A bar is a garden is a café is a reading room. This installation began with an invitation from Forum Expanded to produce an installation for the lobby of the Kino Arsenal during the Berlinale Film Festival. The installation was an opportunity to experiment with the use of space and materials that could be repurposed for other projects. We spent our budget on materials that would be used in other projects. The installation was a collaboration between Prinzessinnengärten, a nomadic, organic urban farm collective, and b_books, a publisher and bookstore that is part of the Potsdamer Platz complex designed by American architect Helmut Jahn. Prinzessinnengärten, including Robert Shaw, Daniel Mueller, Marco Clausen, Urd Heucker, Frank Därms, Didier Héron, Eva Krüll, Mathias Wilkens, Maxi Gniot, Bennar Markus, Freida Knapp, Moa Hallgren-ku, Salome Gopodze, Björn Köppke, and Jonathan Hamnett. b_books, including Stephan Geene, Michaela Wünsch, Alessio Bonaccorsi, Aljoscha Weskott, Astrid Schmidt, Daniel Delhaes, Katja Diefenbach, Jürgen Bogle, Kim Hannah Höibe, Marietta Kesting, Mirjam Thomann, Nicolas Siepen, Vojin Sasa Vukadinovic, Theodora Tabacki, Zübeyde Alvers, Tim Stüttgen, Margarita Tsomou. Other support, including Michael Thorne, Bruno Derksen, the Zapf Umzüge, Handelsvertretung, Holz Possling staff, the staff of the Berlinale and the Arsenal including Forum Expanded Technical Director Angelika Ramlow, Frauke Neumann, Nora Molitor, and Susanne Hünicken. Sponsored by Holz Possling, Zapf Umzüge, The Canada Council for the Arts, Nomadisch Grün, Adrian Blackwell, Katrin M. Frick, Diplom-Psychologin (DE), Michal Miciej Bartosik, Klon, Eileen Sommers, Galerie ZK, Moritz Gaede, Team Project, and the labour of love. Curated by Stefanie Schulte Strathaus, Nanna Heidenreich, Bettina Steinbrügge, Anselm Franke. Assistant Curator: Uli Ziemons. Kika Thorne lives in Toronto, loves Berlin, misses Vancouver.

Events can produce excessive waste. We spent our 1500 budget on materials that would be repurposed for other projects. For instance, Prinzessinnengärten used the bio-lights to catalyze the construction of a small greenhouse. Each material came with it the question of a future potential. Like the hidden mass of an iceberg, the materials left for this project implies a vast assemblage of processes, substance, and networks.

The project was designed to last for the duration of the Berlinale Film Festival. Throughout the installation, the materials were repurposed for other projects. Events such as film screenings, book launches, and performances took place in the space. Over 30,000 viewers drank, relaxed, and ate in the space, sauntering through the bookstore and experiencing the garden—oxygen infused with the volatile oils of mint, verdant plants, flowers, coriander and basil. These herbs were free to pluck and sniff and chew. While they were used in the fresh organic soups, teas, and on sandwiches or tarts, they also induced a microclimate, accelerating joy.

The point is not to imagine utopias; the point is to enact them.

— Slavoj Žižek

— Althea Thauberger

— Anna Burns

The materials used in the installation included:

- 166 grey, brown, blue, yellow and red plastic bread crates
- 21 europallets
- 20 sheets of No. 405767 20mm 244×122cm Elliot Pine C+/C grade plywood cut 45 times
- 12×240cm bio lights
- 21 lengths of scaffolding
- 100 metres of AC cable
- Covers
- 2 truckloads of plants, crates, soil, fridges, espresso machine, booze, honey, milk, cutlery, plates, lumber, tools, 33 crates full of recently published film and video monographs, anthologies, critical theory books, DVDs, journals, etc...

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