Mapping Along

Recording Margins of Conflict

Content

We Call It Mapping

metroZones

Mapping Along is the product of rereading our own practice. As metroZones, we have a long history of working with recording processes that are always tied to specific explorations of spatial productions and urban cultures. This has resulted in a wide variety of spatial images that are further processed and manifested in various forms — on paper, on screens, as cloth, performances, and tapestries. When and to what extent can we call these processes mapping?

Decades ago, critical geography and cartography established that mapping is bound up with power.[1] Cartography from its origins is a power discipline that promises to capture reality, to measure the world and generate truth. This is what makes mappings so powerful; they don't merely structure our thinking about space, they produce geographies.

metroZones doesn't untangle retrospectives; we're less interested in the exhibit than the tool. By that we refer to what we designate as mapping, which we want to contextualize with other works and open up to discussion.

For us, there's also no dichotomy between process and production. Mapping interests us as a process that often results in images — that is, kinds of maps and thus potential exhibits — but it's by no means limited to images. This is because mapping is always subjected to a process of rereading, which in turn becomes part of our working process — rereading as a methodology that doesn't exist *a priori*, but emerges through self-interrogation.

Various key moments stand out in this development. If memory serves, the first time we explicitly used mapping as a method was during a workshop for our Hellersdorf investigation (carried out 2014, in cooperation with station urbaner kulturen). At the time, our focus was on recording light, sound, and wind — that is, sharpening our perception of urban textures along rather unsharp surroundings. Sketchbooks became videos, and the drawing participants "read" their maps aloud. Other recordings were turned into wallpapers and tapestries.

Soon thereafter we began producing, in collaboration with refugees living in Berlin, a three-part mapping with which we aimed to explore the urban *Refugee Complex* (2015) — that is, the experiences, memories, and discursive constellations surrounding urban citizenship for new Berliners. In the process, our concept of mapping fanned out further, coming to encompass a wide variety of narrative methods. Different procedures and signatures became recognizable: the comic-like conflation of experiences

with institutional frameworks; collaborative pencil drawings of the occupations of urban squares (and, later, continent-spanning expansions); and discursive theatrical reconstructions of political negotiation.

In *metroZones-Schule für städtisches Handeln* (2015–2016), mapping became an entrée to what we called "spatial work": a sharpening of perception, the testing of analogue as well as digital recording modalities, but also the analysis of urban spaces and constellations.

One performative variation was our live-mapping project around a large map and projection table in the *Stadt als Byte* (2018) laboratory, which we built in Berlin's HAU theater as part of our ongoing exploration of what we conceive of as "webtech" or platform urbanism. Here, mapping became a medium to articulate the different perspectives and experiences of those working within different kinds of platform economies. These experiences were then recorded and inscribed by a mapping performer in one single map.

Most of these mappings were converted into various kinds of video formats. In some, the mapping process itself was recorded and in the process compressed, in others the final mappings were read aloud by the mappers or third parties. This process united a wide variety of media and modalities — drawing with audiovisual, analogue (paper, cloth, clothing, tapestry) with digital.

What does mapping do — what is it capable of doing — that other approaches do not? The accommodation process for *Mapping Along* resulted in a "discourse wallpaper" that has produced the following reflections.

Mapping means putting things, perceptions, and discourses in relation with each other. It creates an imaginary space and simultaneously an image. It is at once spatial production and image production, and thus, since it is a shaping and visualizing activity, it is also always an aesthetic practice.

We use mapping as a means of unearthing things, in an open-ended, non-linear process. These things (phenomena, statements, perceptions) are recorded, inscribed, focused, associated, excluded and selected, translated, and encoded. Practically anything can become a map — whether it's material or immaterial, existing or imagined.

(Our) maps don't necessarily need a legend. The point is to "read" in a broader sense. This is also tied to legibility, but not in the sense of decoding but rather observing. A map can be read in all directions.

In mapping, something materializes that has never existed before. A memory mapping, for example, activates the memory of something that's no longer visible or available in the public space or social imaginary. Mapping is work on social memory and imagination. In the process, knowledge is made available and interconnections are made accessible that weren't before. Mappings abstract and simplify the social. Simultaneously, however — and this is their purpose — they complicate it.

With critical mappings or so-called countermappings, the focus is on subverting cartographic power, on turning it against its creators, demolishing borders, remeasuring territories, giving shape to the invisible, making the unspoken perceptible.[2]

A "discourse mapping," for example, reconstructs discursive constellations and processes. Discursive actions, that is, the practicing of language in social or political space, are related to one another, and discourse thus becomes spatial and multi-dimensional.

But even without language, mapping is (also) a discursive practice, precisely because it enters social space. Every mapping is an intervention. No mapping stands for itself alone; each inevitably reacts or refers to other maps. Maps have agency, they act and also reconstruct, they even constitute places and spaces, often far beyond the georeferential. They come accompanied by strategies and effects of appropriation, exploitation, valuation, and all kinds of applications.

At the same time mapping is a performative practice.[3] In mapping, through voices and hands, social circumstances are enacted bodily. There is something theatrical or fictional in this as well. Mapping is also physical work that operates with available means — beyond the thinking hand, it can involve paper, pens, scissors, textiles, or cameras. Mapping is handwriting and body language. The fact that the (or we) mappers are inevitably part of our mapping becomes more evident in some maps than in others. But every mapping is a positioning.

Anne Huffschmid, Christian Hanussek, Diana Lucas-Drogan, Jochen Becker
for metroZones

1 From the multitude of texts on critical geography, we'll mention only a few of our "all-time favorites": John Brian Harley (1989): "Deconstructing the Map," *Cartographica: The International Journal for Geographic Information and Geovisualization*, 26 (2). Doreen Massey (2004): "Geographies of Responsibility," *Geografiska Annaler. Series B, Human Geography*, 86 (1), 5–18. Dennis Wood (1992): *The Power of Maps*, New York: Guilford.
2 Also see: kollektiv orangotango+ (2018): *This is Not an Atlas: A Global Collection of Counter-Cartographies*, Bielefeld: Transcript.
3 Chris Perkins (2009): "Performative and Embodied Mapping," *International Encyclopedia of Human Geography*, Elsevier, 126–132.

metroZones

We Have Nothing to Lose but our Supply Chains

2020/2021, mapping printed on textile, audio (25 min)

Around Berlin, but also in the city itself, the Internet-based shipping service provider Amazon is steadily expanding its network of delivery centers. South of Berlin, its new location BER8 was recently opened between the airport, Cottbus, Poland, and Potsdam, but is so far difficult to reach via local roads.

Waiting in front of the entrance, but also in the more distant highway service areas, truck cabs with Polish and Baltic license plates are ready to deliver their blue Amazon Prime trailers with Krefeld license plates for unloading, or to pick up newly loaded trailers.

The logistic landscapes are interlinked. In a cramped industrial area in Berlin-Marienfelde, trucks unload their goods into a large and obscure box. Nearby, hundreds of white, mostly privately rented delivery trucks and cars are loaded by men with goods before swarming into Berlin on delivery runs. In Krausenhöfe near the center of Berlin, a tiny sign indicates that Amazon Berlin is located here. A newspaper article reports that about 500 people work in this massive building.[1] →

To counter the developments emanating from Amazon, the Tech-workers' Coalition gathers all classes of techies at the outskirts of the metropolis, from programmers to pickers in "fulfilment centres" to bicycle delivery services.[2] Many of those taking part in the *Berlin vs. Amazon* campaign work in the IT sector themselves and thus argue using their knowledge from the inside.

Through *"Make Amazon Pay,"* the campaign *Berlin vs. Amazon* has established connections to Amazon workers in storage hubs all the way from Leipzig and Bad Hersfeld to Poznań.[3] In Poland, about 20,000 people work for Amazon, mostly on precarious, temporary employment contracts. In Poland, however, you couldn't order goods with Amazon until recently, even though the Polish hubs supply the German market. This allows Amazon to bypass German strikes or traffic jams.

There are two of us on the road. Via WhatsApp, we are in voicemail contact with our *metroZones* home office in Mecklenburg, where drawings are made according to our stories and descriptions. These drawings, together with sound files, photographs, and memories, result in a *Mapping Along Amazon*. Afterwards, a video recollects the materials.

We Have Nothing to Lose but our Supply Chains is a project within the exhibition *Silent Works: The Hidden Labor in AI-Capitalism* as part of the *Berliner Gazette Winter School 2020*, that took place at Haus der Statistik, Berlin, November 7–28, 2020. [JB]

metroZones

Stadt als Byte

2018/2021, live-mapping, video-clip (10 min), ongoing research
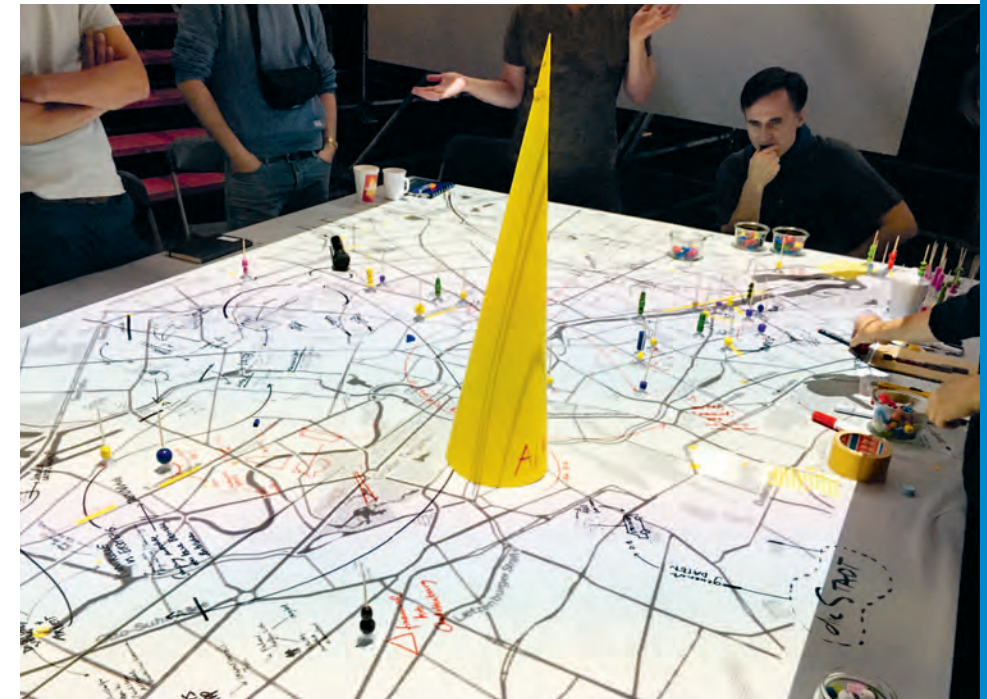
"Stadt als Byte" — a title that refers to a modern classic of urban research, *Stadt als Beute* (1999)[1] — deals with "WebTechUrbanism," a term that encompasses a host of issues ranging from the spatial expansion of the tech industry in cities, the reorganization of labor on the part of platforms, the mining of infrastructural data by internet monopolists, local struggles against private web-based businesses intruding into urban life, to efforts to reappropriate net applications for the common good.

