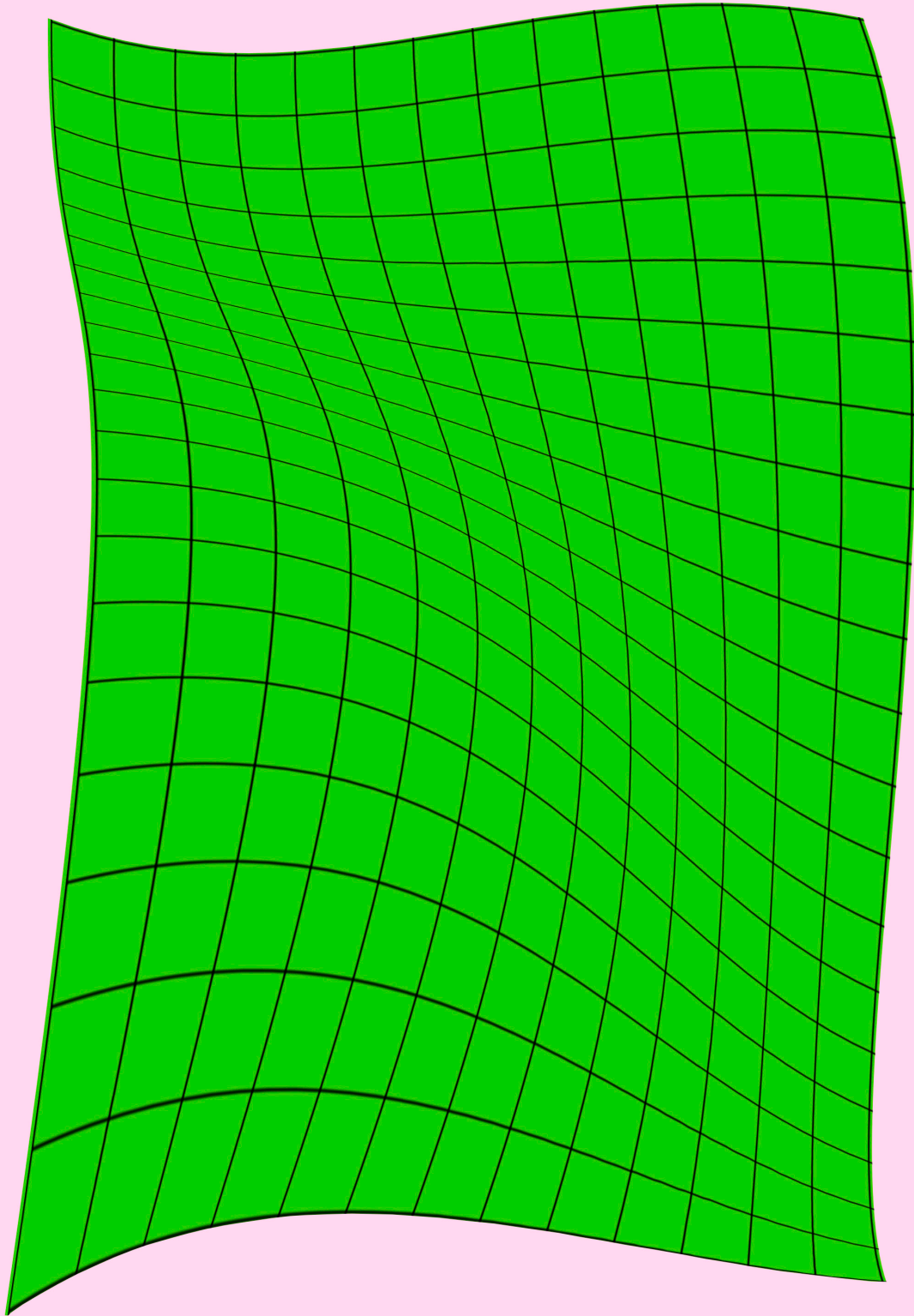


kein hexenwerk

December 2021 - Issue 2 - Academie voor Theater en Dans Amsterdam



MAPPING THE SPACE

kein hexenwerk

Kein Hexenwerk is a magazine for and from the Academie voor Theater en Dans. The editorial team grouped together in the beginning of 2021 - out of the isolation, striving towards a space of collective thinking. After the first issue in April 2021, within the directing department, we are now re-launching *Kein Hexenwerk* ATD-wide.

Kein Hexenwerk is an attempt to archive, critique and make different working methods accessible. *Kein Hexenwerk* wants to offer multiple perspectives, take pleasure in contradictions, explore the broadest possible frames of the performative. Most of all, it offers a space: for questions, for research, for unfinished thoughts - a space for collective thinking and generous sharing.

Kein Hexenwerk encompasses interviews with professionals from the field, performance texts, poems, photos, and offers space for all sorts of contributions. For each issue, the editorial team chooses a different theme, followed by an open call via our social media channels. We are looking forward to getting in touch with you: keinhexenwerk@gmail.com

We hope you enjoy this issue!

02 - mapping the space editorial

We begin with the ground.
What is it that is holding us?
What does it mean to be situated?
Where do we position ourselves?

We undertake a landing approach into the spaces we inhabit: The spaces we perform in, the spaces we live in, the spaces we pass through on a daily basis. If “A room of one’s own” is the absolute necessity for creating art, how do we make a room our own? How do we become inhabitants instead of visitors, and how can we claim our space? Maps are tools for understanding spaces and their relations. In this Issue of *Kein Hexenwerk*, we take time to look at literary and literal maps: an attempt at understanding where we are situated.

Mapping is first and foremost a tool that can be used in different ways. It is a way of making (spatial) relations tangible and accessible, sharing knowledge and understanding space. Mapping can also be “a challenge to hegemonic areas, the driving force for creation and imagination, a deep analysis of key issues, the visualization of resistances, the mark highlighting power relations, among many other aspects.” (Manual by Iconoclasistas).

Mapping presupposes an interesting fact: There are no empty spaces. Spaces devoid of history, devoid of stories and pain and joy do not exist in this world. Therefore, moving in space asks for an understanding of the legacies that spaces carry. Spaces are haunted by their histories. Through recognizing the presence of stories when we enter a space, we can begin a co-habitation with the beings and ghosts that are already there.

Mapping as a practice is a way of recognizing our immersion: maps ask us to position ourselves, to relate to the world around us. Things can start to happen: perceived borders can wiggle themselves loose, relations can be perceived from another point of view, common grounds can expand, landing zones become invitations, empathy can be cultivated. We shape the spaces we inhabit by our presence. And by inhabiting spaces, we can transform those, make new worlds, create and sustain habitats for joyful coexistence.

In the heterogenous space, all is related and influences each other - neither scalable, nor reducible. Things are intertwined and connected. Dealing with maps can be a joyful act of digging through those layers, uncovering different stories and writing your own.

"In this interplay between facts and perception, the cartographer is both witness and actor. In order to create, or, more accurately: to invent, "his worlds", he finally arrives at a subtle mixture of the world as it is, and the world he desires" (Rekacewicz 2006)

Maps can be departure points for world making: both powerful and empowering. We begin with the ground. For *Kein Hexenwerk*, the first print issue, this seems like a good start.

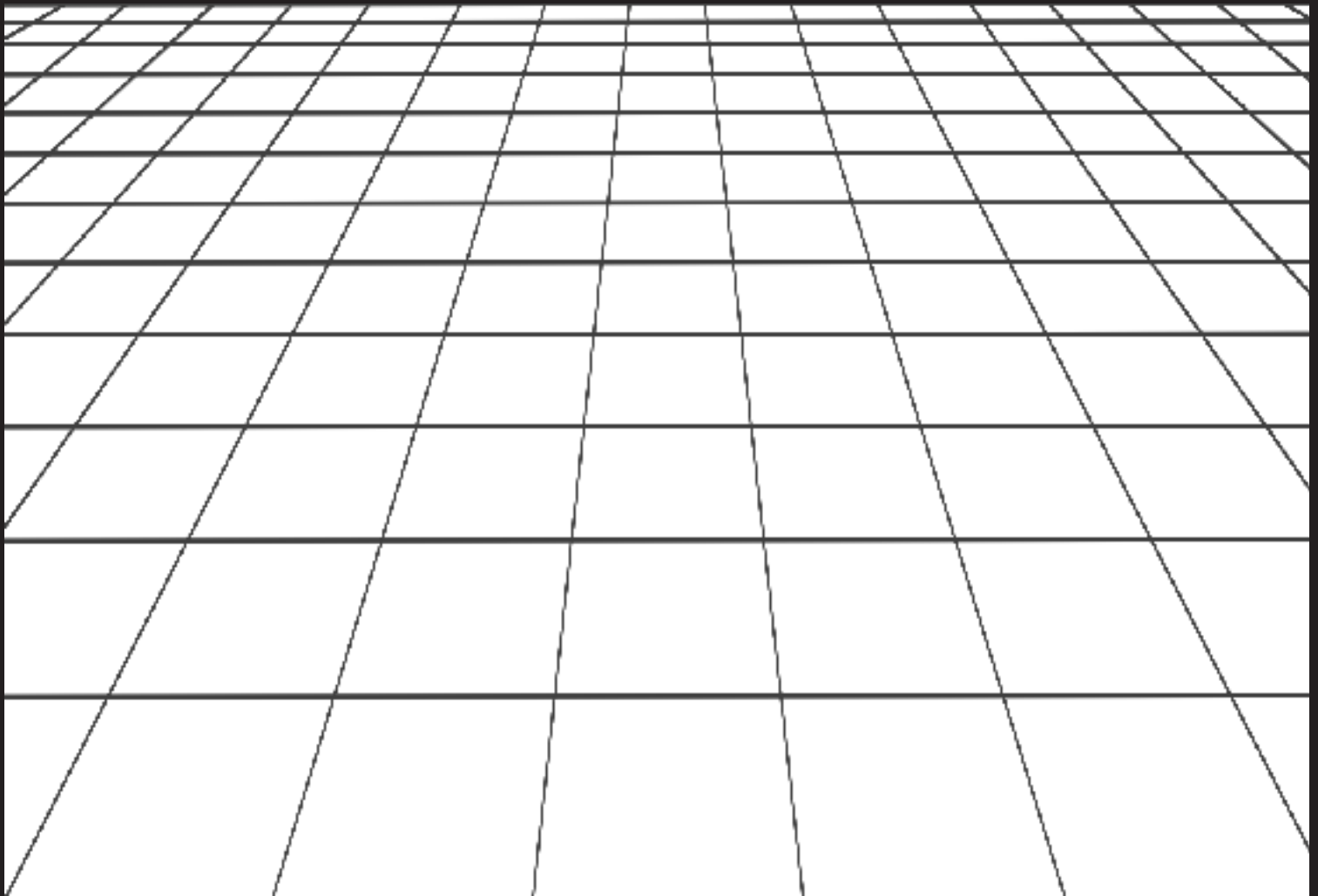


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MEREL LANGKRUIS, TONI KRITZER, LOU SEIDEL**
results from a small workshop on collective cartography



IMPRESSUM

JANUARI 2021

ACADEMIE VOOR THEATER EN DANS, AMSTERDAM

Note: KEIN HEXENWERK is trying its best to be a safe space and accessible to all students from the ATD. We are aware of the intricacies of creating safe(r) spaces within institutions. If you have any feedback on accessibility and safety, please feel free to reach out. We will take advice to heart.

