

# M Recording Margins a of Conflict ppping Along

## The Thinking Hand: Mapping as a Medium of Urban Exploration

### Curator and author Simon Sheikh in Conversation with the metroZones Curatorial Team

The following conversation was held in advance of the Mapping Along exhibition that will open on April 16, 2021 at the Kunstraum Kreuzberg/Bethanien. In the discussion, metroZones, the Berlin-based collective for urban research, discusses how their mappings serve as media for artistic research on city and space and as interventions in public space.

Simon Sheikh: Let's start with a question about principles. What do you see as the main difference, or main advantage, in using the word mapping over cartography? How did you, as a collective working in various configurations, develop the research method of mapping? How has the method changed through the practice of doing it and through the different configurations of collaborators — those within the group, and those you've worked with outside the group?

Kathrin Wildner: As an urban anthropologist, I work with mappings a lot. For me it has always been an important tool for researching everyday practices and the situatedness of people — how people inscribe themselves into the urban. Mental maps are a good example, because they're about the subjective perception of environment and one's orientation. During our *Hellersdorf Tapete* project, we did workshops with people from outside of Hellersdorf — we tried to go beyond language, spoken language, in order to capture ideas, perceptions, but also imaginaries of the space through mappings and visualizations. The people who joined the workshop weren't professional mappers, cartographers, or artists, but they tried to sketch down what they saw and listened to. And then we made them look at their drawings and talk about their drawings. This was a very important aspect of how we work with maps.

Anne Huffscheid: Maybe it is useful to remember that the working title of the actual exhibition was "*Wir nennen es Mapping*" (We Call It Mapping). By that we meant to revisit the kind of exploratory and culture-generating urban explorations we used to do, from a mapping perspective, and to interrogate the concept itself departing from our own practice. So we were asking ourselves if what we've been doing as metroZones has possibly, in a way, always been about mapping in one form or another? Because mapping means relating things to each other, and in the process spatial images and visual spaces emerge. For the Hellersdorf workshop, for the first time we consciously employed methods from urban studies, and then came up, in

a constant process of revisiting, with this additional video format, which was very much given impulse by Christian. It was thought to make our mapping more legible, in an audiovisual manner. We even may have invented a new or original mapping format by that.

Diana Lucas-Drogan: Mapping also changes all the time. For the *Stadt als Byte* mapping project at the HAU, we took a different approach from our participatory mappings in Hellersdorf. It depends on the questions we're raising and their specific context. We always ask ourselves what kind of medium we want to use in order to tell different stories and share knowledge. There isn't a strict path for how to formulate mapping. It can be more performative, like our work at the HAU, or more participatory and go beyond questions of authorship.

S: In the Hellersdorf videos, there are three different levels operating simultaneously: there are the drawings, or maps themselves; then there's the language; and then there's the film and the way it's framed. Assuming this is something that happened in Hellersdorf during the project's development, arising from your methodology or vice versa (you've used this approach subsequently), I'm wondering what it produces? What you think that triad accomplishes?

Christian Hanussek: If it works well, it will create a space, a form of attention that might open up a new space. It's not intentional and we can't really plan it, it just happens in a certain moment. This openness is the advantage of video. We've had some extremely wonderful experiences with this method. I remember when we were at the Haus der Kulturen der Welt with Muhammed Jadama, a young filmmaker from Gambia, during our project *Connecting Spaces*. He spoke about the refugee camp at Oranienplatz, and he was supposed to make a drawing on a blank sheet. And all he made was a very tiny, very narrow drawing of a tent in one corner of this big sheet — and this presentation contained an amazing density of emotion. Maybe it even corresponded with the idea of art according to Jacques Rancière: it's something you could never produce intentionally.

S: This relates again to the question of how mapping is different from cartography. I was immediately struck by some of the visual tropes from television. In a very benign way the weather forecast, and in a much less benign way when military experts are talking about invasions and warfare. What would happen if you deliberately removed the narrator and let the narration simply be the voice? This might be where mapping and cartography differ, in terms of — to use a military metaphor — tactics and strategies, which

## Stadt als Byte: Mapping a New Urbanism

With its latest research project, metroZones has decided to focus on an area where today's most influential cartographers are operating. Mapping and representing the world in precise detail is one of the central practices of an industry that has been expanding from Silicon Valley into the center of world's major cities since the early 2000s.

