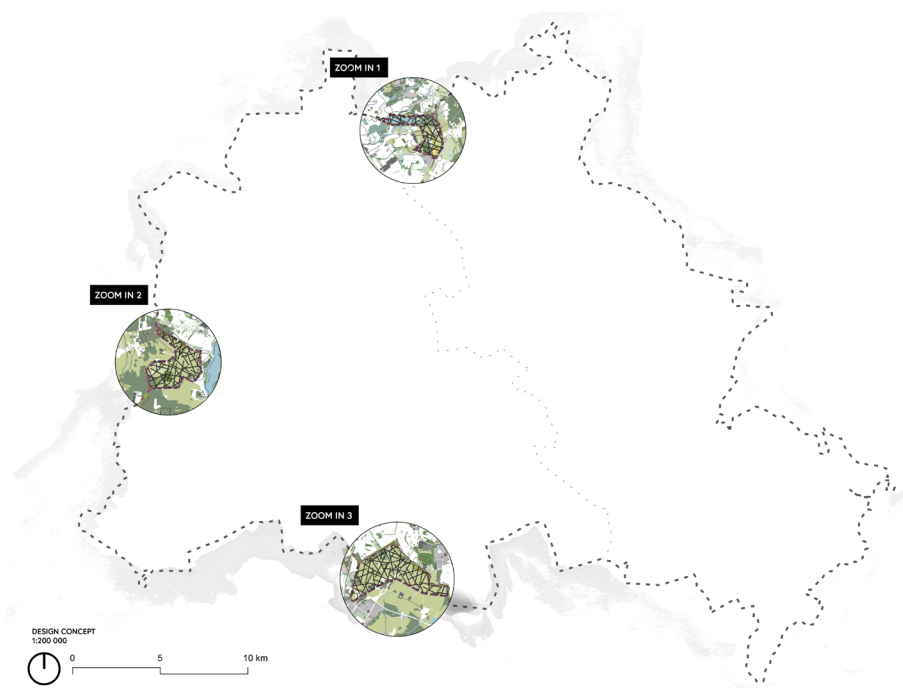


fig. 71

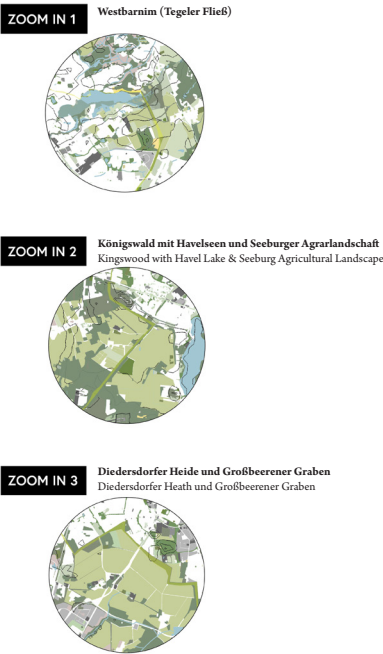


fig. 72

During the field analysis for this study, three locations were visited, each selected for their location spread and contrasting spatial characteristics. These included Zoom in 1: ‘Westbarnim’, Zoom in 2: ‘Königswald mit Havelseen und Seeburger Agrarlandschaft’, and Zoom in 3: ‘Diedersdorfer Heide und Großbeerener Graben’.

The purpose of this fieldwork was to capture the landscape experience along the former border at different points. What traces can still be seen or felt today? How does the space function now, and in what ways has it been transformed? These questions guided the observations on site, focusing on the presence of memory, absence, or repurposing.

In the satellite images below, the yellow lines indicate the former border zone within each fieldwork area, making visible how this line continues to shape the landscape, even when no longer physically present.

The areas visited in the field analysis again clearly showed the variety of landscape types that the border area traversed. In the three areas, visitors do forests, moors, dunes, fields, urban edges and much more. Signposts could be found for users keen to cycle or walk the old wall path, the ‘Berliner Mauer Weg’. It was not a unified path, but a collection of Berlin infrastructure that navigates one into and along the border area.

Along the route, there are information columns at several places, recognisable by the orange colour. On these, stories can be read about fallen victims or other events at the site. What further stood out in the landscape was the all day atmosphere, landuse and design. Nothing, apart from some information columns and historically referring paving patterns, made the visitor aware that one was in a historically and culturally interesting and contested area.

The tension around boundaries was also not noticeable by anything. However, one could often recognise by land use what the former border zone had been. An example is a strikingly situated verge between two fields in Zoom in 2, here it was immediately clear that this is where the border used to be. It is an unconscious consequence of a wound that has slowly healed itself, but because of this it still leaves a scar on the landscape.

## ZOOM IN 1 Westbarnim (Tegeler Fließ)





**ZOOM IN 2** Königswald mit Havelseen und Seeburger Agrarlandschaft  
Kingswood with Havel Lake & Seeburg Agricultural Landscape



**ZOOM IN 3** Diedersdorfer Heide und Großbeerener Graben  
Diedersdorfer Heath und Großbeerener Graben



fig. 73



# design locations analysis

## Selection of design areas

To explore where and how a potential design strategy can be integrated into the landscape, the former border strip around Berlin was evaluated based on several criteria to determine where interventions might be meaningful or appropriate.

The most important criterion was the extent to which the former border area has already been transformed by urban development. In many locations, gardens, residential areas, or roads now occupy what was once the border trace. In such areas, large-scale landscape interventions are no longer feasible, as the former boundary has already been absorbed into the urban fabric. The city centre, which has also seen major redevelopment, is excluded from the design scope altogether, since the conceptual border between Berlin

and Brandenburg no longer applies there.

Another criterion was the inclusion of a variety of landscape types and spatial themes. Given the already diverse landscape surrounding Berlin, this condition was naturally met. However, design location 4, around the encircled urban enclave of Klein Glienicke, was included specifically to represent a smaller-scale landscape associated with the built environment, despite its more compact character. This ensures that different spatial scales and typologies are reflected in the selection.



fig. 74



fig. 75



### Layers in design location

To better understand how the landscape has evolved in the selected design locations, a detailed study was done, focusing on multiple layers of the terrain. This included an investigation of soil types, land use, existing infrastructure, and cultural or historical features such as monuments. By mapping these elements, the character and structure of each site come into clearer focus, helping to anticipate how future interventions might affect them.

The analysis also highlights specific places where personal escape stories unfolded during the time the border was active. These stories are connected to the physical landscape, adding emotional and historical depth to the sites.

All in all, the findings offer a overview of the current terrain along the former border, providing a valuable basis for thoughtful and site-sensitive design work.

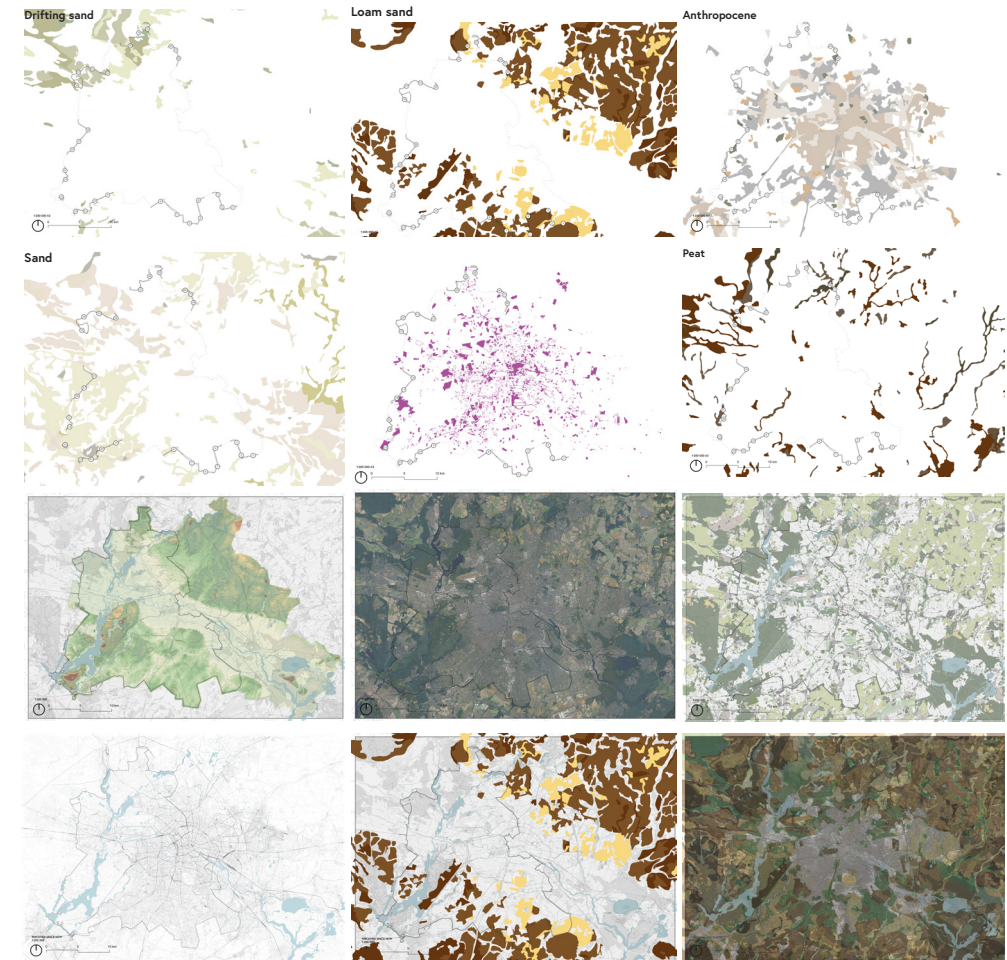
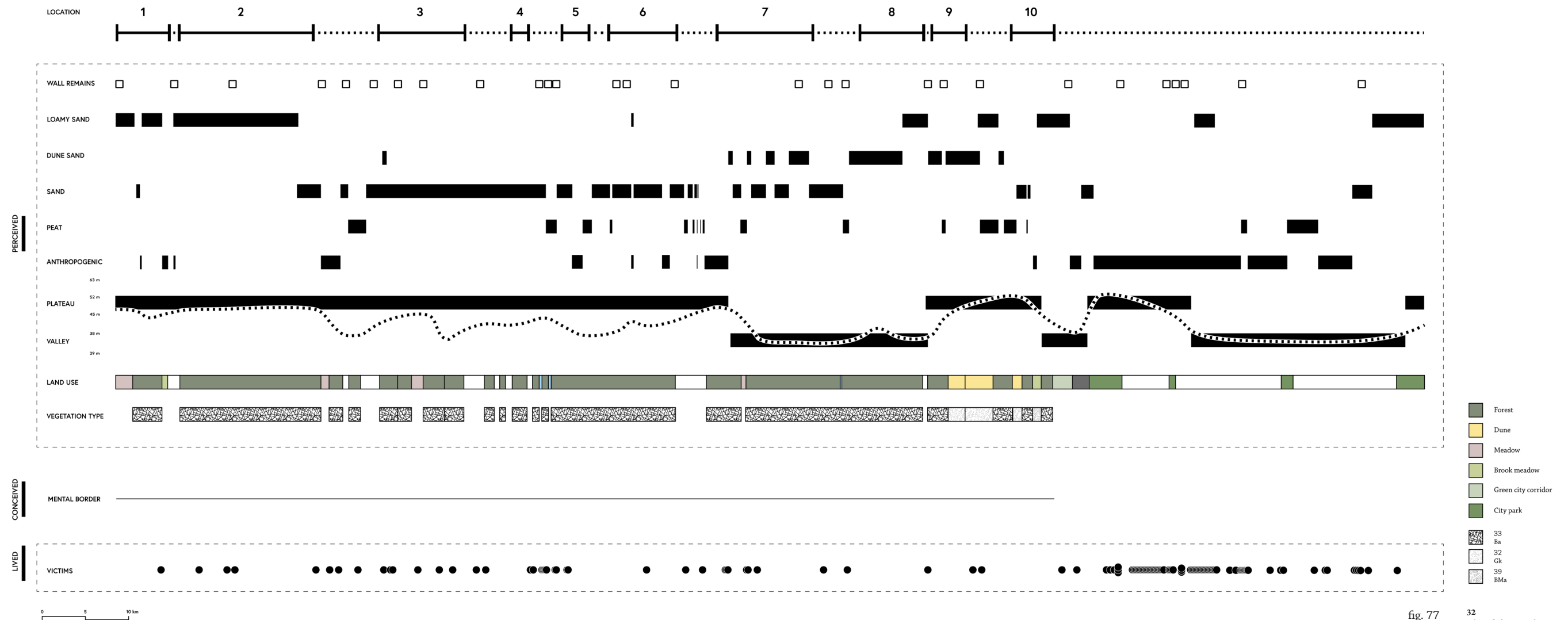


fig. 76

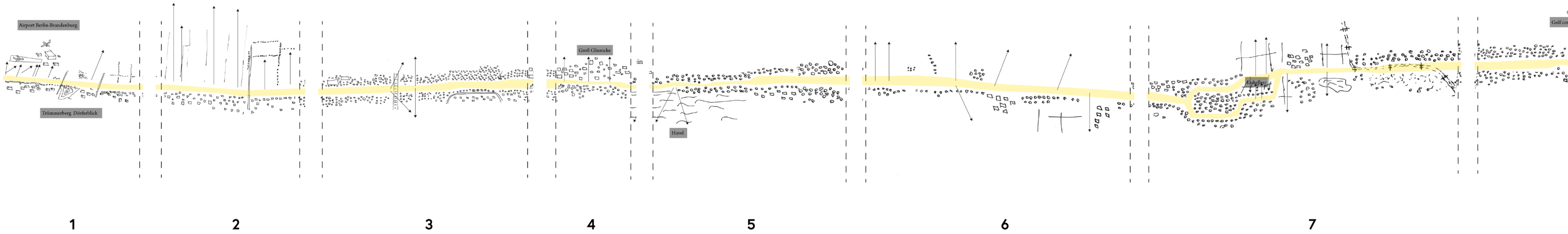


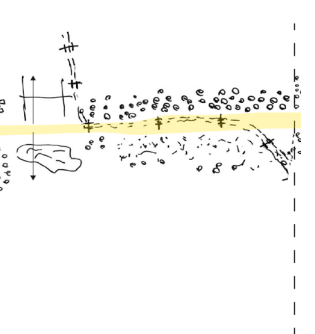
On this illustration, the route taken by the former boundary is plotted as a straight line. It is therefore a proportionally correct line in which all the analyses from the different lenses are plotted below each other, in order to be able to see immediately for

each subarea what the landuse, vegetation type, soil types and other elements embrace on site. This allows for the most site-specific design possible.

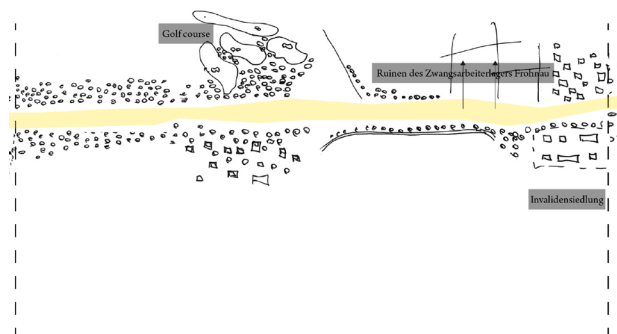


In this 4-page illustration, the ten sub-areas for design are laid out in sequence with an illustrative explanation of the characteristics on either side of the border strip. This shows that it presents a varied landscape of forests, intersecting infrastructure, sightlines, neighbourhoods and fields.

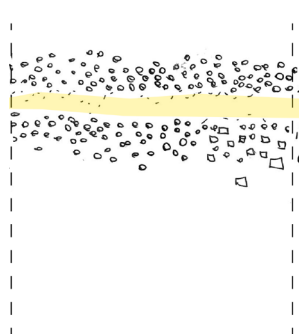




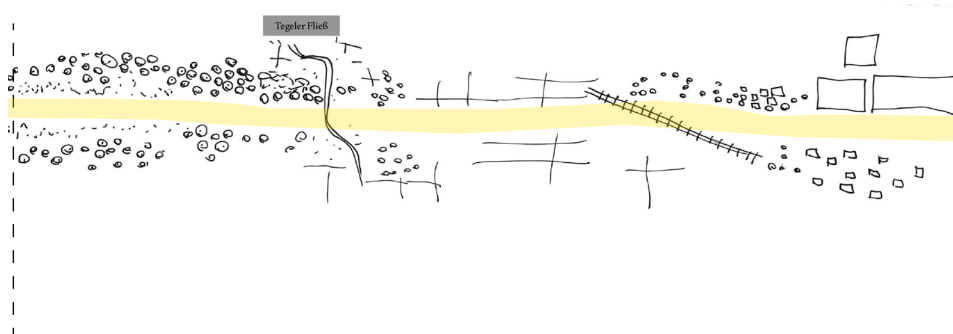
7



8



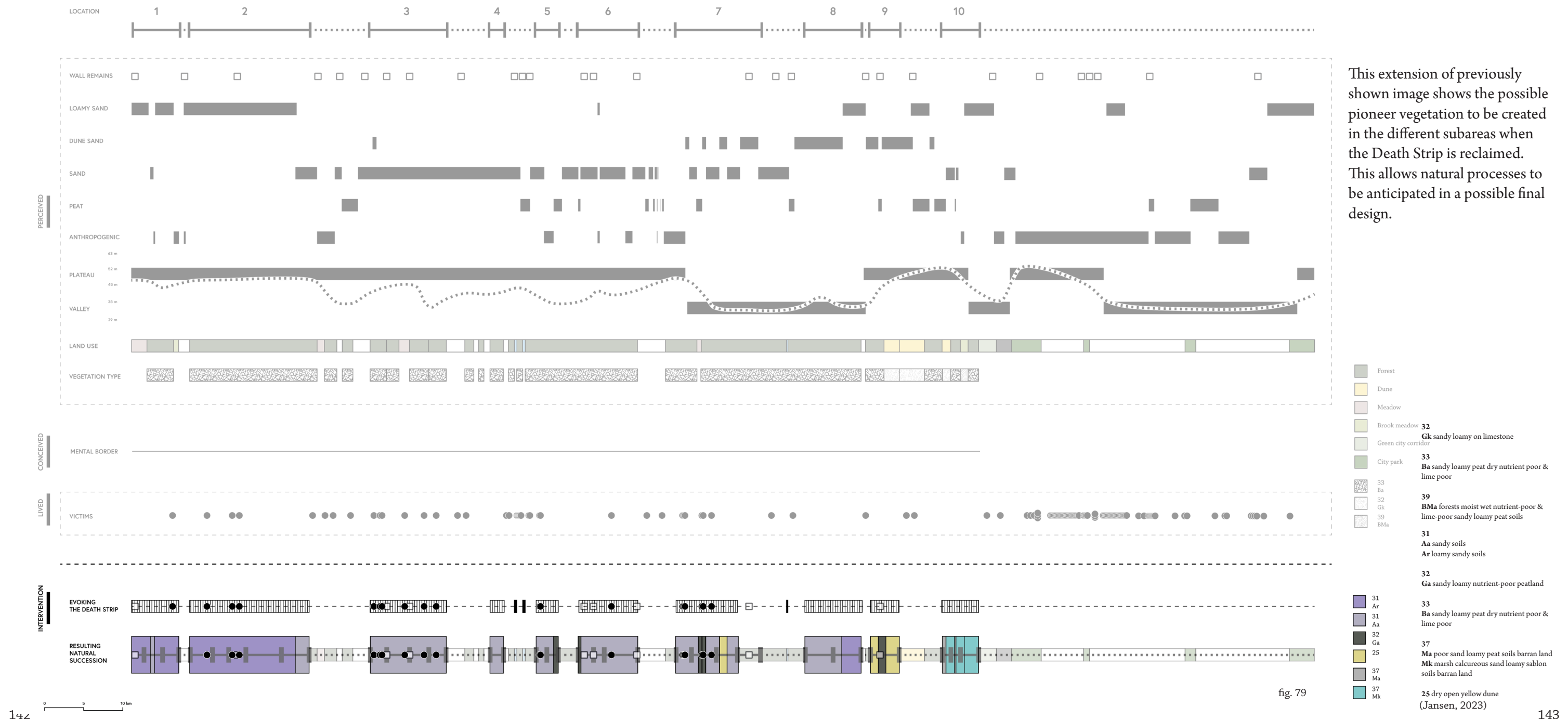
9



10

fig. 78





This extension of previously shown image shows the possible pioneer vegetation to be created in the different subareas when the Death Strip is reclaimed. This allows natural processes to be anticipated in a possible final design.

**Location 1**

As you move clockwise through the area, Location 1 is the first landscape zone where the former border strip remains clearly vacant over a long and mostly unbroken stretch. The area is situated near the new Berlin-Brandenburg Airport, and the contrast between urban and rural zones is striking. A narrow forest strip separates the city of Berlin from the surrounding open fields, creating a visible line in the landscape. This line still closely follows the route of the former border and makes its presence felt even today.

Urban development is slowly encroaching on the area, particularly noticeable in the north-west corner, where a new residential expansion has been built directly on top of the old border strip. These changes illustrate how the past and the present meet in the landscape, with history still visible beneath the surface of new growth.



fig. 80







**Location 2**

At Location 2, the contrast between rural and urban space is especially clear. The area is marked by a strong visual and spatial division, with a sharply defined border strip running between the two zones. Despite the passing of time, this strip remains largely uninterrupted and continues to act as a dividing line.

Although a few pieces of infrastructure now intersect the strip, like roads or utility lines, its overall form and orientation remain largely intact. The clarity of this boundary in the landscape speaks to the lasting impact of the division that once defined the area.

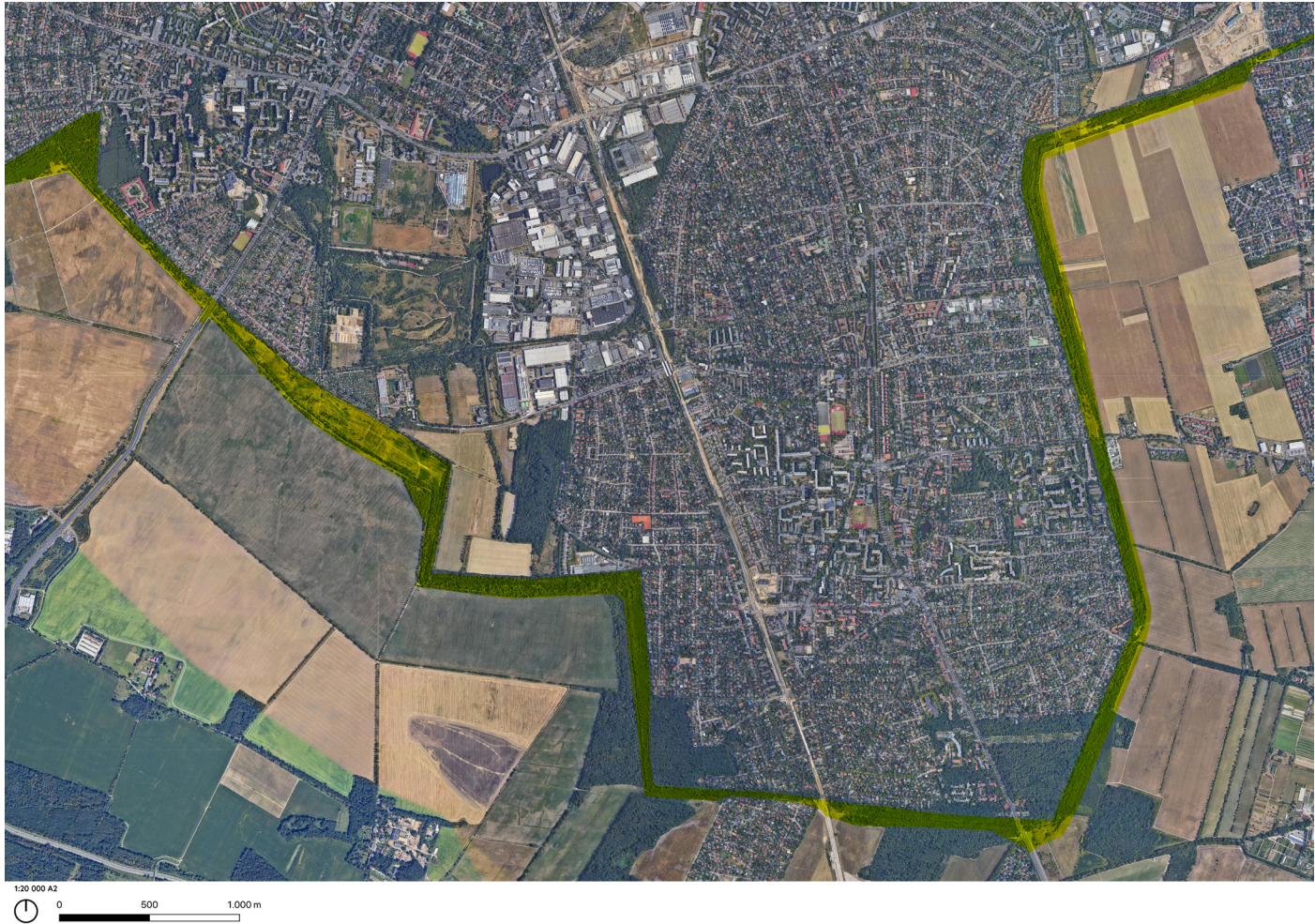


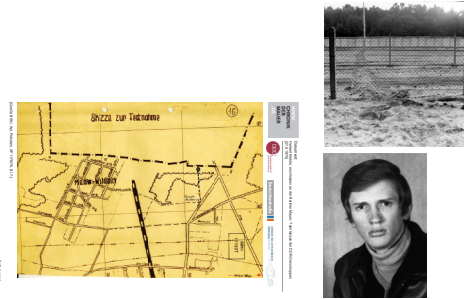
fig. 83



Horst Kullack



Herbert Kiebler



Eduard Wroblewski



(Bundeszentrale Für Politische Bildung, n.d.)

