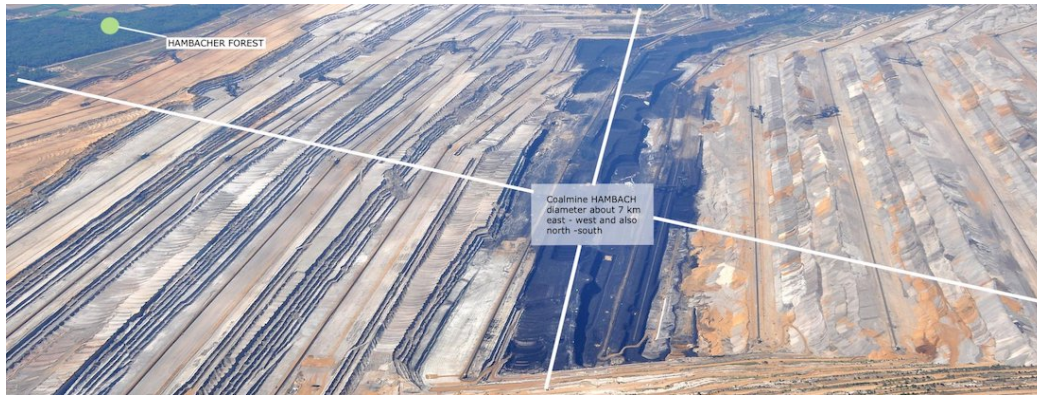


SPACESHIP HAMBACH – GARZWEILER < > DEPARTURE FOR NEW WORLDS

Our ambitious and complex project is rooted in our solidarity-based artistic engagement at the hotspots of the international climate justice movement in Germany, specifically the resistance in the Hambach Forest and Lützerath between 2018 and 2023. Emerging from this "protest architecture," we are now entering a process of reshaping the region.

Specifically, our aim is to develop a complex proposal, from an artistic perspective, on how to handle this multifaceted, long-term responsibility (viewed through both local and international lenses). This stands in contrast to the plans proposed by the energy corporation RWE and the German federal government regarding the transformation of the HAMBACH–GARZWEILER region (home to Europe's largest open-cast lignite mine), plans that include, among other things, flooding the mine pits with Rhine water over a period of 40 years.

The plans put forward by the corporation and the government already appear absurd: given the increasingly frequent heatwaves and the spread of water scarcity worldwide (with local signs including low water levels in the Rhine), the concept promoted by RWE and policymakers, specifically via the "Hambach Neuland GmbH" entity established for this purpose, is beginning to face critical public scrutiny (as of 2026).



As our project unfolds, both now and in the future, amidst the climate catastrophe and other interlocking global crises, it operates within the interplay of global and local perspectives, addressing the questions: "What was? What is? What will be and what can we ourselves contribute?"

We face the monumental task of establishing a responsible, contemporary, and reoriented course of action; one that, grounded in a spirit of "Great Togetherness," aims to achieve "Great Success." A "Great Failure" is certainly not the desired outcome. We have named the upcoming process of reshaping the Hambach-Garzweiler open-cast mining region:

SPACESHIP HAMBACH GARZWEILER < > DEPARTURE FOR NEW WORLDS. This title alludes to the 1960s science fiction series **Star Trek** (originally titled **Raumschiff Enterprise** in German, with the subtitle **Aufbruch in neue Welten** / "Departure for New Worlds"). If we fully grasp the diverse opportunities and the profound significance inherent in this region's development during this pivotal era, we can, in the truest sense of the words, conceive of this development process as a "spaceship setting out for new worlds," just like in the science fiction series.

From the onset of the Industrial Revolution, industrial societies evolved into "exploitative, complacent monsters" that have inflicted and continue to inflict, unspeakable wounds upon Mother Earth. When one considers the trajectory from 1800, spanning the two World Wars, the post-war era and the "economic miracle," the warnings of the Club of Rome (*The Limits to Growth*, 1972), and up to the present day with its uncertain future outlook (including a probable global temperature rise of nearly 4 degrees by 2100),

one can clearly discern dramatic structural flaws in our societies.