WebTechUrbanism first took shape in San Francisco and London. More recently, disciples of Silicon Valley have discovered Berlin as a suitable place of activity due to its reputation as a stronghold for highly skilled professional workers that nonetheless offers low wages and affordable real estate. Berlin politicians have reacted to this development by attempting to capitalize on the booming industry, promoting the city as a "smart city" to attract more start-up founders, companies, and venture capital.

In 2016, plans to install a Google Campus in Kreuzberg sparked massive protest. Fearing this "incubator" would accelerate gentrification, various groups launched a campaign to prevent its opening. One metroZones member took part in the struggle, and another was →

Live-Mapping in Berlin HAU theater, 2018. Photo: Anne Huffschmid

involved in opposing the construction of an office building for online retailer Zalando, also in Kreuzberg. This engagement led to metroZones focusing its research efforts on the phenomenon that is about to replace the "creative industry" as the leading sector of Berlin's economy.

Through a series of events it hosted, metroZones sought to shed light on the narratives fueling the tech industry's urban exploitation. This culminated in a "lab" held during the Claiming Common Spaces festival in 2018 at the HAU theater. There, metroZones led a live mapping of Berlin's webtech economy using the accounts of guests who work in the sector, from startup employees to delivery drivers. The clip in *Mapping Along* process the insights gained from this mapping performance.

The clip is a marker on the way forward for *Stadt als Byte*; the project is now looking beyond Berlin. Funded by the Rosa Luxemburg Stiftung, metroZones has begun collecting accounts of WebTech-Urbanism for a digital storytelling project, cooperating in the process with partners in Barcelona, London, Poznań, and Warsaw. [OP]

Tytus Szabelski

AMZN: Work in Progress

2020/2021, photography, street sign, video (8:20 min), leaflets

Since the 1990s, Poland has been luring foreign investors with low taxes and reduced labor costs in special economic zones, hoping to attract the less shiny side of the new digital economies – assembly lines, warehouses, logistics. The online retailer Amazon has responded to the call, setting up "fulfillment centers" in Western Poland in 2014 to supply the German market. Until recently, it wasn't even possible to make Amazon orders within Poland.

In his long-term project *AMZN*, the artist Tytus Szabelski has been researching how digital capitalism, beyond its seemingly immaterial character, shapes the social life, social relationships, and the actual surface of the planet. Behind the screens that power Amazon, Facebook, and Google, there are complex logistical networks and countless server farms distributed around the world consuming an enormous amount of power – supplemented of course by sweaty, taxing human labor.

In his approach to artistic research, Szabelski isn't satisfied by simple depictions of the phenomenon. In December 2020, at the height of the holiday season, he took a job at the Amazon Fulfillment Center in the town of Sady near Poznań. "I clearly remember those learned sequences of moves and actions, a division of labor like in the factories of the early twentieth century, and norms I was not →

■ Tytus Szabelski, *Situational Approach #5: This Facade Is a Lie*, Amazon Fulfillment Center KTW1, Sosnowiec, Poland, 2020

able to fulfill. The loud, never-ending noise of conveyor belts and scanners beeping all around. And last but not least, motivation slogans written on the walls of canteens and locker-rooms, proclaiming Amazon's 'leadership principles.'"

Szabelski developed abstract animations from these experiences, translating his physical work for the digital platform into digital images. In a series of photographs, he demonstrates how the gigantic, featureless halls of the logistical center are situated within the surrounding landscape, contrasting the materiality of the landscape with the retort-like functioning of the architecture. Another aspect of the AMZN project is Szabelski's documentation of the actions and leaflets of the independent trade union Inicjatywa Pracownicza, which is fighting for better working conditions at Amazon and elsewhere. [TS/CH]

South Street, Philadelphia / Oranienstrasse, Berlin / 1960–2021

In the 1960s, Berlin made plans to have the A106 highway traverse the southern inner city along Oranienstrasse in Kreuzberg, which is why many of the historical buildings there were torn down. The Neue Kreuzberger Zentrum (NKZ) was intended to serve as a noise barrier for Kottbusser Tor, and Oranienplatz would have disappeared under a huge highway interchange. Despite the presence of the Berlin Wall, the proposed routes extended into East Berlin.

In the 1970s, enthusiasm for the "car-friendly city" waned in the face of neighborhood protests. The movements against the land redevelopment that accompanied highway expansion culminated in over 160 *Instandbesetzungen* (maintenance squattings) in the early 1980s. To contain the urban revolts, a strategy of "cautious urban development" was developed in Kreuzberg with the IBA-Alt (International Building Exhibition) — a strategy that still shapes the appearance and socio-cultural characteristics of the district today. Now, in the wake of widespread residential gentrification, a second wave of commercial displacement is sweeping through Oranienstrasse, provoking renewed protests.

Approaches to a "car-friendly city" in the US were also met with massive protests in the 1970s. With the invasion of highways, socially and ethnically excluded neighborhoods were razed to the ground ("slum clearance") and poorer urban populations were displaced. At the same time, urban highways helped promote "white flight," i.e., the exodus of the white population into seemingly homogenous suburbs. The automobile and real estate →

■ Highway interchange over Oranienplatz, 1960s.
Photo: archive Jochen Becker

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industries joined forces with state planning authorities to form so-called growth coalitions.

South Street in Philadelphia was and remains shaped by immigration and small-scale commercial residents. A crosstown expressway proposed in the 1960s would have destroyed this complex urban and social fabric, but the project was defeated after years of community-led protests. Today, South Street's civic vitality and continued evolution testify to the power of community activism. [JB]

Denise Scott Brown and Jeremy Tenenbaum

South Street: The Philadelphia Crosstown Community

1960s–2021, photography, wallpaper, graphics

In 1968, Philadelphia-based architect Denise Scott Brown was approached by the Citizens' Committee to Preserve and Develop the Crosstown Community (CCPDCC) for support in preventing a planned urban highway along South Street. In the 1960s, "social scientists became social activists," wrote Scott Brown. She used strip photography borrowed from artist Ed Ruscha to align both sides of the →

■ South Street perspective and plan, 1968–69.
  Photo/Mapping: Denise Scott Brown

street visually, building by building. The razing of the neighborhood in favor of a "car-friendly city" was narrowly avoided. In parallel with her South Street activist planning, Scott Brown and partner Robert Venturi created the legendary "Learning from Las Vegas" studio, which incorporated a wide variety of mappings, graphics, films, and photographs into their urban studies.

Jeremy Tenenbaum has brought Scott Brown's work to life on large scenic walls at the Architekturzentrum Wien. For the Kunstraum Kreuzberg, he is developing a wall-spanning design based on historical and contemporary photographs, mappings, and other materials. [JT/JB]

In Dissent? | Stefan Endewardt and Dagmar Pelger
with Joerg Franzbecker

# Property ~~and everyday life~~ in Oranienstrasse

2021, mapping
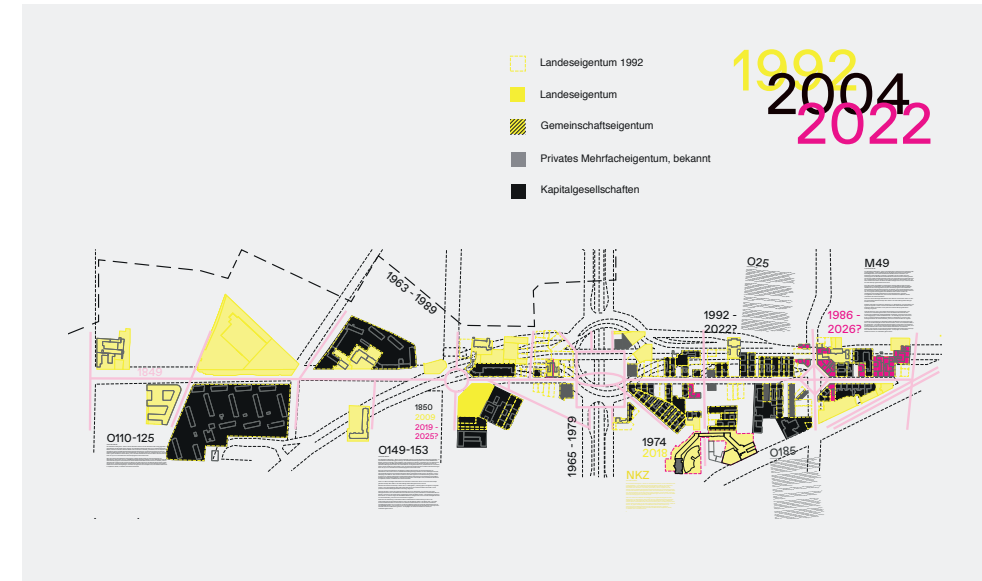
The connection between property and the production of space in Berlin-Kreuzberg's Oranienstrasse is condensed in three exemplary focal points. The contribution is a continuation of the nGbK research project *In Dissent?: On Neighbourhood, Gentrification, and Artistic Engagement in Oranienstrasse* by Stefan Endewardt, Joerg Franzbecker, Anna Heilgemeir, Naomi Hennig, Ulrike Jordan, and Dagmar Pelger. The mapping, published in newspaper format, brought together local knowledge.