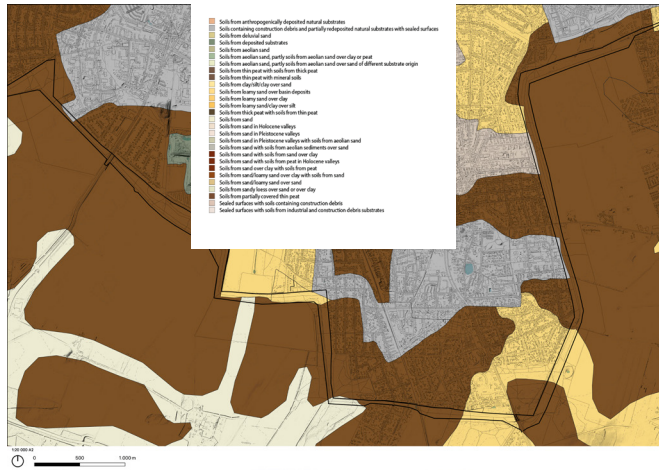


fig. 84

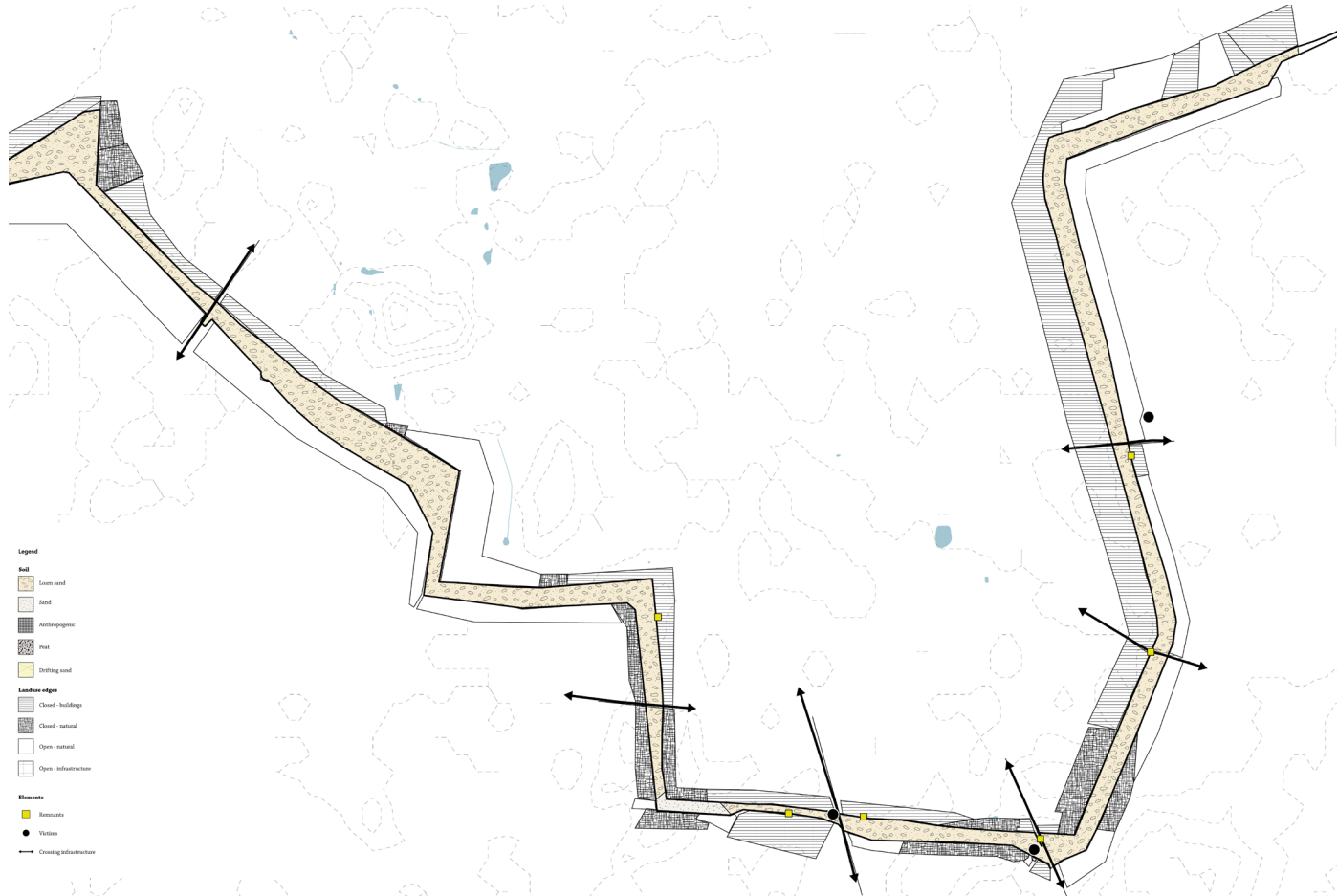


fig. 85



**Location 3**

Here, the former border strip runs through a forest area with sandy soil. In several places, the natural landscape transitions into dune-like formations, which provide clear signs of where the border used to lie. These dunes developed because the original trees in the area were completely removed during the time of the border, leaving the sandy soil exposed and vulnerable to wind and movement.

Adding to this historical layering, a nearby highway was deliberately realigned to follow the border's path. The boundary here doesn't only cut through forest, it also crosses water, making this location a rare example where natural features and infrastructural changes come together to mark the division.

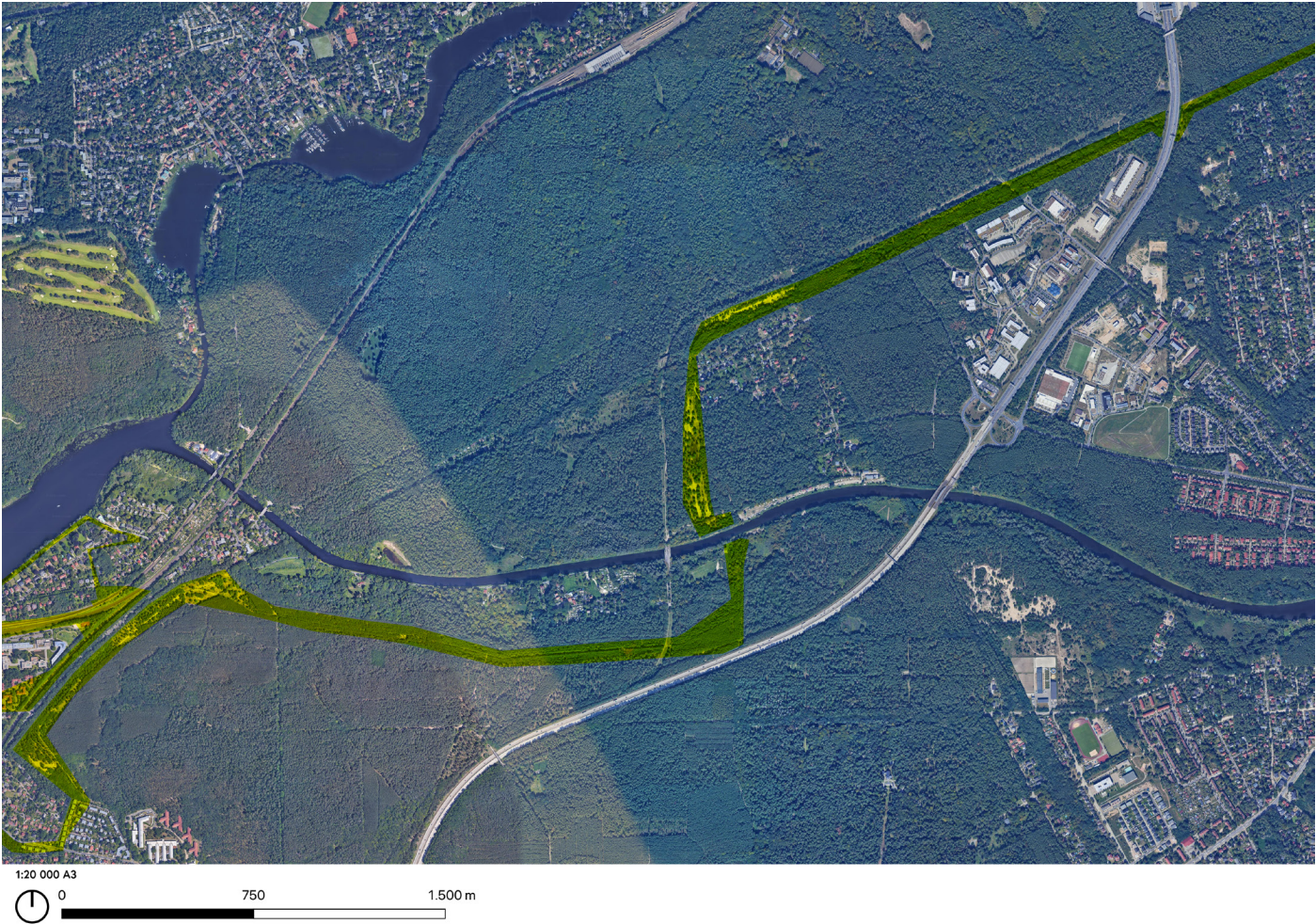
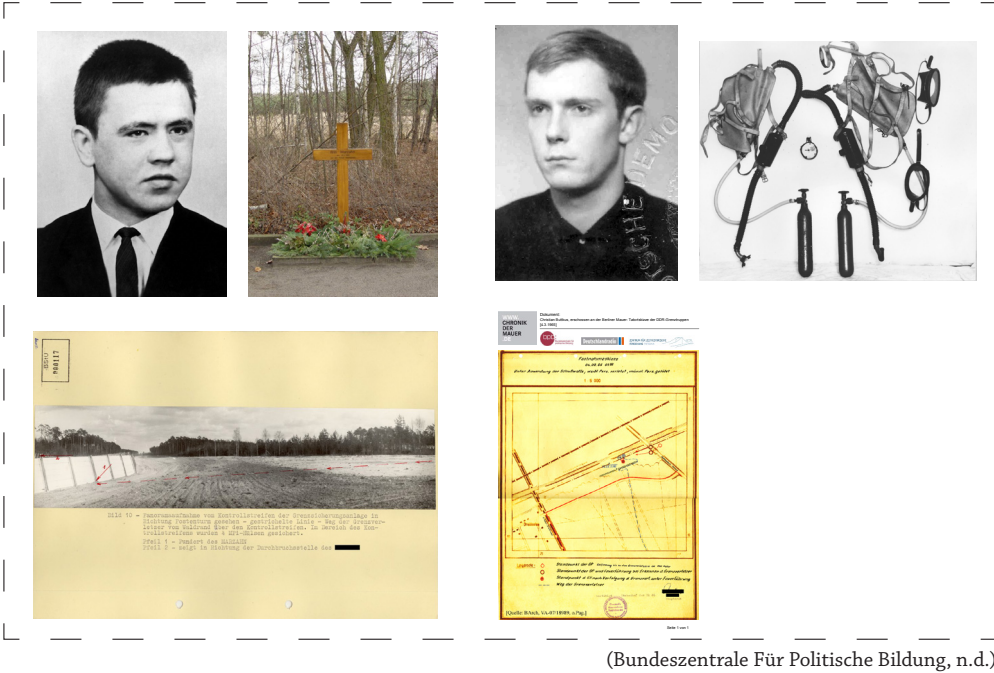


fig. 86





(Bundeszentrale Für Politische Bildung, n.d.)

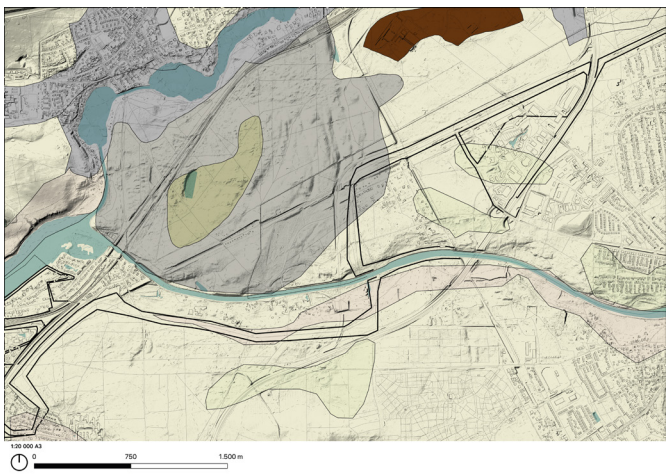


fig. 87

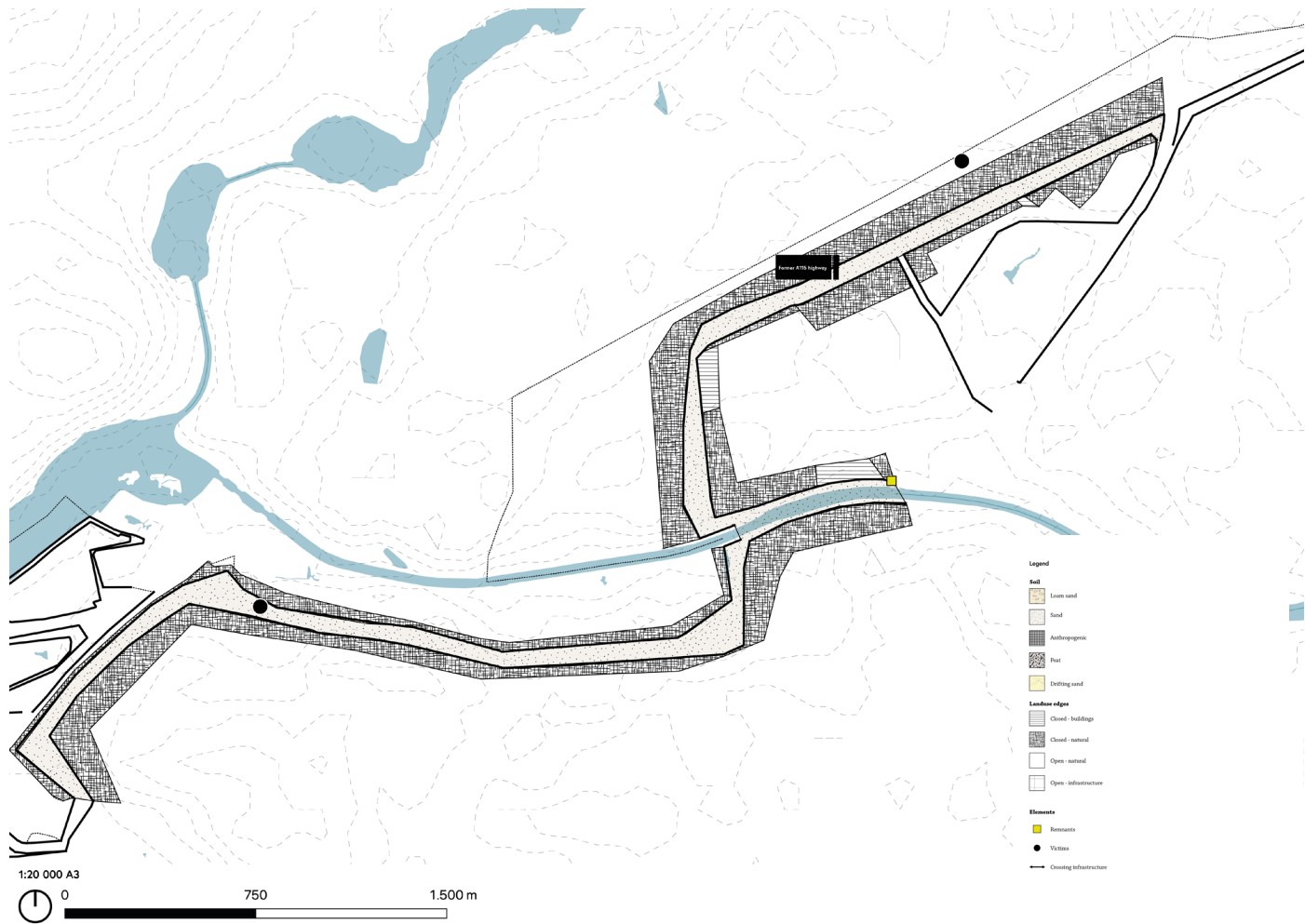


fig. 88



#### Location 4

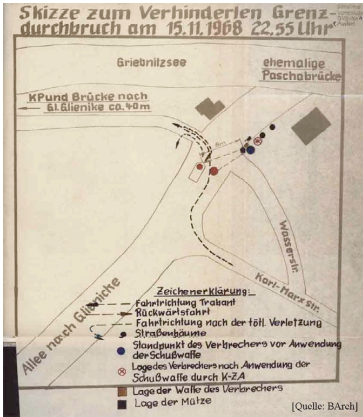
This image shows Klein Glienicke, a small neighbourhood that was once part of East Germany. What makes it unique is that it was entirely surrounded by the wall zone, creating a kind of geographic island.

Even today, the unusual layout and shape of the neighbourhood reflect this past. The way the streets are arranged, how the buildings sit in the landscape, and the distinct separation from nearby areas all hint at the former border that once encircled it.



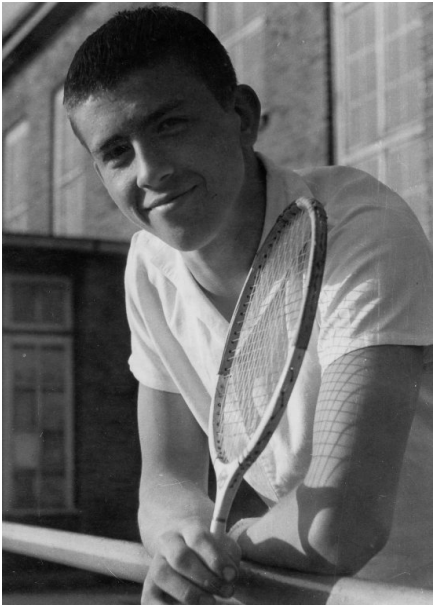
fig. 89





[Quelle: BArch, DVH 62-63249, Bl. 4]

Seite 1 von 1



(Bundeszentrale Für Politische Bildung, n.d.)



fig. 90

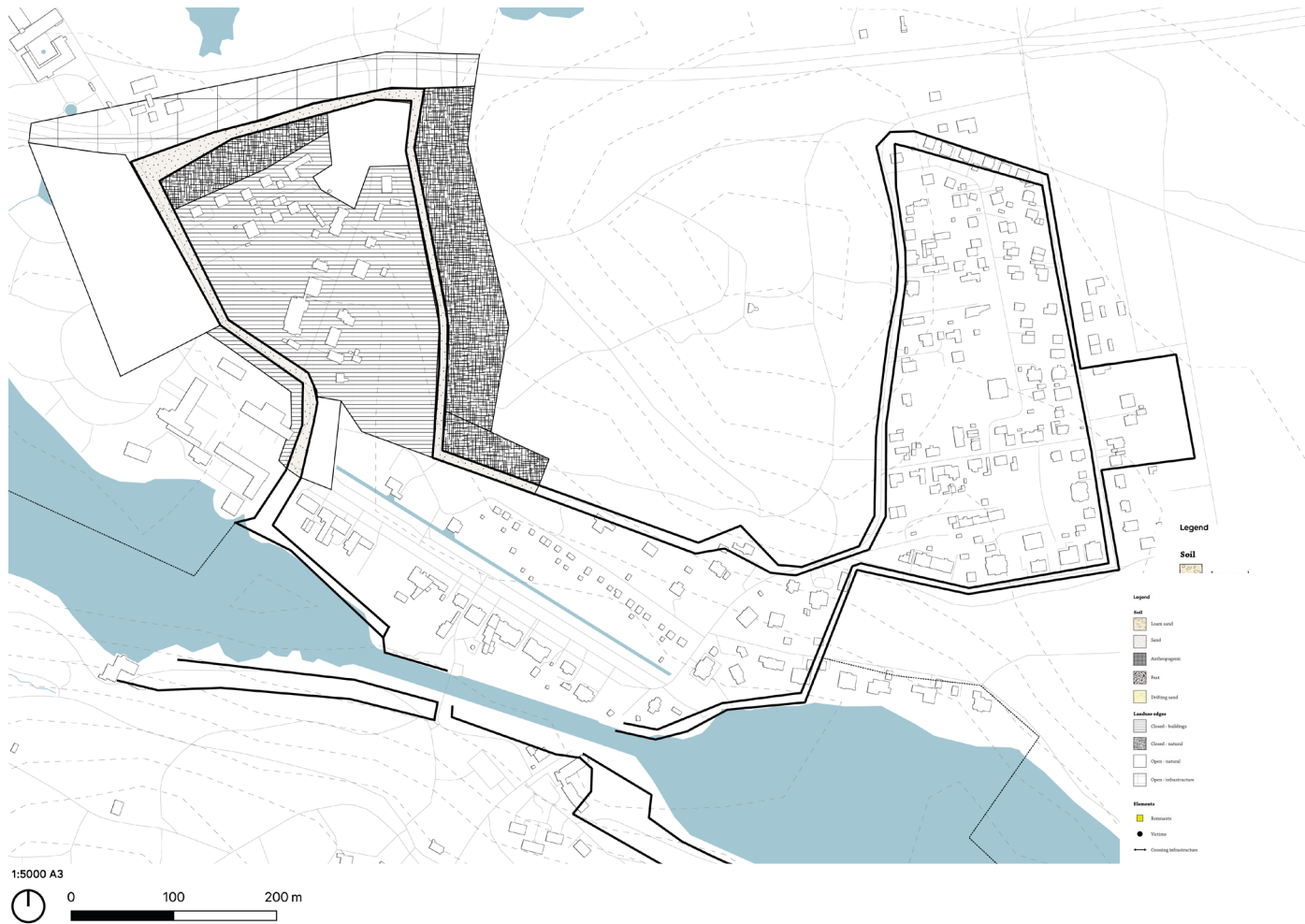


fig. 91



### Location 5

At this location, the border passed through a forested area. Over time, the forest has fully grown back, and at first glance, the landscape may appear continuous and natural. However, if you look closely, traces of the old division are still subtly present.

The structure of the forest, the age of the trees, and slight differences in vegetation can still suggest where the border once ran. Forest has reclaimed the space, but it hasn't erased the past entirely.



fig. 92



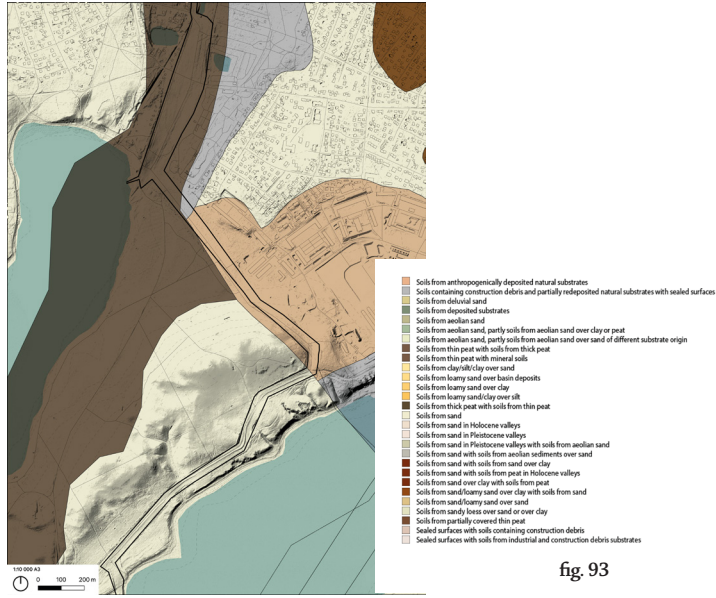


fig. 93

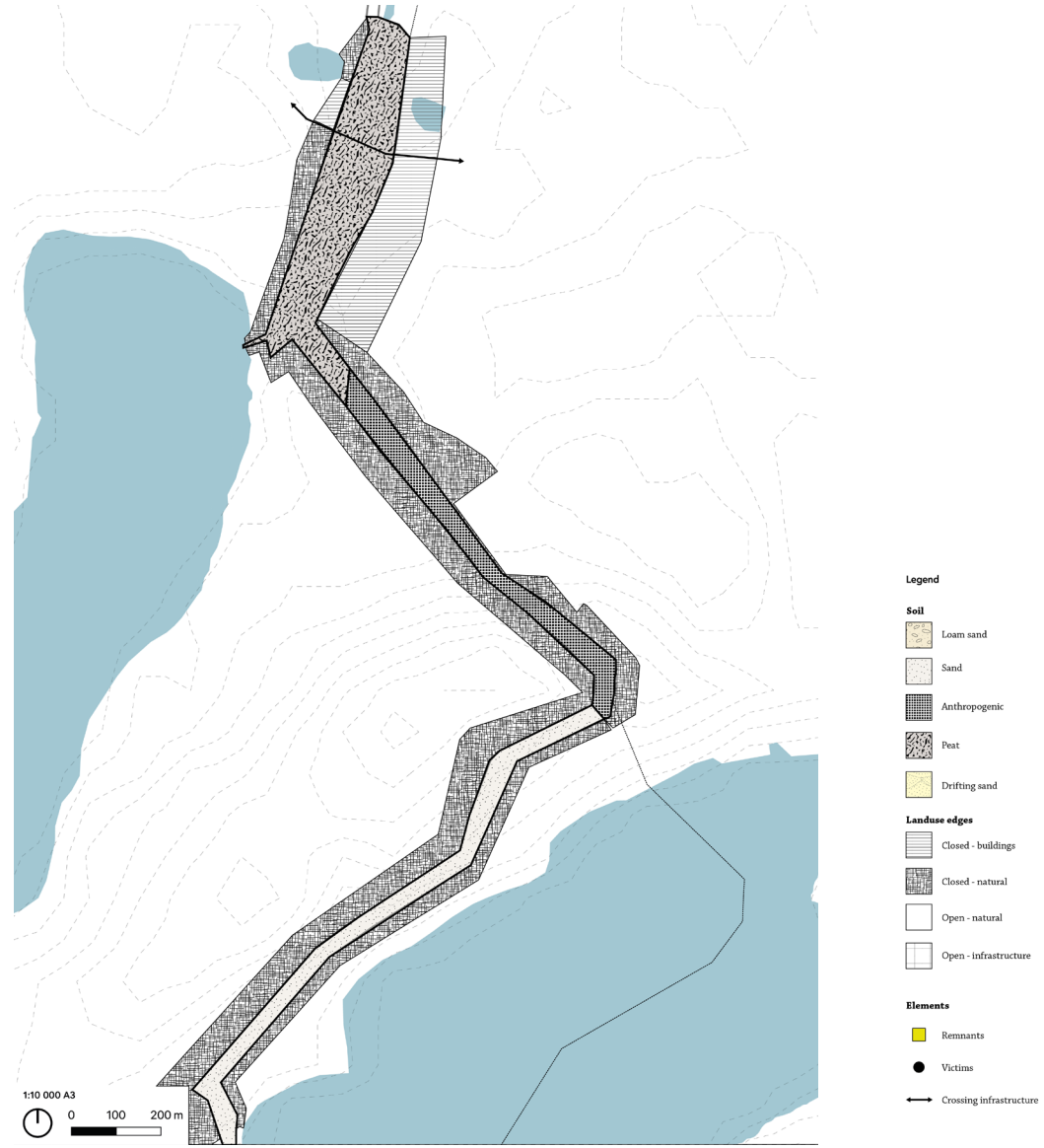


fig. 94

**Location 6**

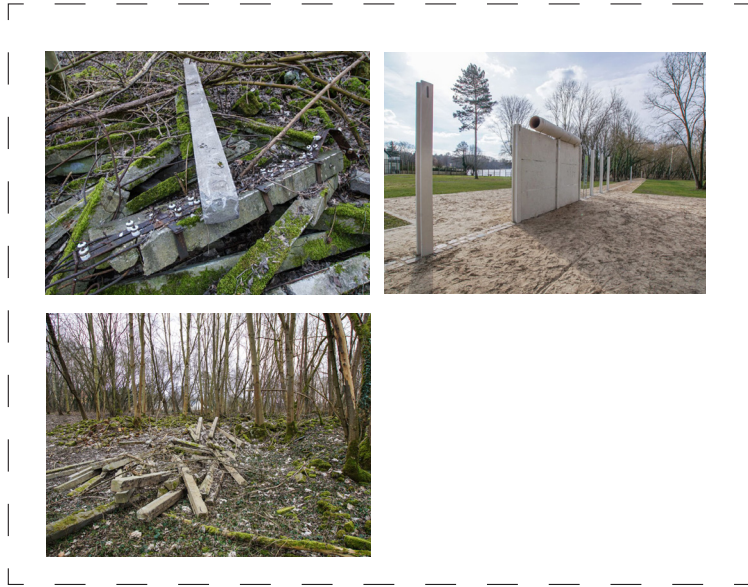
This location features open landscapes on both sides of the former border, with East Germany once on one side and West Germany on the other. The division is still legible thanks to a prominent forest strip that cuts across the open fields.