This spatial expansion is one aspect of the "tech urbanism," "webtech urbanism," or "platform urbanism" that *Stadt als Byte* (City as Byte) has set out to explore. Other characteristics range from the upheaval in forms of employment caused by digital platforms like Uber or Amazon's Mechanical Turk, to the widespread datamining of urban infrastructures conducted by companies such as Yelp, TripAdvisor, or Airbnb. These portal operators claim to be making maps of the "real" city in order to profit from it and reproduce it in their own image.

Lead among the mapping dataminers is Alphabet subsidiary Google, whose measure of the earth is supposedly available to all searchers free of charge. In fact, it isn't only users who are locating themselves within Google Maps — Google too knows exactly where users are at all times. And each of their destinations is registered and incorporated profitably into the real-time construction of the map. Particularly in cities where Google Maps has replaced the folding map as an orientation guide, streams of consumers and tourists are guided through increasingly dense markings in ways that serve Google's interests.

In November 2016, Google announced it was no longer content to influence Berlin's development solely via maps — it also wanted to establish a Google Campus in the center of Kreuzberg. The corporation has already employed similar institutions to help incubate startups in six different cities across the world. Google was encouraged in its efforts by a Berlin Senate that hoped to breed a "smart city" from the blossoming IT startup milieu in the city's hipster neighborhoods. The idea is to lure young startup founders, as well as established names, to fill the city's tax coffers. In the future, the Senate hopes, Berlin will no longer be "poor but sexy," but simply sexy.

The plans provoked heavy resistance, which itself is part of a new urbanism. The digital exploitation of the urban has proven to be a process full of conflict. Gentrification, the increasing precarity of jobs, the hijacking of important networks for the monopolization of information — these processes continue to catalyze protest actions, of which the San Francisco blockades of buses transporting Google and Facebook employees between 2013 and 2016 were an early example. The Berlin campaign, coordinated by a diverse



would then bring us to their differentiation as proposed by cultural philosopher Michel de Certeau.

Jochen Becker: That's what mapping is so good at – it's applied art, not the Art, not purely documentary, but something in between. Leading, for example, into the format of a real wallpaper. We used the method of mappings not to produce maps but to map. Most of these maps aren't georeferential; there are no legends and you might even get lost. For the project *Berlin Field Recodings: Mapping Along the Refugee Complex* as part of GORKI Herbstsalon, Christian made a map out of narrations he'd synthesized from several notebooks of the project's participants. For one of the videos, the refugee activist Napuli Paul Langa was rereading the map – she'd actually reproduced it. During her rereading, Napuli re-considered those narrations in yet another way. In our recordings of the rereadings, I wouldn't say personality is absent, but they focus more on the expressiveness of the hand rather than on talking heads. So we introduced a "re-reading of the maps" simultaneously as we're rereading our practice.

D: Making these videos illustrates how the process of mapping is also a listening and social practice. There are a lot of fragile and intimate moments included in the *thinking hand* – you can't correlate everything and the gaps that emerge are okay, they don't need to be fixed. This process is about building correlations and infiltrations, about raising questions. We're getting rid of elements that regulate thinking, forms of relating, and also the narrative reconstruction. That's why elements of orientation like a compass or a scale aren't included. Instead, the voice that gives you orientation or serves as the legend for how to read the map.

K: Cartography is a powerful instrument for producing claims and allocations, for example in military maps that are georeferential. Mapping, on the other hand, is more of a process, as the term suggests. De Certeau distinguishes between maps and spatial production; he says certain situations can be plotted with thin or thick lines, as on a map. Space, on the other hand, is produced through description, through practice. The idea of producing space through walking or describing is something quite different from a claim.

A: Naturally, there's a continuum between mapping and cartography. This is related to the relationship between process and product, or production, which Diana was just talking about. The "processual" is part of our DNA to a certain extent but at the same time we're producing something, there's always a production of images, however temporary or fragile. Mapping is a discursive practice, even when it has no language, no text. You can't entirely decouple mapping from this aspect of cartography as a "truth practice." This is visible in the contemporary hype surrounding mapping in political, specially anti-hegemonic, resistant contexts; anything that's politically relevant must be mapped, or else it doesn't actually exist. Especially in the practices labeled as "countermappings", but not only there. There's always a relying on the truth regime of producing a map.

S: Without its truth claim, mapping has no purpose. Where and when do you move from the descriptive to the prescriptive? Also, what's the difference between making something visible and making it true? Since it's also an activist and political practice, the perception of something as true and not as purely speculative is quite important.