CONTACT

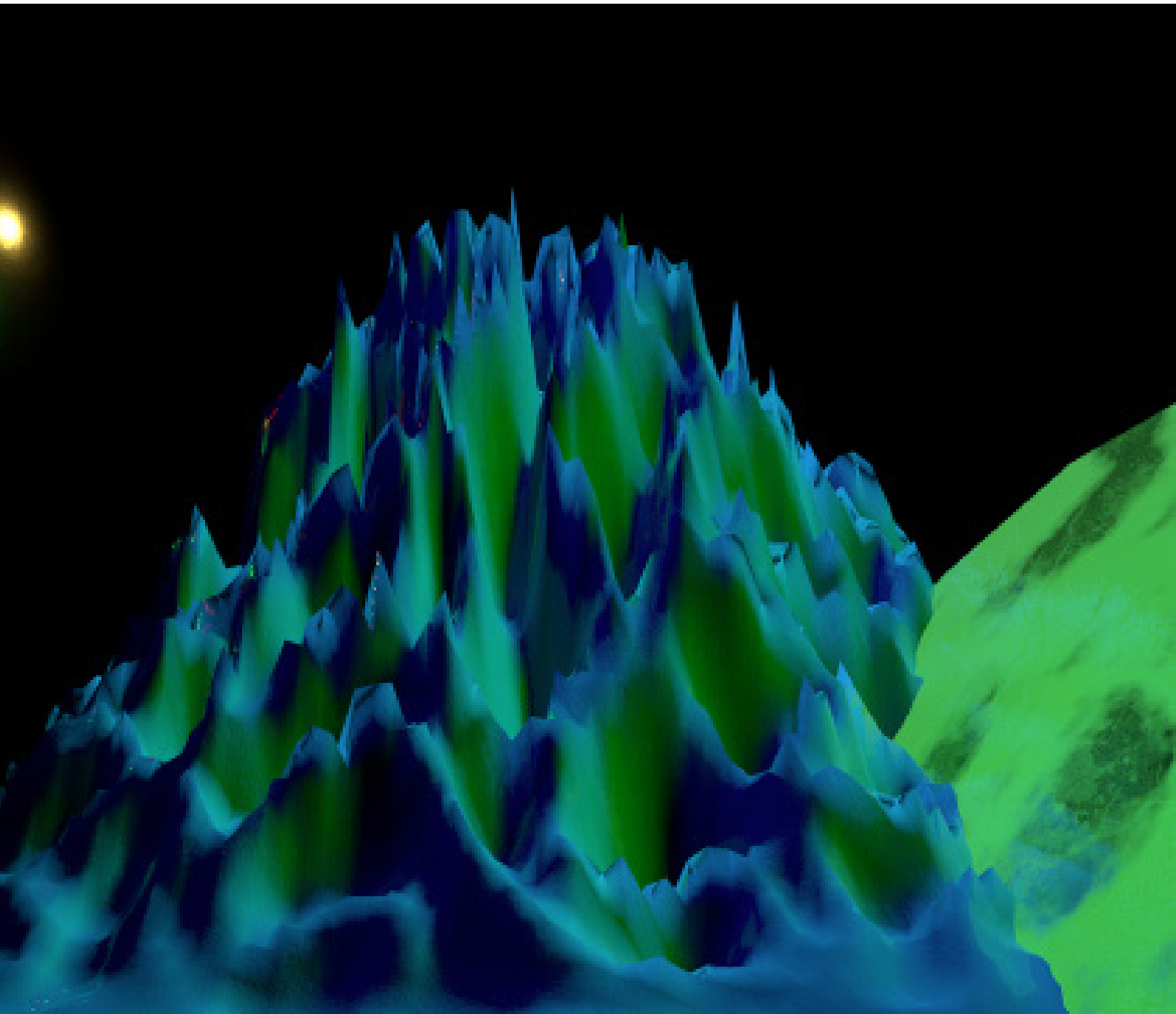
keinhexenwerk@gmail.com

EDITOR: Toni Kritzer (they/them)

CO-EDITORS: Joelina Spiess (she/her), Inge Gutzeit (no pronouns), Lou Seidel

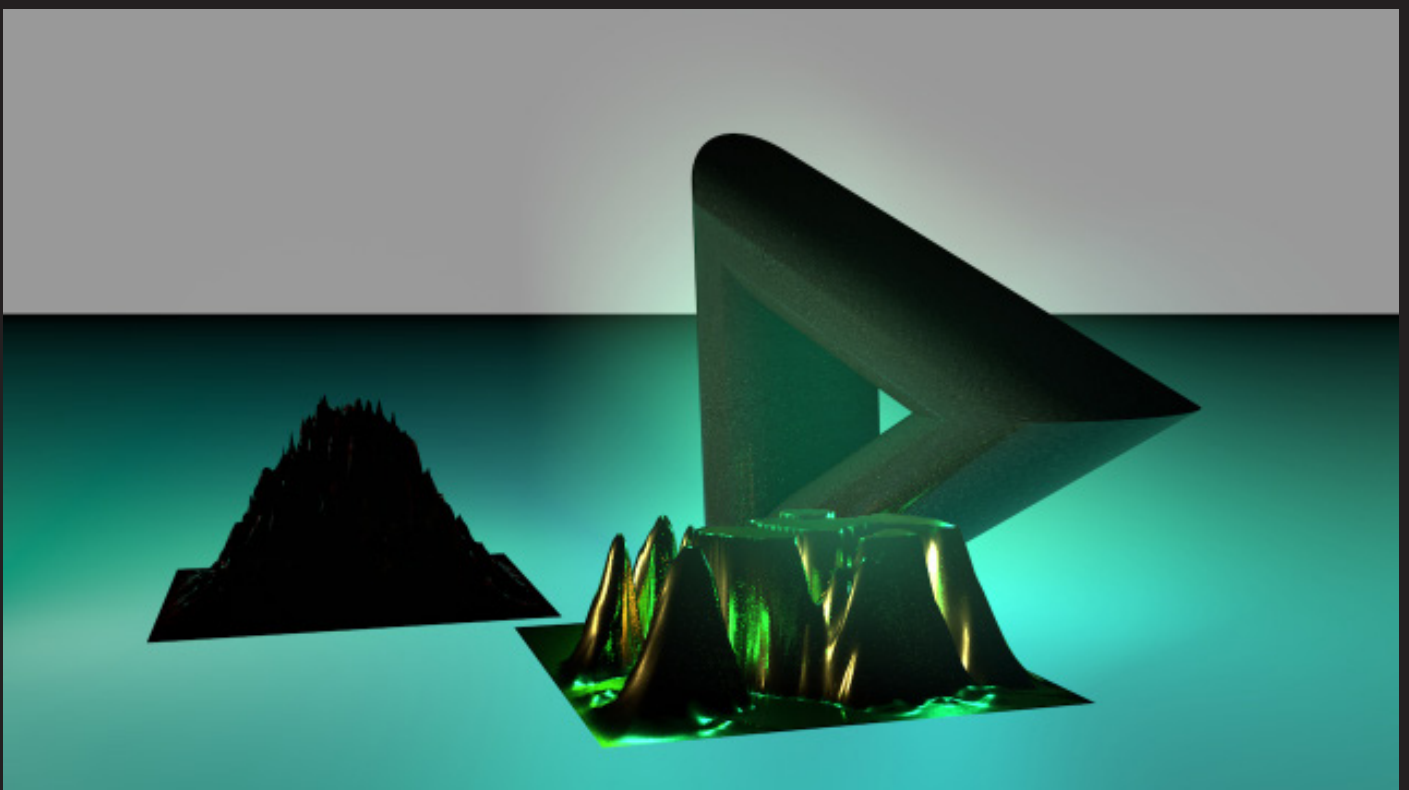
LAYOUT: Toni Kritzer

ILLUSTRATIONS: Inge Gutzeit



AN INTERVIEW WITH STEFAN KAEGI

Stefan Kaegi, born 1972 in Solothurn, Switzerland, is part of the berlin-based theater collective "Rimini Protokoll", which he founded together with Helgard Haug and Daniel Wetzel in the beginning of the millenium. He creates documentary theatre plays, audio-interventions, curated formats and works in the urban environment. Rimini-Protokoll has won many awards all over the globe and has shaped the european theater landscape significantly throughout the last twenty years. In their works, the location/the space often plays a crucial role.



At the beginning of our career it overtook us a bit, because at some point after some walks and “Germany 2” all kinds of festivals were asking us for something site-specific - and then we got tired of it. We went: let’s see if we can make a series out of it, something that adapts certain modules site-specifically, but has a bigger breath.

Something I find particularly interesting about these works is that the boundaries of inside vs. outside become permeable. Could you tell a little more about this?

Hey Stefan, where are you joining us from?

Actually, I am in an oasis in the middle of the Saudi-Arabian desert! We were asked to make something here for a coming festival....

Wow! Then let’s begin, from rainy Amsterdam to the oasis. I’d like to ask you: When did the interest of yours in spaces and locations begin to play such a central role in your pieces?

Well, I will start at the very beginning. At high-school, I was in a theater group - probably like everyone who makes theater now. And it was awful! We only ever stood on stage and learnt texts from some classics by heart and recited them. I wasn’t interested in theater in this form at first, so I went to study philosophy and the fine arts, worked as a journalist. I actually only found my approach to theater through space. I’m interested in dealing with time - which is essentially what theater is. I found a factory hall in Solothurn (the small town where I am from) that I could use. That is where I made my first plays, in factory halls and subway stations. They were attempts to bring people into other spaces. Today I wouldn’t necessarily say that space plays a central role in all our work, but it does for many. I think in the beginning, when we had just finished our studies and got our first chances here and there to work at festivals, the site-specific thing was more important: you could get something in the applications with the “site-specific“, and people were highly interested in that. We had a lot of fun doing that. Today, things have changed quite a lot. Due to funding regulations, there are almost no site-specific works in Germany any more.

There are three groups of works of ours, more or less. First, we have stage pieces with a classic structural approach, even if it’s documentary and there are experts of everyday life on stage... But then there’s the other family, pieces that build something like an enclosed space. “Situation rooms” and “Nachlass” are works like that: creating space that formats something in a very different way. These pieces are often created for theaters, but they deal with the stage space differently. Maybe also the “World Climate Conference” - that re-distributes the rules of the game differently in the theatrical space. In these works, the central thing for us is - perhaps the space, but rather: how do the people move in it. The spectators move very much into the foreground. You step out of invisibility. And then your location gains importance, because this place is not in the dark auditorium, but because you physically participate in something. Where is your body located? You may have to lie down, to move a lot, to sit around a table: all things that physically get you to locate yourself. And the third family are the pieces that take place outside. Because you mentioned the mapping, I immediately think of “50 kilometers of files” or the chilean version of it, where we have given up the sovereignty of time - which we rarely do - in the sense that you can put together the dramaturgy yourself by going from one sound bubble to the next. It’s a kind of reading of the space in a different time axis, because you’re in the 70s/80s, in the exact place of someones experience there. There are also very elaborate Google Maps in the development process: we lay out the dramaturgy through the city. Of course we do not do so from above, but sometimes you have to check the map. Location scouting is an essential part of our work in such projects.

INTERVIEW WITH STEFAN KAEGLI

What does spatial design mean, when you go out into a landscape?

With these audio tours, it's like a film where you can't edit. You as the spectator are the camera, and the audio tour is the soundtrack of the film. The great thing about it is that you find ready-made stage imagery - stand here, look this way for five minutes, everything that happens there is theatre! It is like adding subtitles to the landscape. Besides, it's the cheapest way to make theatre - it costs almost nothing to produce an audio file.

When you enter a space like the desert right now - what are the questions you ask of a space, what are you looking for?