This strip doesn't blend in with the surrounding terrain, making it an obvious marker of the past. It stands out in both shape and vegetation, acting as a kind of living memory within the landscape itself.



fig. 95





(Bundeszentrale Für Politische Bildung, n.d.)



- Legend**
- Water
  - allotments
  - country
  - commercial
  - landfill
  - forest
  - grass
  - health
  - industrial
  - meadow
  - pasture
  - park
  - quarry
  - recreation ground
  - residential
  - retail
  - road
  - rough
  - unpaved

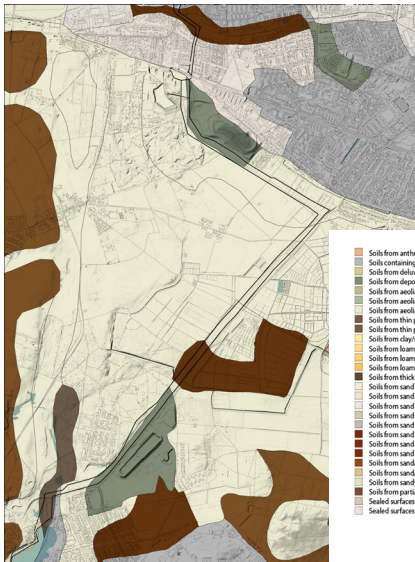
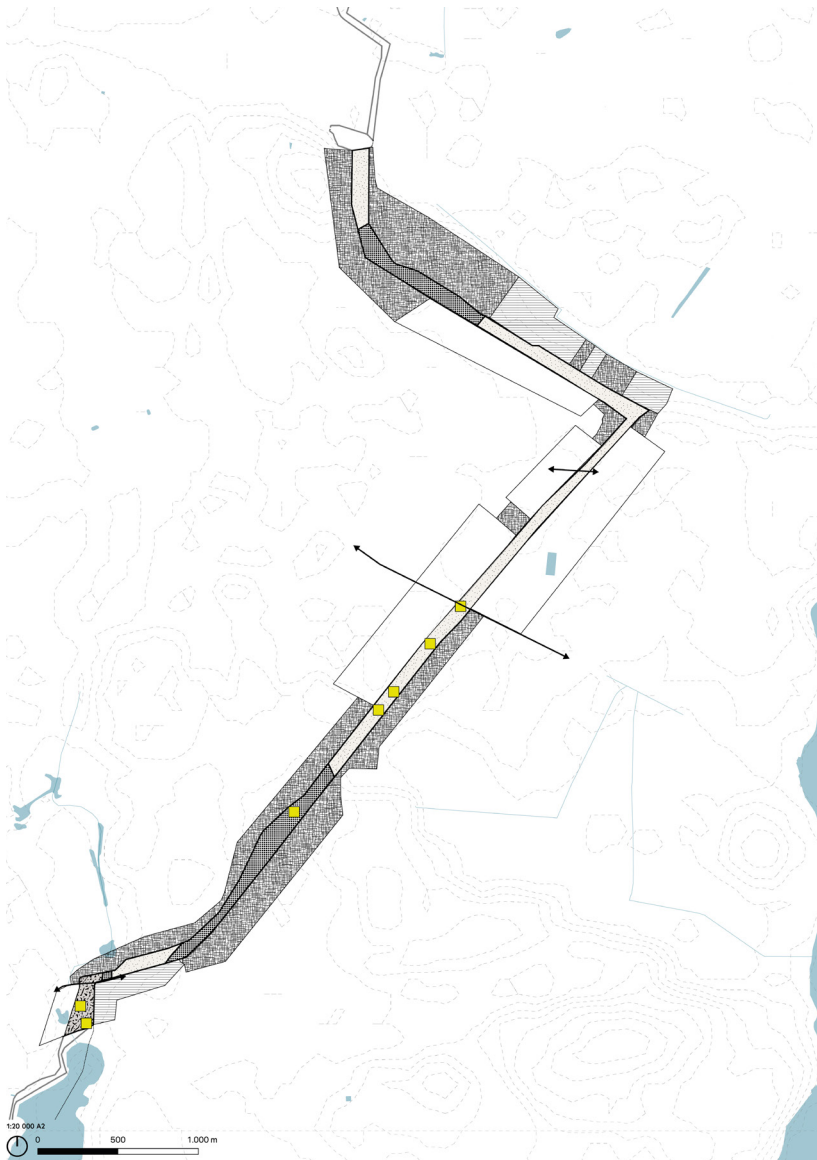


fig. 96



- Legend**
- Soil**
- Loam sand
  - Sand
  - Anthropogenic
  - Peat
  - Drifting sand
- Landuse edges**
- Closed - buildings
  - Closed - natural
  - Open - natural
  - Open - infrastructure
- Elements**
- Remnants
  - Victims
  - Crossing infrastructure

fig. 97



**Location 7**

Here, you can see a long, uninterrupted section of the former border strip, stretching clearly through the area. One especially striking feature is a large forested zone that was completely encircled by the wall itself. The path of the border is still visible in many parts of the landscape, especially where the forest edges don't quite align or follow natural contours.

In the northeast of the site, a modern electricity network has been built over part of the old strip, showing how contemporary infrastructure is layered on top of historical divisions. Since then, forest growth has returned, but the course of the boundary remains embedded in the terrain.



fig. 98



Adolf Philipp



Dietmar Schwietzer



Ulrich Steinhauer

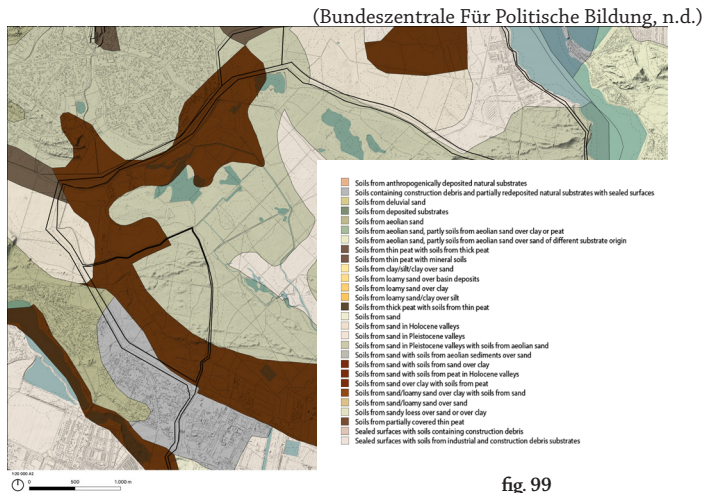


fig. 99

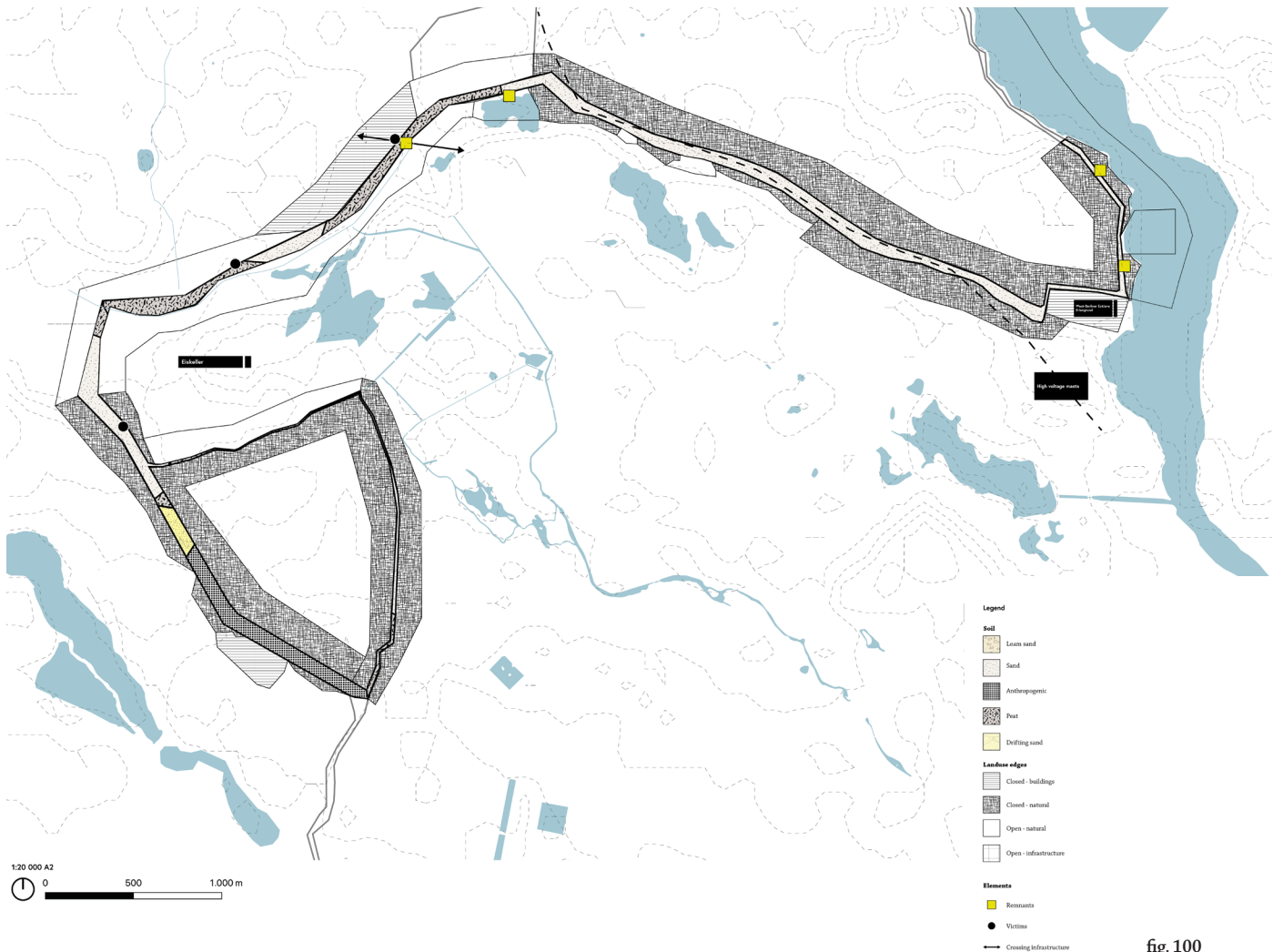


fig. 100



**Location 8**

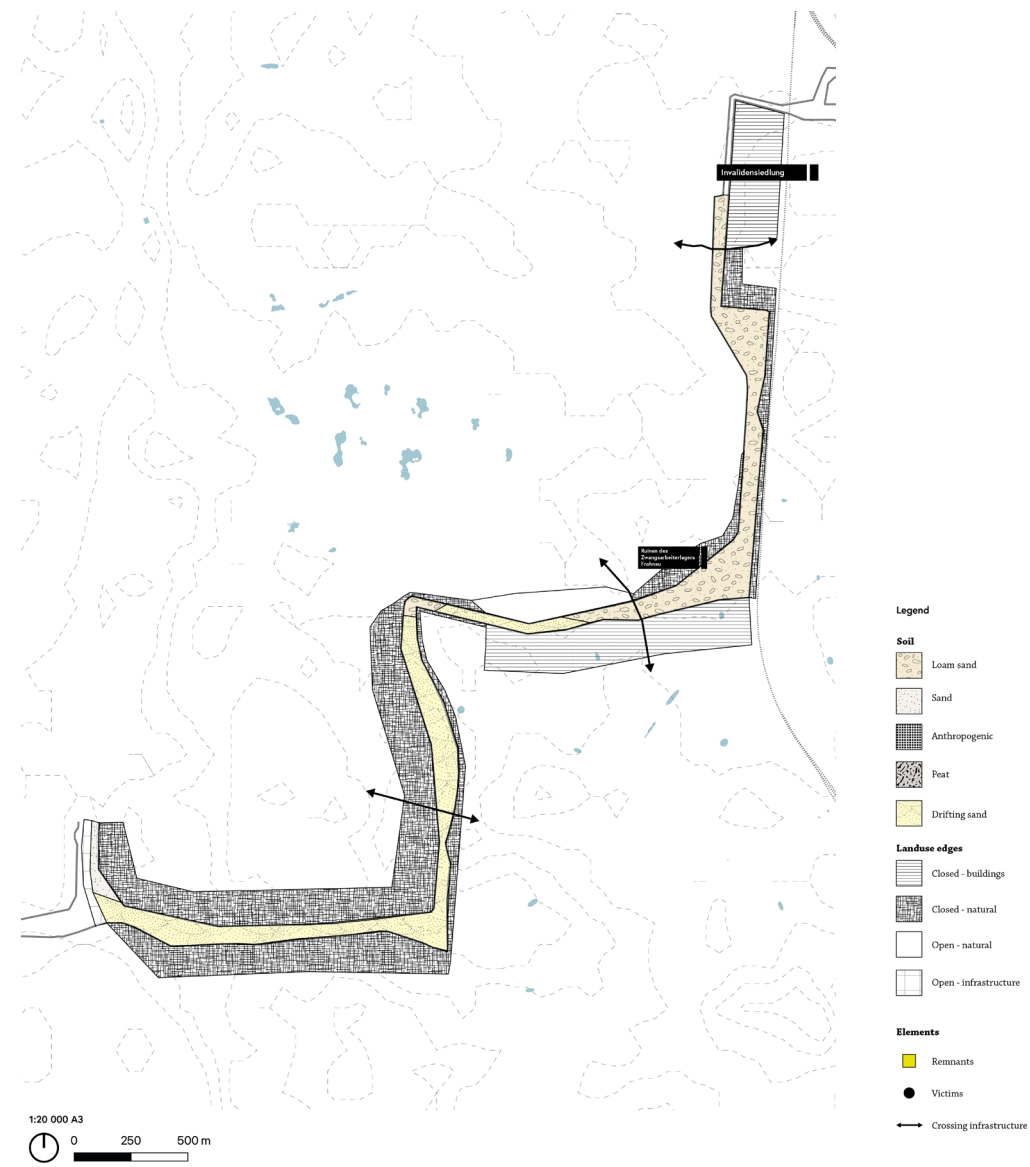
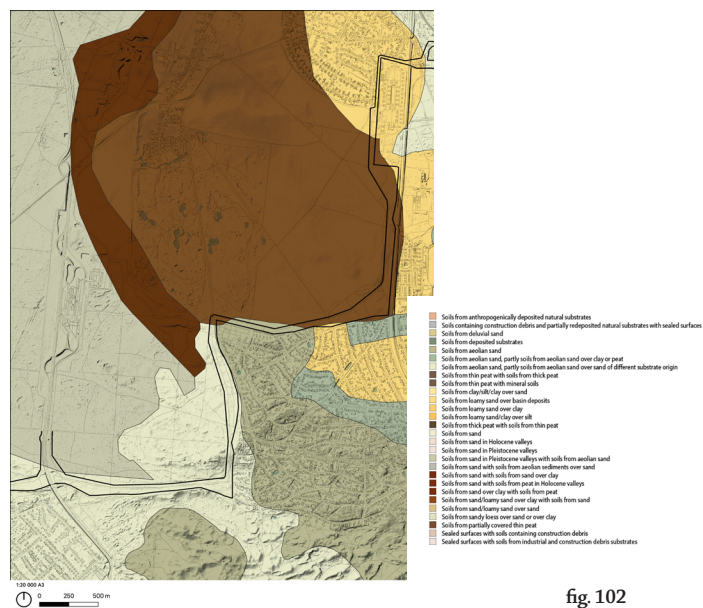
At this location, the former border strip runs through a mix of different land uses, creating a varied and layered landscape. It crosses forested areas, open pastures, parts of a town, and even cuts across a golf course. This diversity makes the area particularly interesting, both visually and historically.

Despite the changes over time, the old border is still visible in subtle ways. Differences in vegetation, land structure, and land use patterns reveal where the division once ran. In some places, you can spot historical features that hint at its past role, whether in the alignment of roads, the layout of the city, or the edges of forested areas. Even here, where modern life has taken over, the border continues to shape the character of the landscape.



fig. 101





**Location 9**

In this forested area, the former border is still clearly visible in the landscape. One of the most striking features is the dune formation that marks the path of the old border strip. This sandy zone stands out from its surroundings and tells a story of both natural processes and human influence.

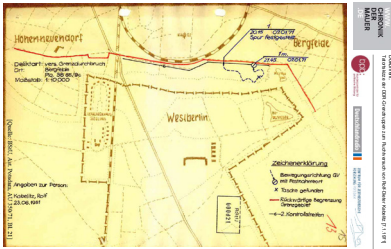
The reason this area looks so different lies in the type of soil: light, drifting sand. Once the trees were removed, the soil could no longer support natural forest regrowth. Unlike other parts of the forest, where vegetation might slowly return on its own, this section remained bare and open. As a result, the original strip has remained visible in the terrain for decades, a lasting trace of the border's presence.



fig. 104



Rolf-Dieter Kabelitz



Willi Born



(Bundeszentrale Für Politische Bildung, n.d.)

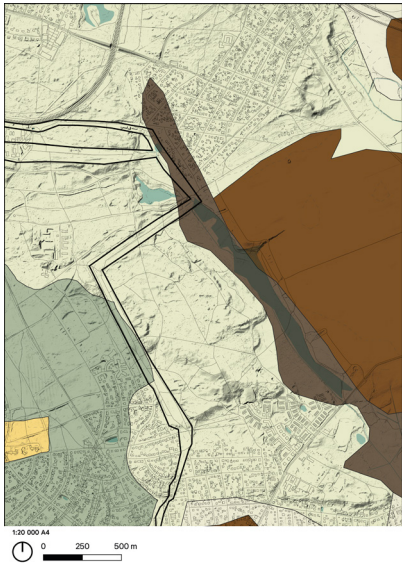
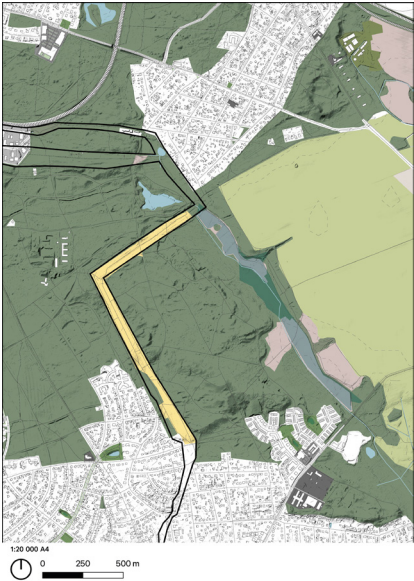


fig. 105

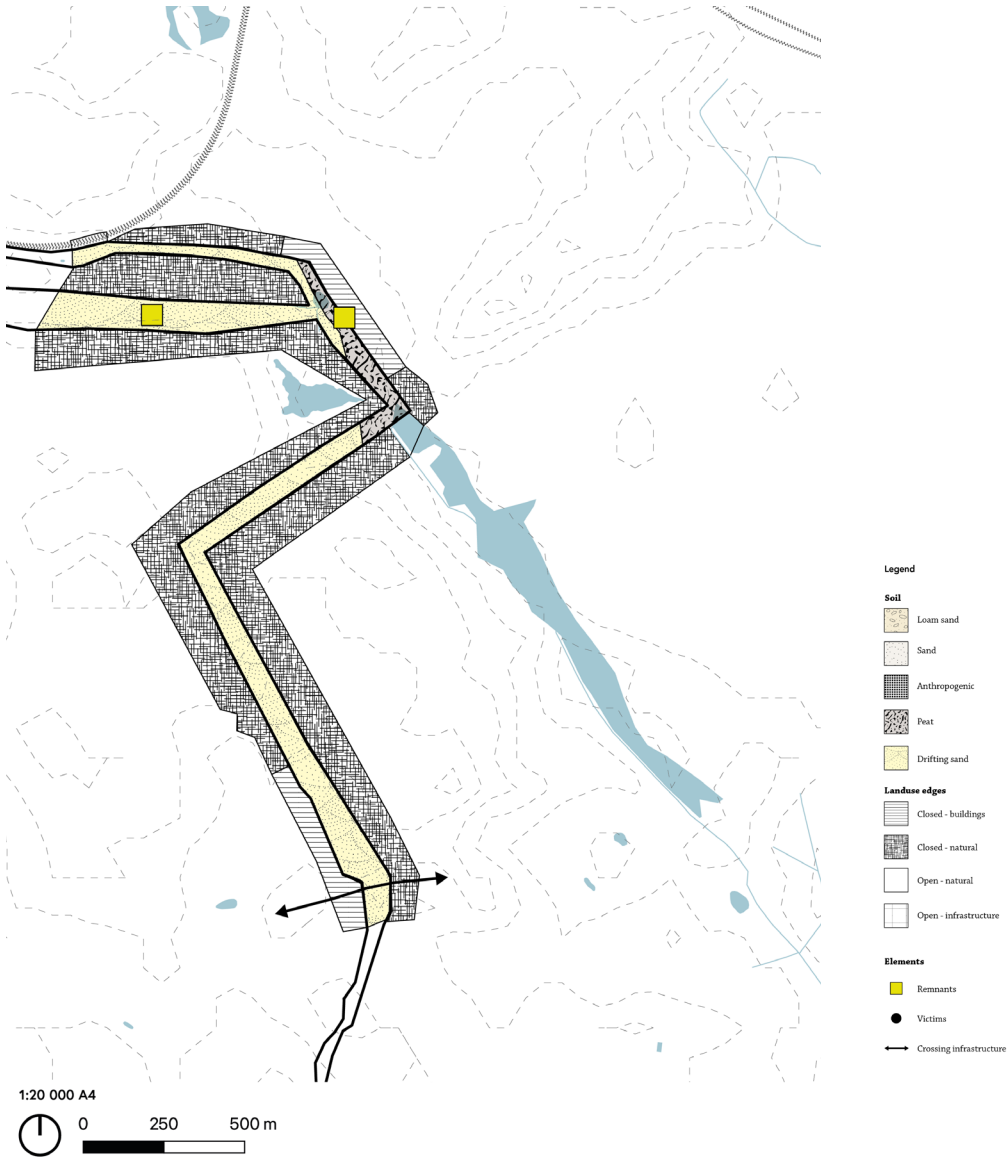


fig. 106



**Location 10**

This site features a wide variety of landscapes and soil types, which gives it a unique and diverse character. The former border used to cut straight through what has since become a protected and highly valued nature reserve known as the Tegeler Fliess. Today, traces of this border are still visible in the landscape. Strips of forest and patterns in the trees clearly show where the dividing line once was.