As recently as 2015, the global community in Paris aimed to limit global warming to 1.5°C. With today's (2026) forecast having more than doubled, we must anticipate a range of catastrophic consequences. The ravaged landscape of Europe's largest open-cast lignite mines, Hambach and Garzweiler II, along with the surrounding villages, serves as a colossal mirror while simultaneously presenting a monumental challenge. Decades of extractivism, serving as the foundation for "secure energy supply," fed the insatiable hunger of consumer society. Given this perspective, it is all the more desirable to treat this devastated landscape as a laboratory, approaching it with farsighted competence and visionary courage, and a commitment to honoring the lives of future generations. This region could evolve into a unique, pan-European model that inspires new approaches to dealing with the consequences of extractivism. Viewed from this perspective, it seems ideally suited for resolutely tackling a project like the one we are developing, inviting people from all over the world to join in and bring it to fruition. If this complex undertaking is left to the established forces of power and politics, the result will certainly lack any visionary impact; **art needs to take the helm here.**

Wir schlagen ein divers kulturelles Konzept einer Neugestaltung vor, das wir hier teils detailliert ausbreiten:

(Die große Frage ist, ob die deutsche Bundesregierung sich so einen komplexen Blickwinkel überhaupt annähern kann, es sich erlaubt, „es“ überhaupt erkennt und wie sie dann damit umgeht.)

We propose a culturally diverse redesign concept, outlined here in some detail:

(The big question is whether the German federal government can even approach such a complex perspective, allow itself to recognize "it" at all, and how it would then handle the matter.)

Our proposal encourages a review of old values and habits and upon realizing that changes are necessary, taking action to address them ... being ready to forge new paths in various areas of social interaction, including the fundamental understanding that we are part of nature, not its rulers. The Hambach and Garzweiler II open-cast mines should be flooded only minimally; for the most part, they should be left to renaturalize and evolve on their own. They should be crisscrossed by a network of paths resembling the structure of a tree, ultimately forming a network that can be read as a living structure. Along its edges, like leaves on branches, spaces would be created for artworks by renowned and emerging international and local artists, including sculptures and spectacular large-scale installations. Over time, light-filled spaces for various art forms could be built using lightweight construction methods and modern, innovative materials such as fungal mycelium. Within this innovative cultural space, vertical green architecture, new energy concepts, and a regional circular economy based on Prof. Michael Braungart's famous "Cradle to Cradle" model (a concept of life where waste does not exist and everything operates within functional recycling loops) should form the guiding, all-encompassing structure of the redesign. Non-profit foundations, such as the Helge & Saxana Foundation for Art and Nature (which will include, among other things, a "Tree Academy"), as well as a campus for future studies, could find a home there and actively participate in the process. The villages should be redesigned with a decentralized energy supply structure, and permaculture systems established in the surrounding areas. Promoting car-free mobility (bicycles, public transport) would allow new, contemporary ways of living to emerge. Supporting small, innovative energy projects that are still in their infancy would certainly be a key component, as would any concepts for energy conservation. Event centers could be created amidst the open-cast mining sites, offering nature ranger programs that encourage young people and citizens to take responsibility for nature and the climate (modeled on the Sielmann Foundation). Inviting people to get involved and participate is another consistently important element. Preserving and honoring the abandoned villages is a significant aspect that should also be taken into account.



Das Dorf Lützerath verschwand, wie viel andere Dörfer auch, im größten Tagebauloch Europas GARZWEILER II - HAMBACH
The village of Lützerath, like many other villages, disappeared into Europe's largest open-cast mine: Garzweiler II – Hambach.

A museum dedicated to the region's history, with a focus on structural transformation, could be situated within the open-cast mine itself. Restoring habitat corridors and preserving or fostering ecological stepping stones and connectivity networks would be crucial. Collectively, these elements would merge into **the worlds largest landscape park for art and nature and research**, serving as a model of healthy, contemporary living and an exemplary success story for regions across the globe. The aim is to invite people internationally to participate the world's largest landscape park for art, nature, and research, and to see themselves as part of the whole. We are increasingly developing the design in collaboration with friends and scientists.

To date, we have created physical landscape models, including 1 x 1 meter sections.

These depict areas within the open-cast mine pits where we have hypothetically placed models of large-scale sculptures; these serve as visionary examples representing parts of what would be the world's largest park for art, nature, and research. (Photo 4)

A prime example of this is the artwork titled **FÜTTERN VERBOTEN** (Feeding Prohibited).