Christoph Schäfer

Oranienstrasse, revisited

2021, wall, drawings
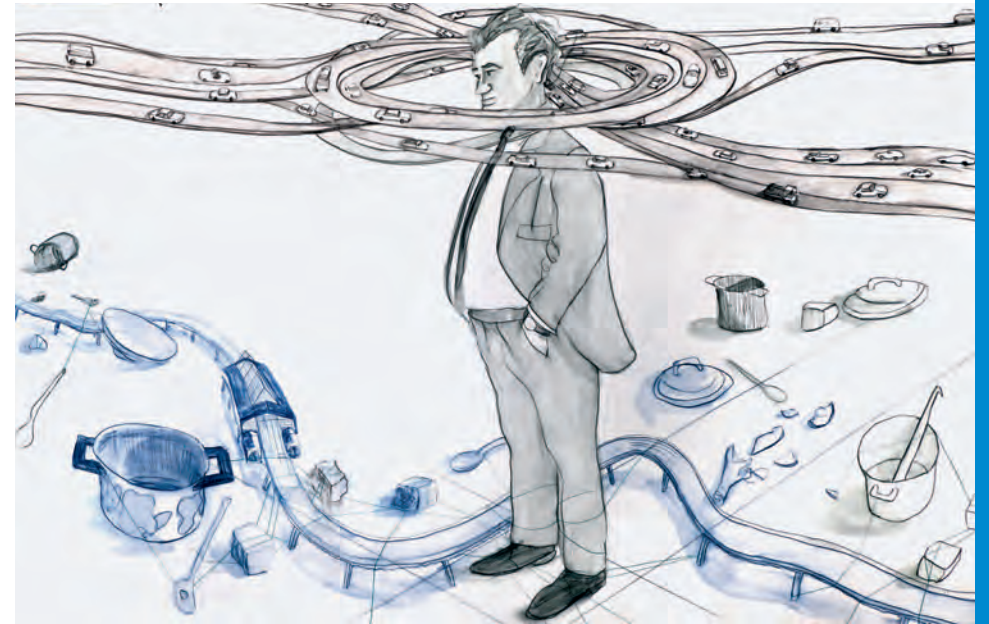
Hamburg-based artist and urban activist Christoph Schäfer is a co-initiator of the urban interventions *Park Fiction* and the contemporary *Planbude* in St. Pauli. He also develops actions that amount to "Lefebvre for kids," texts with explanatory drawings that clarify complex relationships between cities and capital. His comprehensive book *Die Stadt ist unsere Fabrik* ("The City is Our Factory") (2010) explains the project in great detail. In 1984, Schäfer spent a year in Kreuzberg living on Oranienstrasse. Over the course of several visits, he now attempts on the one hand to reawaken his memories of the street's heyday in the 1980s, while on the other hand graphically recording the contemporary situation through a sort of "sentimental journey" that involves visiting old hangouts and carrying on conversations in "burger shops with black rubber gloves." [JB]

Planungstraum [Planning Dream], detail, 2021.
Drawing: Christoph Schäfer

Chinafrika. under construction

The art and research project *Chinafrika. under construction* went in search of traces of the cultural relationships between China and Africa, creating a portrait of a global process that stand to fundamentally alter the European imaginary. The 'provincialisation of Europe' (Dipesh Chakrabarty) is already in full swing. *Chinafrika* unfolded a spatial terrain spanning three continents, addressing interconnected spheres of the economic and cultural dynamics of the 'Chinafrika' phenomenon, organised around the themes of Explosion / Exposition, Resourcing, Shipping, Factory, Shopping, Urban, Transit, Exchange, Future and Trailer. The project concentrated on the Copperbelt of northern Zambia and the south-eastern region of the Democratic Republic of Congo as hubs for the extraction and transportation of raw materials, as well as on the megacities of Lagos (Nigeria), Johannesburg (South Africa), and Addis Ababa (Ethiopia). Looking at China, the project focused on the Pearl River Delta with its African trade centers in Hong Kong, Guangzhou and the Shenzhen Special Economic Zone.

Within the framework of the project, artists, curators, theoreticians, and actors from Africa, China, and Europe developed shared artistic and theoretical perspectives. *Chinafrika* working groups were established in three African →

■ *Chinafrika. under construction*. Front Neubau gfzk Leipzig, 2017.
Photo: Nara Silva das Virgens Merlitz

cities and one Chinese city in order to research on site, produce theories, and generate artistic works while establishing local debates.

Exhibitions featured include Steirischer Herbst Graz (2015/16), Galerie für Zeitgenössische Kunst Leipzig (2017), Kunstfest Weimar (2017), Shenzhen/Hong Kong Biennale of Urbanism & Architecture (2017/18), and Kunstraum des Konfuzius-Instituts (Nuremberg, 2019). Project leaders: Jochen Becker (metroZones) with Daniel Kötter.

The working groups were curated by Huang Xiaopeng (Guangzhou), Michael MacGarry (Johannesburg), Patrick Mudekereza (Lubumbashi) and Folakunle Oshun (Lagos). The architectural institution IFAU (Institute for Applied Urban Studies, Berlin) and designer Markus Dreßen (Spector Bureau, Leipzig) were responsible for the design of the exhibition. [JB]

Christian Hanussek and Gerda Heck

Xiaobei Wallpaper

2017, wallpaper, varying dimensions

Sanyuanli and Xiaobei are two districts of Guangzhou that have become social hubs for African traders to meet and exchange. Depending on the type of products, goods are bought or ordered from Chinese producers in greater Guangzhou, the Guangdong Province, or elsewhere in China.

The graphics are organized in the repetitive pattern of a wallpaper design, featuring rhizomatic structures and small comments written inside. The graphic schema depicts the activities of African traders in Guangzhou and beyond.

■ Installation at gfzk Leipzig, 2017. Photo: Wenzel Staehlin

Daniel Kötter

Establishing Shots

2014–2017, videos on 58 mobile phones, sourced in Shenzhen / China,
tables, paper

Establishing Shots documents the complexity of Sino-African re-
lations in 58 short videos organized in five chapters. The videos
were shot on several research trips in China, Hong Kong, Tanzania,
Zambia, the Democratic Republic of the Congo, South Africa, Nigeria,
Mozambique, Algeria, and Ethiopia between 2014 and 2017. A land-
scape of narratives spreads out over 50 mobile phones produced in
the "factories of the world" in southern China.

Four narratives introduce the idea of *Chinafrika*: In *Yu Gung Moves
Mountains*, the Chinese policy of Special Economic Zones and large
construction projects in Africa is explored; in *Trains and Transport*,
the expansion of logistics and infrastructures is documented; *Trades,
Malls, and Factories* explores the places shaped by new, bottom-up
forms of global trade between Africa and the Pearl River Delta; *Every
Day Beliefs* examines the cultural overlap of Sino-African everyday
life, traditions, and religion. Finally, *And Europe?* questions the posi-
tion of the Western hemisphere in the global context. [DK/JB]

Works in the Exhibition

metroZapp: Digitally Mapping an Urban Neighborhood

2016, smartphone application, 12 screenshots
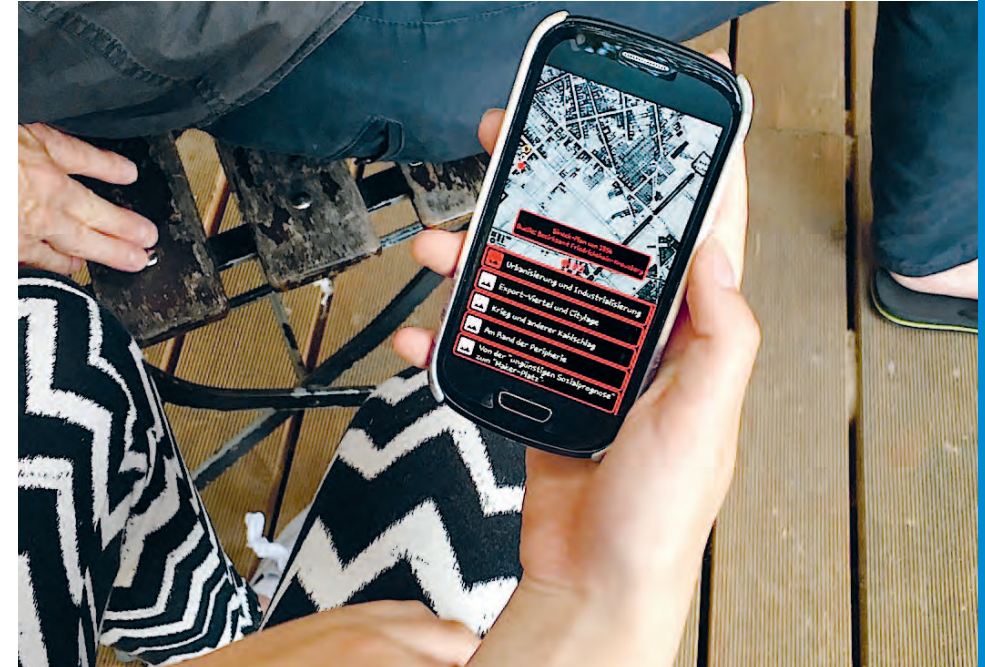
Urban research conceptualizes neighborhoods as fabrics of social relations that are complexly interwoven within themselves and with their contexts. As objects, neighborhoods reject overly simplistic descriptions. Can neighborhoods thus be "mapped" at all without diminishing their complexity? Conceived as a stand-alone narration format using meaningful, but ultimately ambiguous visual and textual devices, the kind of mapping format proposed by the metroZapp does not claim to capture *all* of its subject's relevant "voices" and "topics." Nevertheless, like any other narrative, it defines what and who is considered relevant. Therefore, the question of selecting one's sources becomes especially important, which is why metroZones decided on a *multivocal and multifocal* strategy.

