



Kreuzen Weidetiere Ihren Weg, warten Sie bitte im Abstand von mindestens 25 m. Nehmen Sie gegebenenfalls eine andere Route.



### Herden nicht durchqueren, Tiere nicht beunruhigen!

Respektieren Sie bitte die Mutterinstinkte der Kühe und Stuten. Meiden Sie die Nähe von Fohlen, Kälbern und Bullen.



### Wege bitte nicht verlassen!

Die Rinder und Pferde brauchen Rückzugsräume. Schließen Sie bitte die Tore und lassen Sie die Tiere nicht heraus.



### Hunde immer anleinen, im Notfall Leine loslassen!

Im Wald besteht gesetzlicher Leinenzwang. Vermeiden Sie bitte den Kontakt von Hunden mit Weidetieren und halten Sie ausreichend Abstand.



### Nicht füttern, die Tiere werden davon krank!

Die Weidetiere können und sollen sich selbst ernähren. Zufüttern stört ihren Energiehaushalt und macht sie krank.

● **Kinder bitte in Begleitung von Erwachsenen**

● **Bitte nicht bei Dunkelheit betreten**

● **Tore schließen**

Bitte nehmen Sie Rücksicht auf die Weidetiere. Die Rinder und Pferde in diesem Gebiet helfen bei der Erhaltung und Entwicklung lichter, artenreicher Wälder. Die Tiere schaffen dabei durch Fraß und Tritt vielfältige Lebensräume für Pflanzen und Tiere. Sie werden hier geboren und können sich ganzjährig frei auf den Flächen bewegen und ihre artigen Verhaltensweisen ausleben.

Die Weidetiere werden dabei regelmäßig kontrolliert, tierärztlich betreut und bei Bedarf artgerecht gefüttert.

Genießen Sie Ihren Aufenthalt in der Rieselfeldlandschaft Hobrechtsfelde.

**In dringenden Fällen wenden Sie sich bitte an den Tierhalter:  
0176 10177120**

At best, 12 km through the former sewage fields surrounding Hobrechtsfelde.

You can't miss the first waypoint from the parking lot. Take some time to contemplate it.



THE MEMORIAL COMMEMORATES THE 123 YOUNG CHILDREN OF FORCED LABORERS WHO DIED IN BERLIN-BUCH. This memorial was dedicated on September 21, 2014.

More information about the memorial and the sculptures that you'll encounter along the letterbox trail can be found here:  
<http://bildhauersymposion.jimdo.com/>

Let's go! Starting at the memorial, we follow the broad main path, going past an untitled sculpture by Gabriela Nepo-Stieldorf. After that we come to "Fruchtbarkeitssymbol" ["Fertility Symbol"] and "Friedenswächter" ["Peace Guard"] by Viktor Bisquolm. The next one is easy to see: "Grenzphall" ["Border 'Phall'"] by Wassily Heuschöber leaves quite a bit of room for imagination.



ohne Titel  
Gabriela Nepo-Stieldorf



Fruchtbarkeitssymbol  
Friedenswächter  
Viktor Bisquolm



Grenzphall  
Wassily Heuschober

Now we continue along the path, which curves to the left. On our right we see an untitled sculpture by Rainer Trube, and on the left "Wenn ein Stein ins Wasser fällt" ["When a Stone Falls Into Water"] by Erich Reischke. During the summer months, the thick and abundant vegetation almost hides the next sculpture on the left, "I want to speak..." by Mols Landen. In its mouth there used to be a metal plate that read, "I want to speak about borders in my brain." We continue along the path. "vier Standpunkte" ["Four Standpoints "] by Uwe Ochslers on the right-hand side is overgrown with vegetation.



ohne Titel  
Rainer Trube



Wenn ein Stein ins Wasser fällt  
Erich Reischke



I want to speak ...  
Mols Landen



vier Standpunkte  
Uwe Ochslers

It's not far to the junction of the next main path. There, on the left-hand side, we find "besiedelt" ["Populated"] by Jutta Schözl.