Here I apply a certain search grid, because we know which work we will be adapting. I like to start this particular piece in a cemetery, if possible. I visited a cemetery here today, but there are not even names on the graves. I've been to many muslim cemeteries and there are names engraved, you can tell who's lying there, but here it's a dusty field with stones lying around... and then of course I don't know if it will work. Then we look for hospitals, churches... do we replace the church with a mosque? Additionally, I am now in a completely different cultural region - there was no cinema three years ago, no music in public spaces. Now there is a situation in our play where you dance, and one where you go through a kind of demonstration - that will definitely not work here. In the next few days I will therefore have to find out how far the censorship goes - there is censorship everywhere, but here I don't exactly know the rules of the game.

Many of the spaces in which your works move are in-between, like "Cargo Sofia" or the Audio walks - nomadic, very mobile spaces. How does the process of laying out a spatial and timely dramaturgy work in those in-between spaces?

I have always travelled a lot. When I had just finished my studies, there was so little pay for our work that I gave up my flat and lived in the theatres' guest performance flats. For eight years I always carried only a suitcase. That's why being on the road keeps my thoughts in flux, as opposed to being completely static. The road-movie-principle is of course a simple narrative. You can try adapting it on conventional stages - in German theater, it's done with turning stages or a lot of changing sets... But it's of course more organic to apply it directly, too: to be on the road together with the collective of the audience. I find it fascinating how you cross a certain distance together. A psychologist once told me that he likes to do analyses while driving in a car, because then people leave something behind and can speak more freely.

Last question: What is a project of yours that is stored in some drawer and stays there - because it's too big, too utopian, too expensive, too gigantic?

A huge project was terminated with Covid and the surprising end of Sascha Waltz's directorship at the Staatsballet Berlin - that would have been my first time doing a ballet work... And there's another big interest that I've been working on for quite some time now: we've done a lot of work in urban space, navigating the people on the wild roads or crowded squares. But of course there's an incredible disparity between the city and the countryside in terms of culture. In visual arts, land art has since bridged this gap a bit, and of course there are also small theatres in the countryside. But a staging of really going into nature is something I've never experienced with the audience collective. I am thinking about - and slowly starting - to produce a series of works that can happen far away from cities - and even far away from villages, out in nature. Even a city like Riyadh is so similar to a city like Berlin, although culturally it could hardly be further apart. But the architects who build the skyscrapers are the same, the chain shops are repeating themselves. But in the countryside, like here in this oasis, it is radically different from the Swiss Alps or the Dutch countryside.

Dutch theatre has an affinity for this - on the one hand, it's only possible to a limited extent because there's hardly any nature in the Netherlands. But on the other hand, I've heard a lot about this festival on an island, I'd love to go and see it and learn from it. So my question would be: How could the lighthouse principle of the distribution of culture be rethought into a watering can principle?

Thank you so much for the conversation!

SOFT LANDINGS

„There exists one thing that we are touching almost constantly, all the time. It is the ground beneath our feet. Walking, standing on the ground can be seen as an act of rejection - we reject gravity, we push the ground away from us, we decline the proposition of giving in, of falling, of belonging to the ground. In such an antagonistic relationship to the ground it is not easy to see the act of walking as an act of touch. And yet, we touch the ground with every step. We feel texture, inclination, slipperiness and hardness of the materials we step on.“*

“Landing” hovers strangely above ground. Landing: in the continuous present. Landing implies coming from above, settling down on the floor. The word itself: land-ing. Doing land. Landing somewhere holds the breath for a moment, it is the moment just before you touch ground, not quite there yet, but striving for arrival.

There are many practices of landing in spaces: there is the acknowledging of the indigeneous lands, as practiced in former colonies. There is the tradition of cleaning the space together, as in Japan. There are violent ways of landing, and there are soft ways.

I would like to propose a way of landing that coincides with world-making, with creating healthy habitats for everyone that will join the space. Landing as a way of arriving in what already is, rather than superimposing a rigid grid of latitudes and longitudes onto a space. A practice of arrival that is focussed on forming relationships with the space, inhabited and shaped by humans and non-humans alike: weaving a new net of lines on the map, that encompasses different perspectives respectfully.

This notion of landing has to learn from queer and decolonial theory, and must take on a phenomenological approach of “point of view” rather than the bird’s eye. It renders any kind of “universality” or “objectivity” inadequate: we cannot look from above, from a perceived “neutral” perspective of a map with its violent superimpositions. Instead, we have to perceive from within: focussing on relations of the objects and subjects present within spaces, on their distances, their entanglements.

As a queer person (like a lot of marginalized folks experience), I am subject to “othering” - I am being othered, made feel like I do not belong, like I should not be taking up space. Being othered describes a distance being put between oneself and an “other”. It is a process of defining an exterior and interior, along a power structure. The inside/outside is not just a spatial difference - but a social one; the distance between objects holds stories of pain, oppression, struggle. How to position oneself if distance holds possible violence? The way of landing in a space changes thoroughly when spatial relations carry so much meaning. Concepts of exterior/interior ask for a complex assessment of spatial relations rather than binary oppositions. Questions arise: Where is the space located? How accessible is this space? What would a soft landing look like?

When you enter a space for the first time, what do you perceive? The air. A smell. The colors that are springing into your eye. Where does the light fall in, where are the dark corners? Disorientation fades quickly as you are turning around like a compass needle, mapping the space with your senses. Oneself becomes compass: aligning, turning, finding the poles of the space.

“What does it mean to be oriented? How do we begin to know where we are, or even where we are going, by lining ourselves up with the features of the ground we inhabit, the sky that surrounds us, or the imaginary lines that cut through maps?”**

In the process of orientating yourself, you are aligning your body with the space. Orientation is a question of turning towards: Which way are you facing? What do you perceive? Focus on the “towards”... where are your alliances, what are your preferences, which corners do not get your attention? To orientate oneself in a space is the starting point of inhabiting, living, being in and with a space.

In turning around, you begin to shape a relation by the distances you are putting between yourself and the edges of the space. Where does the space end? What is behind these walls? Resisting the binary of exterior/interior, we can notice where the light falls in, what the interactions of the space are with the “outside”. The walls of the space become soft edges, permeable and porous: they open up possibilities for encounter with the world. Let us place more focus on situating spaces within larger structures: Streets, cities, countries, continents. In the process of landing, we are zooming into a space. The landscape below the airplane becomes patchy, we begin to see streets cutting through the green, then cities, houses - slowly coming closer, until we hover only centimeters above the floor.

We tend to think of mapping as a birds eye perspective on territories. This detached point of view renders the “micro” as unimportant, the beings on those territories nothing more than glowing symbols on a surface. Soft landing requires a different understanding of mapping spaces.

Let us attempt to map a space from within: take into account the histories of the space and the ghosts of former events, situated knowledges of spaces, personal associations, accessibility needs, individual positionings.

In negotiating the distances between your body and the edges of the space, it is interesting to take the space above your head into account, too. How much air is above you? What is the distance between you and the ceiling - and what effect does that have on you? We usually move across a space in a horizontal manner. Borrowing from ecological philosophy, you can call this the “critical zone” - this thin layer on the ground, where you will connect to other objects/subjects. Taking on a phenomenological perspective, you are positioning yourself as the point of view. What do you see when you look from where you are?

Diving deeper into the critical zone, we begin to connect with objects/bodies around us. Acknowledging their own stories seems essential to land amongst them. Mapping from within is first and foremost a practice of listening: to your direct surroundings and their implications - different temporalities (old and new objects), different metrics (pieces of dust and large pieces of furniture). We need to take into account the history of the spaces we move in: there are scratches on the floor, there are certain materials hidden in the walls, there are legacies of former inhabitants and intentions disguised in the ground plan. If we are to land softly, we have to land not only in space, but in time as well. Focus on the temporalities you perceive: acknowledge your presence and the space’s past, turned towards a common not-yet.

This can lead to a deeper understanding of the uniqueness of a particular space: often-times, we think of spaces as interchangeable, as backdrops: they are nothing of the sort. They are what holds us, they shape us, they are (literally) the ground we stand upon. Landing, ultimately, works both ways: “doing land” as well as “being done by land”.

SOFT LANDINGS

Land-ing: also a practice of grounding oneself in a particular environment. There exists one thing that we are touching almost constantly - It is the ground beneath our feet. How do we relate to the ground, if we lay, stand, sit? How does the texture, the temperature of the floor change our presence in the space?

Extending care and consciousness to what is supporting you seems to be the most important process in landing softly. More so: this extension of awareness to the interdependences of common spaces potentially facilitate reciprocal relations. Widen the gaze again - ask: who is taking care of this space? Who cares for this building? Which infrastructures are required for this space to be here? Extending care and consciousness to what is supporting you seems to be the most important process in landing softly. More so: this extension of awareness to the interdependences of common spaces potentially facilitate reciprocal relations. Ask: who is taking care of this space? Who cares for this building? Which infrastructures are required for this space to be here?

Tracing those paths of relations, we might want to follow what landscape architecture calls “desire lines”: the unforeseen paths that seem to forge themselves. Shortcuts, detours to hidden places, habits - paths that are only there because they have been trodd. To follow the desire lines of spaces means to land in what has happened before we arrived - and opens up streams of futurity, making it possible to form our own desire lines.

“Landing” is a verb: it is active. Entering a space means entering a relation with the space, which necessarily entails negotiations of ways of coexistence. To facilitate healthy relationships with spaces and each other must be the beginning point of a joyful, functioning cohabitation. As the space lays exposed in front of us, we meet it with an open mind: Landing as exposing oneself to each other, standing face to face and sharing a space with all that is already there. These spaces can be stages or performance locations, they can be new social groups, they can be a classroom or an apartment - we all land somewhere multiple times each day. If we land softly, we make room for other beings that co-inhabitate spaces with us. We turn as compass needles, we rotate and slowly settle - aligned with the lines of a new map: one that encompasses relations, emotions, different scales and allows its edges to be blurry, complex, permeable.

Toni Kritzer (they/them) are doing an adjusted trajectory within the directing course at ATD. Their practice revolves around queer ecology and the notion of landscapes, making use of a variety of means ranging from performance to painting.

Sources:

*Michail Rybakov, How to enter a space, ZKM.

Queer Phenomenology, Introduction. Sara Ahmed,

**Duke University Press 2006.

Terrestrial University with Bruno Latour. Talk with Bruno Latour, 2020, hosted by ZKM Karlsruhe

Situated Knowledges. Donna Haraway, 1988

Next page: Lou Seidel, born in Berlin, studies Scenography in the second year at the ATD. Before studying, Lou finished an education as a carpenter.

THE FLOOR WE PLAY ON

Dipterocarpus

**evergreen, medium to large tree
growth heights of mostly up to 45
diameter of over 2 meters
up to 100 years old
straight, cylindrical trunk
branch-free up to a height of about 20m**

When I look at you, I wonder how many feet have stood, walked, and danced on your back.

You lie there in your beauty, shimmering in red and violet depending on the light that shines on you. My fingers follow your life-lines, which lead nowhere anymore. No need to play a story for you - you have your own that happened long before you were cut and shaped and smoothed and coated with paint.

The floor we play on is more than just a wooden floor. Most stages in the Netherlands are covered with parquet of Keruing wood. It occurs in many parts of southeast Asia, such as Sri Lanka, Thailand, or Indonesia. "What makes this wood so special is its ability to fix small damages all by itself, due to its high percentage of natural oil. And it is extremely hard. So hard in fact that it can only be worked by specially coated machine blades." one of the technicians of Internationaal Theater Amsterdam told me. Seems like nothing would be more suiting than Keruing wood on the floor we play our pieces on.