With its project *metroZapp: Kreativindustrie am Moritzplatz* (Creative Industries at Moritzplatz), metroZones devised a digital app format for Android mobile devices that strove to narrate the urban. More precisely, the app focused on the sudden emergence and →

rapid development of the Moritzplatz area in Berlin-Kreuzberg — its transformation from a place where, according to one witness, "the city's lint" was accumulating in the shade of the Berlin Wall, into a self-declared "creative quarter." Moritzplatz suddenly became full of jobs for the creative class, a place defined by co-working spaces and shops for artists, architects (a supply store), and intellectuals (a book store), as well as by a community garden and two clubs for local recreation. The app focuses on this historic moment, providing a georeferential map of the neighborhood, a historical overview, and, most importantly, audio and video clips from conversations with "place-makers" and residents. Users can access the media sorted either by speakers or by topics. In contrast to a fixed map, the format allows recipients to participate actively in the production of meaning by interacting and selecting. Users become "zappers," encouraging a recomposition of media sequences, textual connections, and significance. With the help of users, the app thus layers voices and perspectives on top of each other, enabling them to be read in contrast. [ER]

Katharina Pelosi

How Loud can Silence be: A Listening Score

2021, sound installation, monitor, headphones

In her earlier works, Katharina Pelosi mapped places in urban space as resonant memory spaces based on soundscapes (*Call to Listen*, 2017) or, inspired by musical phenomena (feedback, delay, echo, silence), layers of narratives in the history of the city (*How To Hear The Invisible*, 2016).

In her sound installation *How Loud can Silence be: A Listening Score*, Katharina Pelosi explores the acoustic interface between postcolonial debates, the museum, and urban space. She records a variety of ethnological museums as spaces of storage and representation, muted archives of a "colonial system of appropriation"[1] and urban institutions, silent voids in the noisy soundscape of the city. Silence has a double meaning here: in the postcolonial debate around restitution and ownership, it is a metaphor for amnesia, forgetting, and the absence of language. In musical composition, silence — always in alignment with an idea of sound — refers to the absence of sonic happening. This absence of the expected — hardly to be called silence — makes audible all that could not be heard before.

By means of field recordings, the spaces of the museums — inside and outside — are scanned. The acoustic perception of the spaces becomes method, material, and medium. Thereby a central part of this sound mapping is the disclosure of the method. In the still partly raw material of the listening score, moments of the recording →

■ Detail of the soundmapping project *How to Hear the Invisible.*
Screenshot of the website, designed by Ulf Treger

conditions can be heard — the cracking of the microphone, the squeaking of shoes, the noise behind the walls. In her composition of soundscapes and interview fragments on the concept of silence, Katharina Pelosi maps not only the acoustics of rooms, but also the instructions and possibilities for action inscribed in them. [KW]

1   Felwine Sarr and Bénédicte Savoy (2018): *The Restitution of African Cultural Heritage: Toward a New Relational Ethics.* Report available at: →→ restitutionreport2018.com/sarr_savoy_en.pdf

metroZones

Schule für städtisches Handeln

2015/2016, workshop series, graphic recordings, schoolbook, video (15:44 min)
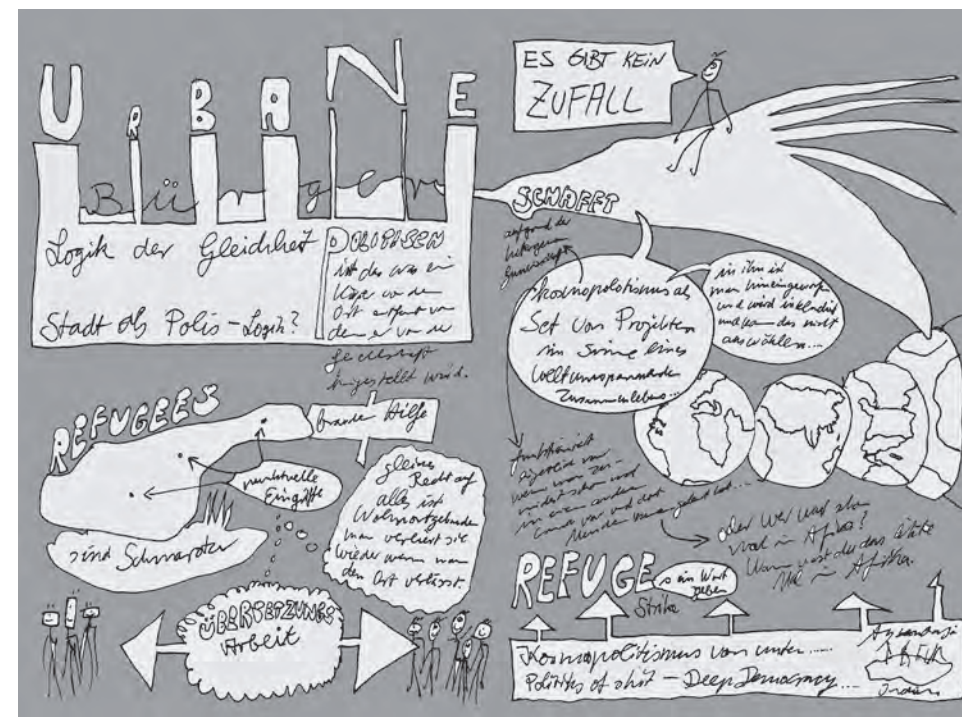
The metroZones *Schule für städtisches Handeln* (School for Urban Action) was a cooperation between the Hamburg-based initiative dock europe (Petra Barz, Meike Bergmann) and metroZones (Anne Huffschmid, Stephan Lanz, Kathrin Wildner), financed as a pilot project by Germany's Bundeszentrale für politische Bildung (Federal Institution for Political Education). Over a period of two years, a range of urban actors, activists, and other urban citizens met in Berlin and Hamburg to discuss and implement a variety of conceptual ideas and methodological tools from the field of critical urban studies, for the purpose of urban explorations and interventions beyond academia.

Participants in the metroZones school met at events such as public lectures, reading-circle discussions, and practical exercises in workshop sessions. The combination of theoretical and practical approaches, conceptual and methodological tools, exercises and performative enactments in public space, produced various formats and situations for a collective reflection on urban experiences →

and practices. The questions and discussions revolved around issues of production and configuration of urban spaces at different scales, the effects of collective perceptions and actions on everyday life, and the invention of strategies and tactics as modes of citizenship.

The medium of the map and the mapping process were used as tools of collaborative knowledge production to discuss and visualize new perspectives on urban space divorced from conventional and official readings of urban geography. Several exercises produced maps that combined spatial structures and sensitive perceptions of the experienced space. Participants in the metroZones school were asked to observe and listen at selected sites and to identify spatial elements and acoustic characteristics — in a way, to appropriate place and a new urban perspective by taking notes and sketches in the form of mappings.

School events were accompanied by artists (Erik Göngrich, Christoph Schäfer, Diana Lucas Drogan) who served as observers and commentators, producing graphic minutes and comments of the dynamics of each school. The experiences and practices of the metro-Zones schools were documented and prepared for further use through the metroZones schoolbook, a website, and a series of videoclips. [KW]

Larissa Fassler

Gare du Nord

2020, video (14 min)

The work is a collaboration between Larissa Fassler and metroZones, composed of three videos from her *Gare du Nord* series shot in Paris in 2014–2015. Led by her voice and hands, Larissa Fassler guides us through A4 and A5 notes, drawings, and photographs taken during her daily visits to the Gare du Nord over a three-month period, conceiving the station as the center between the city and the periphery. The Gare du Nord is an extremely dense place full of social tensions, marked by security and control, that collages the complex relationship between colonialism and the French identity. The first video focuses on Fassler's method of research and the practice of loitering in public space, where she is confronted with 800,000 users per day and the chaotic architecture of the Gare du Nord itself. This practice requires permission, preparation, and techniques of notation. Larissa Fassler captures public space using data, language, floor plans, and sections. For this reason, being on site daily at different times is one of her core principles, expanded by the redrawing of the same spatial fragments in order to understand multiple perspectives of the site. These impressions and her collected data become traces on the drawings she creates in the studio. The second video is a close-up of Fassler's dense drawings presented in the exhibition. In the final video, we are left with Fassler's staccato voice, rereading detailed notes from the site of Gare du Nord. [DLD]

■ Video recording of *Gare du Nord*, artist's studio, Berlin 2020.
Photos: Diana Lucas-Drogan

Mapping Along the Refugee Complex: Attempting to Map Urban Action

sur place two drawings on paper, 99 × 147 cm and 99 × 125 cm, text board 70 × 270 cm, video (19 min), 2015

Wiederaufnahmeprobe installation with drawings on textile, paper and film, variable dimensions, video (11:20 min), 2015

Connecting Spaces Diana Lucas-Drogan: two drawings, 29.7 × 126 cm and 42 × 89 cm, three video clips (12:23 min, 6:09 min, 20 min), 2016

In the fall of 2012, following a long protest march across Germany and hunger strikes at the Brandenburg Gate, refugees established a protest camp on the Oranienplatz in Berlin Kreuzberg. metroZones greeted the occasion of this spatial occupation — which lasted one-and-a-half years — by reintroducing the issues of urban participation and citizenship in an artistic research project.

In the process we considered the mobilization of the refugees as urban action (*städtisches Handeln*) that challenges urban societies in a new way. How do refugees move through a city (such as Berlin), and how do they manage to deal with its everyday challenges? Where do they claim space and what imaginaries do they generate of themselves? What questions do refugees pose to the city and what are the rights they're fighting for? →

In cooperation with the artists Sarnath Banerjee, Christian Hanussek, and Diana Lucas-Drogan, as well as a variety of additional interlocutors, metroZones developed a tripartite series of mappings, which — in rather different scripts and accentuations — addressed the urban experiences of refugees.

The graphic series *In the System* revolves around bureaucratization, deprivation of rights, daily life tactics, survival strategies, and forms of resistance. The polyphonic mapping *Sur Place* reconstructs urban occupation of space and the organization of everyday life under exceptional circumstances. The multi-layered notation *Rehearsing Revival* tracks the struggle for a self-organized refugee center in the city, emphasizing the relevance of such a space after all negotiations failed. The drawings were exhibited under the title *Berlin Field Recodings* as part of the second *Herbstsalon* of the Berlin Maxim Gorki theater from November 13 to 29, 2015.