A: What's interesting in relation to mapping is the notion of materializing. I've been working on forensic processes and landscapes for quite some time, inspired by the notion of "counterforensics" as coined by Forensic Architecture. This is about material traces, about fragments and other "weak signals", as Eyal Weizman says, which are reconstructed and therefore *materialized* by forensic action, in the broadest sense. It's about the constitutive power of forensics – and also of mappings, I would say. It's less about truth than about the claim and use of mapping as a powertool. These mapping practices can process material that might not otherwise have been perceptible or have come into view; they can turn it into something sayable or seeable, to reference Foucault. So materialization also suits our practices better than the overall imperative of "making visible", as we all know that not everything can and should be made visible.

S: How do you think about that in terms of realization, in terms of the immaterial?

J: Diana and I tried this in the *Berlin Field Recodings* project that took place at the Gorki, with a different approach: the *Wiederaufnahmeprobe* at GORKI Herbstsalon, which is a theatrical thing. In a way we imagined that as an absent topic that has to be rediscovered in the future – in this case, a house for refugees and other inhabitants of Kreuzberg. This idea of fictionalization deals with terms like truth and future materialization very differently.

S: This project, but also *Hellersdorf Tapete* and your book *Sun City Nowosibirsk*, deal with the absent that becomes present. The discontinued histories are so present! How

would you delimit the notion of a contemporary urbanism – not only because of the flow of bodies, but also the flow of information – and the difference between the material and immaterial in terms of the digital?

J: We're working on tech in the city, on tech urbanism, and the question of the digital. We've started with the first of the so-called creative industries – something we'd now call the tech or start-up industry – which became very concrete at Moritzplatz in Berlin in the Aufbau Haus together with the emergence of the Prinzessinnengärten. In 2013, we developed the project *metroZapp: Kreativindustrie am Moritzplatz*, because we wanted to map these conditions and create an app ourselves. As amateurs – other than Erwin [Riedmann, metroZones member and programmer] – we had to learn how to work with this technology from scratch. Other researchers we're working with currently use Google Maps as a tool. This gives a very interesting picture of the messy situation within, where the urban and the digital merge together.

S: How do you see expanding metroZones, into the various material, immaterial, and social aspects of the digital?

D: The tech industry is a global industry with highly local and physical effects: one example of this in Berlin would be the Chausseestrasse, which became the so-called Silicon Valley of Berlin. We've addressed this transformation in the performative mapping *Stadt als Byte*, because the market and the budgets of the tech industry impact not only local rents but also the structure of the city and its working conditions. The tech industry demands specific hotels, flats, houses, atmospheres, and services. Those physical traces do have effects on daily lives within those neighborhoods.

A: Our understanding of this, in terms of the discourse, moves between two poles: on one side, a clear rejection of the "smartness" discourse, the generally "technoid" vision of the city as a place that's data-driven and can be infinitely optimized if only the right people are working on it. On the other side, there's this concept of *technopolitics*, which comes from the Spanish movement and seeks to appropriate the digital and the connectivities in favor of an emancipatory logic. One drawing from *Connecting Spaces* demonstrated this really well – Napuli Paul Langa made a connection between Oranienplatz in Berlin and the Sudan, which gave rise to different spatial layers in contact with each other. By connecting places like this, as Napuli showed in this mapping, the possibilities for spatial production and spatial appropriation also expand.

K: Here, you can also tie back to Henri Lefebvre, who talked about the urban society or the urbanization of society. This isn't at all about the boundaries of the city, but about the urban more generally. The digital or "connectivity" could also be a vehicle for understanding how societies urbanize. Not in the sense of a technocratic or "technoid" view of society, but in the sense of an urban society not limited to physical entities like "cities."

S: Let's end with your approach to the current exhibition *Mapping Along*. There's of course a traditional way of thinking about exhibition making, as the outcome of research. But there's also this idea that the exhibition can be the place where research happens, a place where you enact the research.

K: I like how Christian once described an exhibition as a circle of knowledge production that can always produce something new. It can become a flow with every new visitor. The supplementary program surrounding the exhibition is very important. We use it for rereadings of the exhibited works into a new process. Thereby the program itself becomes part of the production.

C: Another important aspect of exhibition making is to create relations between different exhibits. This starts with our own works, when we think about how to connect them within the exhibition space. It's especially important in relation to our guests. We're aiming to create a certain statement, but interactions between the exhibits is an open process that's only happening when the exhibition is open. Personally I'm very much looking forward to that!