What I am not being told is that the 70 subspecies of Dipterocarpus are classified as "endangered" on the red list of IUCN* and need a little more care-taking than their stunning characteristics may suggest. Where this tree comes from, a whirlwind of life and death blows around their roots.

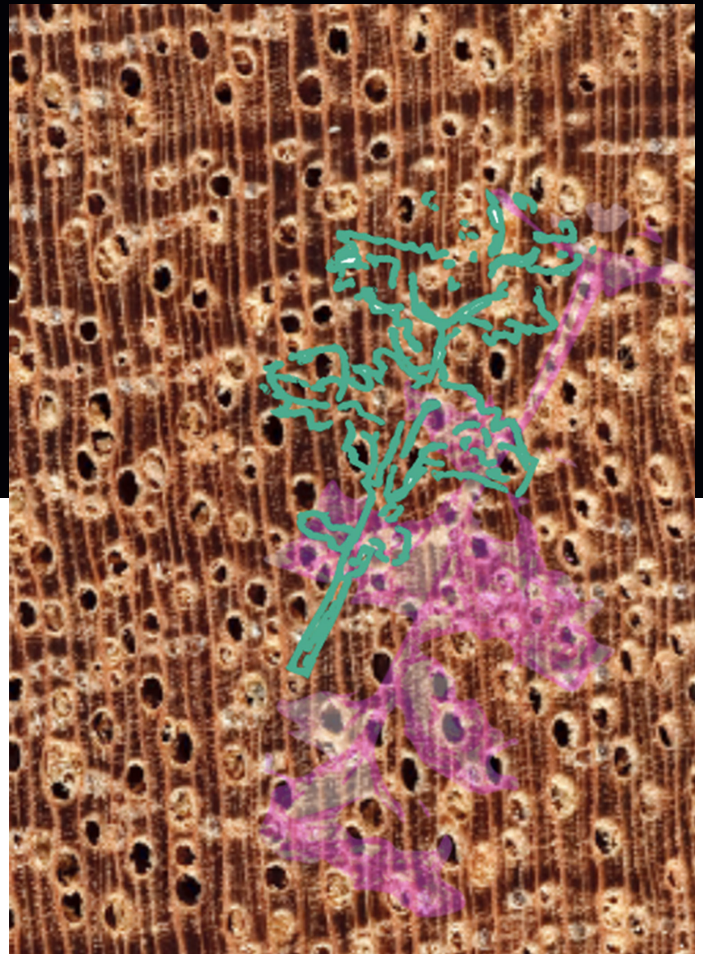


Illustration by Lou Seidel

Troops of woodworkers illegally invade and destroy parts of the rainforest to sell their valuable flesh to the west. They steal resources of natives (human, animal, and plants), evoking war-like scenes in the middle of the rainforest somewhere very very far from here.

I can't help but notice the irony of this wood from a tree growing in a formerly colonized nation, now lying on the floors of the golden theatres of their oppressor. Once more it strikes my mind, how important the awareness of the spaces we access is. Every space is a combination of various ingredients that have a history of their own but are also about to shape a new one.

SPACE IS...

Simon Schirmer (he/him) is a Graphic Designer / Illustration Artist. On prints, walls and objects, he shows his tangled depiction of the everyday ride through a world full of facts and fictions. He works as a freelance graphic designer and artist and has been active as a workshop leader in the art and culture space TANKE Hannover, Germany since 2020. Simon has shown his work in numerous publications and exhibitions, in galleries, and at international festivals.



Thinking-space exists between subject and object. The distance between humans and nature.

OUTER SPACE

The private space, the public space and the sacred space, these three spaces are actually surfaces that are a bit thicker. But there is a space that does not fit into politics at all, namely: outer space. We have the peculiar ability - literally, peculiar to humans - to transport ourselves elsewhere without leaving the here and now. We can imagine, for example, that we are looking from the viewpoint of a galaxy. This opens up an entirely different kind of space, which we can only formulate mathematically. As soon as we begin formulating this with words, we are talking nonsense. For example, when we say, "a finite space curved into the fourth dimension, whose diameter is about sixteen billion light years, because it is sixteen billion years old, and because in this space time itself is a dimension of space."

Our existence is supported by four dimensions. The first is length (or extension), which connects one point in space to another.

The second dimension is width, nothing other than length, but it is only through the interaction of the two that a two-dimensional surface is formed: length times width equals surface.

The third dimension is height. A surface that has a height is a box - a three-dimensional space exists. And for the whole thing to exist at all, it needs a fourth dimension: time.

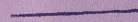
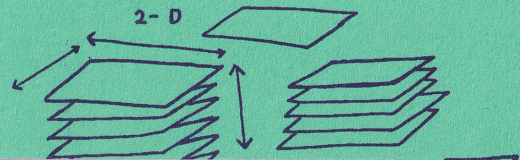
Time is the interval that connects two events. Since these events will inevitably have to take place in space, one can say that space is carried by time. Or, turn it around and say that time flows through space, that space is time's medium. Whichever way you look at it, time and space are intertwined together and envelop each other. That is why we speak of space-time.

WHAT IS SPACE MADE OF?

WELTRAUM

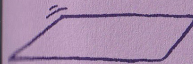
Der Privatraum, der öffentliche und der heilige Raum, diese drei Räume sind eigentlich Flächen mit ein bisschen mehr Dicke. Aber es gibt einen Raum, der gar nicht hineinpasst in die Politik, nämlich den Weltraum. Wir haben die eigenartige Fähigkeit – wobei ich eigenartig wörtlich meine, dem Menschen eigen – uns anderswo hinzuversetzen, ohne das Hier und Jetzt zu verlassen. Wir können uns zum Beispiel vorstellen, dass wir von einer Galaxie aus schauen. Da kommen wir auf eine ganz andere Art von Raum, den wir nur mathematisch formulieren können. In dem Moment, wo wir das in Worte fassen, reden wir lauter Unsinn. Zum Beispiel, wenn wir sagen, ein in die vierte Dimension gekrümmter, endlicher Raum, dessen Durchmesser ungefähr sechzehn Milliarden Lichtjahre sind, weil er sechzehn Milliarden Jahre alt ist, und weil in diesem Raum die Zeit eine Dimension des Raums ist.

- vilém flusser



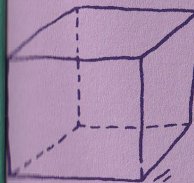
1 - D

Unser Dasein wird gestützt durch vier Dimensionen. Zum ersten die Länge (oder auch Ausdehnung), die einen Punkt im Raum mit dem anderen verbindet.



2 - D

Die zweite Dimension ist die Breite, nichts anderes als die Länge, doch nur das Zusammenspiel von beiden bildet eine zweidimensionale Fläche: Länge mal Breite gleich Fläche.

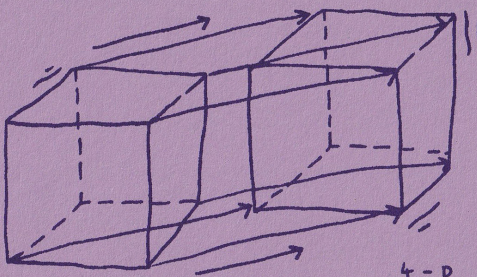


3 - D

Die dritte Dimension ist die Höhe. Eine Fläche, die eine Höhe besitzt ist ein Kasten - ein dreidimensionaler Raum ist vorhanden. Und damit das ganze überhaupt bestehen kann, braucht es die vierte Dimension: Zeit.

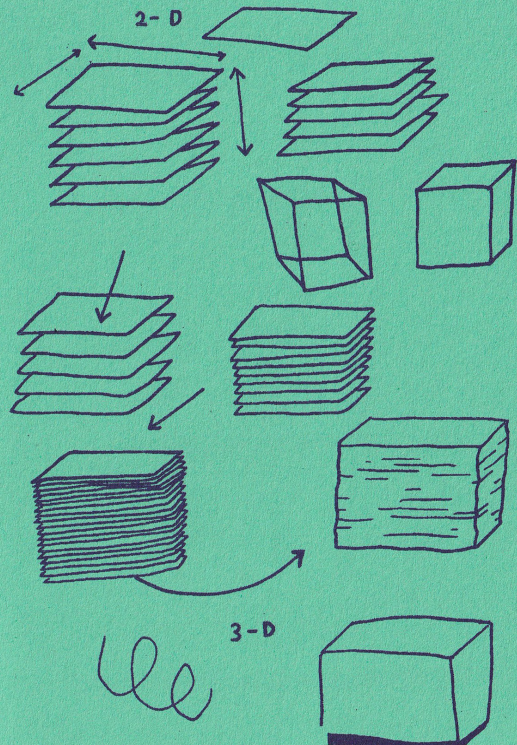
WORAUS BESTEHT RAUM?

WELTRAUM



4 - D

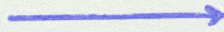
Die Zeit ist das Intervall, das zwei Ereignisse verbindet. Da diese Ereignisse wohl oder übel im Raum stattfinden müssen, kann man sagen, dass der Raum von der Zeit getragen wird. Man kann es auch umdrehen und behaupten, die Zeit fließt durch den Raum, er ist ihr Medium. Wie auch immer man es betrachtet, Zeit und Raum sind ineinander verknotet und umhüllen sich gegenseitig. —————> Daher spricht man von »Raumzeit«.



3 - D

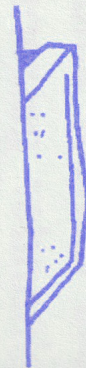
WORAUS BESTEHT RAUM?

VERSTECKTE RÄUME



Den ersten versteckten Raum habe ich unter einem Tisch gefunden. Dort lagen meine Schuhe. Als ich sie anziehen wollte, fand ich mich plötzlich gebückt in einem ewig langen Container, dem Fußraum sozusagen, der hier unter den Tischplatten existiert. Er besteht aus Ruhe, Ordnung und Routine und seine ewige Unsichtbarkeit hat sich ausnahmsweise durch unbewusstes eindringen offenbart und sich sichtbar gemacht. Es ist ein wundervoller Ort. Ich bin fasziniert von seiner Länge, seiner Form, der absoluten Stille und seiner gesamten Existenz, die niemand wirklich wahrnimmt. Niemandem ist dieser Raum wichtig und eben das macht ihn majestätisch. Er steht für sich und bleibt unverändert. Er hat das Geschehen vollkommen unter seiner Kontrolle.

Ich habe eine neue Art der Räume entdeckt: Die versteckten Räume. Die unoffensichtlichen bis riesigen Räume, dessen Flächen und Ecken wir nicht erkennen. Sie sind immer da. Doch übersehen wir sie, wir schauen durch sie hindurch oder blicken in die falsche Richtung. Zu oft haben wir sie durchquert, sind unter ihnen oder durch sie durchgegangen. Die Selbstverständlichkeit der Räume hat diese Räume ausgelöscht. Man sollte einfach viel öfter nach oben schauen.



Suchen und weitere versteckte Räume finden

Die Flächen auf den Regalen, auf denen sich dicke Schichten Staub angesammelt haben, und der kleine Raum in der Lampenfassung zwischen Glühbirne und dem Kunststoffmantel, der sie umgibt. Der Raum in den Feuermeldern an der Decke, der nie Licht zu sehen bekommt. Der Platz hinter der Magnettafel, die an die Wand gelehnt ist – hier liegt etwas Papiermüll und es stehen Bierflaschen herum. Die Fläche hinter der abgknickten Ecke eines Notizzettels, der an der Wand klebt. In dem Locher, der auf dem Tisch steht ist sicher eine Menge Raum für Papierschnipsel.