If we look around, we soon discover "daedalus #3" by Andreas Funcke. We head toward it and follow that path, passing by an untitled artwork by Maria Fachini. The stone plate with the two holes and the unpretentious pile of wood to the right of it belong together. The woodpile was once a trunk that was attached to the stone plate with wires, forming a kind of harp. The next artwork, also untitled, is by Serge Hout. Originally, it consisted of three parts. The large stone with the plus and minus symbols and the red concrete block are all that remain.



besiedelt  
Jutta Schözl



daedalus #3  
Andreas Funcke



ohne Titel  
Maria Fachini



ohne Titel  
Serge Hout

"Pfeil" ["Arrow"] by Klaus Schitthelm was once a voluntary extra assignment for a night multicache, awarding a second statistic point. If you like, you can add to your log a photo of you standing under the arrow. "toter Ritter" ["Dead Knight"] by Peter Schnaak is almost hidden by lush vegetation, not only because nobody comes to mow it, but also because there are not many geocachers in the vicinity to trample it down.



Pfeil  
Klaus Schitthelm



toter Ritter  
Peter Schnaak

Proceeding straight ahead along the main path, on the left-hand side we first encounter "in Fluß" ["Flowing"] by Erika Trachte. Shortly after that we meet "Mann im Stein" ["Man in Stone"] by Sonja Köditz, which is vaguely reminiscent of a golem. If you like, you can sit down and rest awhile here. Otherwise, just keep going along the path to the rusty "Rieselsäule," or steel waymarking post that marks the circular path. When we reach the post, we see "unterwegs" ["Underway"] by Elke Albers. We then turn and follow this new path between the two waymarkers.



in fluß  
Erika Trachte



ann in Stein  
Sonja Köditz



Rieselsäule



unterwegs  
Elke Albers

Now we follow the new path. You can either take the well-trampled lower path, or the less distinct higher one, past the "wissenschaftliche Darstellung eines Trilobit" ["Scientific Depiction of a Trilobite"] by Rudolf J. Kaltenbach. Those who take the higher path must go left down the hill at the information board and the benches in order to return to our original path. We now mosey along, past one of the "Rieselsäulen" or waymark posts and through the nearby gate. Please close the gate behind you—this one and all others along the way. And be sure to write down the large green number that is on each of the gates we pass through.



wissenschaftliche Darstellung eines Trilobit  
Rudolf J. Kaltenbach



Rieselsäule



erstes Tor

Our path meanders a bit, like most of the paths here, and leads indirectly to a signpost. We follow the direction on the sign (ignoring the Rieselsäule post next to it) toward Schönerlinde, passing through the next gate (did you write down the number?). Following the path that is obviously used more frequently, we soon reach a picnic bench. Here we turn toward the clearly visible guidepost and head in the direction of Schönower Heide. The hiking map next to the path offers some orientation.



Tor Nummer 2



Picknickplatz



Rieselfeldwanderkarte

We soon reach a main path that we cross over—in order to go through another gate (jot down the number). Staying on the path that leads "straight ahead," we now cross over a marked junction. On past another scientific portrayal by Rudolf J. Kaltenbach and past a pond with a picnic table, we finally reach another waymarker that knows only two directions. A faint arrow points in one of the directions, and this is the way we want to go. The path winds more or less in one direction, until it swerves off to the left. We continue to follow it, cross over a water ditch, and finally arrive at another signpost. If you come from the direction that we just did, the signpost is a bit hidden. So look for it from the middle of the junction and continue in the direction toward the lake ("See"). Now we have a longer jaunt straight ahead until we reach another gate (the number is...?), which we pass through.