Overview of the cited metroZones mappings in Berlin:

- *Hellersdorf Tapete* (2014–2015): Urban explorations in Hellersdorf, mapping workshop, wallpapers (station urbaner kulturen)
- *Stadt als Byte* (2018): event on webTech-Urbanism in Berlin and San Francisco, performative mapping, discussion (Hebbel am Ufer)
- *Connecting Spaces* (2016): Research and discussion on trans-local connections between refugees in Berlin (Haus der Kulturen der Welt)
- *Berlin Field Recodings: Mapping Along the Refugee Complex* (2015): Collaborative research and mapping, videomapping, installation, discussions (Gorki)
- *metroZapp* (2017): Mobile app on the so-called creative industry around Moritzplatz in Kreuzberg

More on the projects at → [metrozones.info](http://metrozones.info)

coalition of initiatives, ensured that Google gave up its plans for Kreuzberg.

The participation of some metroZones members in both the "NoGoogleCampus" action and the dispute over online retailer Zalando's expansion to the Cuvry lot in Kreuzberg has prompted the group to approach the genesis of new urbanism in Berlin in a variety of exploratory ways since 2018. Through a series of events, experts who've been researching this field for many years held discussions with people who've been displaced by firms like Rocket Internet, as well as with people who've worked in the business sector – whether at startups, or as delivery service couriers. More recently, as part of the November 2020 show *Silent Works*, a metroZones team traced the de facto architecture of Amazon's supply chain within the Berlin metropolitan area.

For metroZones, mapping is a means of investigating phenomena that go missing from Google Maps. Data highways and server farms, for example, are naturally left out of Google Maps; the industry doesn't like showing all its cards. The fault lines and fissures of "smartified" urban life have no place there either. But they can be explored through countermappings, a practice pioneered by urban activist movements. Here is another example from San Francisco: for years, the Anti-Eviction Mapping Project has been mapping the connection between forced evictions of poor households and the real estate strategies of internet gamblers who have outgrown their suburban garages.<sup>1</sup> In Berlin, the "*Google ist kein guter Nachbar*" map visualizes how civic groups and local small businesses have rejected the Campus.<sup>2</sup>

The creators of the Anti-Eviction Mapping Project make something clear: no dataset, no matter how finely tuned, no matter how precisely located, can tell the whole story. Even metroZones uses georeferential entries at best as fuel for progressive knowledge production. As one example, live mapping on the basis of a Berlin city map at a laboratory of the *Claiming Common Spaces* festival in June 2018 served to narrate subjective experiences from the office and from the street. The sound and visual material obtained in the process was used to create the video *Stadt als Byte* that's shown in the exhibition. The installation "*Wir haben nichts zu verlieren außer unsere Lieferketten*" ("We Have Nothing to Lose Except Our Supply Chains") is based on a non-georeferential mapping that was generated using voice messages of metroZones members tracing the Amazon infrastructure. The clips and installation in turn provided cues for further investigations beyond Berlin.

For our *Stadt als Byte* project, metroZones is now cooperating with activists and researchers in London, Poznań, Warsaw, and Barcelona. Especially in the Catalan capital, a novel dimension of new urbanism has become noticeable: the effort to recommonalize the materiality and effective power of the data stream. For example, the Alliance of Housing Movements, co-governing in Barcelona's City Hall, has established the participation platform *Decidim* running on free software. Here, too, however, it's necessary to question *who* is actually participating.

Commons-based platforms remain a simulation of cities. The desire for transferability promotes their increased abstraction, and the desire for smooth functioning encourages their professionalization. Joe Shaw and Mark Graham, on the other hand, call not only for digital self-governance in smaller concentrations of lived space and social relations, they also describe an "informational right to the city" as a right to a "conscious and joyful production of information."<sup>3</sup> In this sense, *Stadt als Byte* can be seen a marker on the pathway, critiquing the urban status quo through discursive mapping and a measure of joy.

Oliver Pohlisch | metroZones

- 1 See → [antievictionmap.com](http://antievictionmap.com)
- 2 See → [umap.openstreetmap.fr/en/map/google-ist-kein-guter-nachbar-20053915/52.4938/15.4323](http://umap.openstreetmap.fr/en/map/google-ist-kein-guter-nachbar-20053915/52.4938/15.4323)
- 3 Joe Shaw, Mark Graham (2018): "Ein informationelles Recht auf Stadt? Code, Content, Kontrolle und die Urbanisierung von Information," in Sibylle Bauriedl and Anke Strüver (eds.), *Smart City – Kritische Perspektiven auf die Digitalisierung in Städten*, Bielefeld: transcript Verlag, 177–204.