In the northern part of the area, dune formations provide another clue to the past position of the border. These natural features have remained as silent witnesses to history, blending into the surroundings but still telling a story. The way the land has developed over time, both naturally and through human influence, highlights the changing relationship between nature, space, and memory in this area.



fig. 107



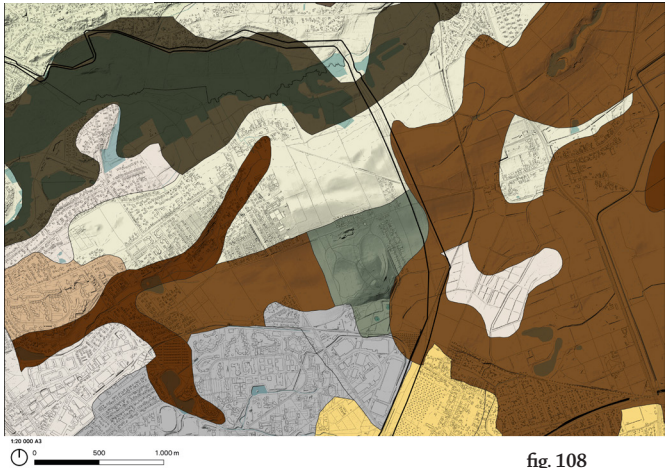
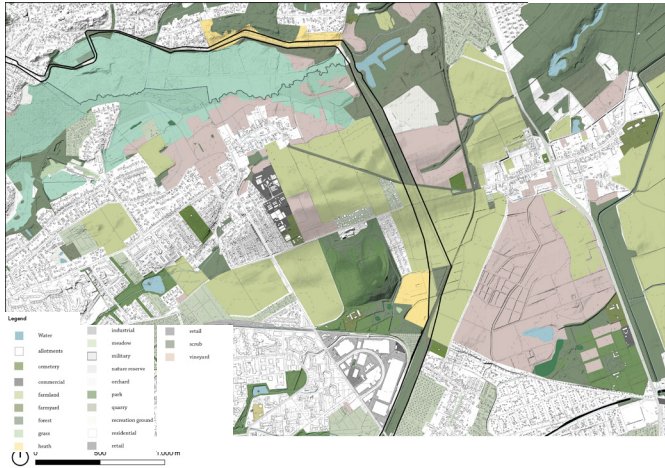


fig. 108



(Bundeszentrale Für Politische Bildung, n.d.)

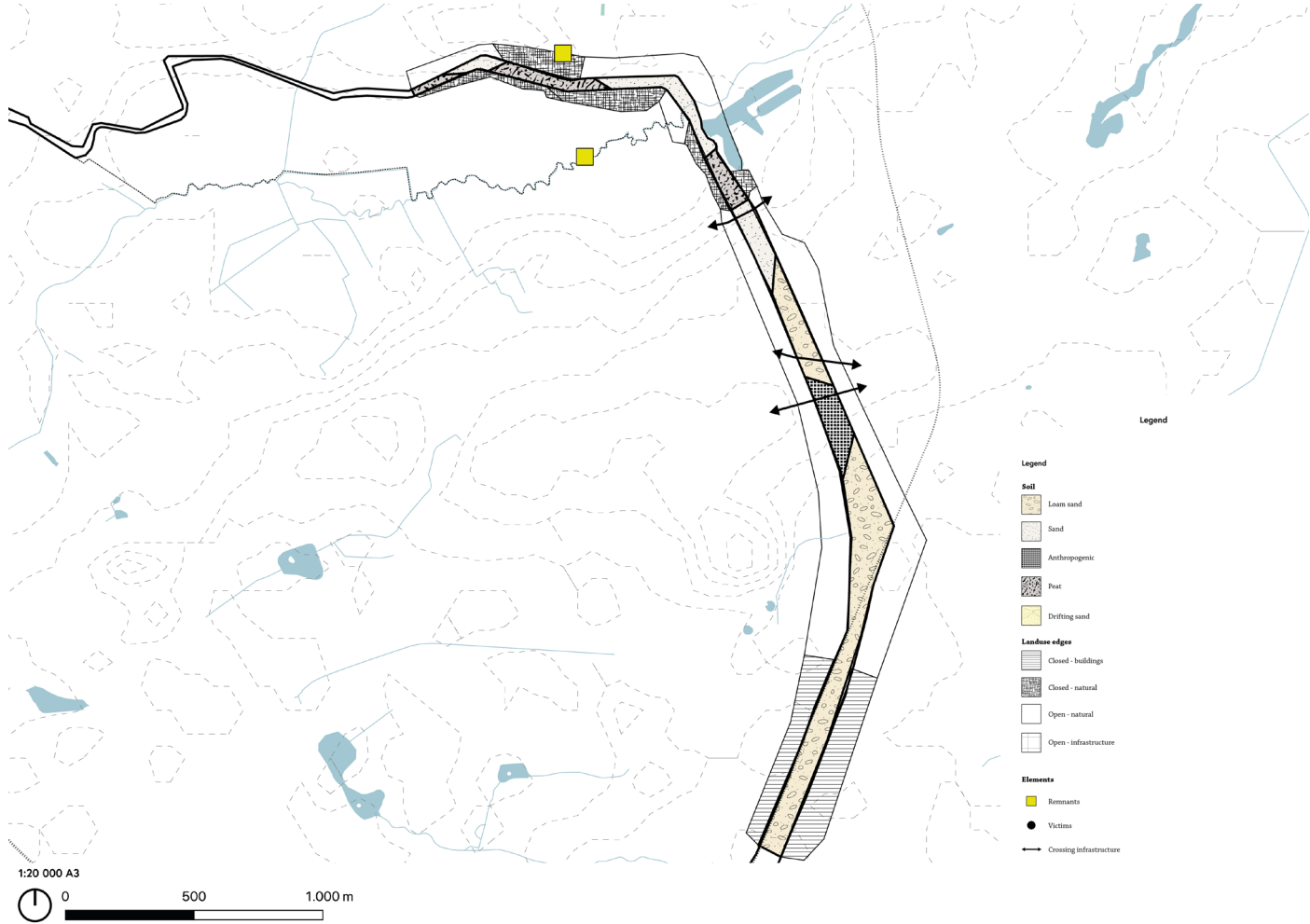
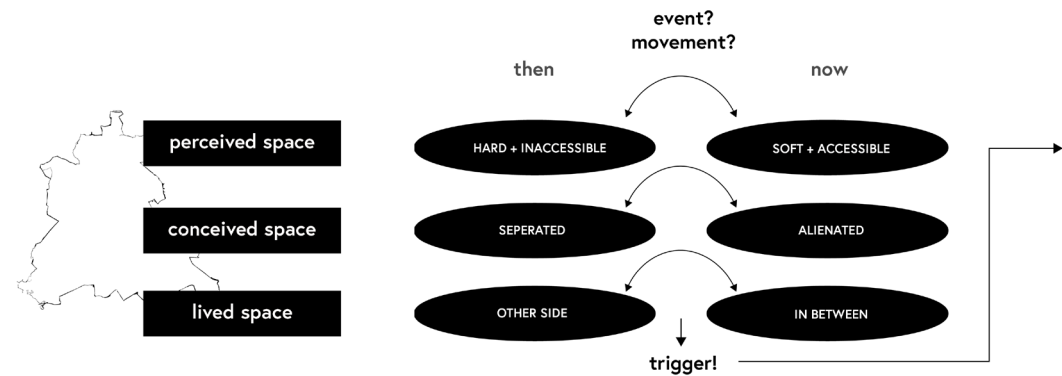


fig. 109

# analysis conclusion



The conclusions drawn from the analysis are examined through the three lenses of perceived, conceived, and lived space. By comparing the 'then' and 'now', a layered understanding emerges of how the former border continues to shape the landscape, both visibly and invisibly.

Within the perceived space, the transformation is especially tangible. Where the border once manifested as a hard, inaccessible and strictly controlled zone, marked by fences, patrol paths, and walls, it has now softened into a more open, often natural landscape. Much of this space has been reclaimed by nature or reprogrammed for recreation, resulting in accessible, even inviting areas.

Yet despite this transformation, the line is still present in subtle ways. In aerial views and field observations, land use patterns continue to show its former path. Breaks in forest cover, changes in agricultural structure, or shifts in road alignment often reveal the scar of the border. It is no longer visible as a wall, but remains present as a disruption within the wider Berlin landscape.

In terms of conceived space, the political and ideological shift is made clear. Where once East and West Germany stood as forcibly separated entities divided by physical barriers and opposing systems, there is now reunification.

However, this connection is not without friction. Although administratively unified, cultural and social alienation still is present. These differences are embedded in the socio-economic structure left behind.

From the perspective of lived space there is also a big shift. The border once dictated where people could go. People did not cross freely or tried to escape, often under great personal risk.

The border was something to fear, something that shaped daily life through absence, restriction, and trauma. Today, this same space is often a place of passage, where new developments takes place. Movement no longer flows 'into' the other side, but takes place along and within the border zone. Parks, bike paths, and memorials now occupy the former death strip. The trauma of the past remains in the landscape, visualised also by de crime scene sketches a the lived space palimpsest.

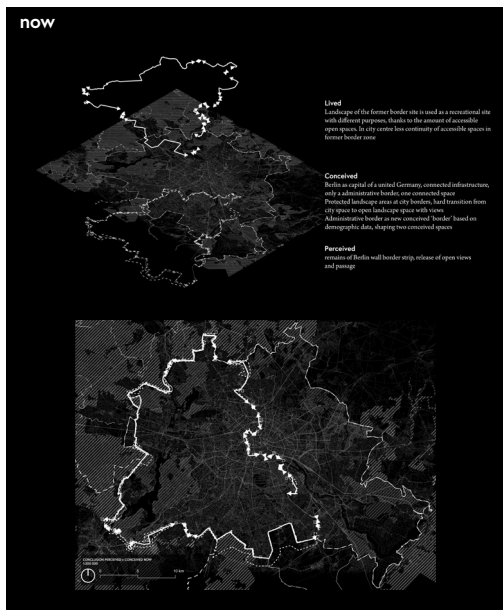
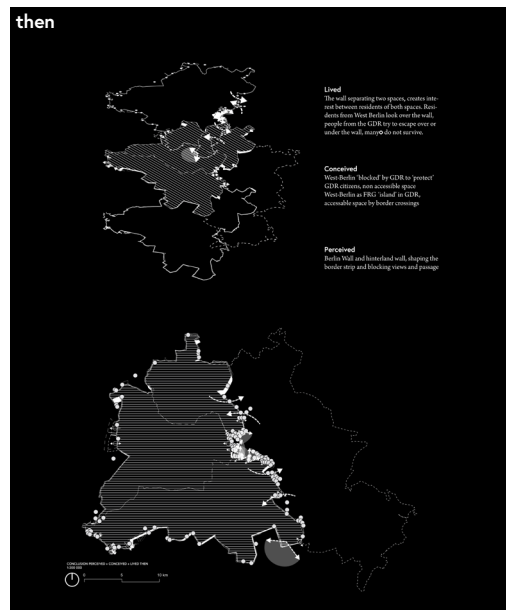
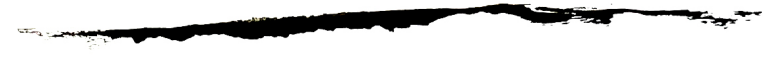


fig. 110



# 8. palimpsest



the palimpsest

# the palimpsest

The observations made earlier through the analysis of the project area, using the three lenses of perceived, conceived, and lived space. Together this forms the basis for the Palimpsest Map developed for this project. This layered map aims to visualise the spatial complexity of Berlin's border landscape, both past and present.

Berlin is a city where the perceived border, once physically defined by the Wall, has deeply shaped how the border was experienced, and still resonates in the urban fabric today.

It is also a place where the conceived border, the abstract, socially conceived boundary within German society, can once again be made visible.

Surrounding the city lies a wide zone marked by the lived experiences of trauma, fear and escape attempts from the past.

On the Palimpsest Map, the new mental border is marked as a black line tracing the current psychological and symbolic edges of Berlin. The yellow-shaded zone represents the historical Berlin Wall Strip, once a zone of surveillance and death, now a site of opportunities and new functions.

Over this, crime scene sketches are projected onto the map, giving form to the lived space palimpsest.

Together, these layers reveal a complex spatial narrative.

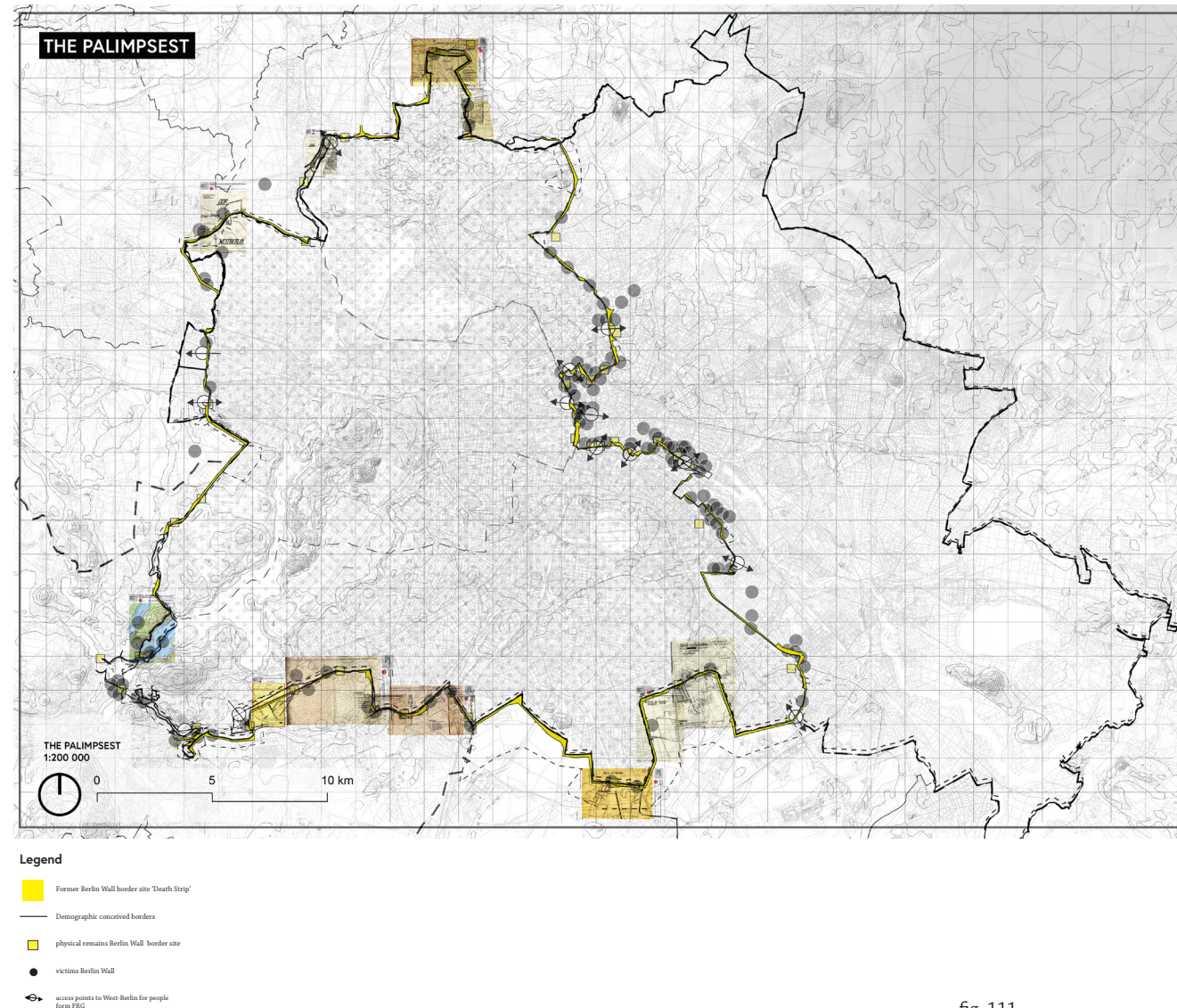


fig. 111





fig. 112 (Wikipedia-  
Autoren, 2004)



# 9. design



design principles + concept

design for each location



# design principles + concept

The city centre of Berlin and the former border zone have been key areas of focus. The healing of the border zone often took place through the removal of physical remains and the continuation of urban development. However, in places where physical traces were preserved, the presence of the Wall remains visible and is still strongly felt.

Beyond the city centre, the Wall also followed the western, southern, and northern edges of Berlin. Along the boundary between Berlin and the state of Brandenburg, not all traces have disappeared. In fact, a mental wall still exists. This invisible border continues to divide East and West Germany on a psychological level. It is often referred to as a phantom border and still influences how people see themselves and others. It divides the country and creates tension between two social and cultural groups.

The aim of the design is to support the healing of this mental border through the landscape. Just as in the city centre, many physical remains have already been removed, but the Wall is still noticeable through differences in land use. The design addresses and removes these subtle traces in the landscape.

At the same time, places for memory and reflection are introduced. However, these are not based on preserved physical structures, but rather on mental traces and emotional history. The chosen locations relate to

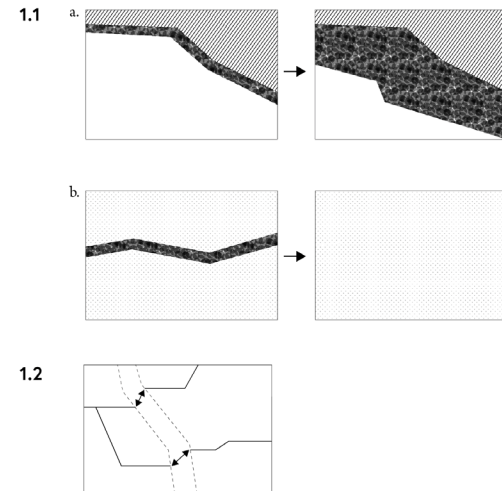
personal trauma and stories of escape attempts. These events, documented through so-called Tatortskizzen (crime scene sketches), provide the foundation for spaces of remembrance. The sketches are translated into spatial elements that bring the memory of the former border landscape back to life.

A continuous cycle route follows the line where the border once was. This gives a physical presence to the mental division that still exists. The route offers a way to experience the area and its history in motion, allowing visitors to reflect while moving through the landscape.

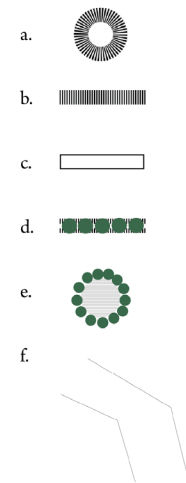
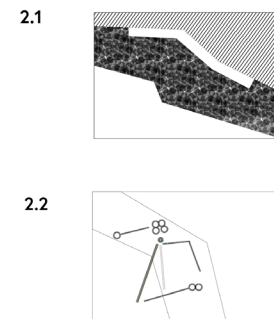
This forms the core of the design strategy: healing the mental and once physical division, creating awareness through spatial evocation, and giving the area a lasting role in the urban and social structure through a route that connects and guides.

fig. 115

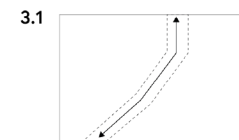
## ① Healing the scar



## ② Evoking the Death Strip



## ③ Tracing the border



## ① Healing the scar

- 1.1 Making the former border traces blend into the existing landscape
- a. Adjust land use of the area to match the land use in the current situation of the border strip
  - b. Adapt the land use of the former border strip to match the land use of the surrounding area

## 1.2 Connecting the still disrupted infrastructure networks

## ③ Tracing the border

- 3.1 Creating a biking path in the border strip for the connection in between symbolising the ever-present border that can be bridged

## ② Evoking the Death Strip

- 2.1 Evoke the former border strip landscape at location of escape attempts aligned with projected crime scene sketches on the map, to make the former border strip visible in the landscape

## 2.2 Creating landscape design elements out of the sketch shapes

- a. Standplace border guards: half open paving out of burnt wood elements in same shape as drawn on sketch
- b. Movement of border guards: half open paving out of burnt wood elements following the path as drawn on sketch
- c. Line of shot: inaccessible fenced landscape in same shape and following the path as drawn on sketch made by burnt wooden tree trunks
- d. Movement of victim: Line of silver birch trees with burnt wood paving on both sides following the path as drawn on sketch
- e. Location of the crime: formation of silver birch trees in same shape as drawn on sketch with burnt wood paving inside
- f. Location of former border walls: concrete elements in width of the wall to create edges

## 2.3 Keep existing remains of the former border strip intact

Let pioneer succession vegetation take over the non-designed excavated border landscape, the designed elements remain open spaces through the paving

fig. 114

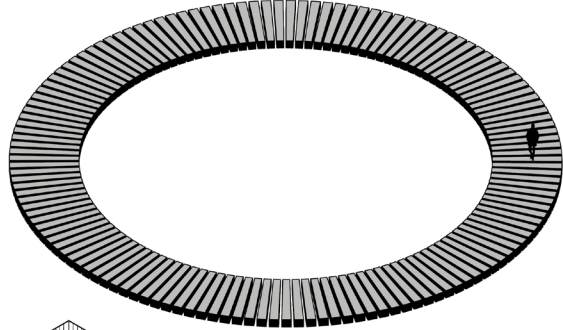
From the analysis, design principles were formulated. These principles consist of three steps and thus also form the design concept. Step 1 is Healing the scar, in which the former border strip and its immediate surroundings are adapted to each other in land use so that it is no longer legible in landscape form. It also reconnects infrastructure that has been disconnected since the division of Germany where possible. Step 2 is Evoking the Death Strip. Here the focus is on remembering the events that took place in the border strip. At the places where the crime scene sketches can be projected on the map, the current landscape in the former border strip is removed again, to make room for natural succession. The elements from the sketches

are used as inspiration for landscape elements, to make the sketches spatial. In this way, the landscape tells the story of the escape attempts represented by these sketches.

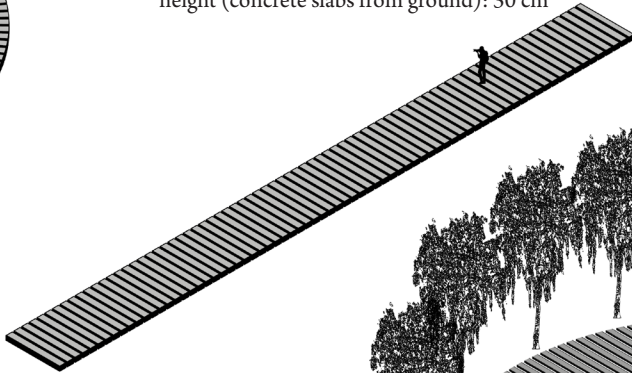
Together, this creates a strikingly open landscape with divergent landscape type where the former border can be clearly read again, in contrast to the result of step 1. In addition, the existing remains along the entire former border strip remain intact in the new design. Step 3 is Tracing the border, in which a cycle path is constructed within the border strip, symbolising the ever-present border in German society.



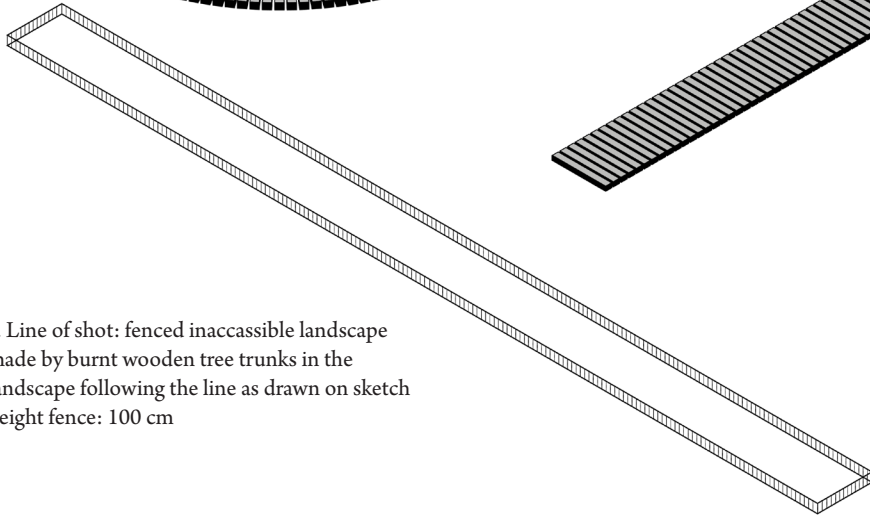
a. Standplace border guard: half open paving out of burnt wood elements in same shape with same proportions as drawn on sketch  
height (concrete slabs from ground): 30 cm



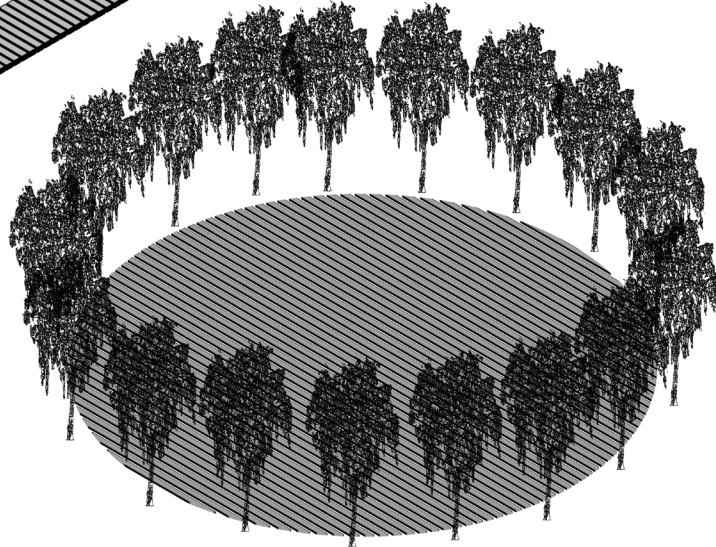
b. Movement of border guards: half open paving out of burnt wood elements following the line as drawn on sketch  
height (concrete slabs from ground): 30 cm



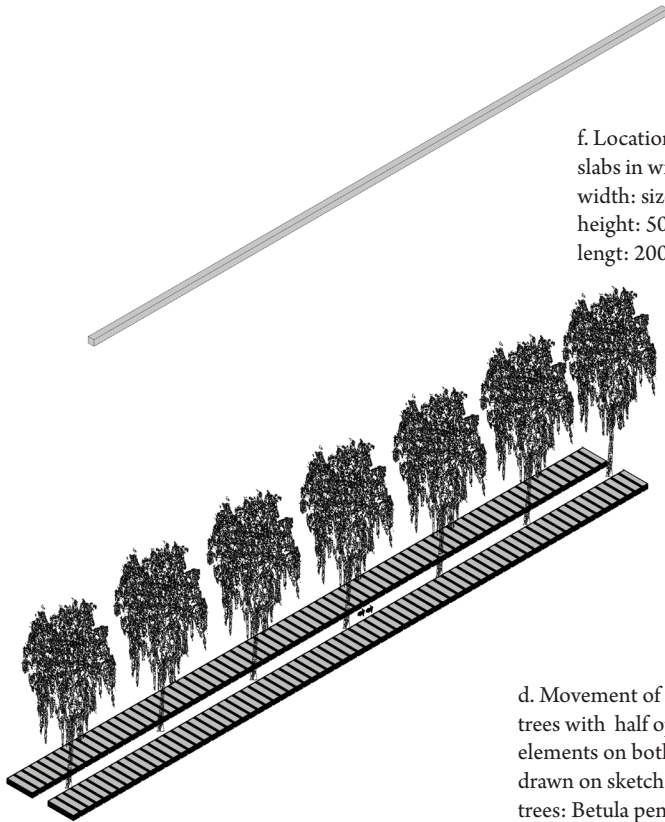
c. Line of shot: fenced inaccessible landscape made by burnt wooden tree trunks in the landscape following the line as drawn on sketch  
height fence: 100 cm



e. Location of the crime: formation of silver birch trees in same shape and proportions as drawn on sketch, half open paving out of burnt wood elements.  
trees: Betula pendula (silver birch)  
height (concrete slabs from ground): 30 cm



f. Location of former border walls: concrete slabs in width of the former wall  
width: size former wall  
height: 50 cm  
length: 200 cm laid together



d. Movement of victim: row of silver birch trees with half open paving out of burnt wood elements on both sides following the line as drawn on sketch  
trees: Betula pendula (silver birch)  
height (concrete slabs from ground): 30 cm

fig. 116

Grünes Band Deutschland



(Paxmann, 2018)



(File:Thüringer Warte Grünes Band.jpg - Wikimedia Commons, 2013)

Killing Ground, John Huddleston



(Tursi, 2022)

**Position strategy**

This design concept arrives at a strategy that sits between two previously mentioned reference projects. On the one hand, tightening the border strip in the manner of Evoking the Death Strip is reminiscent of Grünes Band Deutschland where the border strip remains visible in the landscape through natural succession. On the other hand, Healing the Scar is somewhat reminiscent of Killing Ground where, on the contrary, the everyday landscape is embraced and the still-present history is levelled.