As part of a conference on digital rights and the participation of refugees at the HKW in Berlin, metroZones organized a workshop on the 5th March in 2016 titled "Connecting Spaces: Digital, Urban, and Translocal Relations & Strategies." Napuli Paul Langa, Muhammed Lamin Jadama, Asif Gillani, Muhammad Asif Syed, and Diana Lucas-Drogan presented mappings addressing the spatial networking of the refugee movement. [CH/AH]

Pedro Ceñal Murga

Walk the Line: The Distributed Vertical Border

2015/2021, ten models, installation, printed book

Walk the Line explores the spatial production of mass migration and how the displacement and detention of undocumented migrants impact the territory they navigate. The project is based on the author's study entitled "The Distributed Vertical Border" (2015–2016), which examines the formal as well as informal spatial settings that emerge in response to the migratory movements from Central America through the territory of Mexico, heading ultimately toward the United States. The installation investigates a series of spaces along the train network known as "The Beast," across which, at its peak, up to half a million people from Honduras, Guatemala, and El Salvador traverse the landscape each year. Such migrants defy the border regime agreed upon between Mexican and US authorities, who seek to prevent migrants from crossing the border by any means, independent of the political alignment of the government in power.

By elaborating a series of architectural objects, the author puts forward an explicit typology of spatial functions that shape the →

■ Migrant looking at a map of Mexico before leaving shelter in
Tierra Blanca, Veracruz, 2016. Photo: Pedro Ceñal Murga

migrant's all but linear route, often interrupted by shorter or longer waiting periods. These functions encompass varying needs such as trade and work, screening and protection, violence and obstruction. The installation inverts the usual imaginary of borders as a horizontal line separating global South from global North into a vertical border-line of emerging architectures that appear as a crack within Mexican territory. Thus, the author draws attention not only to the mostly un-attended southern border of Mexico, but also to the very notion of borders themselves, beyond any state-affiliated markers. It was after his university fieldwork studying the impact of refugees on the Greek island of Lesbos that the Mexican architect became interested in potential similarities to his homeland, which is similarly a territory marked by the transit of people fleeing from poverty.

Walk the Line amounts to a mapping that transcends the GIS-based tracking that architects or geographers typically employ to speak about built or natural environments. Instead, Ceñal Murga returns to architectural models to communicate the outcomes of his research. He interprets their accuracy as a certain kind of "camouflage," which deliberately inscribes the dirtiness of the migrants' journey into the sterility of architectural codes and languages. At the same time, it evokes notions of real estate, reminding us that migration is entangled with the world economy, in this case the North American Free Trade Agreement that came into force in 1994. [AH]

MigMap: Governing Migration, A Virtual Cartography of European Migration Policies

2004/2005, four graphics on paper
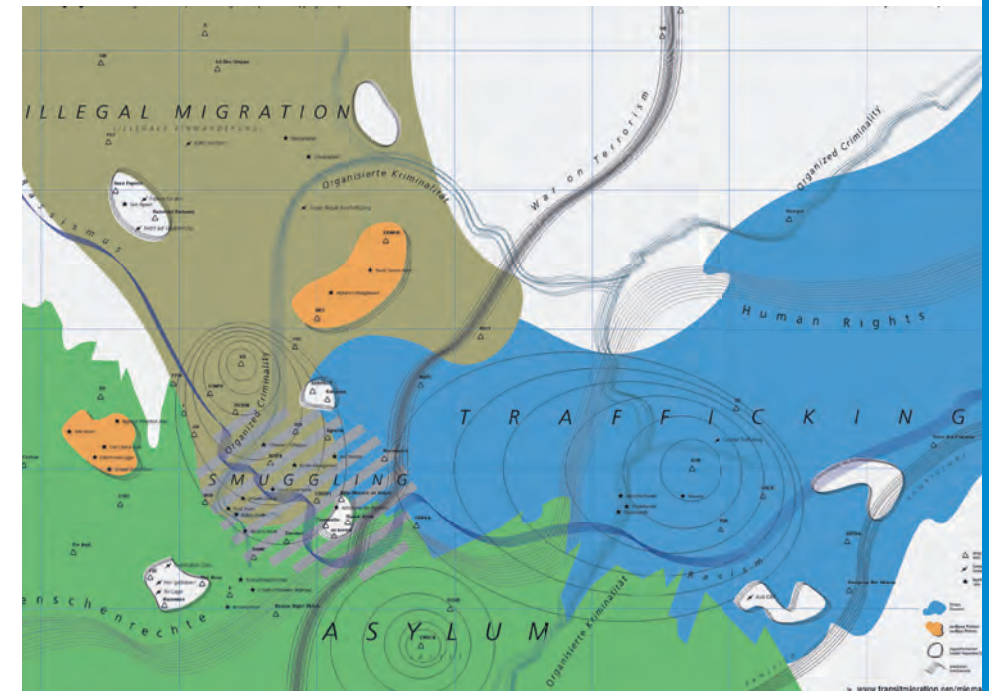
The project *MigMap* was developed and realized in 2004/2005 as a collaboration between sociology, political science, anthropology, political activism, and artistic practice within the framework of TRANSIT MIGRATION. *MigMap* conveys a picture of how and where the production of knowledge was taking place at the time of the research and who was participating in and had access to it. *MigMap* investigated precisely how new forms of supranational governance that can be observed in the European migration regime function. It looks, for example, at how European standards in politics and civil society are implemented, and at the authorities, persons, and institutions taking part in this process. It examines how the various key players in the public and private spheres are interrelated and funded, as well as at the ways in which these spheres overlap or →

■ *MigMap "Discourses,"* interactive webpage, 2005

differ in terms of focus, location or personnel. Finally, it analyzes how responsibilities are allocated — and explores the theories, data and discourses upon which current paradigms in migration are based.

The four maps *Key Players*, *Discourses*, *Europeanisation* and *Places + Practices* provide access to a broad range of information on players, debates, processes, and events that altogether comprise Europe's migration policies in the early 2000s.

Project by Labor k3000 (Sylvia Kafhesy, Maureen Müller, Susanna Perin, Peter Spillmann, Michael Vögeli, Marion von Osten) and the TRANSIT MIGRATION research team (Rutvica Andrijasevic, Manuela Bojadžijev, Helmut Dietrich, Sabine Hess, Serhat Karakayalı, Astrid Kusser, Efthimia Panagiotidis, Regina Römhild, Vassilis Tsianos).

[Labor k3000]

Hellersdorf Tapete

2014–2015, wall poster, wallpaper, video with
workshop participants (30:19 min)
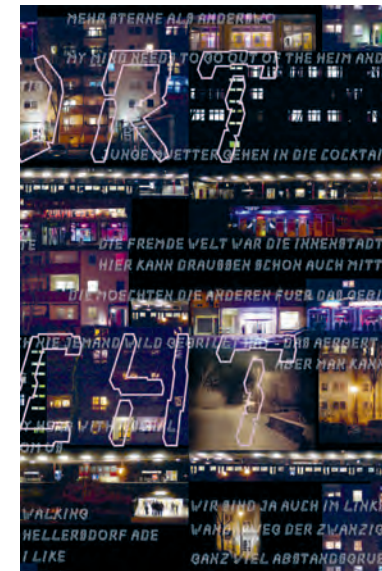
The *Hellersdorf Tapete* was presented in December 2015, marking the end of a 14-month project. The project involved research, discussions, and workshops in Berlin's Hellersdorf district as well as the production of two large wall posters installed on site in local subway stations.

The *Hellersdorfer Tapete* project is a case study in our engagement with urban peripheries. Hellersdorf, which lies on the northeastern margins of Berlin, was selected for two main reasons: First, the major residential estate here, the last one planned under the former East German government, has been overlaid with postmodern interventions and privatizations. Second, it became stigmatized as a "dystopian" area. This has produced a complex structure of built forms, arrangements of expansive green spaces, and profoundly ideological images and ideas of Hellersdorf. Our project sought to decipher and understand the interconnections and entanglements of this urban structure.

In our first large wall poster, images of Hellersdorf at night were collaged to create a repetitive wallpaper pattern, and fragments from interviews were imposed on the images using the Hellersdorf font, which was designed to reflect the characteristic structures of the buildings.

The second wall poster was compiled from participants' sketches and descriptions created during the mapping workshop, and videos were produced in which participants commented on their drawings. →

■ 1. Wall poster, detail, 2015
■ 2. Wall poster, subway station, Hellersdorf, 2015.
   Photo: Anne Huffschmid

In the Hellersdorf Wallpaper pattern, groups of buildings character-istic of the residential estate are shown in varying bird's-eye perspec-tives as transparent symbols outlined in double red lines. The effect is of a moving, indeterminate layer over a gray base crisscrossed with white lines. These lines trace the footpaths in Hellersdorf cre-ated either as unofficial beaten paths across abandoned areas or the officially landscaped paths, which run in gratuitous curves. [CH]

Diana Lucas-Drogan

Haut von Hellersdorf

2017, textile, performance, video (180 min)
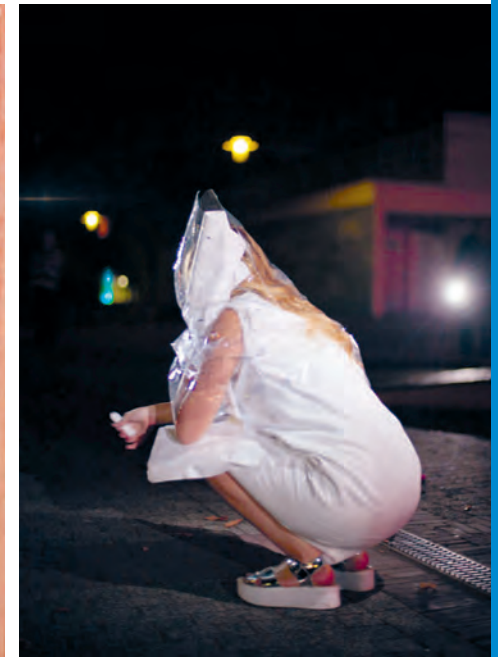
This one-year artistic mapping investigation is a collaborative and transdisciplinary performative recording of the socio-political life of refugees and locals in Hellersdorf, Berlin. The work is divided into five parts: collaborative research, exhibition, daytime perfor-mances, evening performances, further exhibitions, and publications. Mappings of the site, recorded on dresses in motion, were worn out-side of Hellersdorf. The investigation decodes tactics of academic practices and elaborates inclusive qualitative research methods on the streets of the neighborhood. It questions the feasibility of place and its inscriptions into the drawing ground. The work constantly slipped in and out of spatial rules and moved from the university, to an art space, back on the streets, onto the ground of textiles, on top of the skin. The mapping as an abstract drawing of research traveled with the notion of the performer along the drawn lines and tackled the inscriptions of the performers' bodies within the spaces they traveled. Mapping became an act of personal belonging and a role to act upon. The experiences of the day were performed during the evening in a former supermarket and thereby opened an ambiguous space of intimacy, racist shout outs, trust, and daily routines. [DLD]