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Editorial Staff: Anne Hufschmidt, Sara Lusic-Alavanja  
Copyediting and Translation: Rob Madole  
Proofreading: Olajumoke Adeyanju  
Graphic Design: Wolfgang Schwärzer  
Project Coordination: Nara Silva das Virgens Merlitz  
V.i.S.d.P.: Stéphane Bauer, Kunstraum Kreuzberg

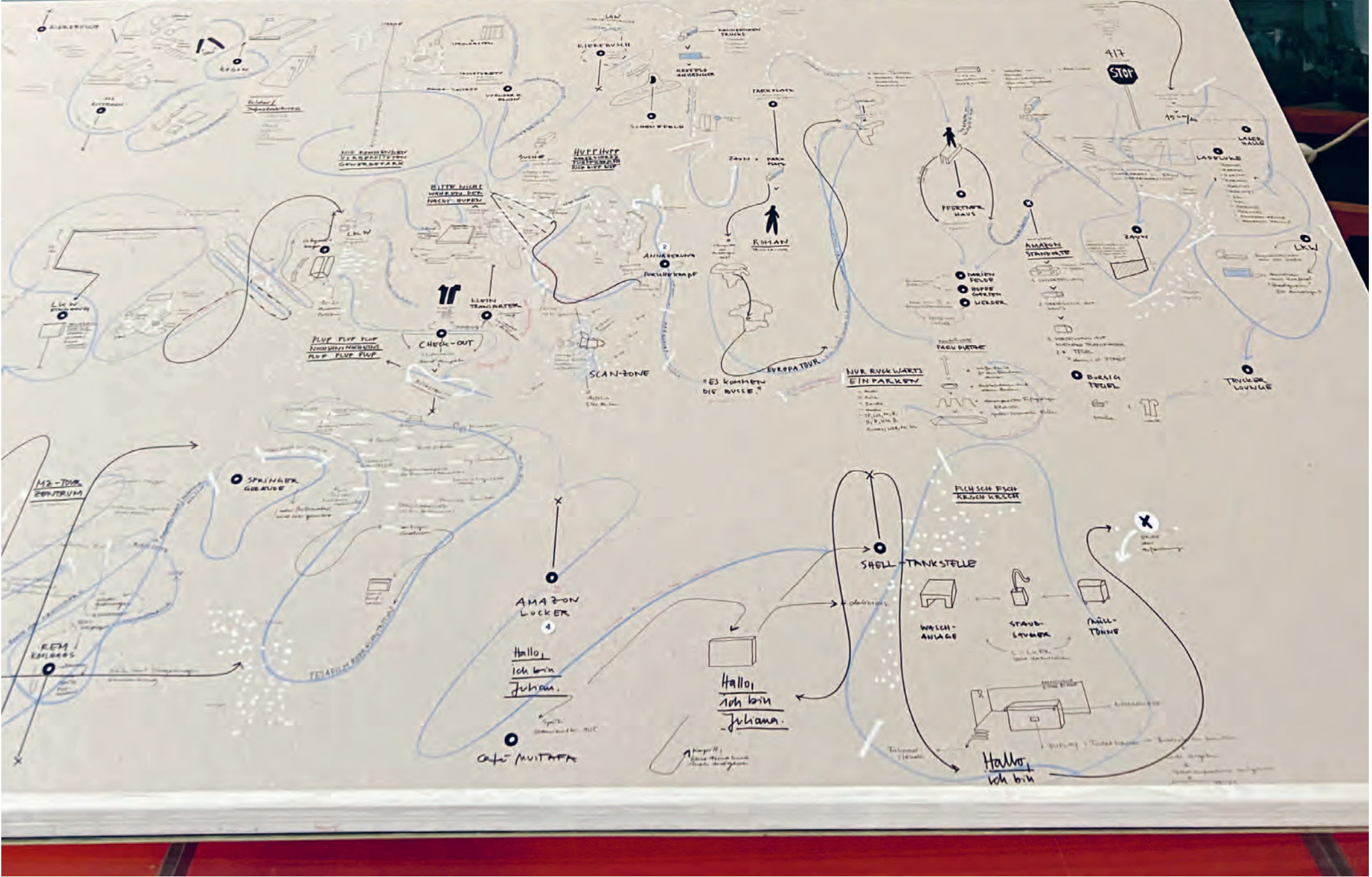
Kunstraum Kreuzberg/Bethanien  
Mariannenplatz 2, 10997 Berlin  
[kunstraumkreuzberg.de](http://kunstraumkreuzberg.de)  
[bethanien@kunstraumkreuzberg.de](mailto:bethanien@kunstraumkreuzberg.de)  
T +49 30 90298 1454  
F +49 30 90298 1453  
Director: Stéphane Bauer  
Project Assistants: Dani Hasrouni, Kristoffer Holmelund, Sofia Jamatte, Linnea Meiners, Jorinde Spielstößer, Sofia Pfister, Nadia Pilchowski