**Materials**

On this pictures the burnt wood material used for the half open paving is visualised. The wood used for this is from the removed trees in the evoked Death Strip. In this evoked area, the former Berlin Wall and hinterlandwall are materialised by concrete slab elements where the visitor can sit on. It also tells where the wall once stood.



design strategy

fig. 117



fig. 118 (Gerke, 2017)



fig. 119 (Orimat - Charred Wood, a Durable and Maintenance-free Siding, 2024)



# design for each location

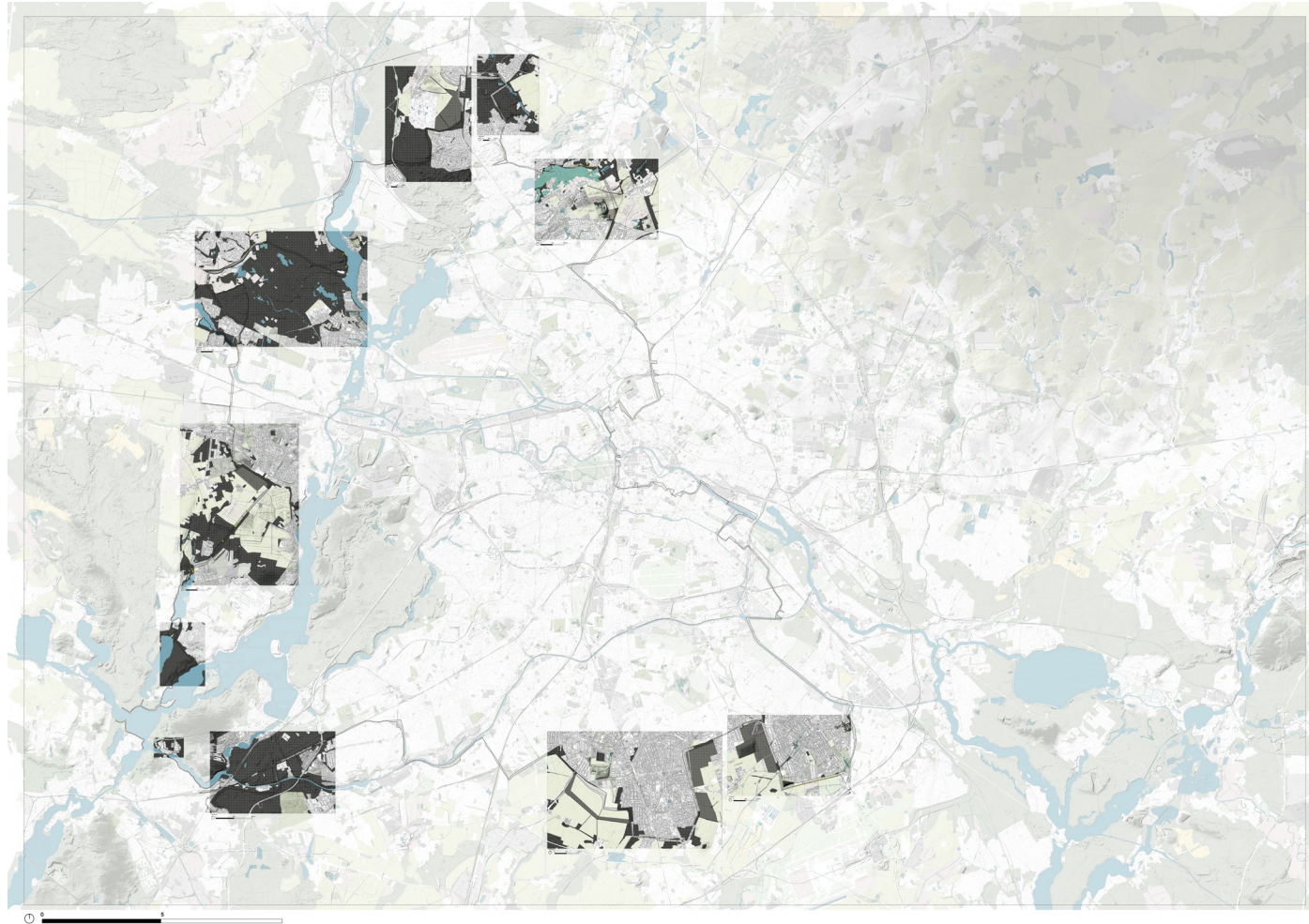


fig. 120

These design principles have served as the foundation for shaping the design strategy applied to the 10 sub-designs, which are all presented together on this overview map. In the following chapters, each of these 10 distinct areas is explored in more detail, with a closer look at the various design components that define them.

Each sub-design reflects how the overall principles have been translated into specific spatial solutions. These areas are discussed one by one, highlighting how the design responds to local conditions, context, and intended use. Through this structure, the design becomes more tangible, and the reader gains a clearer understanding of how the strategy unfolds across the entire area.



**Location 1**

The first location is on the city edge to the south, close to Berlin-Brandenburg airport. The satellite photo below shows the current situation with the former border area marked in yellow.

The images in the right-hand page show how the city has expanded here up to this line. This is because the border also forms the city boundary. For a long time, the Berlin Wall here acted as a shell for

further urban development, which has now created the high contrast between urban and rural areas. When the border reopened and the secure border area was also opening up again, this was an open strip on the edge of the city, not in private hands. This resulted in a forested buffer strip along the city, which still tells where the border once ran.



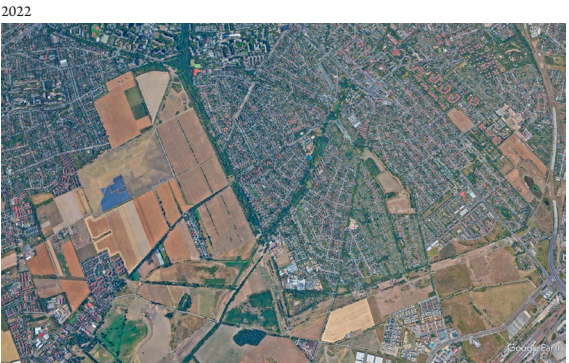
fig. 121



(Google, n.d.)



(Google, n.d.)



(Google, n.d.)

fig. 122

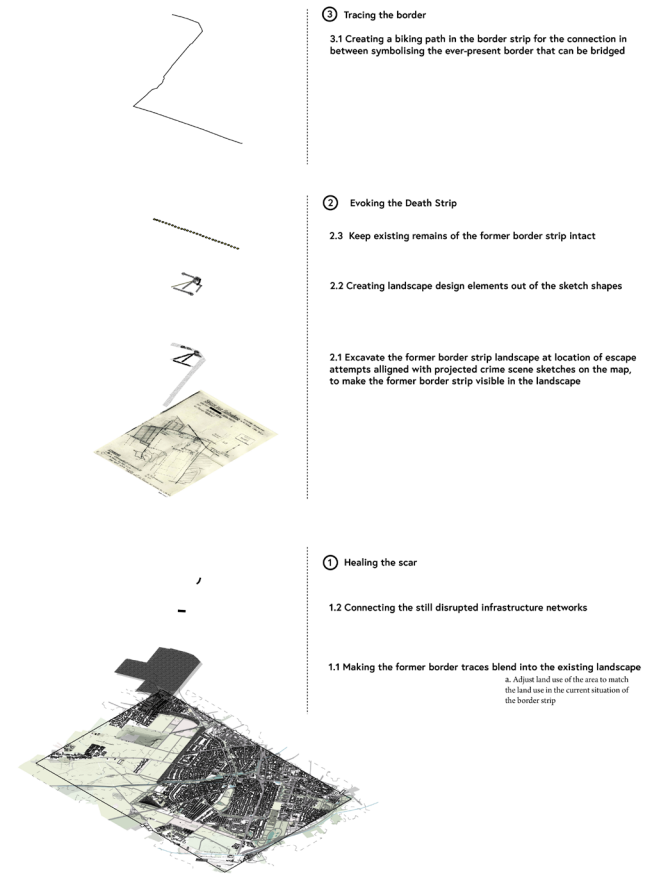


The following and adjacent illustrations show how the design concept and design principles are applied, here specifically at the first location. The clearly visible border strip in the landscape has been made unreadable in the landscape by the construction of new forest, causing the current forest strip to disappear into the landscape. New paths will also be created between unconnected infrastructure on either side. The deadly escape attempt with its accompanying sketch is then projected onto the map, after which, based on the size of this projected sketch on the map, the former border strip at this very spot is made more visible. This is done by thinking precisely in inversion, i.e. removing the existing forest strip on the former border strip. New forest is also cut out in the parts corresponding to the drawn elements from the sketch, such as the escape routes and sightlines during the escape attempt. The



current fig. 123

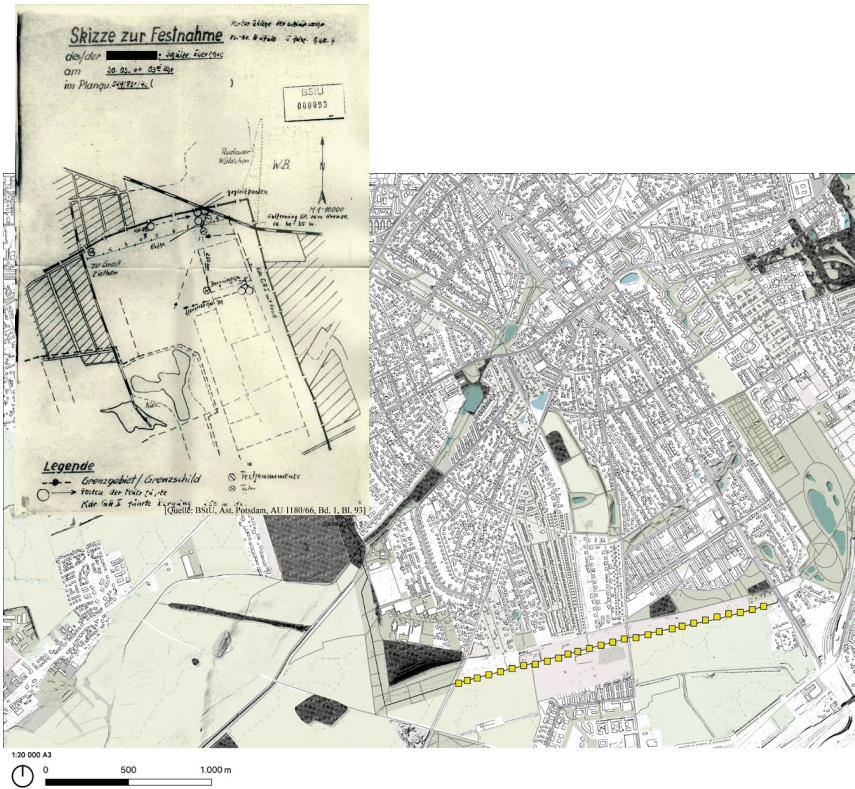
final layer is the addition of the cycle path through the border strip.



design implementations fig. 124



steps fig. 125



projected sketch fig. 126



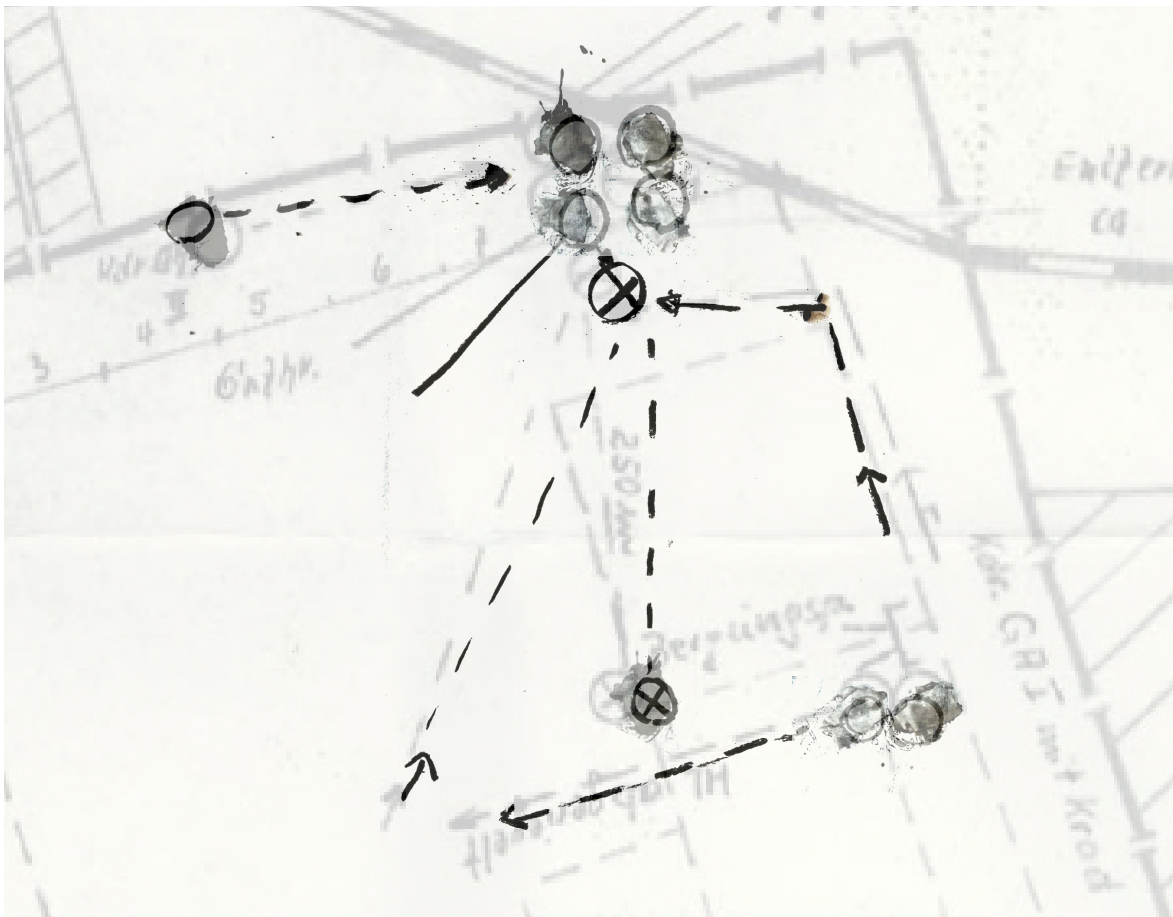


fig. 127



situation after design implementations

fig. 128





fig. 129

The new forest and the forest on the former border strip will eventually blend into each other, so that the former border strip is not readable anymore in the landscape.



fig. 130



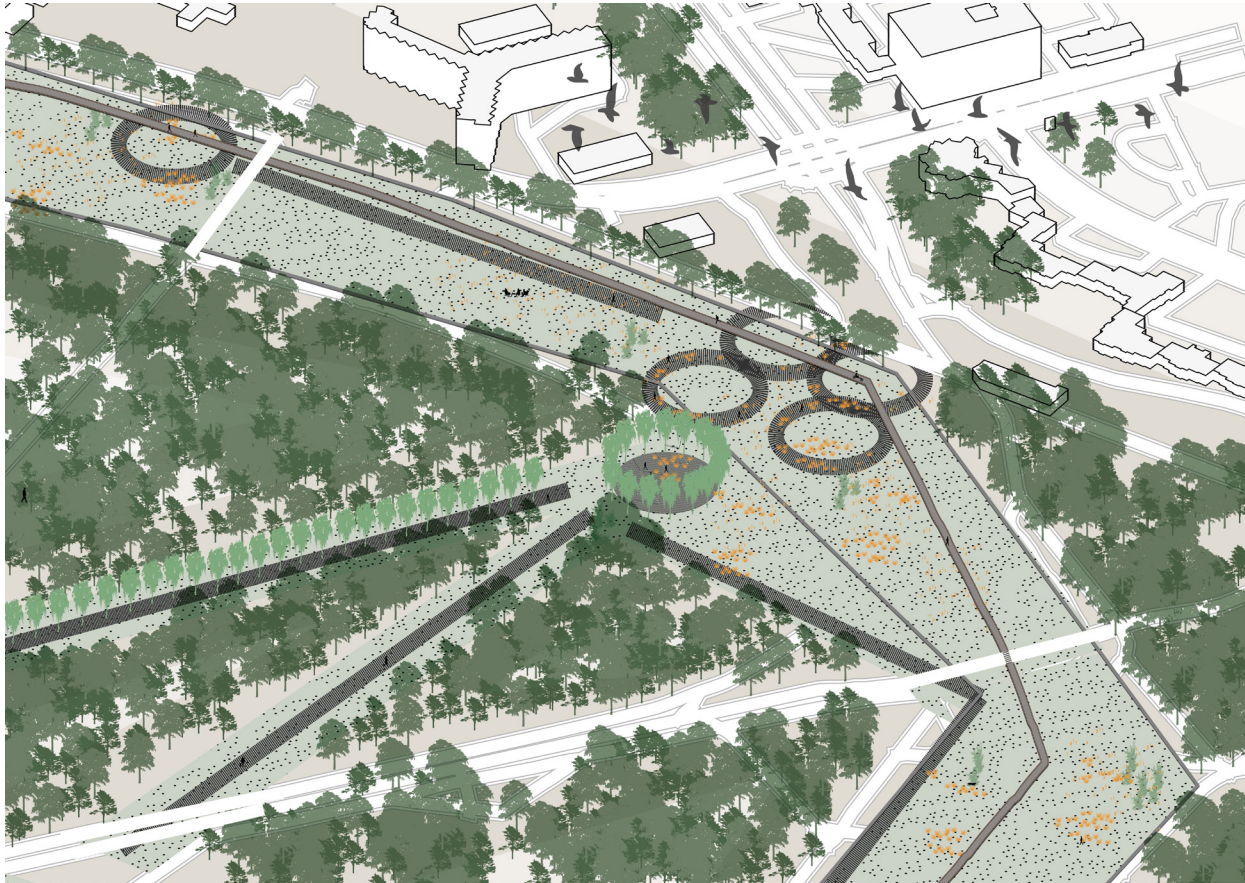
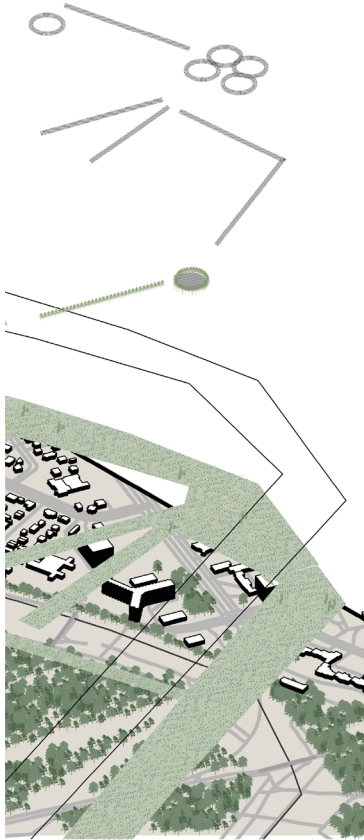


fig. 131

② Excavating the Death Strip



2.2 Creating landscape design elements out of the sketch shapes

- a. Standplace border guards: half open stone paving in same shape as drawn on crime scene sketch
- b. Movement of border guards: half open stone paving following the path as drawn on crime scene sketch
- d. Movement of victim: Line of silver birch trees with half open paving on both sides following the path as drawn on crime scene sketch
- e. Location of the crime: formation of silver birch trees in same shape as drawn on crime scene sketch, with half open paving inside
- f. Location of former bordel walls: paving in width of the former wall to create edges

2.1 Excavate the former border strip landscape, making the former border strip visible in the landscape

Let pioneer succession vegetation take over the non-designed excavated border landscape, the designed elements remain open spaces through the paving