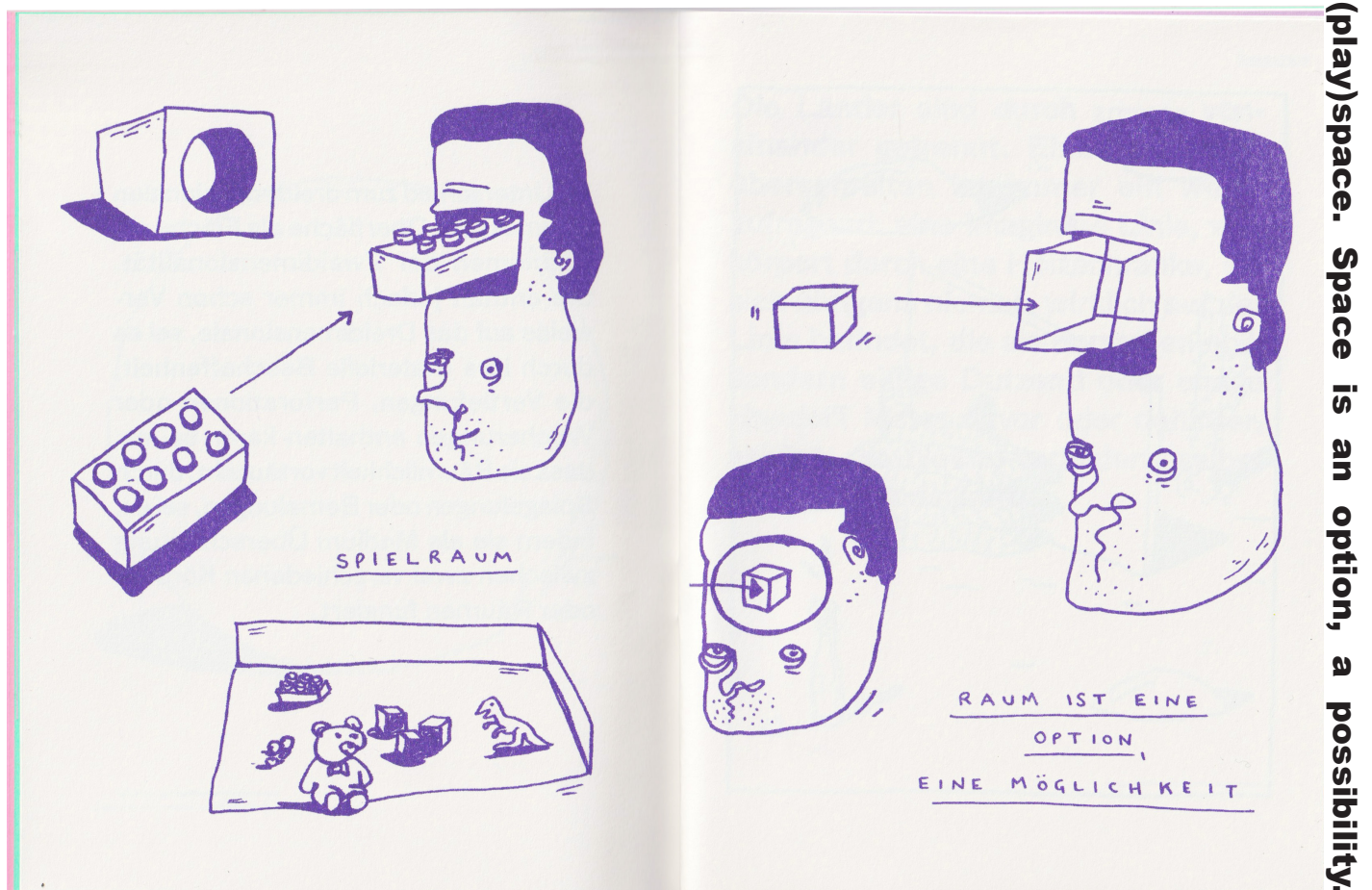
Die Räume am Körper: unter den Fingernagelspitzen, zwischen den Zehen, die Mundhöhle... Auch in der Nase ist Raum, genauso wie hinter den Ohren. An- und um uns herum sind zigtausend kleine Räume versteckt.



HIDDEN SPACES

I have discovered a new kind of space: the hidden spaces. The opaque, vast spaces, whose walls and corners we do not see. They are always there. But we overlook them, we look right through them, we look away. Many times did we pass through them, under them, across the hidden spaces. The obviousness of these spaces has erased them. We should look upwards more often...

I discovered my first hidden space underneath a table. My shoes were there. When I wanted to put them on, I suddenly found myself crouched in an endless container - the leg room, if you will, that exists underneath the tabletops... This space, filled with calmness, order and routine, exposed its eternal invisibility in the moment of my unconscious intrusion and became visible. It is a miraculous place. I find myself intrigued by its longitude, its shape, the absolute silence - its whole existence, that goes by unnoticed for most. Nobody cares for this space, making it magnificently sovereign. It is in complete control.



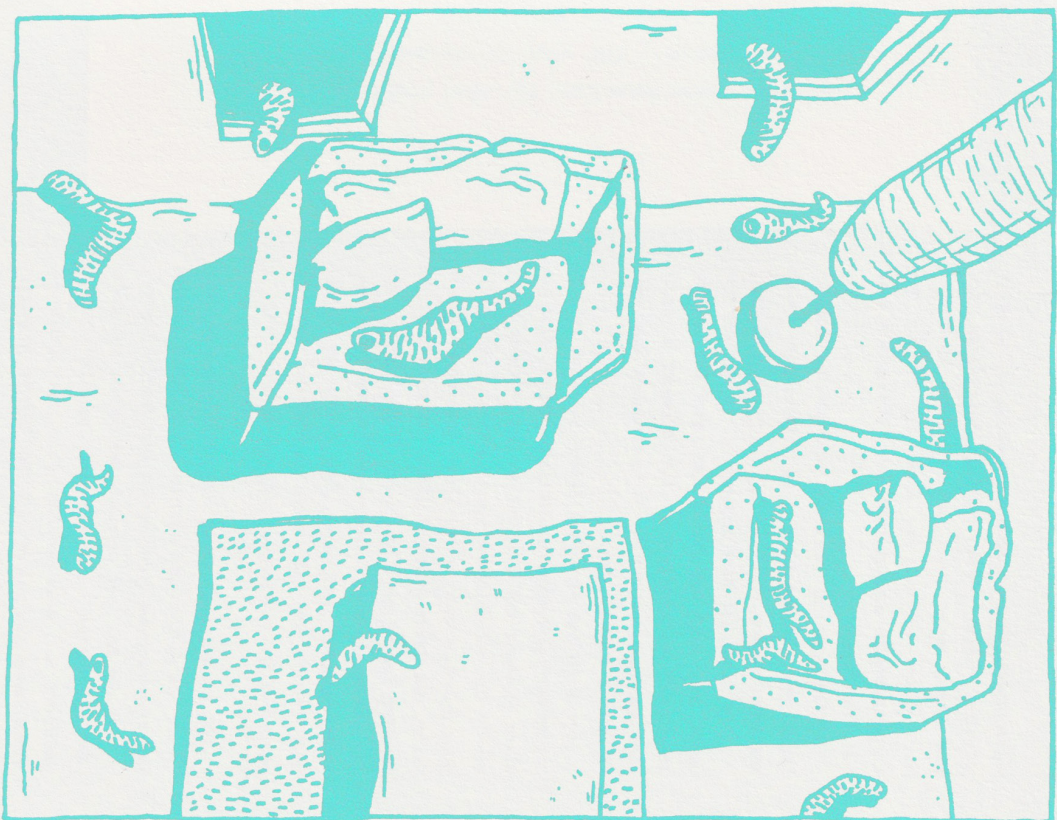
Searching and finding more hidden spaces

The surfaces of the shelves, covered in thick layers of dust, and the little space inside the lampholder between the bulb and the plastic casing around it. The space inside the smoke detectors on the ceiling, never exposed to any light. The space behind the board leaning against the wall - somehow littered with paper and empty beer bottles. The space behind the folded corner of a post-it on the wall. There must be plenty of space for small scraps of paper inside the hole puncher.

The spaces in and around our bodies: underneath the tips of the fingernails, between the toes, the mouth cavity... there is space inside the nose, behind the ears. Inside and around us, thousands of small spaces are hidden.

Spaces change with and through their inhabitants. They are assembled by a multitude of plain, often unremarkable surfaces, telling secrets about the structures hidden underneath that form the characters of spaces.

Räume formen sich.
Sie sind keine festgefügt Einheiten,
die von Beginn an ihre letztgültige Form
erhalten.
Sie sind wie Lebewesen, die heran-
wachsen und sich über die Jahre ent-
wickeln. Räume verändern sich mit
und durch ihre »Bewohner«. Sie set-
zen sich zusammen aus zahlreichen
unscheinbaren und oftmals unbe-
achteten Oberflächen, die über die
unter ihnen verborgenen Strukturen
Auskunft geben und ihren Charakter
und ihre Persönlichkeit bestimmen.
Erst durch längeres Betrachten und
genaue Observation werden Tiefe und
Vielseitigkeit der Prinzipien, die einen
Raum determinieren, erkennbar.



Only through precise observation and close scrutiny do the depth and versatility of the principles that determine a space become apparent.

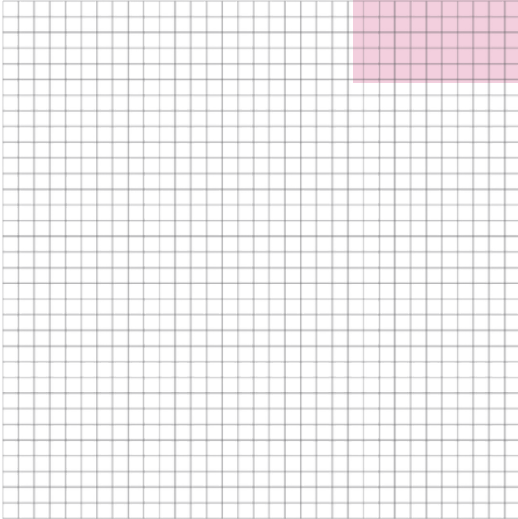
Spaces are forming. They are no pre-determined units that maintain a fixed form. They are living creatures, growing and developing through the years.

SAFE(R) SPACES

Interview with Laura Lulika

Laura (they/them) is a chronically sick and disabled queer artist, currently living in Leeds, UK. They work as an educator, performer, video artist (and more) and are part of the Sickness Affinity Group. Their practice explores themes of care, sexuality, labour, sickness and performativity in the everyday. In this interview, we asked Laura about social safety within institutions, care, and accessibility as a method.

SAFE(R) SPACES



The terms care and “safe space” have become somewhat overused and put in place as catch phrases - from museums to advertisements. However, it’s initial purpose and its conditions have become rather blurry. Simultaneously, a lot of the spaces we move in (institutions, bureaucracy, education systems, public spaces) are still far away from being “safe”. What does a safe space mean to you? How does a safe space feel like?

I think that the term ‘safe space’ has always sounded like a utopian vision that is not taking into account the many layers of structural oppression that are taking place in any given location or situation, despite even someone’s seemingly genuine efforts or desires to make a space safe. In the same way that no space is accessible to everyone, no space is safe for everyone. I have heard the term ‘safer spaces’ used which I think is definitely an improvement, indicating that the organisers are making an effort to care for the safety of those in the space but that it will not be perfect for everyone. I like the idea of using more terms to express this effort and desire without presenting ourselves as a definitive solution. I have heard examples such as, ‘caring space’, ‘access-centered’, ‘QTBIPOC Prioritising Space’.