◾ "recording dress". Photo: Diana Lucas-Drogan ◾ Night performance by Laura Kiehne. Photo: vonMatthias

Curators' Texts

Wallpapers as Mapping

Christian Hanussek

When wallpaper began being produced and assembled in paper rolls in the mid-eighteenth century, this not only triggered a surge in its popularity, but also revolutionized the social function of wall decoration and liberated its graphic form. Before, wall coverings of silver-and-gold-embossed leather or luxurious brocade fabrics gave castles and mansions a dark, closed and immovably static feeling. With the white or gray-blue backgrounds of the wallpapers, light and transparency arrived even to the smallest rooms of simple apartments in Paris and London. The acanthus and floral patterns were no longer strung together, self-contained fields, but could burst through their boundaries and connect beyond the edges of the picture. A garland that abuts the edge of a pattern at the upper right can continue onto the lower left, linking elements on all sides together to form an endless fabric across the entire wall surface. Floral motifs on light backgrounds simulate open pergolas,

■ Dessin Perse, France 1760–70, 115×50 cm, Deutsches Tapetenmuseum
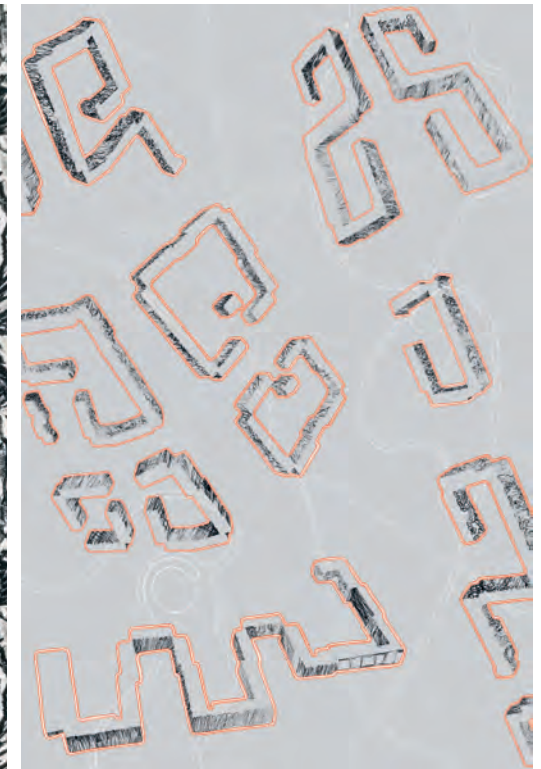
■ metroZones *Hellersdorfer Tapete* Rapport, 62.5×100 cm, 2015. Photo: Christian Hanussek

transposing urban spaces into imaginary gardens. The tendrils woven from ribbons and twigs and the possibility of layered patterns opened the contemporary rocaille imagination to endless possibilities of colors and shapes in rapidly changing fashions. Ambitious urbanites no longer represented themselves through centuries-old traditions, but with the newest and most surprising patterns.

Gradually, the wallpapers of the nineteenth century lost this freedom until they were completely ostracized in the twentieth century, and reached an inglorious culmination in the woodchip after which only bare concrete walls need apply. But I couldn't shake the idea of the endless drawing, and, involuntarily, I made a repeat out of each sketch, connecting the edges of the picture. This repeat dissolves the image's hierarchical structure of center and periphery and makes any perspective that arises tilt, since it cannot be aligned with a vanishing point. A flat pictorial space is created in which different elements are layered on top of each other and intertwined. Lines and planes create abstract structures connected with photographs and texts that mutually define each other. Each layer can be further edited individually and, moreover, elements can be placed in or around the mesh independently of the repeat. Thus the structure of Rococo wallpaper found application in our mapping and became the model for graphically representing our urban research.

Critical Mapping as Body Work

Diana Lucas-Drogan

Mappings emerge from an immense mass of material and from the attendant processes of materialization (physical material, theories, capabilities, questions, thoughts, sweat). The working processes involved require countless decisions, involvements, presences, and acts of translation. Given these processing loops and confrontations, it makes sense to see mappings as performative acts in which bodily practices — the way one draws or records data — and negotiations are mirrored, and in which the authorship is always incorporated. Unlike processes where the map is the product, mappings can therefore be understood as setups for precisely those layering processes in which creation and mediation are interwoven. Initially, however, at the beginning of any recording process, these layers are grounded in a catalogue of questions and decisions, beginning with the "what" and the "where," and extending all the way to the "who" and the significant "how."

Let's start with "how," which addresses the recorders themselves. At the beginning of any mapping involving bodily and social labor, the

■ Diana Lucas-Drogan: *Stadt als Byte*, four-hour performative mapping. Photo: Anne Huffschmid

recorders must make certain decisions: What techniques will be used for recording? What material will become the medium? To whom is this work addressing itself? The list could go on endlessly, but the point is to show that the moment you start recording, you have already taken a position. The people recording have become interventionists (who) and active designers (how) and stand (like the "what" and the "where") at the center of any mapping.

Because of the involvement of the recorder, the "bird's eye view" characteristic of maps cannot be maintained. From the perspective of the recorder, not everything appears to be structured in a tidy manner from above. Because at first there is confusion — confusion in which a space is only constructed through questions and decision processes. This exploratory approach can have different intensities, ranging from recording conversations on a drawing background (*Stadt als Byte*), to penetrations into private space (Katharina Pelosi: *How Loud is Silence — A Listening Log*), to the recording of bodies (*Haut von Hellersdorf*).

Performative mappings don't take place on a clean desk; they are characterized by stuttering, laughing, misunderstandings, intimacy, and frustration — by everything that comes with encounters and dialogues. In a performative mapping, the recorders translate what's happening on site into lines, sounds, and movements that break free from the attributions of the place and its actuality. By conveying what's been recorded into new spaces (galleries, studios, homes), performative mappings thus create new situations *off site* in which what's been recorded is challenged and negotiated together. Mapping is "undisciplined": reading, hearing, speaking, and moving, but also shared recording overlap in mapping in order to research with clothes (*Haut von Hellersdorf*), make participants stand still (*Sound Walk*), or engage them in dialogue. The different readings of mappings made possible in this way sound out the boundaries of representation and challenge stereotypes and biases through a shared act of recording. In this sense, mappings have an emancipatory effect, making the overlooked visible in its own *language* and recording new worlds.

Soundmapping

Kathrin Wildner

Urban spaces are characterized by specific sound environments: noises, voices, racket, and din give rise to everyday compositions. The acoustic qualities of a place — the materiality, the architecture, and their resonances — influence how people behave. At the same time, actors themselves produce acoustic arenas within which they act. Sound is a connective link between the corporeal, the social, and surrounding space. While sound itself is an ephemeral part of sensitive perception, it can function to indicate rules — or even conflicts — within or encompassing a space. Acoustic interventions, in turn, can be employed as strategies to shape perception, to define place and to manufacture publics.

Sound is thus sensual and space-defining, while at the same time an ephemeral and fleeting medium. Sound can't be pinned down. Recordings repeat what has happened in time. This is very different from the medium of maps, which result from inscription and marking. With thin or thick lines, space can be inscribed onto a two-dimensional
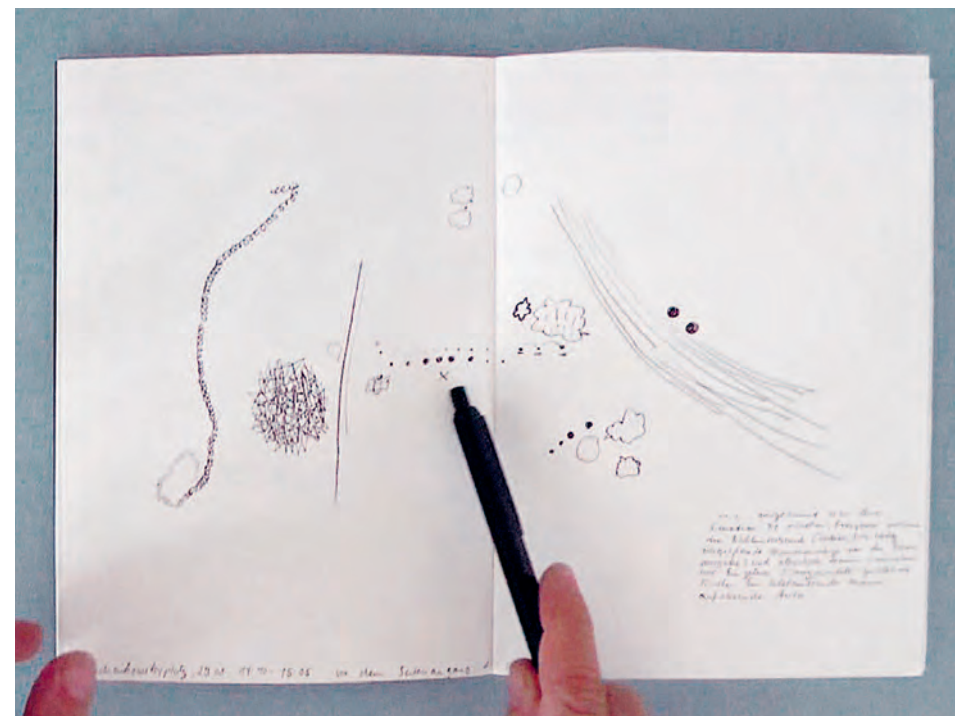
■ Soundmapping by Nicole Noack, participant of the *metroZones Schule für städtisches Handeln* (Hamburg, 2016). Video-recording and screenshot: Christian Hanussek

surface — a moment that arrests time or even dissolves it. And yet sound and maps can be linked together, as recordings of acoustic spaces, or as maps of the spatialization of sound.