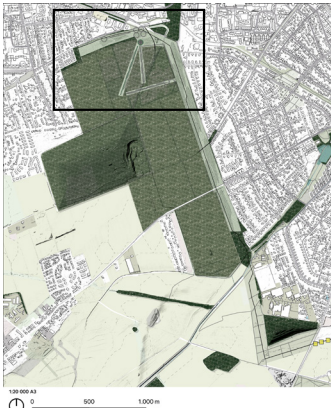


fig. 132





fig. 133

fig. 134



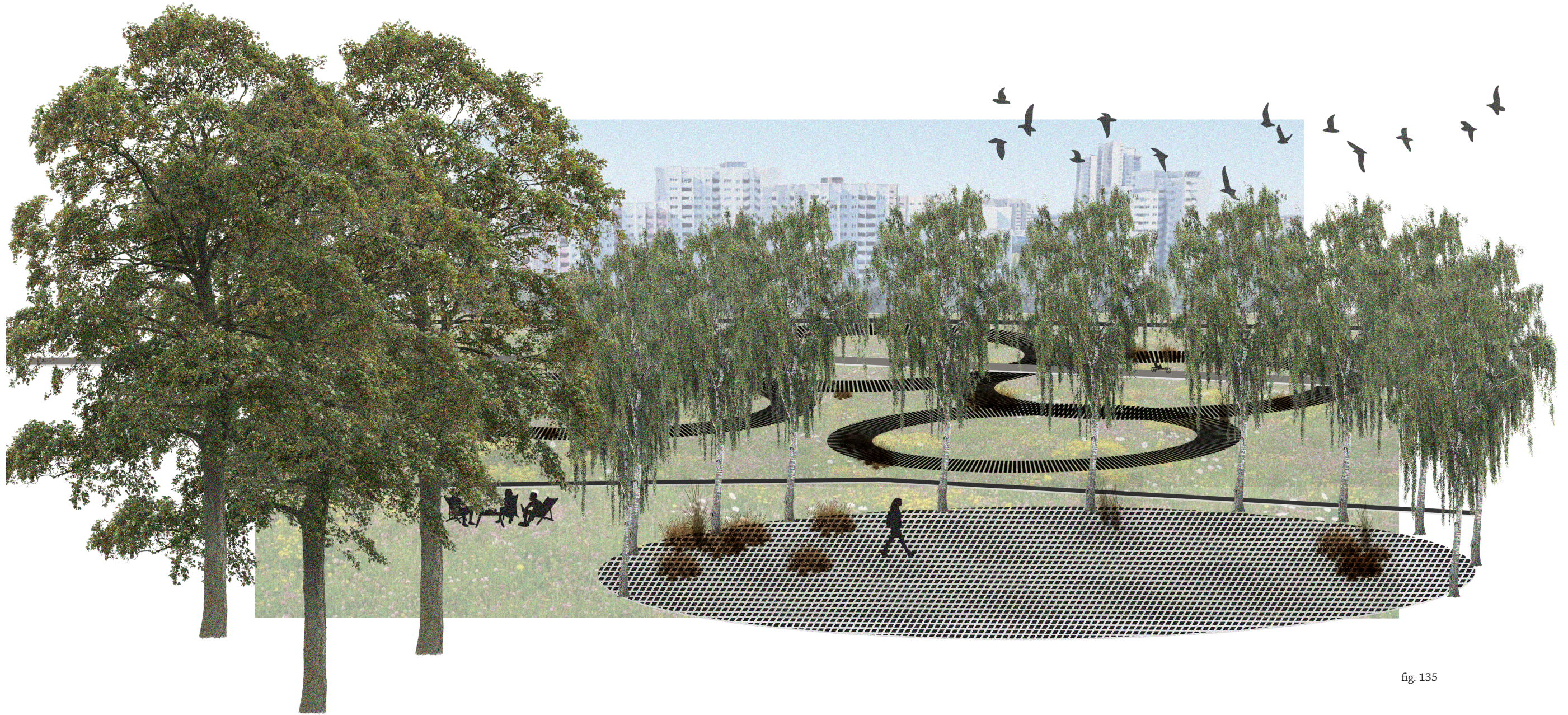
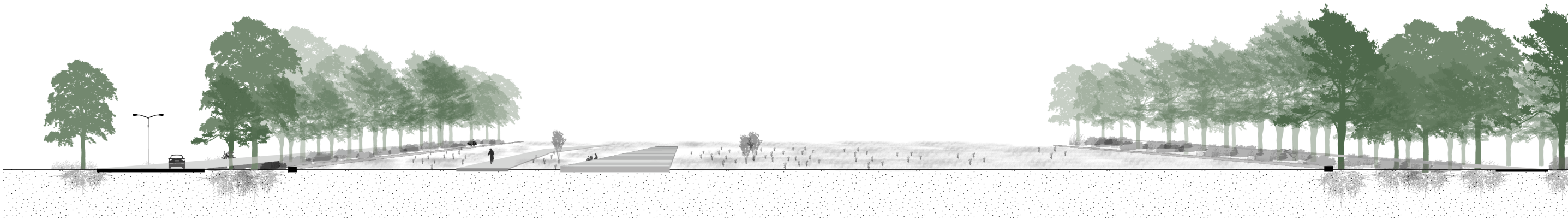
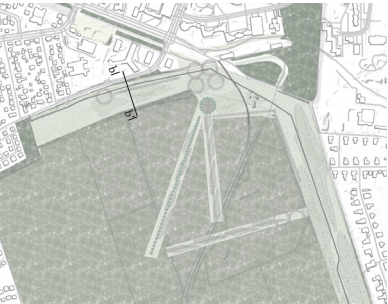


fig. 135





b|

b'|

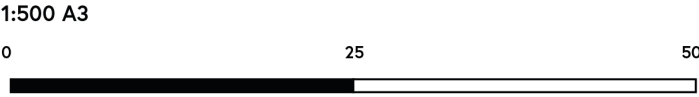
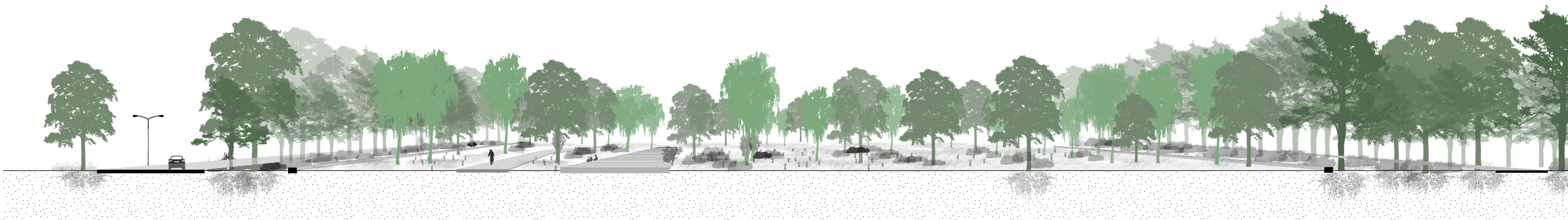
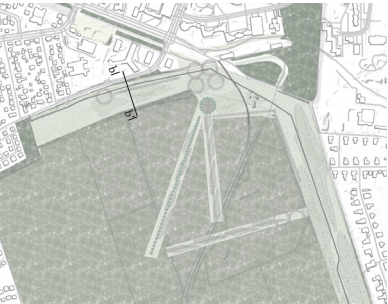


fig. 136





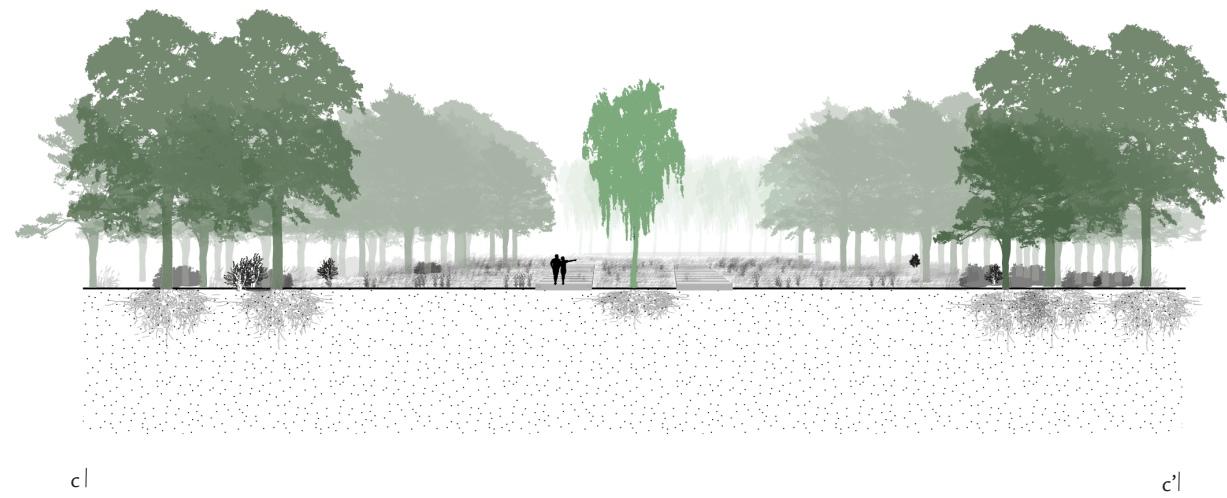
b|

b'|



fig. 137





1:500 A3

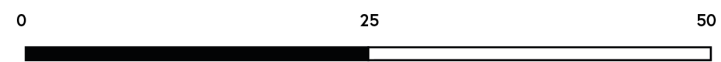
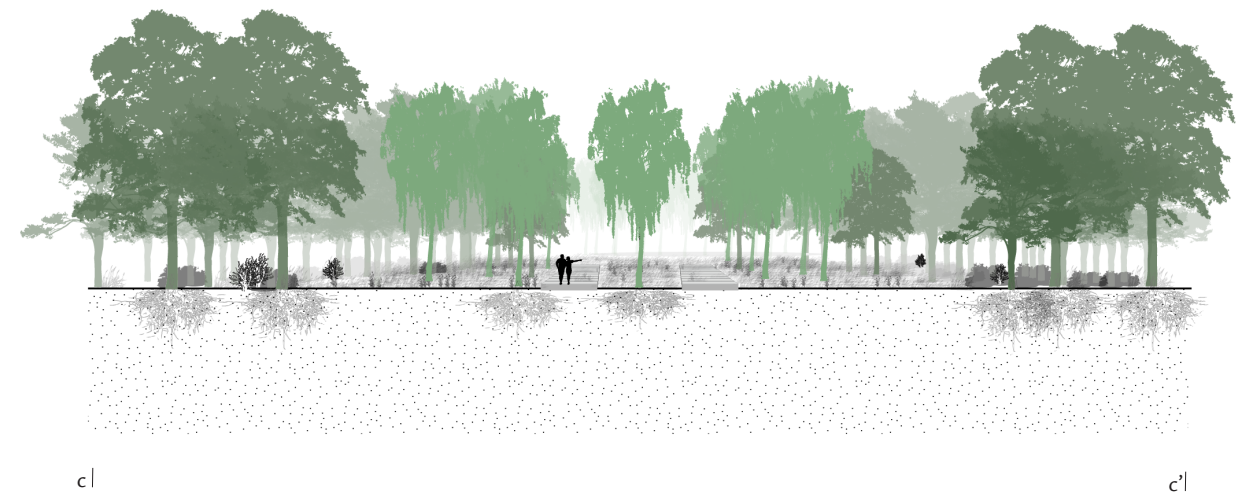


fig. 138



1:500 A3



fig. 139



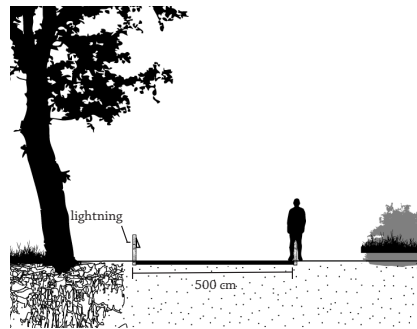
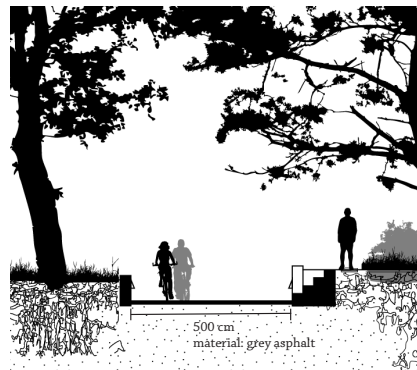


fig. 140

The new biking path will symbolise the still present border in German society. In some parts it will cut through the landscape to symbolise this, as shown on the upper section. In the lower section the path at ground level can be seen, at places with intersecting infrastructure (which connects both sides of the border).



**Landscape experience in a model**

To show and feel how the landscape is supposed to feel sensorially, a 1:500 scale model was made of a zoom-in area of the crime scene sketch. The following pages illustrate the use and experience of this place. Pictured are the round elements of burnt wood, taken from the removed forest at this spot. Also shown is the cycle path, with the lighting that symbolises the former border infrastructure within this evoked death strip in the form of tall lampposts. The inaccessible landscape can also be seen, in the line of the shot.



fig. 141





fig. 142

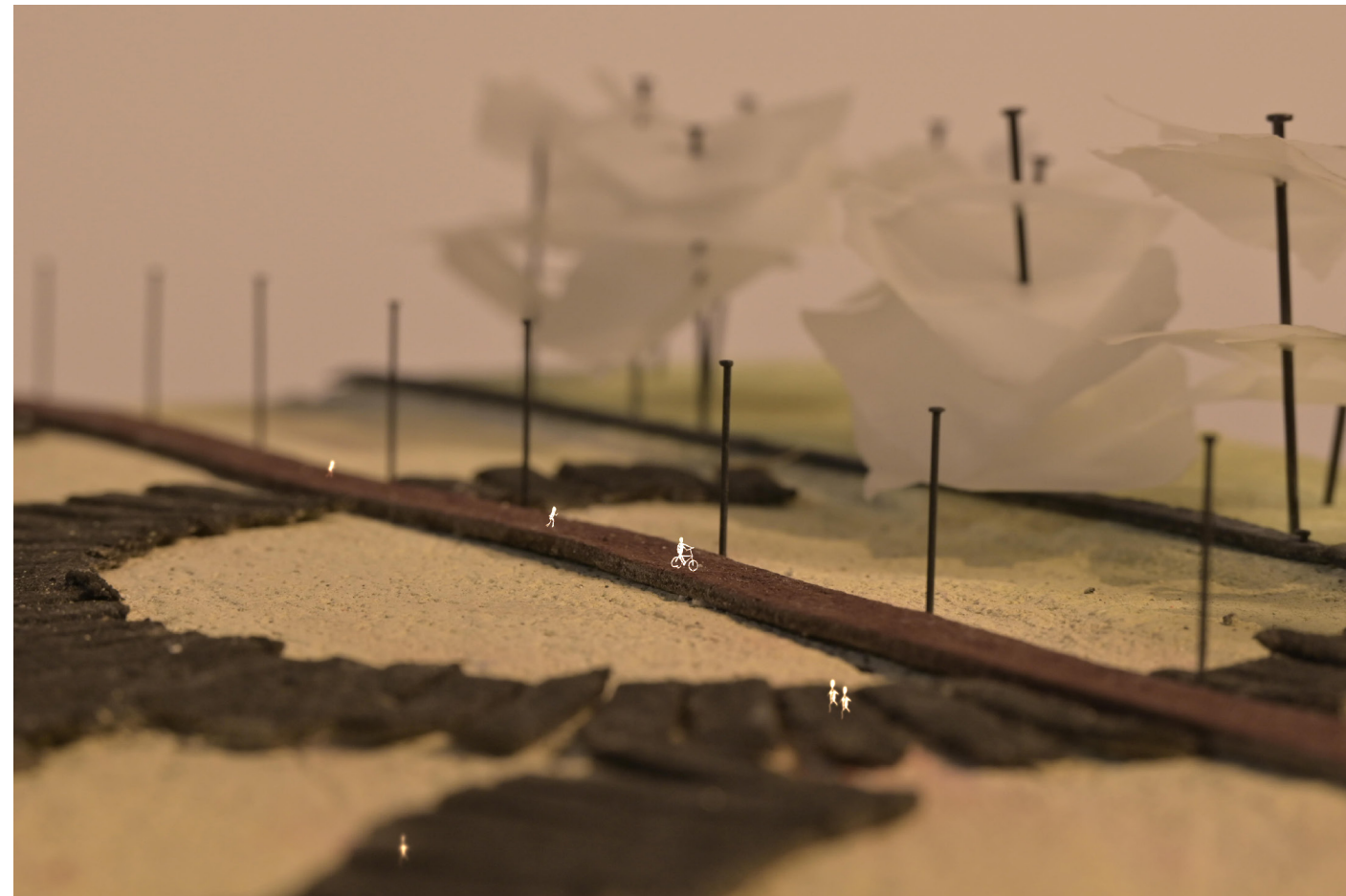


fig. 143



fig. 144

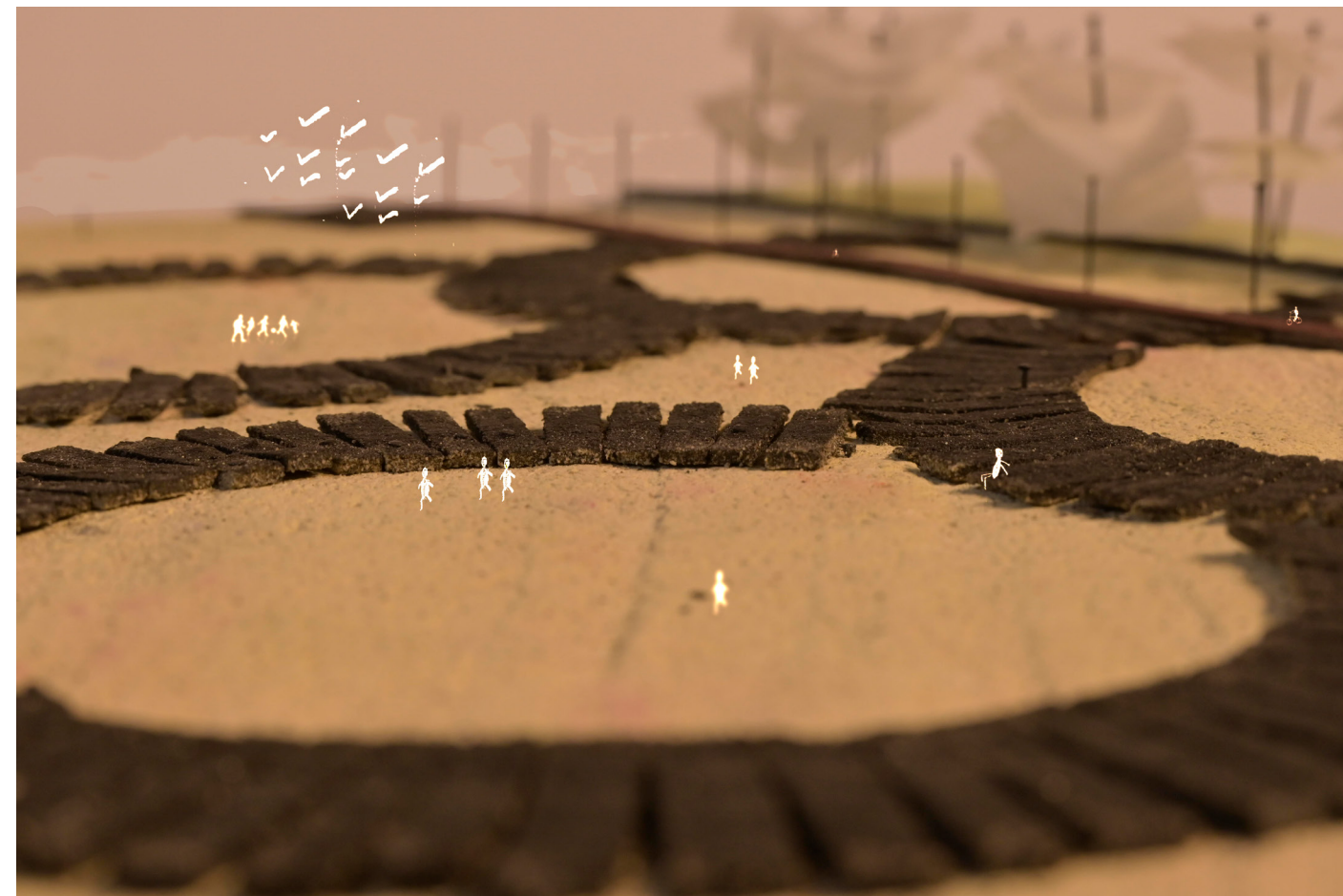


fig. 145



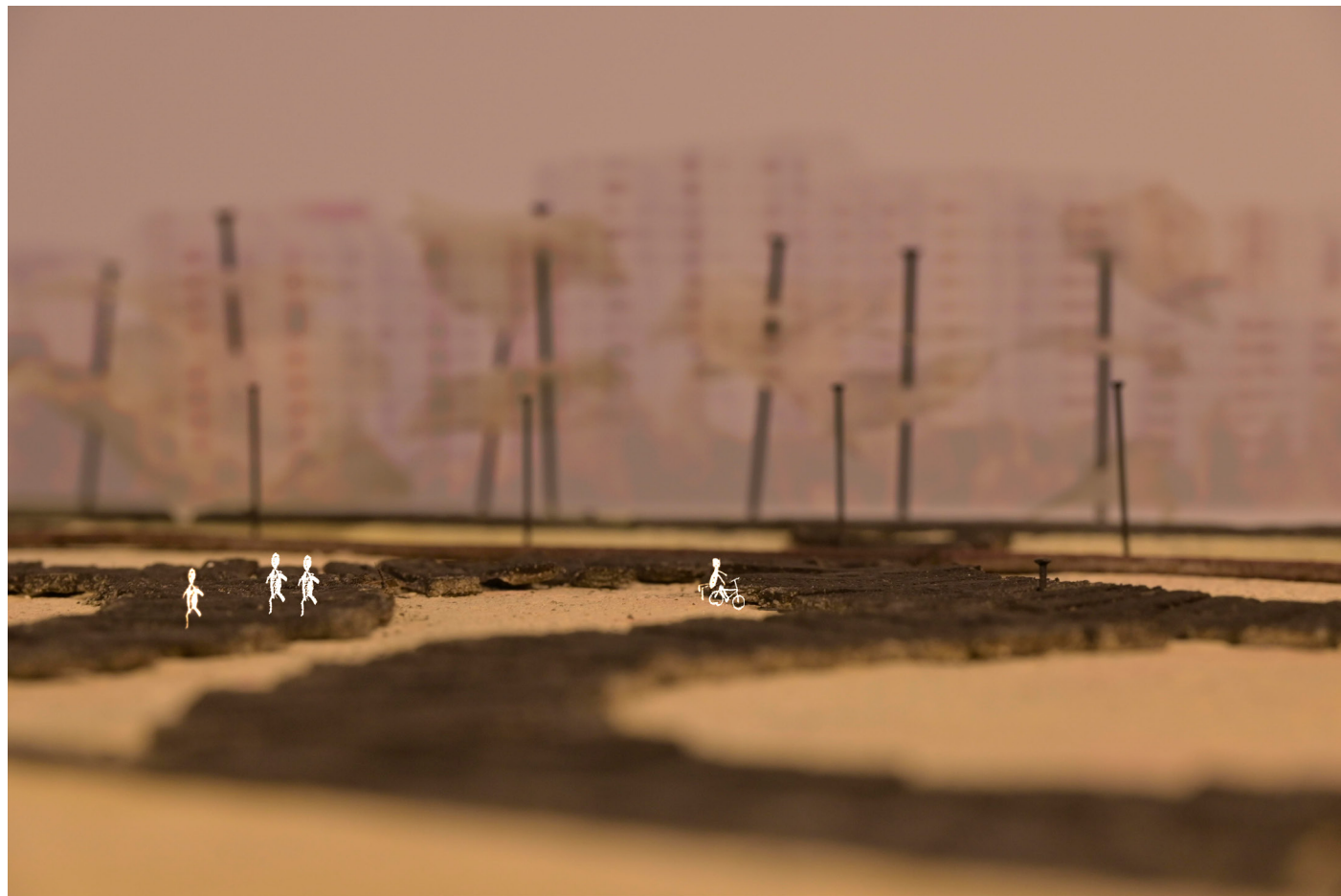


fig. 146

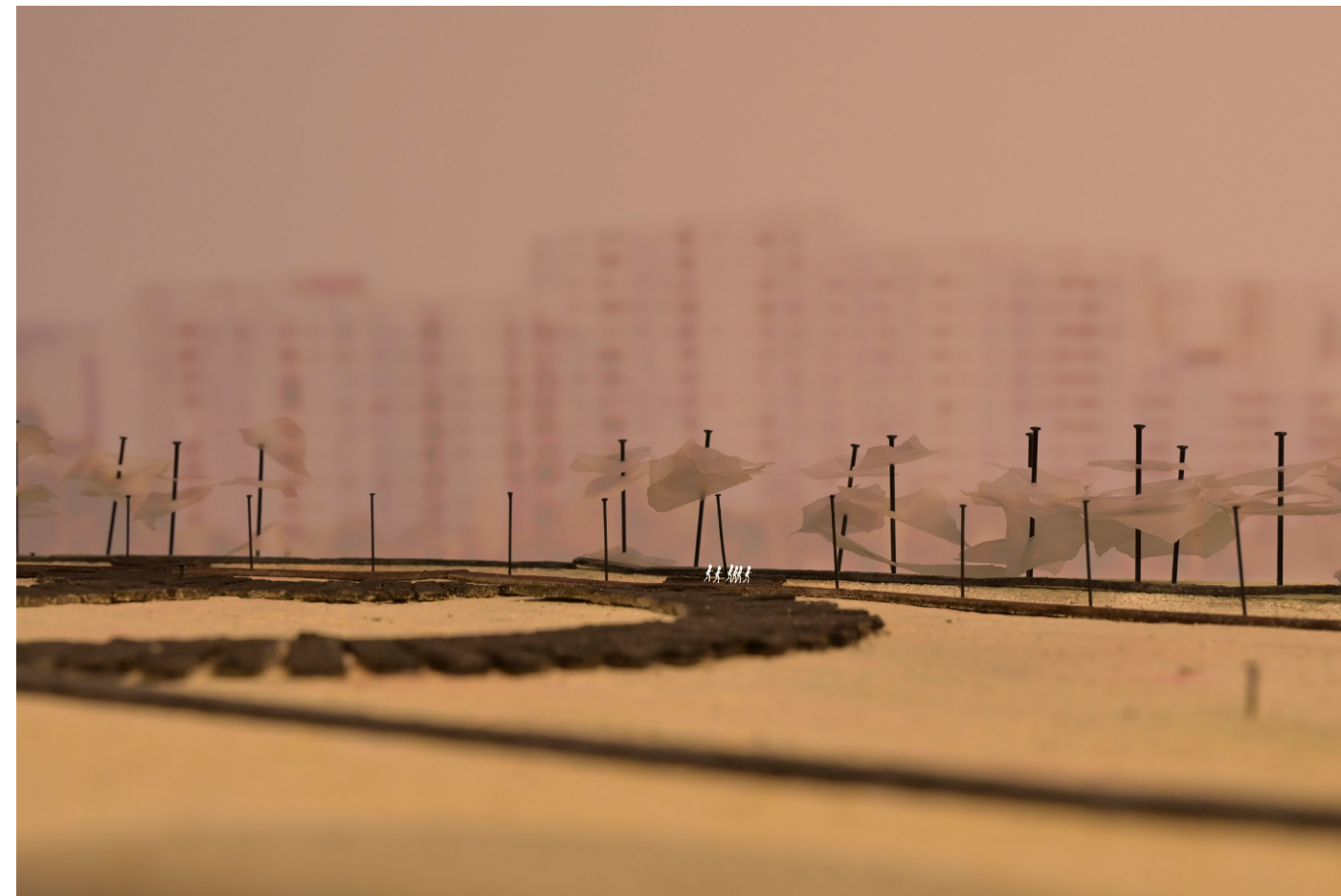


fig. 147



fig. 148



fig. 149



Location 2



1:20 000 A2  
0 500 1.000 m  
current

design implementations

fig. 149

In the second location, the green forest strip left by the former wall will again made unreadable in the landscape. On the eastern side, forest is added and on the western side, the strip is actually relocated, stripping the current forest strip of forest. Two crime scene sketches are projected on the map, marking the former boundary. These open landscapes again provide the space for natural succession. Many traversing paths have also been created in these areas, connecting infrastructure on both sides.



situation after design implementations



fig. 150



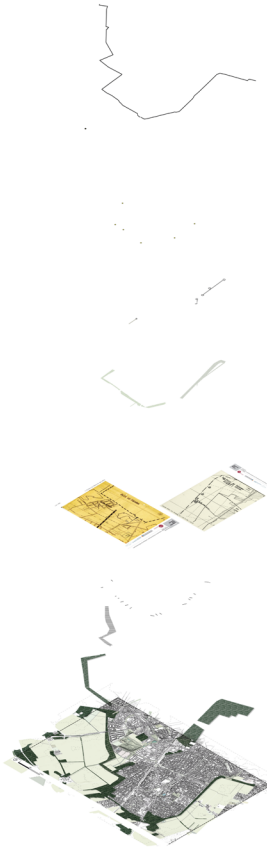
Location 2

In the second location, the green forest strip left by the former wall will again be rendered landscape-unreadable. On the eastern side, forest is added and on the western side, the strip is actually relocated, stripping the current forest strip of forest. Two crime scene sketches are projected on the map, marking the former boundary. These open landscapes again provide the space for natural succession. Many traversing paths have also been created in these areas, connecting infrastructure on both sides.