I think the more terms we use and the more specific we are, the harder we make it for institutional and capitalist spaces to co-opt these terms, without them actually putting in any effort to make their spaces caring in any way.

To me, a safer and caring space starts by building a culture of listening, communication and openness to learning. A space that provides as much information as possible about itself so that people don’t have to do the extra labour of searching or asking for it is a good start. Having an elected person/email where people are invited to ask further questions or share access needs/concerns, so that conversation around care and boundaries is open, is even better. Having a care person or team on the day that are in the space taking care of anyone who needs assistance is necessary. And I want to add that this goes for in person or online spaces. I learned the terms, ‘access doula’ or ‘digital doula’ from Kevin Gotkin and their online events series, Remote Access, which are online gatherings for people who experience access barriers.

The same with the word ‘care’, it means many different things to different people and in different contexts. In my own creative practice, I like to share unconventional care methods that have naturally developed over time, like watching projections of sea creatures in my bed with music on and whatever combination of painkillers is appropriate for that moment, getting lost in a different creature body. That would never be available in a medical care setting that I know of.

Can infrastructures of care and tenderness exist in (educational) institutions - are there possibilities of forming those or is the structure of those inherently “uncaring”?

I certainly hope so. I have had mixed experiences within educational settings, some caring and some very ableist and classist experiences. Universities are notorious for being challenging places for any marginalised person or person who experiences access barriers.



The first example of a Care Rider that I ever experienced was reading Fannie Sosa's 'A White Institutions Guide to inviting Artists' of Colour and Their Audiences'. Black care practitioners and disability justice activists are the pioneers in this field and always have been. There is also AccessDocsForArtists.com which provides guidance on how to write one as well as many artists' examples. It needs to become commonplace to use them because a huge percentage of people have access needs and experience access barriers. These barriers can include intersections of class, race, socioeconomic background, disability, age, education, to name just a few. I'm sure almost everyone needs one and that we should make it more commonplace in general to have open discussions of how to care for everyone involved in any working situation and relationship that goes beyond HR or a University access team, who often barely scratch the surface of what is really required.

I think as it is becoming more and more common to use Access Docs or Riders in work situations, we need to encourage students to start using them too at University, and as a community, support them in doing so. Universities are such rigid spaces because of the history and structure that they have been created within. I would love to see them loosen up and become more flexible and caring of the people that they actually need to exist.. students and staff.

A method that you and many other artists use is writing an Access Rider. Could you tell us what those are, and why it should become a common practice to use and write them?

An Access or Care Rider or Access Doc, is a document that you can write to outline your access and care needs and desires for any type of working situation. This could be collective working or working with an institution, organisation or in an educational setting as I just mentioned. It's also important to organise a meeting after sending the document to discuss it if that feels right for you. This can help avoid any misunderstandings later or additional labour explaining anything that hasn't been fully understood or accepted.

Also in this education institute, a lot of value is placed on constant production. How can we think "Art" outside of these capitalist forces, without the necessity of efficient production and quantity?

There are several great examples of people creating spaces of rest, collectivism, collaboration and knowledge exchange within art spaces. Black Power Naps, The Nap Ministry, Femme Fitness, B.O.O.K (Building Our Own Knowledge), PMS (Power Makes Us Sick) and Feminist Healthcare Research Group are a few examples that I can think of. The real sticky part is that we often rely on the resources of institutional art spaces to create projects like these and sometimes their decision to feature topics of care and accessibility are purely performative, without the desire to actually make any structural changes or be open to learning from marginalised people.

Capitalism does condition us to base our own worth on what we can produce and the amount of labour we can do. In educational settings we are judged based on a capitalist grading system that presumes that all students have the same conditions, access to resources etc. I would love to see more value placed on the process of exchange, development, collaboration and rest. The often invisible labour of care activities like collectivism, collaboration, testing and failing, is such a huge part of the University experience and it would be amazing to discover ways Universities could honour and value those experiences. Unfortunately, I have only heard of students taking the initiative to create change like this within their University settings and often experiencing pushback from University staff. There is such an imbalance in power between teachers and students within Universities. I wish that teachers could see the relationship as collaborative and appreciate that they can learn as much from students.

One wonderful example is artist Ash Williams, who while studying at the Royal College of Art, created an artist talk series called Don't Worry, I'm Sick and Poor. Check it out!

You work in many mediums: oscillating from performance to websites, from writing to video art, and often, your art seems to be layered and multi-faceted - and there are many ways to access your work - visual, audio, written word. It seems to me that accessibility is not only topic, but method through and through - both for you as well as for the recipient. Could you share experiences about accessibility as a method in art-making?

Integrating access streams into my work is a constant learning process and one I am focused on. To create an access-centered and caring environment for those I work with and to make the work, the process and whatever the final production may be, accessible in any way I can, is really important to me. I also don't make objects that can be bought, I am more interested in the process, the learning, the sharing of experience and knowledge, and I often collaborate with individuals and community collectives and groups.

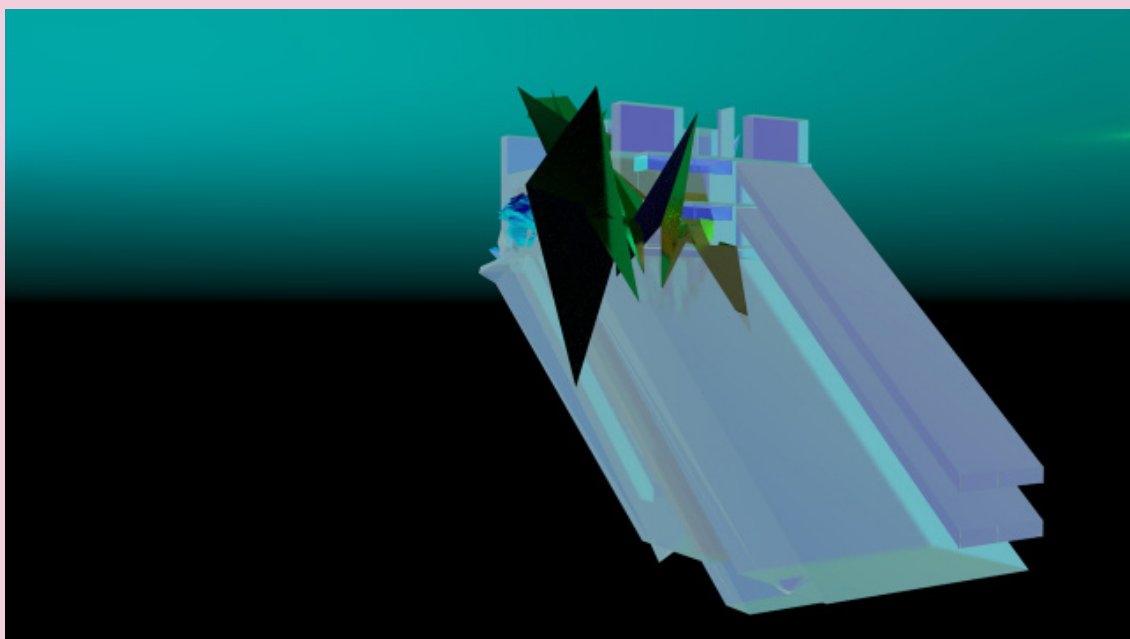
Working this way takes longer but we all need to learn to slow down and work more carefully and considerately. Because the ways in which you can connect with more people, on their terms, is so worth it.

In landscape architecture, there is a term I like a lot: "desire lines" - paths that evolve over time, often shortcuts and informal routes. How could we reimagine those "desire lines" in art practices? Or differently: what happens if we begin to follow lines of desire, joy, intimacy?

I have found it really difficult not to have a large majority of my time being sucked into admin and funding applications. It can become so frustrating to spend more time doing exactly what you were trying to avoid in the first place. And at the same time, this kind of activity feels necessary if you want to survive financially as a creative, especially if you don't have access to family or parental wealth. It took me over ten years to make art activities my only income and it was hard graft and often involved living on the absolute breadline, juggling multiple waged jobs and becoming sicker because those jobs didn't care about those with access needs. But being an artist is also one of the only jobs which has eventually allowed me the space and resources to access schedule flexibility and the possibility to care for my access needs. The other option is sex work which I have also done and which many sick and disabled people do for similar reasons.

This question is really different for everyone because access to desire lines or the opportunity to follow joy, is a privilege. I want to question: how can those who have the resources that support them in accessing and following joy and desire, share those resources with those who don't and need it?

Becoming sicker and disabled has been many difficult things but it has also sometimes been a gift. I have to connect to and listen to my body, my needs and desires, to survive physically and mentally. I have been in a constant process of trying to follow desire lines over prioritising 'professional' obligations. There is a special kind of magic about those who have taken or been given the time to connect with their bodies, with desire and intimacy. I wish for an exchange between those with a lot of access to wealth and those who have the knowledge and experience of embodying pleasure.



A MAP OF THINGS YOU CAN'T HEAR

by **Julius Frodermann**

Julius Frodermann (they/them) studies at SNDO at the ATD. The text was written by them for a performance they made in October.

Welcome.

We feel flattered by your presence tonight. I hope you found a place where you can stay for a while. We are here together, and the light is very dimmed, so please take care of each other. You can stand, sit, kneel or lie down, or do all of them. You have a moment now to settle and to turn off your phones.

Thank you.

I am a voice, in a map of things that you can't hear. A map, not to know where to go, but a map to know where we are. A map of geologies constructed by a certain human culture. On top of geologies constructed by a culture of stones and water. A foundation that keeps us alive, but one we can't understand. Let us all follow our weight into the hollows of this planet. In a memory, not too long ago, i am looking outside a window.

I'm surrounded by houses that are four stories high, made from red brick, connected to black asphalt streets with red brick sidewalks. A little further away i see Train tracks, a cement factory, and behind a forest with chimneys. with flames on top, that in the night lighten up the clouds above.

Around it are mountains, made from so-called "deaf stone". In german "Taubes Gestein". A waste product of coal mining. An industrial made mountain from stones that can not hear, displaced right on top of the earth where it lived inside before. Stones from deep layers underneath my feet, become the hills i like to climb ///

It leaves me with questions about the affordances of the earth underneath us and why we still feel safe on it. How could we root ourselves into the complexities of the geologies that surround us? Which layers do we touch, see and hear and which layers are absent or ignored?

Maybe let's pretend for the next 30 minutes that we are part of this geology, that our layers of liquid, skin, fascia muscles and bones are part of it. that there's no empty space inbetween, but space is always filled. With your thoughts, emotions travelling towards someone or something. Or noticing waves, vibrations and sound.

The next 20 minutes we will follow our weight dropping. I will describe every layer underneath us until we arrive at the groundwater and the sand that holds this building.

I invite you to close your eyes now. You will open them anyway again, but lets take this moment to arrive with your ears. You can listen to your breath, the breath of your neighbour. Voices from outside, or the air stream of the ventilation. Feel free to drift away or to stay with me.

I start from the top of my head. I feel my skull and its insides pressing down on my spine. We can try to relax our jaws and eyelids, to not make it heavier. The spine connects to the skull at the point between our ears.

Follow the next sound,...through your ear, into your system, through the Atlas vertebra, we travel down meeting with the weight of our head.

Together with the sounds and the weight we fall like water drops, on leaves, towards the floor. Leaf by leaf, down every single vertebra.

Maybe you arrive on a chair or between our feet, but something that connects you to the ground. sit bones on the top of a cushion or maybe on the floor.

It's a gray vinyl floor we're on top of. It's brand new. I can smell it. The vinyl is not very thick. It's protecting the wood underneath.