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# IV Works in the Exhibition

metroZones

**We Have Nothing to Lose but our Supply Chains**  
Mapping, audio, Berlin 2020/2021  
The mapping is the outcome of an exploratory tour of the Amazon logistics landscape in and around Berlin, in a multi-sited format: two metroZones-members were out in the field, sending their observations via voice messages to a home based mapper, who translated the spoken fieldnotes into drawings. These were combined with sound files and photographs in a *Mapping Along Amazon* installation. In a further step, the materials are condensed into a video.

metroZones

**Stadt als Byte**  
Live-mapping, video-clip, Berlin 2018  
*Stadt als Byte* is the title of an ongoing metroZones research on “webTechUrbanism,” that encompasses the spatial expansion of the tech industry in cities, the reorganization of labor on the part of platforms, the datamining by internet monopolists, local struggles against web-based businesses intruding into urban life, as well as the reappropriation of technologies in order to convert them into digital commons. In a laboratory held in 2018, metroZones realized a *live mapping* of Berlin’s webtech economy, on the basis of narrated working experiences from startup employees to delivery drivers. The exhibited video clip process some of the insights gained from this mapping performance.  
From 2020 on the research is funded by Rosa-Luxemburg Foundation in cities such as Poznań, Warsaw, London, Barcelona, and Berlin.

Tytus Szabelski

**AMZN: Work in Progress**  
Photographs, video, road sign, leaflets, Poznań 2020  
In his long-term project, the Polish artist Tytus Szabelski explores how digital capitalism shapes the social life and the actual surface of the planet. As a mode of artistic fieldwork, in 2020 he took a job at the Amazon fulfillment center near Poznań. From this experience working under the pressure of noise, conveyor belts, scanners, and motivational slogans, he developed abstract animations and digital images. Also, his visual series situates the logistical center within the surrounding landscape. Finally, the artist includes documentations of the struggle of organized Amazon workers.

Denise Scott Brown, Jeremy Tenenbaum  
**South Street Project: The Philadelphia Crosstown Community**  
Photography, wallpaper, graphics; Philadelphia 1960s–2021  
In 1968, architect Denise Scott Brown was approached by urban activists for support in preventing the highway along South Street. She used strip photography borrowed from artist Ed Ruscha to unify both sides of the street visually. In the spirit of this activist planning, Scott Brown and partner Robert Venturi created the legendary “Learning from Las Vegas” studio. For *Mapping Along*, Jeremy Tenenbaum developed a wall-spanning design based on historical and contemporary photographs, mappings, and other materials.

Im Dissens? | Stefan Endewardt, Dagmar Pelger, Joerg Franzbecker  
**Property and everyday life in Oranienstrasse**  
Mapping, Berlin 2021  
The connection between property and the production of space in Oranienstrasse is condensed in three exemplary focal points. The mapping, elaborated on the basis of workshops and published in newspaper format, brought together local knowledge.

Christoph Schäfer

**Oranienstrasse, revisited**  
Wall drawings, Hamburg 2021  
In 1984, the Hamburg-based artist and urban activist spent a year in Kreuzberg, living on Oranienstrasse. In his contribution to *Mapping Along*, Schäfer revisits his memories and intertwines them with a graphic recording of the contemporary situation.

Christian Hanussek, Gerda Heck  
**Xiaobei Wallpaper**  
Wallpaper, varying dimensions, Guangzhou/Berlin 2017  
The art and research project *Chinafrika. under construction* went in search of traces of the cultural relationships between China and Africa. Within this project the *Xiaobei Wallpaper*, based on interviews with African traders in two districts of Guangzhou, depicts and maps the presence and activities of Africans in the Chinese megacity.