current

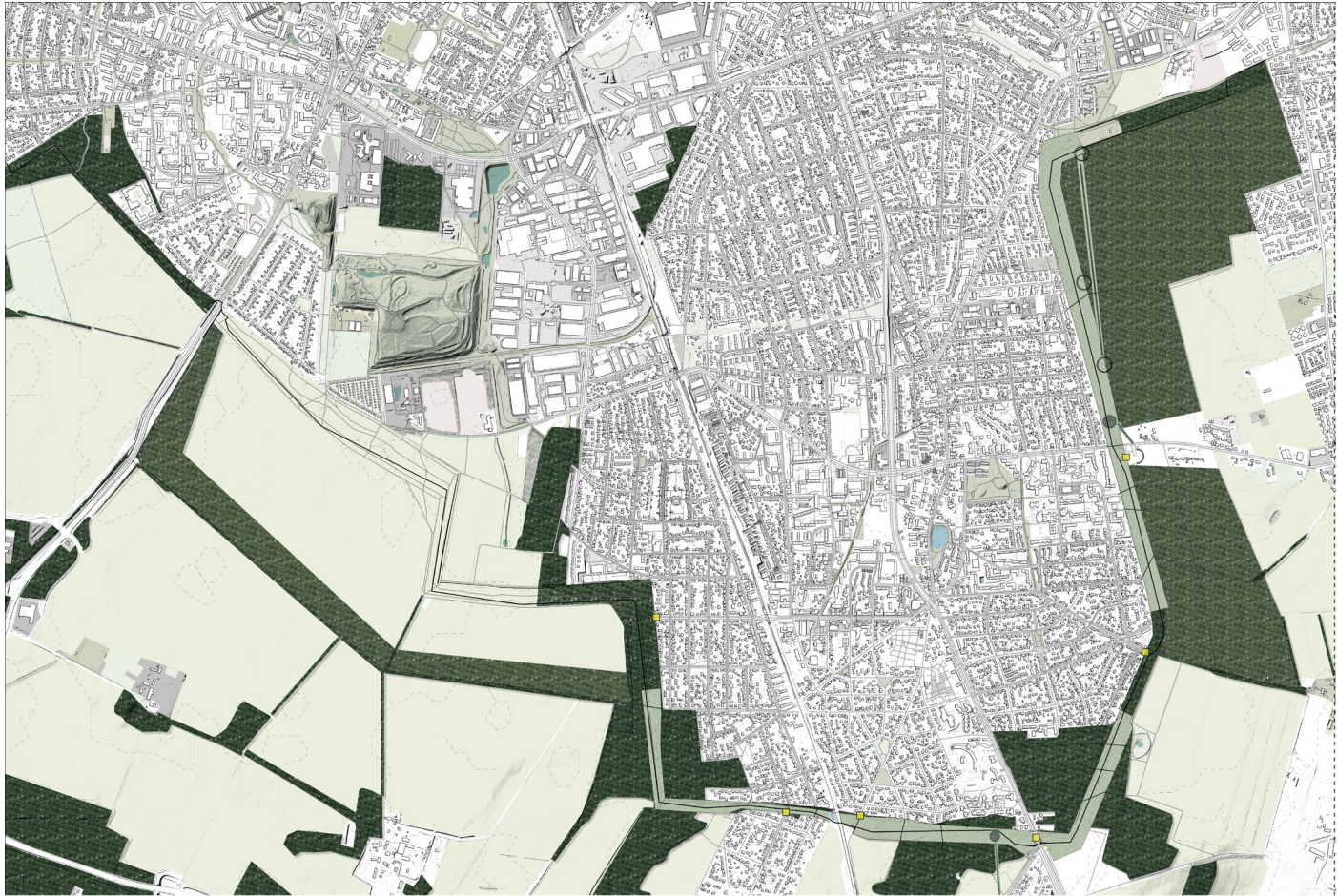
fig. 151



design implementations

- ③ Tracing the border
  - 3.1 Creating a biking path in the border strip for the connection in between symbolising the ever-present border that can be bridged
- ② Evoking the Death Strip
  - 2.3 Keep existing remains of the former border strip intact
  - 2.2 Creating landscape design elements out of the sketch shapes
  - 2.1 Excavate the former border strip landscape at location of escape attempts aligned with projected crime scene sketches on the map, to make the former border strip visible in the landscape
- ① Healing the scar
  - 1.2 Connecting the still disrupted infrastructure networks
  - 1.1 Making the former border traces blend into the existing landscape
    - b. Adapt the land use of the former border strip to match the land use of the surrounding area
    - a. Adjust land use of the area to match the land use in the current situation of the border strip

fig. 152



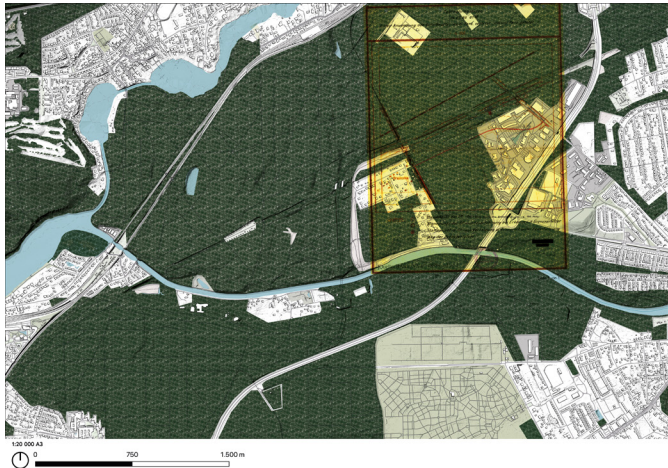
situation after design implementations

fig. 153



Location 3

In location 3, the former border strip crosses forest and a stretch of sandy plains between the woods. In the design, this sandy plain created by the border strip deforesting the area there. At another location, more to the east, the forest is actually removed in the border strip, to make the border strip visible here and provide space for the memorial site commemorating the escape attempt.



current

fig. 154

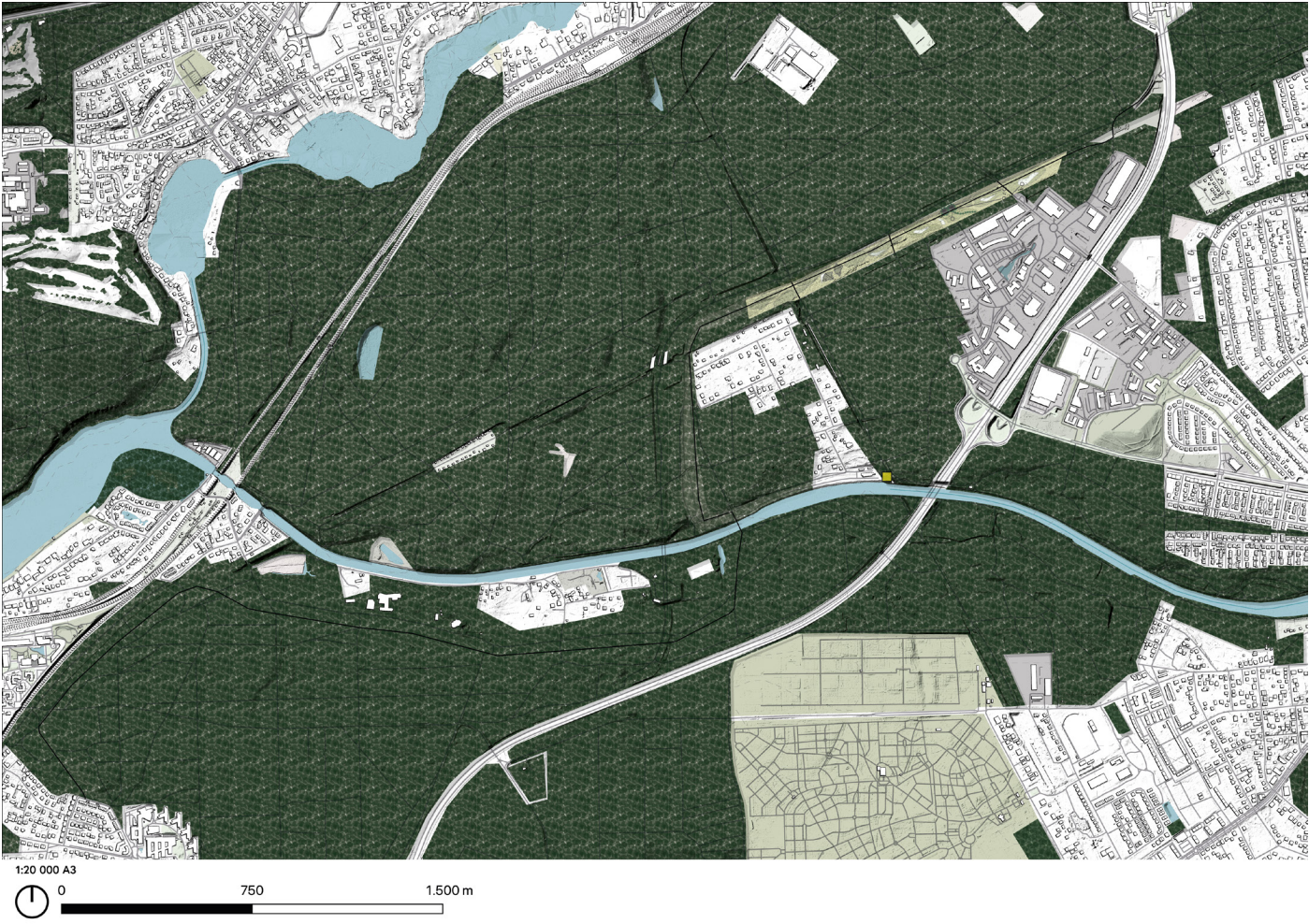


design implementations

- ③ Tracing the border
- 3.1 Creating a biking path in the border strip for the connection in between symbolising the ever-present border that can be bridged
- ② Evoking the Death Strip
- 2.3 Keep existing remains of the former border strip intact
- 2.2 Creating landscape design elements out of the sketch shapes
- 2.1 Excavate the former border strip landscape at location of escape attempts aligned with projected crime scene sketches on the map, to make the former border strip visible in the landscape
- ① Healing the scar
- 1.2 Connecting the still disrupted infrastructure networks
- 1.1 Making the former border traces blend into the existing landscape
- b. Adapt the land use of the former border strip to match the land use of the surrounding area

fig. 155

- Legend
- existing forest
  - new forest
  - biking path
  - wall remnants
  - silver birch tree (Betula pendula)



situation after design implementations

fig. 156



2002



(Google, n.d.)

2012



(Google, n.d.)

fig. 157

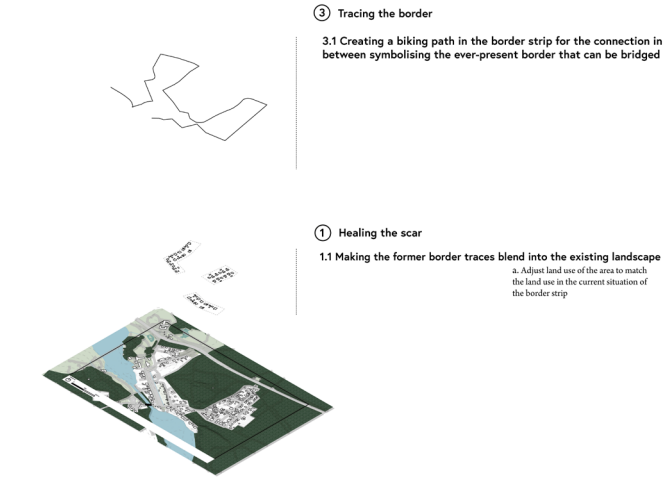


Location 4

At this location near Klein Glienicke, the design has chosen to provide more space for residential development to make the boundary strip less visible. In addition, lines will be added to the existing infrastructure to visualise the boundary and a new cycle path will be constructed where necessary.



fig. 158



design implementations



fig. 160

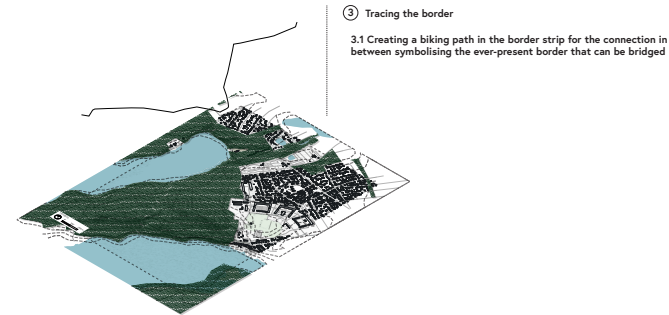


**Location 5**  
In the fifth location, the cycle path is constructed in the forest, this cycle path again follows the border line between Berlin and Brandenburg.



current

fig. 161



design implementations

fig. 162



situation after design implementations

fig. 163

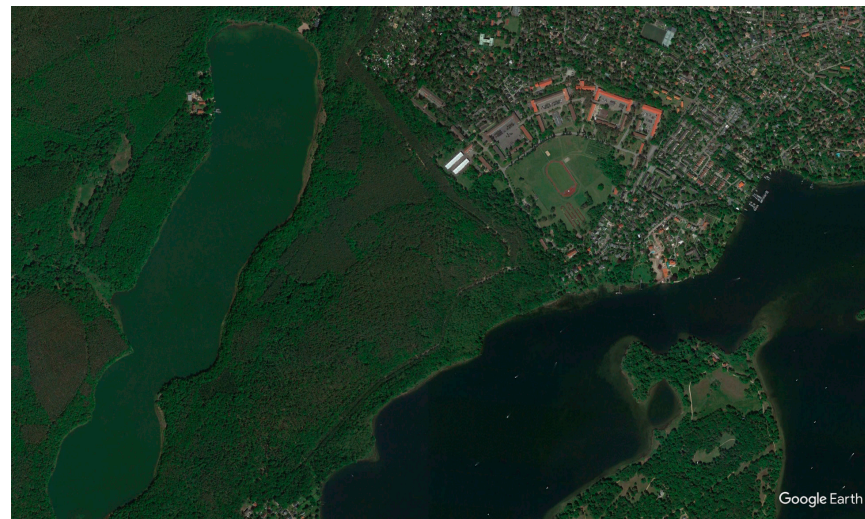


2002



(Google, n.d.)

2021



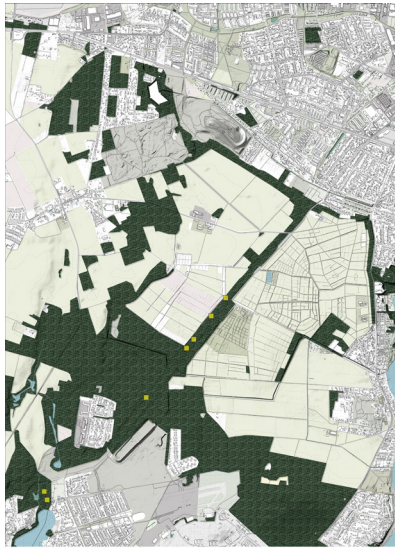
(Google, n.d.)

fig. 164



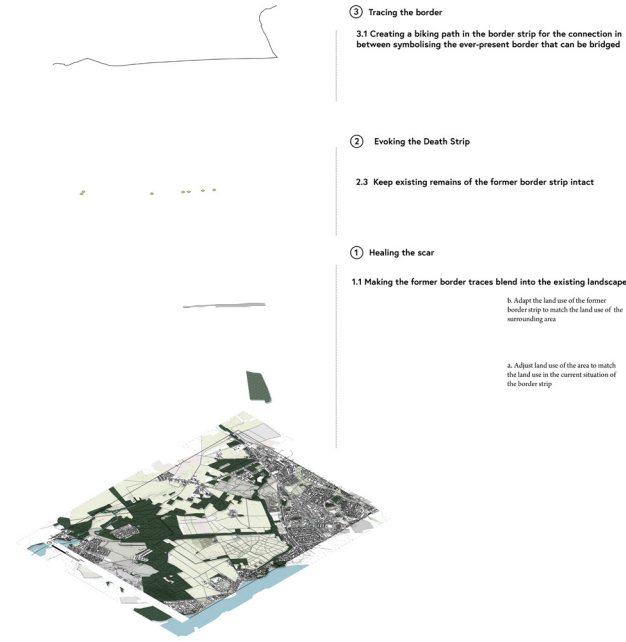
Location 6

In the sixth location, new forest is created to the north to disguise the old border in a landscape, and the strip of forest is actually removed in the centre of the map, where the boundary moves through a landscape with open landscape types on either side. Removing the strip here removes the wall of trees.



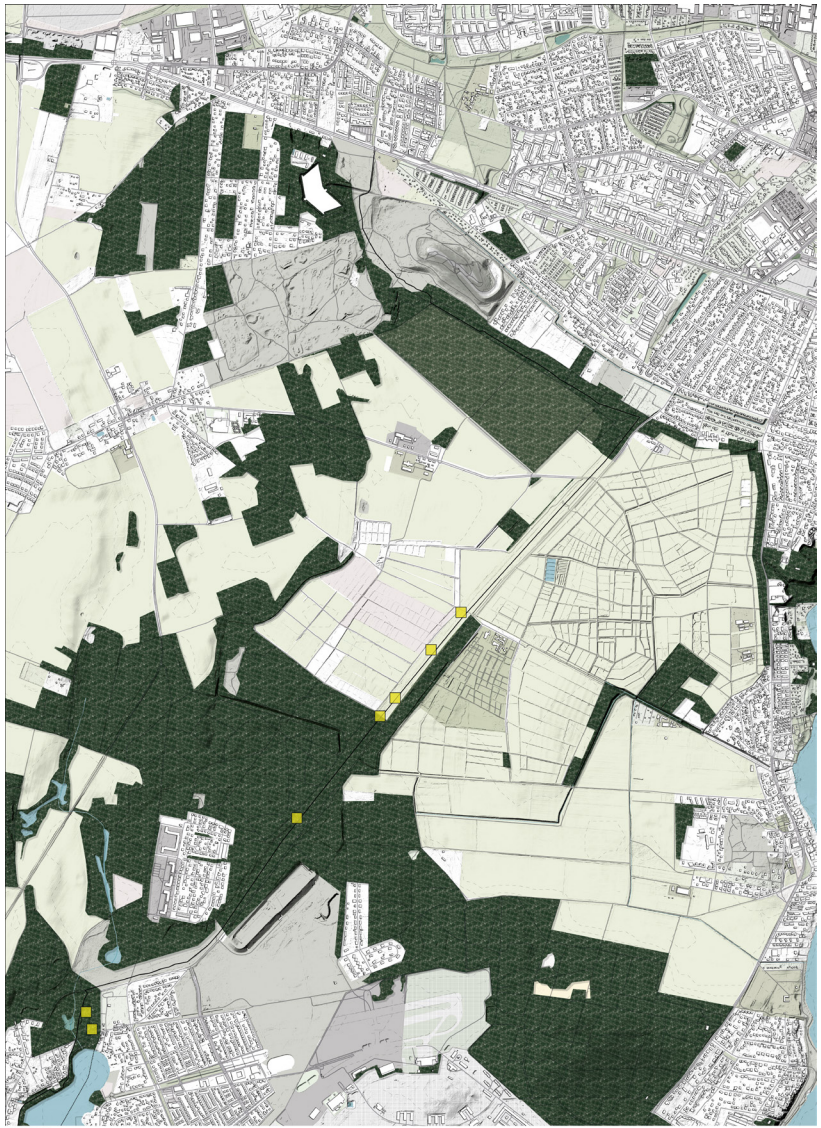
current

fig. 165



design implementations

fig. 166



situation after design implementations

fig. 167



Location 7

Three escape attempts have occurred in this subarea, two of which can be found with a sketch. The escape whose sketch is not known is honoured with a clearing in the forest in the form of a circle with birches on the sides offering a serene experience. The other two victims also have this tribute, but here it is complemented by the compositional elements from the sketches.



current

fig. 168

design implementations

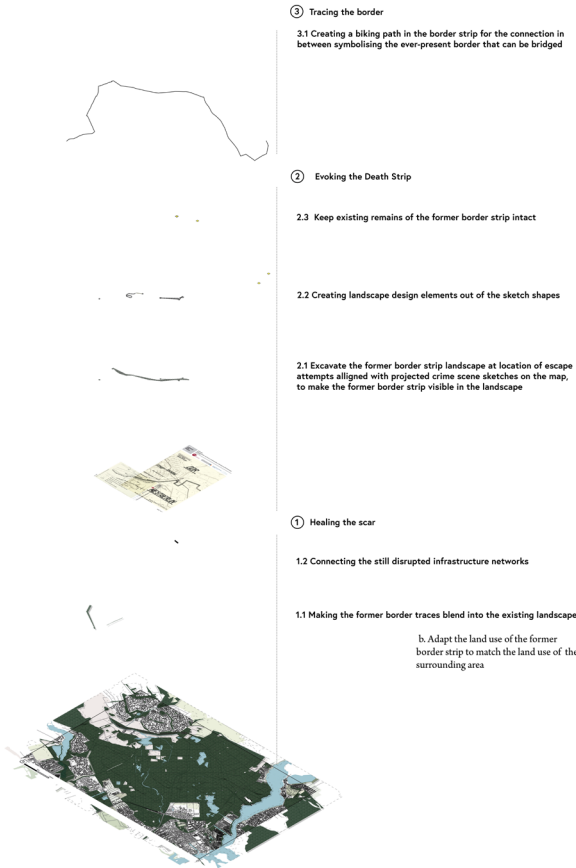


fig. 169

- Legend
- existing forest
  - new forest
  - biking path
  - wall remnants
  - silver birch tree (Betula pendula)



situation after design implementations

fig. 170



2000



(Google, n.d.)

2023



(Google, n.d.)

fig. 171



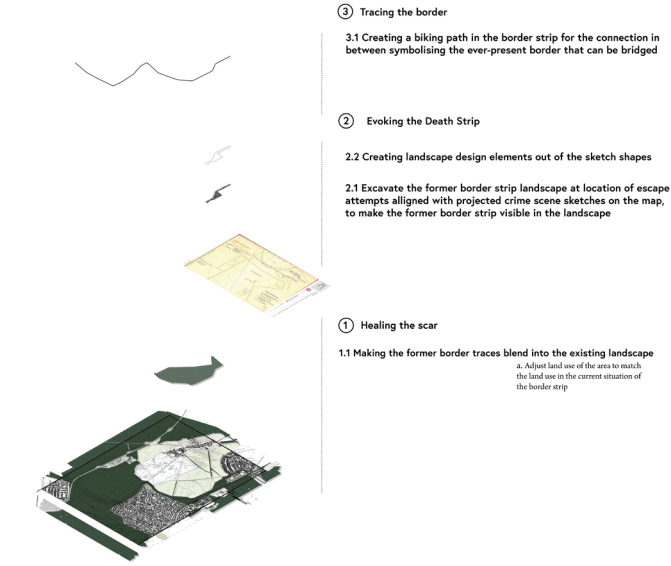
Location 8

At the eighth location, new forest has been placed where the old boundary strip becomes land visible. There is also a recess in the strip. The memorial elements cannot be seen here, which are in location 9. However, the sketch overlaps in the map projection also in this area, so the former strip is made visible at that location by removing the forest.



current

fig. 172



design implementations

fig. 173



situation after design implementations

fig. 174



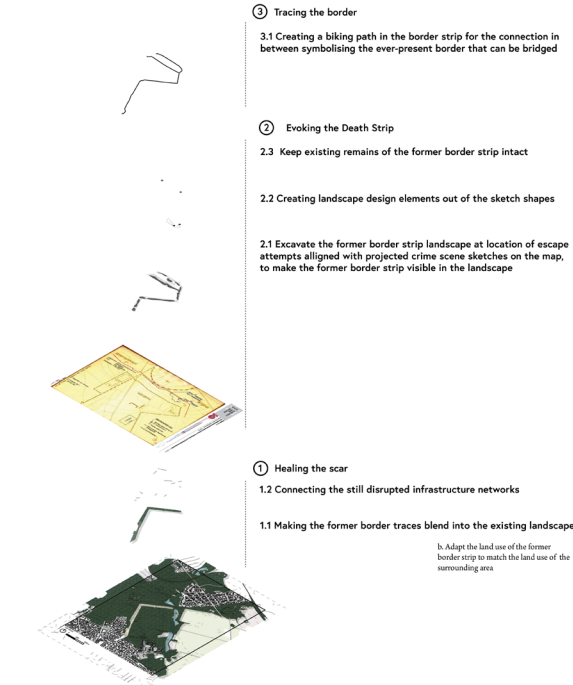
Location 9

The ninth area shows a clear dune area inside the forest where the border once ran. This dune area, made by the drifting sand soil, will be reforested in the design. However, more to the north comes a large open fiel, at the site of the projected crime scene sketch.



current

fig. 175



design implementations

fig. 176



situation after design implementations

fig. 177



2000



2024



fig. 178





fig. 179



The images on this and the next page depict how the routing could potentially be experienced when moving through a sub-location.

From a Berlin residential area on the south side of the depicted map, visitors can enter a new stretch of forest. Here there is a cycle path (a). The visitor cycles/walks/another mode of transport through the area (b) and suddenly encounters an open space in the landscape (c). It is a striking strip of dune landscape (in this case dune due to the drifting sand soil). As the visitor moves on, it encounters another heath landscape near peat soils and then sees an area in the dunes with elements of burnt wood. What happened here? It is the memory area of the personal trauma occurred during two escape attempts (d).