Maybe the wood comes from a forest like the ones I know, with chimneys and flames. They still look like nature, don't they?

So you're sitting on top of trees. imagine a tree that has fallen to its side, because the fibres in this floor run horizontally.

You drop through a gap, and arrive on a layer of plastic. It is a plastic foam, it's more or less the same stuff as vinyl, but it has tiny air bubbles inside. You can try to pop some of the bubbles, shifting weight from one sitting bone to the other, grinding our spine.

I imagine all your bodies to be like the bubble, the negative space of this world. The rest is filled with plastic. That is elastic.

Underneath you arrive in another layer. It's called screed in English. It's like concrete, but without metal. It has many functions, and one of them is to make everything straight that lies above it... nothing is straight. but i also know how much i need to focus my perception to see the convex bellies of concrete above us.

Let's go through the burned limestone, the sand dry - fingers, itching eyes, The knees that hurt from all the work to make everything straight.

You drop through, and you arrive in another plastic foil.

I remember someone once said that maybe this planet made humans, so humans could invent plastic and introduce it to this world. Seems like it. There are so many layers of it around us.

Around this whole building is a plastic foil and this building connects to other buildings through plastic. You cut it ... and drop into the concrete ceiling, Made out of stones, smaller stones, sand, and evaporated water. Cement is the material that keeps the stones together. Cement never carries you, the stones and the sand carries you.

We find the metal reinforcement in-between, they're inviting you to take your weight.

Imagine the sand and the gravel, it's extracted from somewhere else. Ponds and lakes of missing. You break out, falling in slow motion down through the layer of air that fills the ground-floor.

Imagine the receptionists face, if they would see us all appearing in space gliding down, and disappearing into the floor. again. 3.2.1.

This floor is a rough cut wooden floor. It's dark brown red, feels nice to touch, but also dirty. It's like all of these tiny tiles, creating a much bigger tree. A tree that is just a surface, without depth. We can slip through a seam filled with dirt, or we just go straight through the fibers into the next layer of plastic, the one with bubbles. Your weight compresses them. Some of them pop. and they open a way for you into a new layer of plastic. It's a 10cm thick layer of insulation. Intended to keep our feet warm. But thinking about it again, it makes everything else heat up too.

I want to make dents in it, and massage it. you are hot, and you melt through it, into a black bitum plastic layer. This reminds me of oil directly from the ground, black and thick and sticky. I worked on a construction site once, where they forgot to put it on the outside of the cellar walls. The house was almost covered with earth again, but there was a tiny gap inbetween the wall and the earth. And they gave me a suit and they gave me the oil. And I crawled in the crack and painted everything black around me, earth started to stick to my suit, I was completely covered in it too. A tiny walking planet with a fabric oil and earth
Crust.

Back to you.

Underneath this paint is the foundation of the “academy for theatre and dance” made from concrete. Kaolin, illite, chlorite, sepiolite, smectite, Propen-ediol, Water, rotation, Gluconol-actone, Hydroxy-ethyl-cellulose, shoulders gliding, Citric Acid, dropping head, Tricalcium aluminate, Belite, Alite silicate, sliding the handrail, Sodium oxide, Potassium oxide, Tetracalcium and the dance of angry crayfishes in the mouth of the building.

Through Plastic foil, through a layer of screed that still tries to tame, into cold water flowing, over our arms and legs. wetting our hair. This building is more like a bathtub, but the water is only outside and not inside. I'm thinking of all of the layers that we just passed and of the hands and machines that build it. I think it looks different to them.

With the water comes clay, it cannot hold your weight, it runs away, trying to escape our push. A 12 meter thick layer of water based lubricant, that you don't trust. Or have we just never learned how to build the right building for the earth underneath? How would Amsterdam look? Underneath the lube is the sand, that amsterdam is build upon. It holds the drilled foundations and i imagine how deep we would have to go to find a layer that has not yet been touched, brought to the surface and flipped. but lets not search for it and stay here, between the stones. Groundwater brushing your faces, it keeps the wooden pilings, the foundation of buildings around, from rotting. I'm trying to find them, the long toes of wood reaching down. But i don't hear them. Wood has a certain history in this part of the city.

Right now you are in the jewish quarter of Amsterdam. After september 1943 80% of the jewish population in amsterdam was deported. Houses in this area were used by the army, or left empty.

1945 Canadian forces liberated amsterdam, or what was left of it. In the following winters, the population of amsterdam gathered the structural wood from these houses here, to burn to be warm in the winters. Buldings began to sink, and disappear. Making space for generations of buildings coming after, You're sitting in of them right now.

I'd like to ask you, since we're now deep down underneath, if you'd like to leave something here? I'll give u a moment.

I'm feeling calm, i'm feeling weight, but this ground holds us when we remember.

Lightly my hair is pulled up, through all of the layers.
Sand, clay, plastic, concrete, steel, plastic, wood, air, concrete,
steel, plastic, wood, plastic air, ass .

We're back,

On top of the grey plastic vinyl floor. We see each other and hear each other, we are radiating. We are radiating. Maybe we are flames on top of something that keeps us burning. Air streams make our flame bodies tilt. The air carries our energy, our temperature, our sounds. It comes from the ventilations system. Actually, it comes from the outside through the ventilations system to us. The whole building is pressurized, it's airtight. Ventilation seems to be the only window.

When there is fresh air coming in, air has to go out. Either leaking through cracks, or through the ventilation exhaust.

We feel our dust is traveling, our heat is traveling, our breath is travelling. We are picked up by the air touching us, floating.

And we are sucked into the ventilation exhaust.

The top of our head is pulled up, lifting our spine leaving it in a position of uncertainty. Twisting and twirling. It's a different kind of traveling.

There's no resistance. We meet the dust of 25 years of sweating and dancing, dust of what will be tomorrow.

Inside of the system we're Spinning, the seams of the metal pass us by. Maybe we are all in different pipes... but at one point, maybe we come together? Not in a line but all next to each other, headfirst we squeeze through. Like in a playground that is overcrowded. we're too light for gravity and we slide through the pipes, up. Through the rotating fans, we're so adjustable. We're slipping through different mechanics. Doors like mechanical lips that open and close regulating our speed and determining what we meet. We hear Nannies on the playground screaming, we have sand in our mouths. It's dark, there is no light at the end. but we carry our glowing energy. . .

...until we go through the heat exchange.

Tiny sheets of metal make us so thin that we have to expose our temperature. The Metal absorbs it, and feeds our warmth into the incoming cold air from outside. The ventilation feeds us our own warmth, back into our lungs. It streams through us, out, heat exchange, in, out, heat exchange, in, out, heat exchange.

Let's take some breaths of it together.

A deep breath in.....

and slowly breath out.

A deep breath in.....

and a slow breath out.

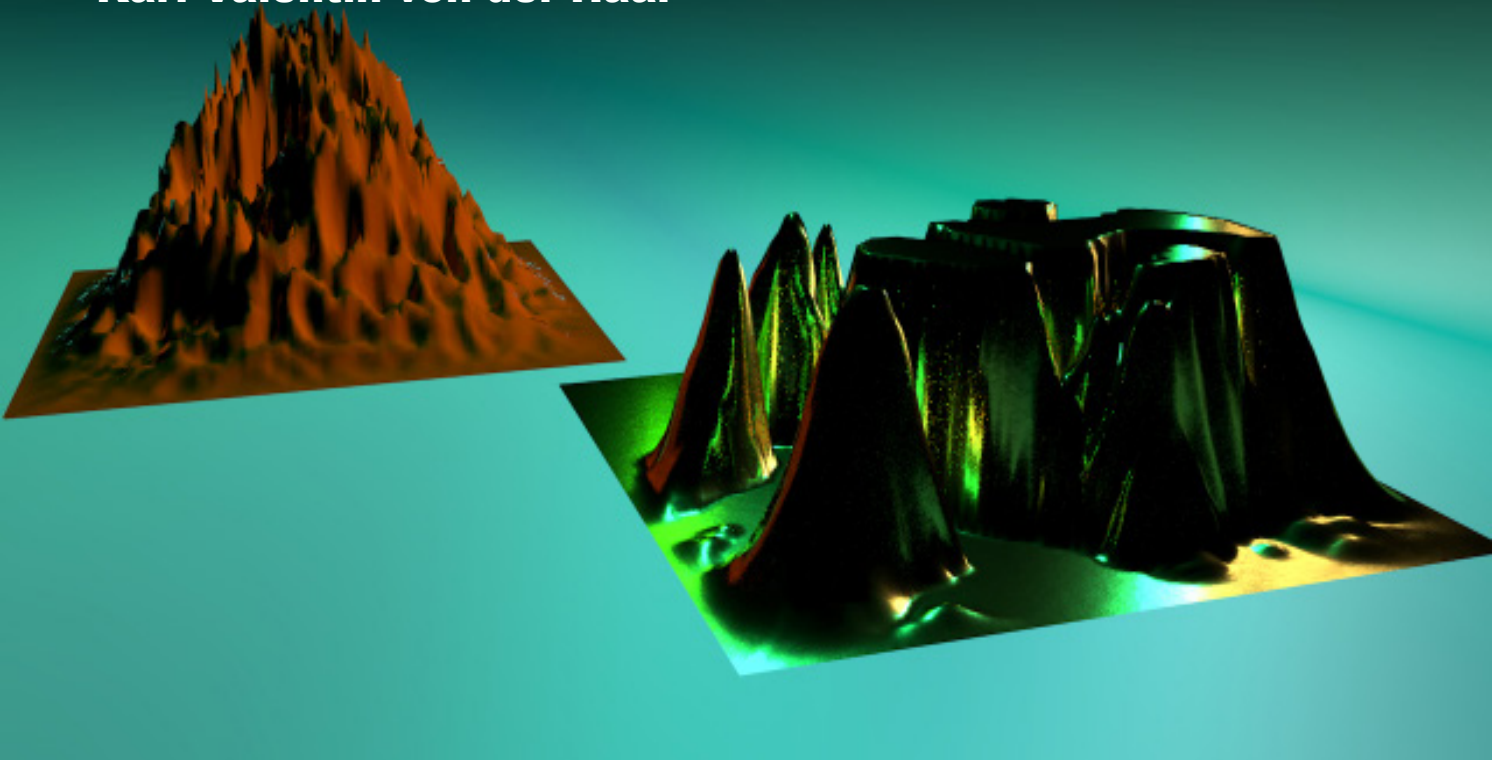
A deep breath in

to realise, we will not leave this building again.



INTERVIEW: CRITICAL CARTOGRAPHY

Karl Valentin von der Haar



Hello Valentin! Could you start with telling us a little about what you do?

I study urban studies in Weimar, Germany - urban and regional planning, so to speak. People go like "Oh, so you make houses", but that's only a very small part. It relates much more to people and social structures, which is very exciting... So we study urban planning, spatial planning, monument preservation, urban planning, environmental engineering, architectural history, architectural theory, project development, transport planning - so you can get a taste of everything.

Where do you see yourself in the field, what interests you most?

What I find very exciting - and that also surprised me - was historic preservation. In practice, that's a lot of detailed work, but the research behind it interests me a lot. What are the monument's values, and so. And of course, the reconstruction debate, which has been going on for a few years now, is very exciting, and provokes quite some political discussions.

What are strategies for dealing with such difficult grounds - spaces that are very charged, historically, politically, that carry stories of oppression?

What is very important is that different perspectives are made possible. That's a bit of a standard answer. But nevertheless, as a planner you are someone who promotes, demands and shapes dialogue. I think that's very important, that you manage to make different concerns and perspectives possible.