Daniel Kötter

**Establishing Shots**  
Videos on 58 mobile phones, tables, paper; 2014–2017  
The 58 short videos displayed on mobile phones were shot on several research trips in China, Hong Kong, and eight African countries between 2014 and 2017. They constitute a landscape of narratives on the complex Sino-African relations in five chapters, installed on devices produced in the “factories of the world” in southern China. *Establishing Shots* is part of the project *Chinafrika. under construction*.

metroZones

**metroZapp: Mapping an Urban Neighborhood into the Digital**  
digital application, screenshots; Berlin 2016  
The metroZapp is a digital application that metroZones developed as an interactive format for narrating urban complexity. This pilot focuses on the transformation of Berlin’s Moritzplatz into a “creative cluster.” It provides a georeferential map of the area, a historical overview, and most importantly audio as well as video clips from conversations with “place-makers” and residents. The format allows users to participate actively in the production of meaning by interacting and selecting.

Katharina Pelosi

**How Loud can Silence be: A Listening Score**  
Sound installation, monitor, headphones; Hamburg 2021  
Pelosi explores the acoustic interface between postcolonial debates, the museum, and urban space. She recorded a variety of ethnological museums as spaces of storage and representation, muted archives of colonial appropriation and urban institutions. The sound mapping is composed of field recordings and interview fragments on the issue of silence, and also by the sound of the recording itself: the cracking of the microphone, the squeaking of shoes.

metroZones

**metroZones-Schule für städtisches Handeln (metroZones-School for Urban Action)**  
Workshop series, graphic recordings by Christoph Schäfer, Erik Göngrich, Diana Lucas-Drogan amongst others, schoolbook, video, Berlin 2015/2016  
Over two years, a wide range of urban actors, activists, and other interested citizens met in Berlin and Hamburg to discuss and try out a variety of conceptual ideas and methodological tools from critical urban studies, in order to expand urban research and interventions beyond academia. In this “School for Urban Action” mapping was an important tool of collaborative knowledge production. In practical exercises participants elaborated maps in order to explore spatial structures as well as sensitive perceptions of the experienced space.

Larissa Fassler and metroZones

**Gare du Nord**  
Video, Berlin 2020  
The video is a collaboration between mapping artist Larissa Fassler and metroZones. It is composed of three videos that deal with her series *Gare du Nord, Paris* from 2014–2015. Led by her voice and hands, Fassler walks spectators through her notes, drawings, and photographs of the three-month daily visits on the station, which she explored as a complex intersection between the city and the periphery, colonialism and French identity.

metroZones

**Mapping along the Refugee Complex: Attempting to Map Urban Action**  
*sur place*: two drawings on paper, text board, video, Berlin 2015  
*Wiederaufnahmeprobe*: installation with drawings on textile, paper and film, video, Berlin 2015  
*Connecting Spaces*: two drawings, video, Berlin 2016  
In 2015, metroZones developed a tripartite series of mappings, in collaboration with various artists, that addressed the urban experiences of refugees. 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. In March 2016, metroZones organized the workshop entitled *Connecting Spaces*, in collaboration with Napuli Paul Langa, Muhammed Lamin Jadama, and Muhammad Asif Syed, who shared experiences and drawings on spatial networking in Berlin and beyond.

Pedro Ceñal Murga

**Walk the Line: The Distributed Vertical Border**  
Ten models, installation, printed book; Mexico City 2015–2021  
The installation explores the spatial production of mass migration and how the displacement and detention of migrants impact the territory they navigate. In 2015, Ceñal Murga studied formal as well as informal settings that emerge from the migratory movements from Central America through the territory of Mexico, toward the US. On that basis he elaborated a series of architectural objects that propose a typology of spatial functions that shape the migrant’s all but linear route.

Peter Spillmann, Labor K3000, TRANSIT MIGRATION

**MigMap: Governing Migration, A Virtual Cartography of European Migration Policies**  
Four graphics on paper, Berlin/Zürich 2004–2005  
*MigMap* is the result of a transdisciplinary collaboration between sociology, political science, anthropology, political activism, and artistic practice. It investigated new forms of supranational governance in the European migration regime and creates a picture of how the production of knowledge was taking place, who was participating in it and had access to it. The resulting mappings visualize selected information on players, debates, processes, and events that constitute Europe’s migration policies in the early 2000s.

metroZones | Christian Hanussek

**Hellersdorfer Tapete**  
Wallpaper, wall poster, videos with workshop participants, Berlin 2015  
The *Hellersdorfer Tapete* is the result of a 14-month case study on a peripheral site in Berlin, the Hellersdorf district in the north-eastern margins of the city. The research includes fieldwork and conversations with residents, workshops and mapping exercises. The exhibited wall posters — that were installed in local subway stations — as well as the wallpaper resulted from an artistic translation of field recordings into a graphic/artistic form, in order to decipher the interconnections of this specific urban structure.