It consists of a massive cage enclosing a lignite excavator; over time, the structure is intended to become overgrown with plants that could serve various functions, such as air filtration, green vertical energy generation, and the fostering of biodiversity by providing habitats for small animals, alongside crops for human use. It is an artwork that visualizes the urgently needed shift in energy use: "End Coal – Fossil Free." (Photos 1–3) Another of the four models developed so far is a design for a massive, multifunctional "Hanging Garden Tower" situated within an open-cast mine (Photos 5–9). At its summit sits a mobile structure shaped like a manta ray, designed to harness the winds blowing through the mine pits for alternative energy generation, distinct from the conventional wind turbines we know. It serves as an artistic visualization of the world's complex interconnections, illustrating that alongside familiar forms of utilization, other approaches can emerge, potentially sparking entirely new perspectives.

The large-scale "Tower" sculpture embodies various visualized aspects of the transformation processes facing our society, presented through the interplay of art and nature. Another model illustrates the concept of a research campus acting as a "real-world laboratory", an experimental space for environmental education and participatory projects that invites civic engagement and learning ... a place that radiates respect, ethics, and morality toward nature as its guiding principle; that combines artistic intervention with ecological and social responsibility; and that could operate in collaboration with RWTH Aachen University as well as other universities and academies across the Aachen, Bonn, Düsseldorf, and Cologne region.

In addition, we are creating conceptual drawings that outline model ideas for feasible initiatives within this spectrum (Photos 10 & 11) (drawing inspiration from the style of conceptual sketches and the nature studies of Leonardo da Vinci). A 4D animation is also planned.

Why is art significant in the evolution of a society, and why does it play such a pivotal role in this project?

Art acts as a unique magnet, capable of continuously attracting people to the region over the years and, quite simply, sparking "alternative" ways of thinking that might not otherwise occur to us. A major project of this kind, centered on the interplay of art, nature, and research, would undoubtedly offer this battered region a compelling and livable future. Art stimulates in diverse ways; from the unspeakable and the indescribable, something emerges that does not halt before seemingly insoluble questions but transcends them, allowing **being** itself to evolve. As previously mentioned, our thoughts, encompassing a far wider range of factors than is perhaps customary, revolve around the truly great question of how to respond in a contemporary way to such a complex system: extractivism and the way it permeates the lives and daily routines of the population. The exploitative structures that have expanded over so many years still have not been brought to a halt by the political establishment, which has failed to put up the necessary stop sign. Currently, in Guyana (northern South America), ExxonMobil proudly develops a massive oil field. We are delighted to counter these ailing structures, this "normalcy" that often justifies itself with empty platitudes like "that's just how it is" or attempts merely to pacify, with art. Art has the power to provide people with wonderful impulses, to grasp the unspeakable and the "incomprehensible," and to give them a form that captivates (think of Christo and Jeanne-Claude's **Wrapped Reichstag**). We confront the historically charged, multifaceted hotspot of misguided development embodied by these open-cast mines with art, using this multifaceted, sustainable project as a driving force for structural change. Bio-economic innovations call upon us to come together and shape the future collaboratively: the public, policymakers, the business sector, RWE, the research community, the art world, nature conservationists, and the cultural sector ... all together now ...

Photo 1 The photo shows the model of the artwork **FÜTTERN VERBOTEN** (FEEDING PROHIBITED) (covering an area of 1 x 1 meter). It is part of the project **RAUMSCHIFF HAMBACH - GARZWEILER < > AUFBRUCH IN NEUE WELTEN** (SPACESHIP HAMBACH - GARZWEILER < > DEPARTURE FOR NEW WORLDS). Until November 16, 2025, it was on display near the aforementioned open-cast mining region in North Rhine-Westphalia at the **Culture Without Borders e.V.** art association (Park der Sinne) in Kaarst, where it served as the focal point for an initial public discussion alongside our historical painting **EINSKOMMAFÜNFGRAD** (ONE POINT FIVE DEGREES) <https://www.helge-saxana.com/15-historiengemaelde/>. The energy transition (**Energiewende**) > END COAL > FOSSIL FREE is the central theme of the entire project...



Photos 2 + 3 Close-ups / partial views of the "FEEDING PROHIBITED" model. Visible is a viewing platform with stairs leading down to the cage enclosing the world's largest lignite excavator (Bagger 288). People stroll along a section of the path, part of a vast network of walkways traversing the open-cast mines. The long-term concept involves greening the area with both wild and cultivated vegetation and installing solar panels to power water transport for the "Hanging Garden" concept within the cage's facets; the surrounding area is designed to undergo natural re-greening (see text description). Photo No. 3 offers an overhead view, simulating a drone flight, of the model animation of this gigantic artwork. Clearly visible is the path, part of the vast network traversing the mines, that cuts across the cage area, along with the people strolling upon it. All aspects are to be developed into a 3D animation, resulting in both an animated film and a brochure ...