Alvin Lucier uses echolocation or looped voices in his compositions to measure spatial resonances.[1] Max Neuhaus would stamp the word "Listen!" on the audience's hands and lead them out of the gallery space into the everyday acoustic world of New York.[2] And in her "Sound Walk" compositions, Hildegard Westerkamp assembles new acoustic spaces from sound fragments, making traces of materiality and use, spatial dimensions and distances audible.[3]

The expansion from hearing to listening is a purposeful decision to attend to that which is (not) to be heard (or said). Listening can accordingly be understood as a practice that activates space and time, a practice that is social and political, insofar as it demands (one's own) action, demands that listeners position themselves in space[4] — a positioning in spaces that are typically directed by the gaze, whether by architecture and urban design or by exhibitions in a museum.

But how to capture what we hear? When converting into language, metaphors are used for space, descriptions are used for actions, and in music there are notation systems for pitches, lengths, rhythms, and sequences. But beyond that, how do you capture the spatialization of sound, the relationship between the fleeting element, the material, and the social practices of a place? How do you map acoustic experiences of space?

First in the *Hellersdorf Tapete* project, then similarly in the *metro-Zones Schule* project in Hamburg and Berlin (2015), we made the act of listening to a surrounding space into a perceptual urban exercise. Workshop participants were asked to observe and to listen, to register spatial elements and acoustic signatures, to appropriate the place by recording their sensual perception and thereby to generate a new perspective toward the urban situation. These acoustic experiences were recorded in sketchbooks in the form of drawings, notations, and mappings, and reread in front of cameras, a process which translated the maps back into language.

1 On Alvin Lucier's work, see: → → documenta14.de/en/artists/ 5877/alvin-lucier (accessed 8 February 2021).
2 Max Neuhaus (1990). Listen at: → → artstream.ucsc.edu/ music80c/Listen,%20Max%20Neuhaus.pdf (accessed 8 February 2021).
3 Hildegard Westerkamp (2007 [1974]), Soundwalking. *Autumn Leaves, Sound and the Environment in Artistic Practice*. Paris: Double Entendre.
4 For more on the practices and politics of listening see, Lucia Farinati & Claudia Firth (2017). *The Force of Listening*. Berlin: Errant Bodies.

Navigating a Machine-Readable City: Notes on "Operational Space"

Jochen Becker

According to philosopher and artist Daniel Rubinstein, we currently find ourselves in a *Repräsentationsdämmerung* (twilight of representation).[1] Photography is no longer the medium of the visible, but the making visible of the unseeable.[2] How do self-driving cars "see" the cities they're traversing? What kind of spaces are surveyed by a single autonomous vacuum cleaner? How are the electronic bands on the arms of Amazon employees tracking their performance across a warehouse? Using cameras and sensors, these "smart" devices are reading our platformed world, joining together in the process and thus reinforcing their effective power.

Terrain is inscribed into autonomous vehicles in the form of digital maps — they become "robots which have stored their operational space" (Harun Farocki).[3] On the basis of these underlying maps, the machines read more and more out of their environment. Soon they will have their own expanded "operational space". Hackers have managed to extract unsecured data from simple vacuum robots and have discovered on the memory chips detailed maps of their operational spaces. These maps allow self-learning robots to avoid taking wrong turns or crashing into protruding furniture. At the same time, it's clear that closed-off private spaces are being spied out in the process.

Can we follow the machine-readable world when its purely algorithmic visual logic can only be translated into human terms with great difficulty? Machines dedicated to digital capture, engaged more and more in a coded dialogue with each other, translate for the human eye images that weren't originally "targeted for human perception. A computer can indeed process images, but it needs no

■ Real cars in your area are searching for you, 2019.
Photo: Jochen Becker

actual images to verify or falsify what's contained in an image. For a computer, the representation within the computer itself is sufficient." (Harun Farocki)[4]

According to the head of technology at the Amazon cloud service provider AWS, the adoption of so-called M2M connectivity is by no means in the distant future: "I expect that machine-to-machine communication over the internet will grow massively in the coming year. At the moment, it accounts for about three to five percent of data traffic. But with the increased networking of devices and factories, for example sensors that talk to each other, it will grow rapidly."[5] What will happen then inside the blackboxes of artificial intelligence, inside the machine parks communicating with each other, when their programmers themselves confess they don't understand the newly invented languages of the "smarter" machines they're using to navigate, but instead only trying to interpret their effects? How can we even imagine and comprehend future machine-readable cities if their rules are being set by automated entities?

1   Daniel Rubinstein (2020): *Fotografie nach der Philosophie –
    Repräsentationsdämmerung*, Leipzig: Merve Verlag.
2   The credits to Harun Farocki's film *Erkennen und Verfolgen /
    War at a Distance* (2003) thank the chairs of Image Understanding
    and Knowledge-Based Systems as well as Real-Time Computer
    Systems at the Technical University of Munich. This shows
    how understanding contemporary images is no longer a task taught
    (exclusively) at art academies, but also and especially at enginee-
    ring schools.
3   Harun Farocki (2003): *Erkennen und Verfolgen / War at a Distance*.
4   Harun Farocki (2005): "Der Krieg findet immer einen Ausweg,"
    Cinema 50, 29.
5   Bastian Benrath (2020): "Es geht nicht darum, Verschlüsselungen
    zu knacken: Ein Gespräch mit Technikchef Werner Vogels über
    austrickbare Menschen und die Grenze zwischen digitaler und
    physischer Welt," *Frankfurter Allgemeine Zeitung,* 17 December.

Materializing Conflict: Mapping as Forensic Narrative

Anne Huffschmid

Mapping practices, however fragil they may be, are always imbued with some kind of discursivity. Any mapping becomes involved in a dispute about truth or veracity, even when distancing itself from the discipline of cartography. It is not about asserting facticity, but about bringing something amorphous and intangible into the field of the seeable and sayable — the "unconstituted" is then constituted as a social state of affairs.[1] Probably "materialization" is a more accurate way of understanding and describing this process than the oft-quoted "visibilization." In this process, the material is being signified, and the immaterial is made accessible for the senses.

What interests me here is the extent that mapping materializations can be understood as forensic. This is the case when hidden constellations of violence are brought into the social field of vision on the basis of material or media traces. Forensic procedures focus on the reconstruction of criminal contexts that have been made invisible. The smallest and seemingly unrelated particles — "weak signals," as Eyal Weizman from Forensic Architecture describes them — are brought into meaningful relationships with each other and translated into powerful "datastories."

◼ Screenshot from webdocumentary: → → forensiclandscapes.com
  by Anne Huffschmid

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One example is the project *Ayotzinapa: A Cartography of Violence*, in which Forensic Architecture investigated the forced disappearance of 43 students in southern Mexico.[2] Using datamining, the resulting platform was able to meticulously reconstruct how events might have transpired, contradicting the official version of events. A reconstruction of one of the NSU murders worked similarly, demonstrating through a sophisticated space/time simulation that a German homeland security employee was potentially complicit.[3]

Counterforensic mapping functions as evidence — or more precisely, as negative evidence[4] — that challenges state monopolies on truth. Nevertheless, the legal "forum" is often transcended. For such evidence is simultaneously a kind of narrative that attempts to make things and contexts imaginable in spatial terms. As in any other form of storytelling, this poses the question of language, of semiotic systems and codes. It's noteworthy that counterforensic mappings or datastories often remain attached to pre-existing systems of reference — they either have a geo-referential foundation, or a somehow "technoid" iconography and visual language. This points to the dilemma that there's no other language available to narrate dehumanization, as Jacques Rancière stated in his essay on the "unrepresentable." I believe that his claim about witnessing — "the witness has no language of their own" — applies to forensic re-construction as well.[5] For it to be recognized as legitimate and effective, it must speak the "truth language" of data, things, and interconnections. What results may be described as a kind of "positivistic aesthetic." In order to overcome this aesthetic positivism we will have to think of (re)linking layers of data and landscapes with the subjectivity and situated-ness of bodies and experiences — and in expanding, or undermining, notions of evidence, data, and facticity in such a way that something like maps of forensic imagination become conceivable.

Supplementary Program and Exhibition Event Series

The exhibition will be accompanied by an event series — featuring lectures, round-table discussions, film presentations, and workshops (the metroZones school for urban action) — that examines the making and reading of maps from different perspectives while also exploring the boundaries of map-ping. The range of approaches to mapping will be put into practice and discussed as a knowledge and understanding process and also reflected as image production and visual practice.

In addition to the exhibition artists, many other researchers, artists, and activists will take part in the workshops and discussions, including Nishat Awan, Tytus Szabelski, Bartek Goldmann/Berlin vs. Amazon, Dagmar Pelger, Sergio Beltrán-García, Monika Streule, Ulf Treger, and more.

For a detailed program, see the taz supplement, →→ kunstraumkreuzberg.de and →→ metrozones.info.

1   Victor Buchli & Gavin Lucas (2001): Introduction to *Archaeologies of the Contemporary Past*, London: Routledge, 12.
2   Available at: →→ plataforma-ayotzinapa.org
3   Available at: →→ forensic-architecture.org/investigation/ the-murder-of-halit-yozgat
4   See Weizman's lecture as part of the exhibition *Enter The Void*, Kunsthalle Mainz, 26 October 2020. Available at: →→ vimeo.com/492053214
5   Jacques Rancière (2009 [2005]): *Politik der Bilder*, Berlin: diaphanes, 146.

■ metroZones discussion at the Gorki Theater, 2015.
   Photo: Anne Huffschmid

Participants

Nishat Awan is an architect whose work focuses on the intersection of geopolitics and space, including questions related to diaspora, migration, and border regimes. She leads the research project "Topological Atlas," which studies visual counter-geographies at border sites.

Sergio Beltrán-García is an architect, activist, and researcher interested in the aesthetics and politics of memory and memorial construction. He currently works as a researcher affiliated with Forensic Architecture.

Pedro Ceñal Murga is an architect, researcher, and curator based in Mexico City. He specializes in architecture produced by circulatory regimes, visual narratives, geopolitics, and contemporary culture.