Tor Nummer 3



wissenschaftliche Darstellung, Rudolf J. Kaltenbach



rechts, kurz vor Tor Nummer 4

There is a theoretical chance to turn off of our path, but since we're enjoying it, we keep on going straight ahead. If you pay attention, you'll see on the right-hand side another sculpture by Rudolf J. Kaltenbach, this time of an ammonite. But don't get distracted. Go through the next gate (number [:])). We meet another one of the Rieselsäulen posts, but we leave it standing on our right and follow the broad path to the next post. We follow the path, leave the next Rieselsäule standing on the left, and wander along without changing direction to the next gate (number?). Another Rieselsäule post proves that we're heading the right way.



wissenschaftliche Darstellung Ammonit  
Rudolf J. Kaltenbach



hier abbiegend dem Weg folgen



immer schön geradeaus



gegenüber geht's weiter

Now let's cross over the path and go through another gate (Number?) into a new area. The path here isn't so distinct, but it's recognizable. Soon we arrive at a bench where we turn left onto another path. Keep on going until we reach another gate that presents another number for us to jot down. From here we have a good view of the artwork named "Begegnung" ["Encounter"] by Gabriela Nepo-Sieldorf.



Tor Nummer 7  
dahinter "Begegnung"



Begegnung  
Gabriela Nepo-Sieldorf

Now we struggle through to the main path and follow the waysign there toward the places that are written in green. If you're still able to be alert, on the way you can discover to the left of the path the group consisting of three separate sculptures, "Judith and Holofernes" by Andreas Hedrich. Have fun searching for them.



Holefernes  
Andreas Hedrich



Judith  
Andreas Hedrich



Judith und Holefernes  
Andreas Hedrich

Farther along we come across Helmut Machhammer's "Purzeln" ["Tumbling"], Ulrich Baensch's "Versteinerung" ["Fossile"], and Silvia Christiane Fohrer's "Recht auf Unvollkommenheit" ["The Right to be Imperfect"]. Shortly before our next change of direction, we pass by Rudolf J. Kaltenbach's "Zeit und Raum" ["Time and Space"].



Purzeln  
Helmut Machhammers



Versteinerung  
Ulrich Baensch



Recht auf Unvollkommenheit  
Silvia Christiane Fohrer



Zeit und Raum  
Rudolf J. Kaltenbach

Now we reach a small place with a Rieselsäule and several artworks as well as some benches. "Friedensstein" ("Peace Stone") by Alfridas Pajuodis is especially prominent here. When we get to it, we turn toward Rudolf J. Kaltenbach's "Energieraum für die Landschaft" ("Energy Room for the Countryside"). On the way we pass by "Zeichen" ("Signs") by Silvia Christiane Fohrer, which no longer has all its parts.



Kunstpause



Friedensstein  
Alfridas Pajuodis



Energieraum für die Landschaft  
Rudolf J. Kaltenbach



Zeichen  
Silvia Christiane Fohrer

Continuing along the path we find some empty pedestals, as well as Katja Natascha Busse's untitled work. Rainer Trube's sculpture is also untitled. If you happen across "Ein Haar von mir" ("One of my hairs") by Jeong Soo Lee, then you have gone too far.../p>



Kunstlos



ohne Titel  
Katja Natascha Busse



ohne Titel  
Rainer Trube



Ein Haar von mir  
Jeong Soo Lee

...because the signpost at the junction wanted to inform you that you now need to go toward the observation tower ("Aussichtsturm"). So we proceed along this path until we reach a small junction with signposts and a hiking map. If we look around a bit, we discover another gate. Before we go through it, we jot down the number and then sit down on one of the nearby benches. Now it's time to do the math.

First we take all the numbers from the nine gates and delete all the decimals. This gives us 9 two-digit numbers. These we use to calculate the final coordinates:

North 52 (Tor 1 + Tor 8 - Tor 3).(Tor 2 + Tor 4 + Tor 5 Tor 6 + Tor 7 - Tor 9 - Tor 9)  
East 013 (Tor 8 - Tor 9).(Tor 1 + Tor 3 - Tor 5)

The stamp, pencil and logbook all remain in the cache. Please don't use force to open the lid. It's a bit difficult, but with patience and time it can be opened. Perhaps a small tool in the form of a hook would be useful.