Photo 4 Three models from the project standing in front of our massive historical painting, *1.5 Degrees*.

The historical painting reflects various experiences we have had over the past seven years through our art interventions at hotspots of the international climate justice movement in Germany, Hambacher Forest (Hambi), Dannenröder Forest (Danni), and Lützerath. Specific events and occurrences are also woven into the composition, rendered in paint, to create a unique statement on the complex issue of climate change.



Project: SPACESHIP HAMBACH – GARZWEILER II < > DEPARTURE FOR NEW WORLDS
3 models in front of the historical painting ONE-POINT-FIVE-DEGREES

Foto 4

Photo 5 Model 3: Campus for Future Research / Information Center for the World's Largest Art Park

A large portion of the open-cast mining area would be left to natural restoration processes; erosion, landslides, water ingress, and the like would create the desired landscape deformations... At the center, for instance, a campus for future research and an information center for the world's largest ART PARK could be established, constructed from various new, sustainable building materials (a symbiosis of hanging gardens and art).

Model/concept for a research campus and information center in the world's largest art park at the Garzweiler II open-cast mine.

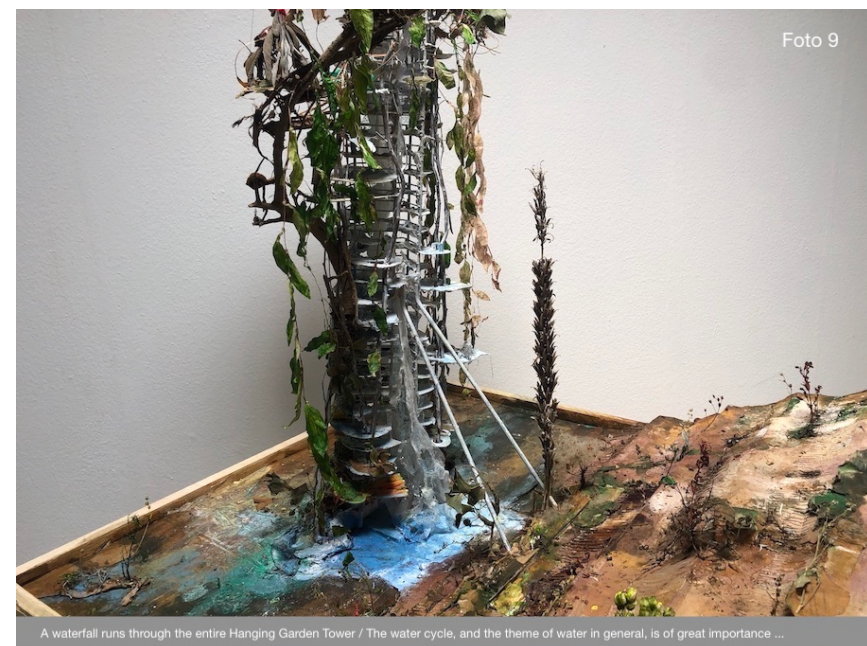


Foto 5

Photos 6 + 7 A model of a gigantic, multifunctional "Hanging Garden Tower" situated in the Garzweiler II open-cast mine. Vertical green architecture forms the backbone of this multifunctional large-scale sculpture, which rivals a high-rise in scale. The interplay between the experiences offered within the interior spaces, spread across numerous levels, and the cosmos of the surrounding outdoor environment characterizes a new era of integrated thinking: a realization that everything is interconnected, interacting, and functioning as a whole.



Photos 8 + 9 The multifunctional HANGING GARDEN TOWER (MANTA TOWER) should be constructed exclusively from new, modern, and eco-friendly building materials. Thanks to its thoroughly green identity, and its interplay with the surrounding landscape (a former open-cast mine transformed into a green space), the tower would serve as a beacon for ideas regarding sustainable, livable lifestyles based on the "Cradle-to-Cradle" circular economy model; a research center dedicated to this concept could also find a home within this project. The waterfall at the heart of the tower would serve as a sensory symbol of the constant motion found in nature and the cyclical flow of life ... A legend and further detailed drawings of the tower's interior are currently in preparation ...



Photos 10 + 11 Drawings / Another tool for visualizing ideas for the project ...