Larissa Fassler has lived and worked in Berlin since 1999. Her artistic work focuses on the symbiotic relationship between people and places, on how places affect people psychologically and physically, and how human perceptions and the use of places manifest in the built environment.

Rahima Gambo is a multimedia artist whose works combine the visual language of documentary films with drawing, film, sculpture, installation, and sound.

Bartek Goldmann is a doctoral researcher at the Scuola Normale Superiore (Florence, Italy) who focuses on social movements and labor conflicts in the platform economy, especially the case of in Poland, Germany, and Italy. He is also an organizer of the collective Berlin vs. Amazon.

Guerilla Architects is a multidisciplinary artists' collective based in Berlin. Their spatial interventions and art projects with a social-critical focus center around questions of political, juridical, and spatial gray areas.

Gerda Heck is a sociologist at the Center for Migration and Refugee Studies at the American University in Cairo. Her research focuses on transnational migration and border regimes, migrant networks, religion, and new concepts of citizenship.

Im Dissens? / In Dissent?
Stefan Endewardt moves in the field of tension between art, architecture, and cultural education. He has run the art and project space "Kotti-Shop" in Berlin-Kreuzberg since 2008.
Dagmar Pelger is part of the planners' cooperative Coopdisco and is a guest lecturer for urban planning at the University of the Arts in Berlin.
Joerg Franzbecker co-curates, co-publishes, and co-produces various formats in the context of art, performance, and urban space in predominantly collaborative contexts. He is co-publisher of booklets on the history and present of Berlin.

Daniel Kötter is a filmmaker and director based in Berlin. He has produced the video films *Chinafrika.mobile* (2018) and *Yu Gong* (2019) as part of *Chinafrika*.

Labor k3000 is a platform for transnational network and research projects, exhibitions, video, and web productions based in Berlin and Zürich.

Agata Lisiak works at the intersections of migration studies, urban sociology, and cultural studies. She is particularly interested in everyday urban encounters, feminist theory and practice, and developing creative, multi-sensory, and collaborative methods in urban and migration research.

Katharina Pelosi is an audio artist in the field of performance, radio play, and sound installation. She is a founding member of the feminist performance and media collective Swoosh Lieu.

Christoph Schäfer is an artist and urban activist who lives in Hamburg and belongs to the urban initiatives Park Fiction and PlanBude.

Denise Scott Brown is an architect, planner, urbanist, writer, photographer, and educator whose work and ideas — along with partner Robert Venturi — have influenced designers and thinkers since the 1960s. Her extensive photography collection includes many historical images of South Street.

Simon Sheikh is a curator, writer, and theorist who researches practices of exhibition-making and political imaginaries. He is a Reader in Curating and Programme Director of the MFA in Curating at Goldsmiths College, University of London.

Monika Streule is an urban researcher living in Zurich. She is currently working on questions of comparative urban research and a relational concept of territorium from a post- and decolonial perspective.

Tytus Szabelski is a photographer and journalist. His ongoing project AMZN investigates architecture, working conditions, and resistance at the logistics company in Poznań, Poland.

Jeremy Eric Tenenbaum is a designer, graphic artist, and writer who has collaborated with Scott Brown and Venturi for over twenty years. He designed the Downtown Denise Scott Brown exhibition and monograph.

Ulf Treger focuses on visual communication in his work as an artist, web designer, and author. He is a co-organizer of the event City/Data/Explosion and other projects on digital tools and practices, artistic/social mappings, and the use of digital media.

metroZones

Jochen Becker [JB] works as an author and curator and is co-founder of the station urbaner kulturen. Most recently he curated *Chinafrika. under construction* and is developing the project *Place Internationale* at the FFT Düsseldorf.

Christian Hanussek [CH] artist, art critic, and curator. His art comprises and combines painting, drawing, and film or video.

Anne Huffschmid [AH] is a cultural scientist and audiovisual researcher. She specializes in discourse, visual and expanded methods, and works on topics such as urbanity, memory, and violence, especially in Latin America.

Stephan Lanz, Dr. phil., assistent professor for Urban Studies at the European University Viadrina in Frankfurt (Oder); co-leader of various research and cultural projects on urban comparisons on a global level.
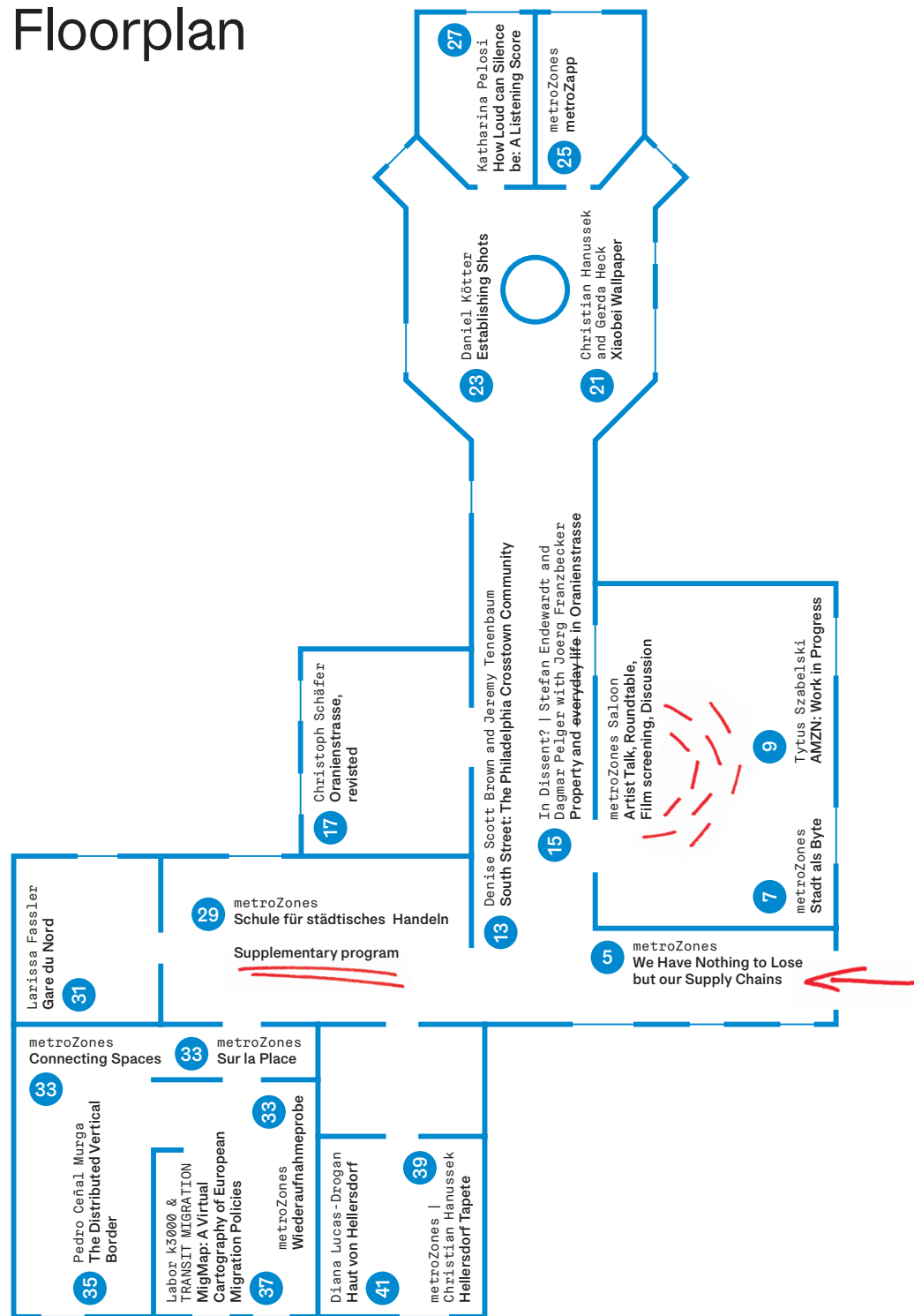
Diana Lucas-Drogan [DLD] (MA Architecture) works as a mapping artist and lecturer on critical spatial mapping in the context of architecture and emancipated spatial practices.

Oliver Pohlisch [OP] is a cultural scientist and editor.

Erwin Riedmann [ER] is a social and computer scientist, works as a software developer, is especially interested in digital storytelling about the urban, and lives in Berlin with his family.

Kathrin Wildner [KW] is an urban ethnologist. She works on processes of urban encounters, public space, unlearnings, and the ongoing development of qualitative and artistic research methods.

Floorplan

27 Katharina Pelosi
How Loud can Silence be: A Listening Score

25 metroZones
metroZapp

23 Daniel Kötter
Establishing Shots

21 Christian Hanussek and Gerda Heck
Xiaobei Wallpaper

17 Christoph Schäfer
Oranienstrasse, revisted

13 Denise Scott Brown and Jeremy Tenenbaum
South Street: The Philadelphia Crosstown Community

15 In Dissent? | Stefan Endewardt and Dagmar Pelger with Joerg Franzbecker
Property and everyday life in Oranienstrasse

9 Tytus Szabelski
AMZN: Work in Progress

7 metroZones
Stadt als Byte

metroZones Saloon
Artist Talk, Roundtable, Film screening, Discussion

29 metroZones
Schule für städtisches Handeln

Supplementary program

5 metroZones
We Have Nothing to Lose but our Supply Chains

31 Larissa Fassler
Gare du Nord

33 metroZones
Connecting Spaces

33 metroZones
Sur la Place

33

33 metroZones
Wiederaufnahmeprobe

35 Pedro Ceñal Murga
The Distributed Vertical Border

Labor k3000 & TRANSIT MIGRATION
MigMap: A Virtual Cartography of European Migration Policies

37 metroZones
Wiederaufnahmeprobe

41 Diana Lucas-Drogan
Haut von Hellersdorf

39 metroZones | Christian Hanussek
Hellersdorf Tapete

For the safety of all visitors, please respect the current distance and hygiene regulations.

Up-to-date information about opening hours, visitor requirements, tours, supplementary program for the exhibition are available at: →→ kunstraumkreuzberg.de and →→ metrozones.info

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