Diana Lucas-Drogan

**Haut von Hellersdorf**  
Textiles, performance, video, Berlin 2017  
This mapping investigation is a collaborative and transdisciplinary recording of the socio-political life of refugees and locals in Hellersdorf. Mapping of the sites were turned into dresses in motion that were worn outside of Hellersdorf. Performing these textiles became another way of recording, mapping, and narrating.

## Supplementary Program

The exhibition will be accompanied by an event series — featuring lectures, roundtable discussions, film presentations and workshops — that examines the making and reading of maps from different perspectives while also exploring the boundaries of mapping. In the *metroZones-Schule des städtischen Handelns* (metroZones-School for Urban Action), mapping practices will be tested and discussed.

### Opening

metroZones.Saloon #14	17 April	16:00–19:00
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### We Call It Mapping

Discussion with metroZones and the exhibition artists about the diverse strategies and experiences of mapping.  
  
With Pedro Ceñal Murga, Larissa Fassler, In Dissent/Dagmar Pelger, Tytus Szabelski, Christoph Schäfer, Simon Sheikh, and others.

metroZones-Schule für städtisches Handeln	23–25 April
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### The Making of Maps: Property and other Spatial Measures

In the first metroZones school, the mapping method as a collective and collaborative process will be explored and tested in practice. The object of research will be the exhibition location itself — the Bethanien as a contested space — as well as questions about the property relationships and spatial measures surrounding Kreuzberg’s Oranienstrasse. With Dagmar Pelger, Nishat Awan, Agata Lisiak, and others.

Friday	Lecture by Nishat Awan in conversation with Agata Lisiak and Kathrin Wildner	19:00
Saturday	Workshop	10:00–19:00
Sunday	Workshop	11:00–15:00

metroZones.Saloon #15	7 May	18:00–21:00
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### The Boundaries of Mapping: Operational Spaces and Performance

This double event engages in a dialogue on the boundaries of mapping from a performative perspective, ranging from mapping performances to operational space. From that kind of distance, the evening approaches the question “Is this still mapping?” from various angles while negotiating differences and overlaps through conversation.  
  
Guerilla Architects a.o., in conversation with Jochen Becker and Diana Lucas-Drogan.

metroZones.Saloon #16	20 May	21:00
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### A Walk

Using the tools of documentary filmmaking and an expanded visual language, Nigerian artist Rahima Gambo explores the experimental narrative of mapping as “walking.” In her film, documentary storytelling, embodiment, psycho-spiritual geography, sociopolitics, urban environment, and autobiography intersect.  
  
Rahima Gambo in conversation with Christian Hanussek and Laura Horelli.

metroZones-Schule für städtisches Handeln	28–30 May
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### Re-Reading Mappings: Space, Conflict, and Violence

In the second metroZones school, we shift the focus from the making of maps to the reading of maps, conceiving mapping as a method for thinking about situated spatial knowledge and power in cartographic practice. Through collaborative map reading, we uncover different or even divergent approaches to reading, and distinguish among cartographic discourses, strategies, and languages. What role do mappings play in the materialization of urban conflicts and violence? With Sergio Beltrán-García, Monika Streule, and others.

Friday	Lecture by Sergio Beltrán-García in conversation with Anne Huffs Schmid	19:00
Saturday	Workshop	10:00–19:00
Sunday	Workshop	11:00–15:00

metroZones.Saloon #17	3 June	18:00–22:00
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### Stadt als Byte: WebTechUrbanism, New Work, and the Recoding of the Urban

In this roundtable, researchers, artists, and activists from London, Poznań, Warsaw, Barcelona, and Berlin address the question of how platform economies and digital technologies are reformatting urban space, everyday life, and particularly working conditions — as well as what opportunities for appropriation and recoding are available. Topics covered will range from the operations of online giants like Amazon in Berlin and Poznań to experiences with digital commons.  
  
With Bartek Goldmann, Tytus Szabelski, Scott Rogers, Ulf Treger, and others.

The ongoing research project *Stadt als Byte* is supported by the Rosa Luxemburg Foundation.

All events will take place in English. They will be held online or in person, depending on current circumstances.

Up-to-date info about tours, support programs for the exhibition, and visitor requirements are available at: → [kunstraumkreuzberg.de](http://kunstraumkreuzberg.de) and → [metroZones.info](http://metroZones.info).

The weekend workshops for the metroZones School (April 24–25 and May 29–30) feature a public section and a section closed to the public.

Please register for all events individually at → [mappingalong@metrozones.info](mailto:mappingalong@metrozones.info)