When the visitor goes a little further along the route, it sees an old watchtower of the Berlin Wall. Now it becomes clear, the visitor is in the old “Death Strip” area, which has been retraced and made visible in the former forest (e). Then the visitor encounters another urban area and the route is over (f).



fig. 180

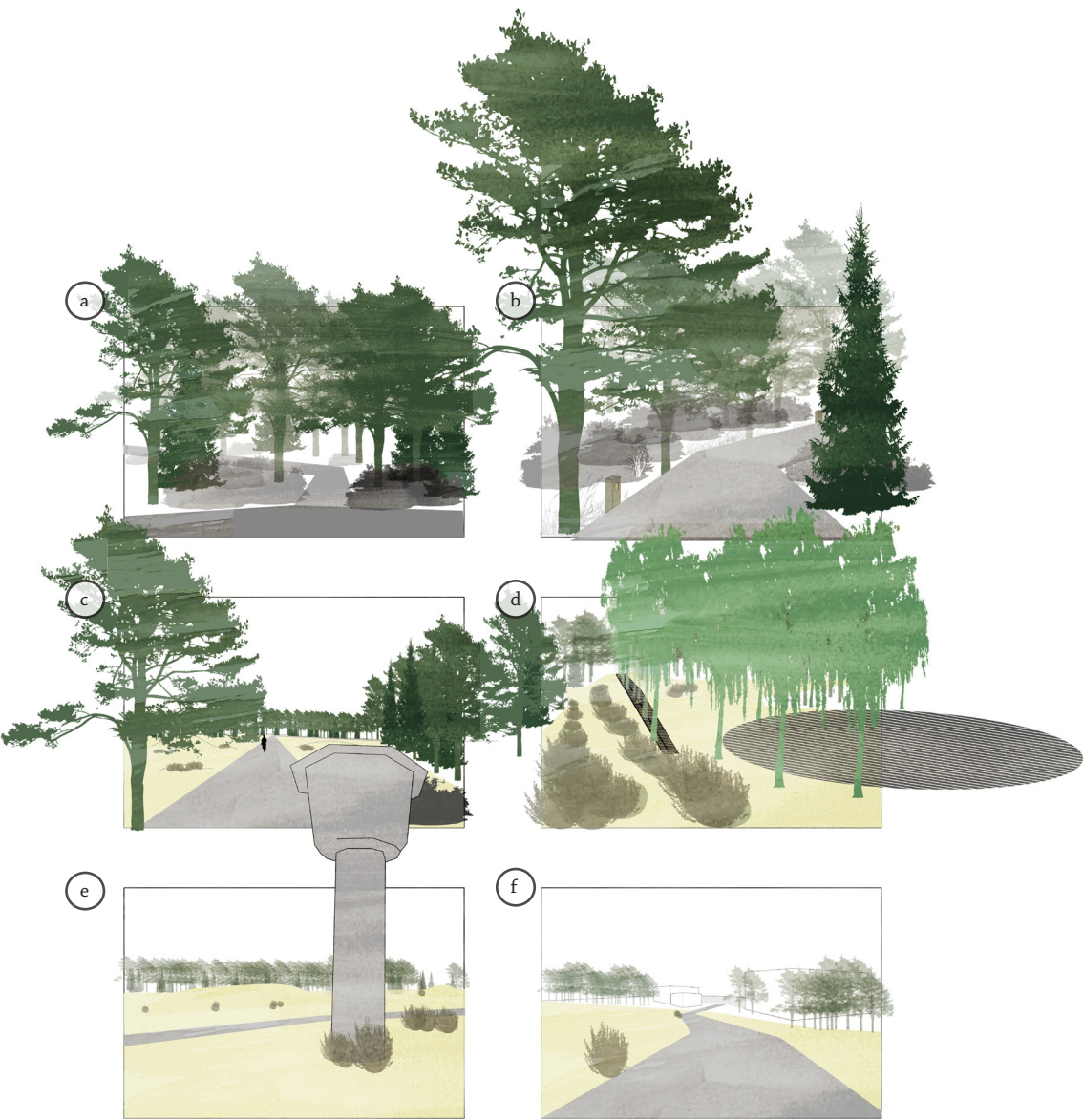


fig. 181



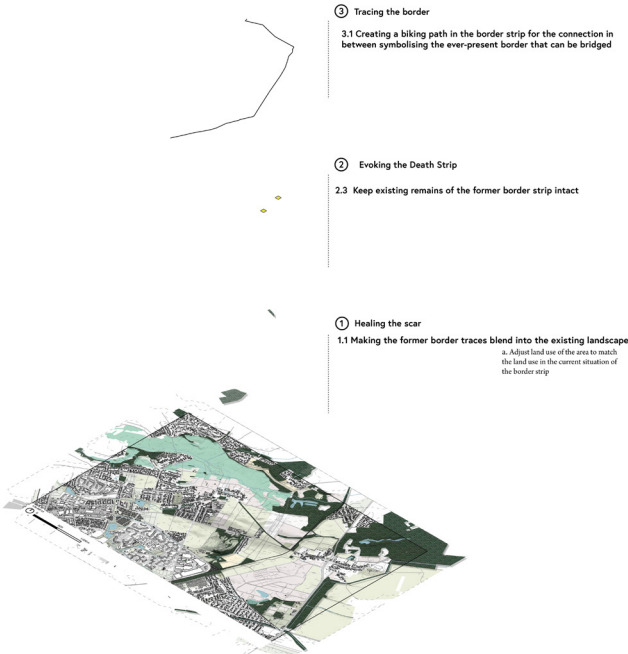
Location 10

In the tenth site, a combination of new forest and removal of forest are the strategic landscape interventions.



current

fig. 182



design implementations

fig. 183



situation after design implementations

fig. 184



# 10. concluding



conclusion

reflection

references





# conclusion

This chapter looks at how a conclusion can be drawn from this research and design to answer the Main Research Question: 'How can landscape architecture contribute to the social/cultural re-interpretation, spatial definition and future appearance of a historically contested frontier as the former Berlin Wall?'. The build-up to answering this question has been addressed in this research through the five sub-research questions, working from research to design principles to design.

Landscape architecture can contribute to the social/cultural re-interpretation, spatial definition and future appearance of a historically contested frontier as the former Berlin Wall through the way of thinking and design from this research. By looking at the landscape from the landscape palimpsest, history can be projected onto this landscape. In this, it is essential to analyse the landscape from more than just physical landscape layers. This involves looking at socio-demographic lines, feelings, experiences and space determinations. Through this input, a landscape architectural design can emerge as an output in which statements can be made about this theme of the former Berlin Wall within the abilities of landscape architecture, looking at history and the future.

The reinterpretation of a historically contested frontier as the former Berlin Wall is a social theme in which the

**How can landscape architecture contribute to the social/cultural re-interpretation, spatial definition and future appearance of a historically contested frontier as the former Berlin Wall?**

statements that landscape architecture can make about this are in landscape adaptations. Think of examples like the one in the design of this study, which involves the placement of connecting infrastructure, the adjustment in visibility of the border and the visualisation of invisible borders in the form of landscape element like a cycle path. The design provides a new landscape structure and makes statements that allow Berlin to develop further as a city. The border is polished away in places, allowing the city to expand and begin a symbolic new chapter. On the other hand, landscape architecture with its conceptual and narrative powers can, on the other hand, also identify places where the former border zone is kept open for reflection, encounter and memorial.

All in all, landscape architecture can address themes and trigger debate through design, by using the toolbox of the landscape architect, to contribute to the social/cultural re-interpretation, spatial definition and future appearance of a historically contested frontier as the former Berlin Wall, where it is important to use the right input for design that looks beyond just physical space, but also considers social aspects and history through palimpsest.



# reflection

To arrive at the above conclusion, a lot of depth and time was put into this research to understand the problem field. The story of the wall and border in German society that is physically gone but mentally still omnipresent is an interesting angle to approach a landscape architecture project.

The aim of the project was to see to what extent landscape architecture can add something to the eventual resolution of this highly relevant problem. Geopolitics contains the word geo, which directly involves geology, the landscape. How is designing to the landscape relevant to the more social problems of the moment.

Using Henri Lefebvre's theory in the analysis and considering space as a social construct in which it is viewed through three lenses for analysis was very helpful in sorting out different layers of the relationship between this problem field and the landscape. The project involves a big story, with a big context. Using this technique for the outline analysis allowed a step towards final design.

After this analysis, there was a lot of information about the story of this particular landscape palimpsest, but the project had yet to be brought to a site-specific focus. The systematic way of designing through the three lenses as interpreted in this study brought the larger story well into focus, but still fell just short for

this landscape-architectural site-specific focus. This is probably mainly due to the chosen urban scale of all of Berlin. Only when one thinks about local characteristics as a designer can a strong place-based design emerge.

After selecting the ten design sites, underpinned by the first step of the analysis, we zoomed in on these ten areas. In the zoomed-in analysis, the earlier findings were made more site-specific in order to distil design principles from them later. Zooming in and the process through different scales was thus very helpful and an addition to the initial analysis steps. Ultimately, this provided a balance in the mix between conveying the urgency of the research and refining the landscape on site.

The design principles, again built from the three lenses analysis, ultimately led to designs and a larger design strategy. Within these ten designs, an attempt was made to remove the landscape of what once was the border strip. Thus, the memory of the cause of the resulting division was removed landscape-wise, a first step towards healing. Next, a number of places were selected for remembrance, in places where personal trauma took place through escape attempt. In these places, history is actually made legible, in order to remember and reflect on it. In addition, for the observant user of the landscape, the new cycle lane is a direct symbolism to the mental border in German society.

Thus, this design can hopefully serve a purpose as a trigger for social debate on this problem in German society, with a design on the edge of the city where Germany's policy-making takes place. This could be one way in which landscape architecture can contribute through design.

In this, this research builds on the narrative approach within landscape architecture, in which stories can be told through design. There are various ways in which designers can deal with former borders and fought-over border areas. Making them fully legible is one possibility, as was done in the Grünes Band Deutschland. At the other end of the spectrum is the complete removal of any historical trace, as is the case with areas from the American Civil Wars, as seen in John Huddleston's book Killing Ground. The final design of this study sits between these two reference projects.

Translating research into design was a challenging part of the process. Since this is an all-encompassing story on a large urban scale, there are many components and conclusions one can take in different directions as a designer. Distilling and clearly interpreting the analysis conclusions therefore took some time. Eventually, also with the help of the three lenses, an unambiguous direction was found in which there is a strong degree of inevitability in the design decisions. This inevitability in design decisions was therefore an

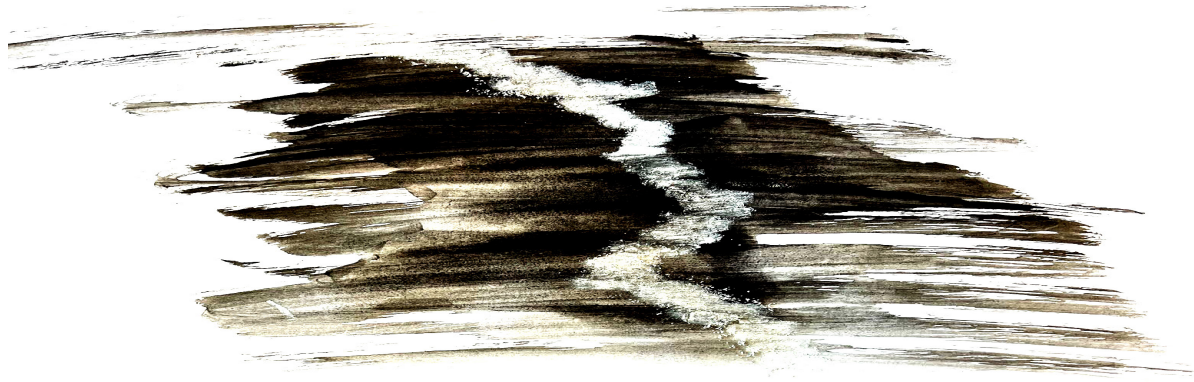
aspiration in the design. All the pieces of the puzzle had to fit so that the concept stands firm. This concept with its design principles was then rolled out across the ten subareas, creating ten unique designs that support the diversity of Berlin's landscape through site-specific characteristics. In addition, the design interacts through the different scales due to the variety of scales between the sub-designs. Even within the sub-designs, the scale continuum is included, by combining the larger strategy with site-specific commemorative gardens.

All in all, a design emerged from this research that responds to social relevance in the public debate. The topic around identity and borders is more relevant than ever before in the news, so certainly in Germany. The story of the unification between east and west and the social wounds this has produced shows its consequences anno 2025 when it comes to the political and social climate. An attempt was made with this design to spark a debate on the borders of the capital city where the political power is located, in order to hopefully contribute to unification through landscape architecture.

To stay away as much as possible from moral and ethical issues of the outcomes of this project, the design did not take a stance on right or wrong from either side. It was established on main points that it would be good if the wound of the border healed as much as possible, in a landscape way and thus ever in a social way. It also



took a stand on the traumatic nature of the former 'Death Strip', as the border zone was also called because of its deadly nature. For the rest, the design actually has plenty of room for dialogue and encounter from both sides, and the design also mainly symbolises a larger message. For the new infill of landuse, as seen in the designs, little to no consideration has been given to any landowners. In any actual implementation of a similar project, this would obviously need to be handled even more carefully, and participation with local residents for such landscaping is also desirable. In this study, it serves as a design proposal to convey the charge of the message.





# references

2024 European Parliament election in Germany - Results. (n.d.). Wikipedia. Retrieved May 9, 2025, from [https://en.m.wikipedia.org/wiki/File:2024\\_European\\_Parliament\\_election\\_in\\_Germany\\_-\\_Results.svg](https://en.m.wikipedia.org/wiki/File:2024_European_Parliament_election_in_Germany_-_Results.svg)

Alex. (2020, September 11). Germany is still divided by east and west. Vividmaps. Retrieved May 10, 2025, from <https://vividmaps.com/germany-is-still-divided-by-east-and-west/>

Ash, T. G. (2017, November 30). The fall of the Berlin Wall: what it meant to be there. The Guardian. <https://www.theguardian.com/world/2014/nov/06/-sp-fall-berlin-wall-what-it-meant-to-be-there>

Besucherzentrum Berliner Mauer. (n.d.). BauNetz. Retrieved May 11, 2025, from <https://www.baunetzwissen.de/daemmstoffe/objekte/kultur-bildung/besucherzentrum-berliner-mauer-845969>

Berlin Startup Expansion Turns Death Strip Into Economic Hub. (n.d.). Bloomberg. Retrieved May 14, 2025, from <https://www.bloomberg.com/news/articles/2015-06-09/berlin-startup-expansion-turns-war-death-strip-into-economic-hub?embedded-checkout=true>

Bettmann/Corbis. (2009, November 9). 1961: A young woman, accompanied by her boyfriend,

stands near the top of the Berlin Wall as she talks to her mother on the East Berlin side in August. The Guardian. <https://www.theguardian.com/world/gallery/2009/oct/20/berlinwall-germany>

Bildung, B. F. P. (n.d.). Grenzgang | Chronik der Mauer. Chronik Der Mauer. <https://www.chronik-der-mauer.de/grenze/174953/grenzgang>

Braat, E. (n.d.). 1989: Het einde of de versnelling van de geschiedenis? Clingendael Spectator. <https://spectator.clingendael.org/nl/publicatie/1989-het-einde-de-versnelling-van-de-geschiedenis>

Brunet, A. R. B. A. (2025, April 10). A Walled World | Transnational Institute. Transnational Institute. <https://www.tni.org/en/publication/a-walled-world>

Bundeszentrale Für Politische Bildung. (n.d.). Bau und Fall der Berliner Mauer. Chronik Der Mauer. <https://www.chronik-der-mauer.de/>

Buck, D., & Molinari, C. (2022). A Picturesque vertical montage: auditory and visual sequences at Rousham garden. *Landscape Research*, 47(5), 523–538. <https://doi.org/10.1080/01426397.2022.2045263>

De Wit, S., & Bobbink, I. (2020). Landscape architectural perspectives as an agent for generous design. *DOAJ* (DOAJ: Directory of Open Access



Journals). <https://doi.org/10.7480/rius.6.97>

DIVIDED FINDENKRUGER WEG. (n.d.). MAUERSPUREN. Retrieved May 11, 2025, from <https://www.mauerspuren.de/en/13110/geteilter-finkenkruger-weg/>

East Side Gallery. (n.d.). berlin.de. <https://www.berlin.de/en/attractions-and-sights/3559756-3104052-east-side-gallery.en.html>

File:Berlin ReichstagSufer 1991.jpg - Wikimedia Commons. (2017, March 17). [https://commons.wikimedia.org/wiki/File:Berlin\\_Reichstagsufer\\_1991.jpg](https://commons.wikimedia.org/wiki/File:Berlin_Reichstagsufer_1991.jpg)

File:Thüringer Warte Grünes Band.jpg - Wikimedia Commons. (2013). [https://commons.wikimedia.org/wiki/File:Th%C3%BCringer\\_Warte\\_Gr%C3%BCnes\\_Band.jpg](https://commons.wikimedia.org/wiki/File:Th%C3%BCringer_Warte_Gr%C3%BCnes_Band.jpg)

Gedenkstätte Berliner Mauer. (2025, November 5). Stiftung Berliner Mauer. <https://www.stiftung-berliner-mauer.de/de/gedenkstaette-berliner-mauer>

Gerhard Richter. (1981). Gerhard Richter. Retrieved May 9, 2025, from <https://www.gerhard-richter.com/en/quotes/search/?keyword=nature&year-from=&year-to=#:~:text=And%20that%2C%20to%20me%2C%20felt%20like%20an%20>

enrichment.&text=If%20the%20abstract%20paintings%20show,still%2Dlifes%20show%20my%20yearning.&text=. . .,one%2Dtenth%20of%20my%20production.

Gerhard Richter | Grünes Feld (Green Field) (1969) | MutualArt. (2023, June 28). Gerhard Richter | Grünes Feld (Green Field) (1969) | MutualArt. <https://www.mutualart.com/Artwork/Grunes-Feld-Green-Field-/BDF1FD28EE7A0B9C34B4CB1F8B3DE975>

Gerke, L. (2017, March 7). Tiny Homes. Pinterest. <https://nl.pinterest.com/pin/306878162095155133/>

Gedenkstätte Berliner Mauer. (2025, November 5). Stiftung Berliner Mauer. <https://www.stiftung-berliner-mauer.de/de/gedenkstaette-berliner-mauer>

Google. (n.d.). <https://google.nl/>

Hyatt, M. (2010). On the Trail of the Berlin Wall. Places, 2010. <https://doi.org/10.22269/101108>

Istorija, & Istorija. (2023, July 26). QUIZ: The Cold War - History Chronicles. History Chronicles - Bringing History to Life. <https://historychronicles.org/quiz-the-cold-war/>

Jansen, S. (2023). Fact sheets of all 48 natural and renaturated ecosystems in the Netherlands.

Jordan, J. A. (2005). A matter of Time: Examining Collective Memory in Historical perspective in postwar Berlin. Journal of Historical Sociology, 18(1–2), 37–71. <https://doi.org/10.1111/j.1467-6443.2005.00246.x>

Kapelle der Versöhnung. (n.d.). Berlin.de. <https://www.berlin.de/mauer/orte/gedenkstaetten/gedenkstaette-berliner-mauer/artikel.256536.php>

Killing ground: the Civil War and the changing American. . . (n.d.). Goodreads. <https://www.goodreads.com/book/show/3352552-killing-ground>

Kolen, Jan. (2015). J. Kolen & J. Renes, 2015: Landscape Biographies: Key Issues, in: J. Kolen, J. Renes & R. Hermans (Eds.), Landscape Biographies. Geographical, historical and archaeological perspectives on the production and transmission of landscapes, Amsterdam (Amsterdam University Press), 21-47.

Kultur&Freizeit: TV-Asahi-Kirschblütenallee Teltow. (n.d.). Retrieved May 11, 2025, from <https://kultur.teltow.de/tourismus/sehen/tv-asahi-kirschbluetenallee.html>

LICHTGRENZE. (n.d.). WHITEvoid. Retrieved May 11, 2025, from <https://www.whitevoid.com/>

lichtgrenze/

MA+Creative. (n.d.). <https://creative.maworldgroup.com/project/lichtgrenze>

Making sense of Lefebvre’s “The Production of Space” in 2015. A review and personal account. (2015, August 21). Uni-halle. Retrieved May 11, 2025, from <https://blog.ethnologie.uni-halle.de/2015/08/%E2%80%A8the-production-of-space/>

Mauerpark. (n.d.). berlin.de. <https://www.berlin.de/tourismus/parks-und-gaerten/3561684-1740419-mauerpark.html>

MAUERSPUREN.de | Border Wall at Groß Glienicke settlement Presented by the Berlin Wall Foundation. (n.d.).

MAUERSPUREN. Retrieved May 11, 2025, from <https://www.mauerspuren.de/en/12805/border-wall-at-gross-glienicke-settlement/>

MAUERSPUREN.de | Post Holes on Leuschnerdamm presented by the Berlin Wall Foundation. (n.d.). <https://www.mauerspuren.de/en/12748/post-holes-on->

Minten, D. (2022, June 30). IJzeren Gordijn is terug en ligt nu pal aan de Russische grens. De Standaard.



<https://www.standaard.be/nieuws/ijzeren-gordijn-is-terug-en-ligt-nu-pal-aan-de-russische-grens/47601622.html>

Nassar, Y. (2018, April 23). Bernard Tschumi “The Manhattan Transcripts” - Yorgo Nassar - medium. Medium. <https://medium.com/@yorgonassar1/bernard-tschumi-the-manhattan-transcripts-62cc60fbcf16>

Orimat - Charred wood, a durable and maintenance-free siding. (2024, June 28). EN. <https://orimat.eu/en/products/charred-wood/>

Oxford Languages and Google - German | Oxford Languages. (2024, January 16). <https://languages.oup.com/google-dictionary-de/>

“Parlament der Bäume” (Parliament of Trees) memorial / Wall memorial at the Marie-Elisabeth-Lüders-Haus. (n.d.). Berlin.de. Retrieved May 11, 2025, from [https://www.berlin.de/mauer/en/sites/memorials/parlament-der-baeume-parliament-of-trees-memorial-\\_wall-memorial-at-the-marie-elisabeth-lueders-haus-479422.en.php](https://www.berlin.de/mauer/en/sites/memorials/parlament-der-baeume-parliament-of-trees-memorial-_wall-memorial-at-the-marie-elisabeth-lueders-haus-479422.en.php)

Paxmann, J. (2018, March 23). Warum das Grüne Band Politik und Verbände spaltet. Braunschweiger Zeitung. [https://www.braunschweiger-zeitung.de/helmstedt/article213822995/Warum-das-Gruene-](https://www.braunschweiger-zeitung.de/helmstedt/article213822995/Warum-das-Gruene-Band-Politik-und-Verbaende-spaltet.html)

[Band-Politik-und-Verbaende-spaltet.html](https://www.braunschweiger-zeitung.de/helmstedt/article213822995/Warum-das-Gruene-Band-Politik-und-Verbaende-spaltet.html)

Perry, D. (2025, February 24). Germany’s election results reveal a nation still divided. Universul.net. <https://universul.net/germanys-election-results-reveal-a-nation-still-divided/>

POST HOLES ON LEUSCHNERDAMM. (n.d.). Pueyo, T. (2024, February 14). Tomas Pueyo X. X. <https://x.com/tomaspueyo/status/1757777718509195512?lang=nl>

Rhp. (2021, December 2). These photographs show the everyday life along the Berlin Wall, 1985-1986. Rare Historical Photos. <https://rarehistoricalphotos.com/everyday-life-berlin-wall/>

Sergei Eisenstein, sequences diagrams for Alexander Nevsky and Battleship Potëmkin. (2011, April 21). Socks-studio. <https://socks-studio.com/2011/04/21/sergei-eisenstein-sequences-diagrams-for-alexander-nevsky-and-battleship-potemkin/>

Space, Event, Movement | Bernard Tschumi | Pidgeon Digital. (n.d.). <https://www.pidgeondigital.com/talks/space-event-movement/chapters/>

Stanek, Ł. (2007). METHODOLOGIES AND SITUATIONS OF URBAN RESEARCH Re-reading Henri Lefebvre’s ‘The Production of Space’

Zeithistorische-forschungen. Retrieved May 11, 2025, from <https://zeithistorische-forschungen.de/3-2007/4715>

Steinstücken. (2004, March 12). Wikipedia-Autoren. <https://de.wikipedia.org/wiki/Steinst%C3%BCcken>

The Manhattan Transcripts. (n.d.). Retrieved May 11, 2025, from <https://www.tschumi.com/projects/18/>

Tripadvisor. (n.d.). Mauerpark (Berlijn) - Alles wat u moet weten VOORDAT je gaat (met foto’s) - Tripadvisor. [https://www.tripadvisor.nl/Attraction\\_Review-g187323-d1885199-Reviews-Mauerpark-Berlin.html](https://www.tripadvisor.nl/Attraction_Review-g187323-d1885199-Reviews-Mauerpark-Berlin.html)

Tursi, A. (2022, January 30). Interview: Photographer John Huddleston - Identity Theory. Identity Theory. <https://www.identitytheory.com/killing-ground-healing-ground-interview-photographer-john-huddleston/>

Van Verschuer, N. (2021, 6 juli). ‘In onze hoofden staat de Muur nog overeind’. NRC. <https://www.nrc.nl/nieuws/2019/11/07/in-onze-hoofden-staat-de-muur-nog-overeind-a3979587?t=1736511281>

Wikipedia-Autoren. (2004, March 12). Steinstücken. <https://de.wikipedia.org/wiki/Steinst%C3%BCcken>

Zhang, J. (2024). After Gas, From extraction to restitution [Master thesis]. Delft Technical University of Technology.

インゴ. (2021, March 29). TV Asahi Kirschblütenallee in Teltow. NIPPONYA. <https://nipponya.de/kirschbluetenallee/>