For example, there is the GAU-forum here in Weimar, which was a National Socialist building. A whole residential area was demolished for it, it's a monumental thing - there's now a shopping centre on one side and some municipality office on the other. There are always calls for change, but no one has a proper answer. This field of tension must be made possible, and citizen participation in it must be allowed - that is very important. Those who are affected must be allowed to have their say. But the preservation of historical monuments is also important. That's what planning is all about: Recognising areas of tension, identifying actors, conducting dialogue and finding compromises, and still making a decision somewhere.

Which role does mapping play in this?

Maps are super interesting because they are such a basic tool. It's fascinating what you can do with them. There are different maps - first the black plan, where only the buildings are printed in black on white. And you can see so much on it: for example, the medieval city centre and outlying areas - above all, how a city has grown. But it's only the first level. There's a lot missing. Between the black houses is the white, undefined space - but of course it's not an undefined space. And then there are many more maps that add much more, but it's always only a top view. You always have a bird's eye view. A small digression: in urban development planning, the land use plan and the development plan are very important. Very colourful plans, you need ages to read them. Where do you want industry, where do you want to live, where do you want leisure? The municipality develops such a plan that shows you: How high can you build, what can you put there, what do you have to compensate for? But these plans are always made with the participation of the citizens, which has to take place in public. The development plan is the most important tool of a municipality, and citizens should and must participate in it. The problem with this participation, however, is that it is only accessible to certain people. You always exclude groups that don't have that access. I believe that maps and other forms of mapping can be very helpful in this. Collective mapping, for example, is working together on a map. When you get away from this bureaucratic/formal process, such collective mapping practices are super helpful. The map moves away from saying: "this is what the space looks like", but raises questions such as: what is this space for us? what do we see in it? what do we want in this space? you start with sketches and gradually bring it together. The tool is very cool because of its great accessibility.

A critical, collective mapping practice can help a lot. People show you how they perceive their environment, their space, their city and what is actually important to them - also on a social level and not only on a structural level. Everyone can do something with a drawing, unlike with a legal text.

We are used to maps always looking from above. But when you describe collective mapping, I wonder if there are maps - or what they might look like - that really look from below, or from within.

I have to think of an example from the orangotango collective: This is not an atlas, which is also available as an open access pdf. It's a collection of critical maps, of counter-maps. For example, there's a drawing that looks like "Where's Walter": It's a cartoon of political opinion-forming in public space in Hamburg. You can interpret what a map is very freely. And especially in the counter-maps, it's about a counter-draft. Not about an against maps, but about a critical look at maps. This can also take place on another level: observing from your own perspective can also formulate a map. That's what's exciting when you deal with this. You can display tons of things, if you move away from the black plan.

Social relationships are very difficult to map from the outside - that's the grey area between graphics and maps. But in a participatory process, you can record positionings with the people, moving away from only spatial relations. Connections and the lines between them - that is also a form of map. People often only think of the classic atlas - but maps can do much more than represent national borders.

But it is always a big challenge, because you can never map everything. Even on a critical map, you have to decide on a focus. You can never get everything on one map. You have to ask yourself: If I draw this map, what do I want to achieve with it?

That is when power relations begin to matter...

Yes, definitely. Maps are always an expression of power. The borders of countries are based on power, for starters. And then you have to ask yourself, what does the map I use for orientation show: which power relations is it based on?

The Black Plan tries to fade this out by only focusing on the structural aspects, but that also has to be contextualised in power relations. If you have a great old town centre with a city wall, it is again a symbol of power. So power is a term that runs through everything here. Counter-mapping also has its origins in marginalized communities. That's why you have to be careful with the term: Not every map that is a little different is a counter-map. It's not a counter-map just because you used pink once. It is about empowerment, and many examples are made by indigenous people in South America: these are country borders versus these are our territories.

You also used to do a lot of theater. Where do you see overlaps where mapping and performance come together? How could we in the performing arts use maps?

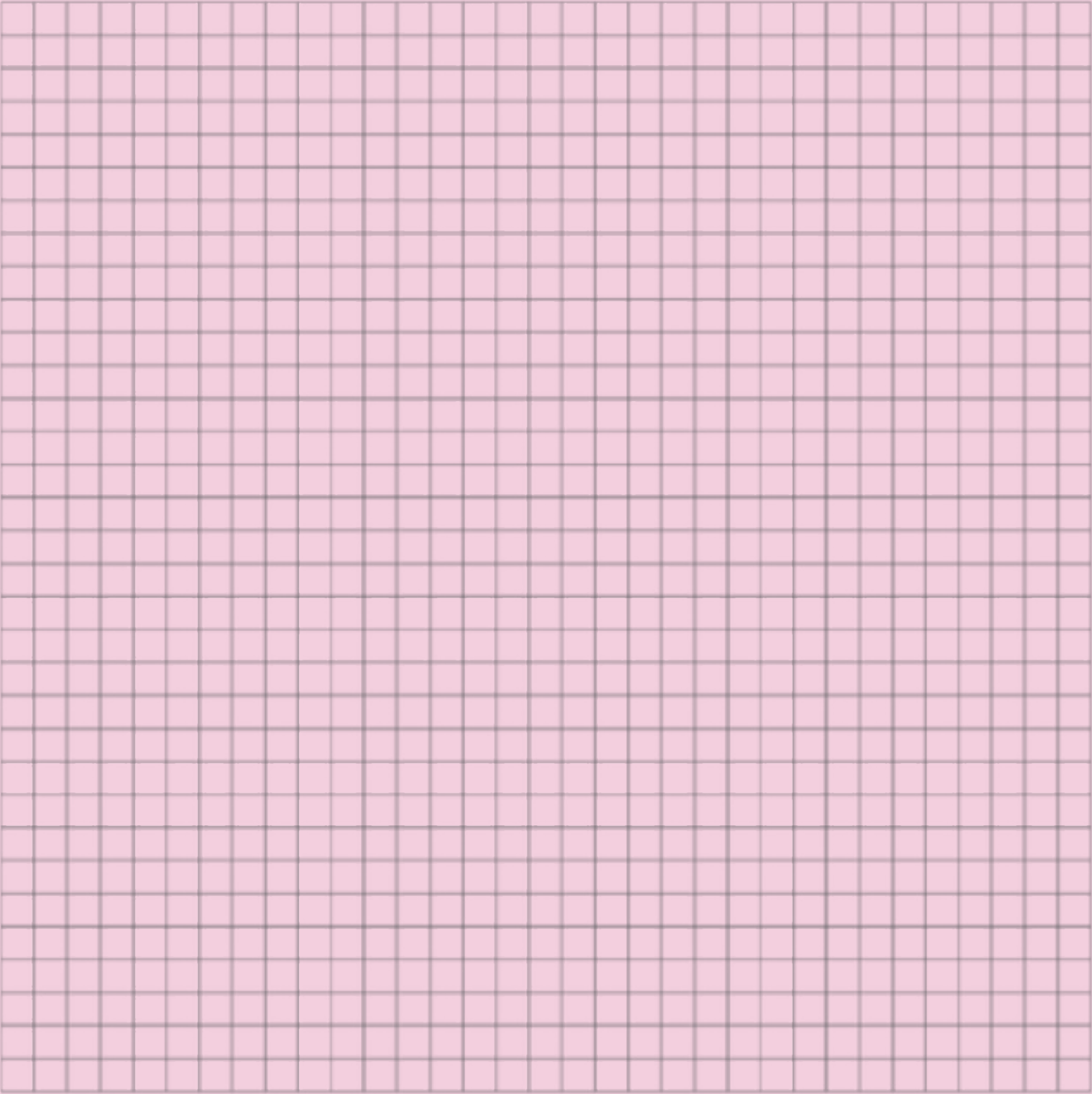
I think a lot of the frustration in the field of theatre and at universities has to do with power. With a white, patriarchal view of both theater society and theater. Even though there's a lot of space for LGBTQIA+ people and BI-POC in forms of expression, but - at least in the German field, as far as I can tell - the powerful spaces is white and male-dominated. How many female directors do we have, how many actors Of Colour? That's a somewhat larger level... I would maybe say: it should be a goal of young directors to break down such structures. To say: should we still stage this play - Shakespeare, of course, but is he really the biggest star? Can we do that with a critical point of view? To always ask: what kind of society do we actually live in, what kind of plays, what kind of opinions do we reproduce? And this can also be applied to maps, on a meta level: what image do I reproduce when I use this map - or not. Or do I create my own map? In the end, it's the same space you're looking at, but your view of the space changes. That can be a strong opportunity. Which gaze and with which people do we make theater? Because power relations, especially patriarchal power relations, have a very strong influence on our society. What spaces do we have to make possible? And how can we in theatre, in urban planning, on different levels, point to injustices and break through them?

There are various tools for this in both disciplines, and mapping is one of them. Apart from the fact that maps are also very aesthetic. And what's cool about a map is that it's not a dry text - I can also write an essay, but a map is fun to look at. And you also feel more like going to the theatre than reading Shakespeare. In the production of images, this is more accessible - and more interesting.

Karl-Valentin von der Haar (he/him) studies urbanism at the Bauhaus University in Weimar and has a background in theater.

GEOGRAPHICAL IMAGINATION

the following pages show results from a workshop focussed on critical and collective mapping. Very different maps emerged: fictional islands, memory maps, routine routes, manuals for urban interventions.



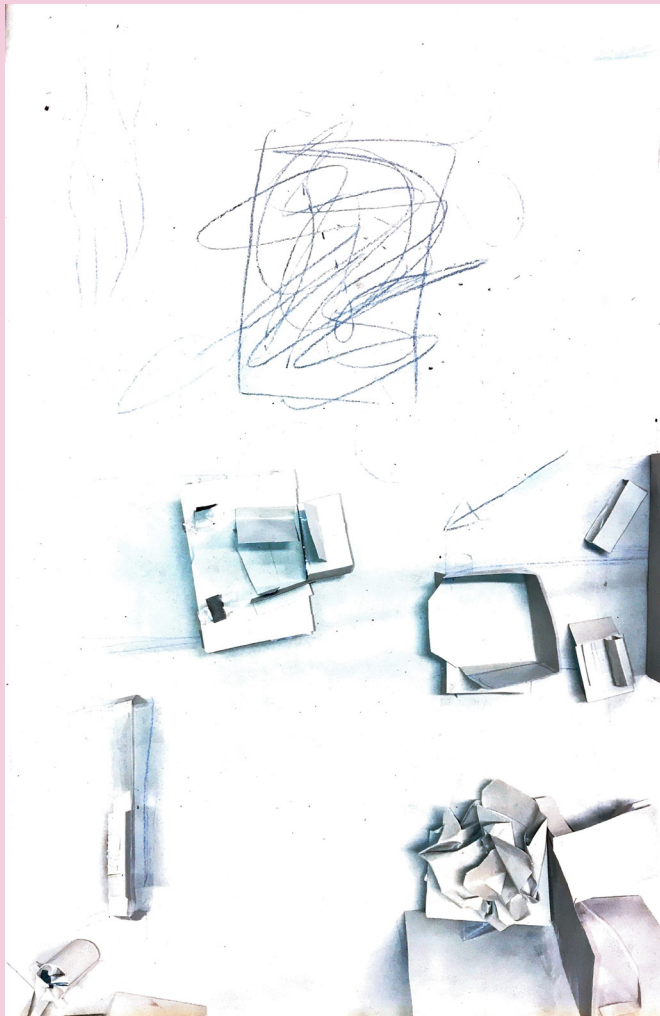
THE DREAM / RAINBOW PLANET



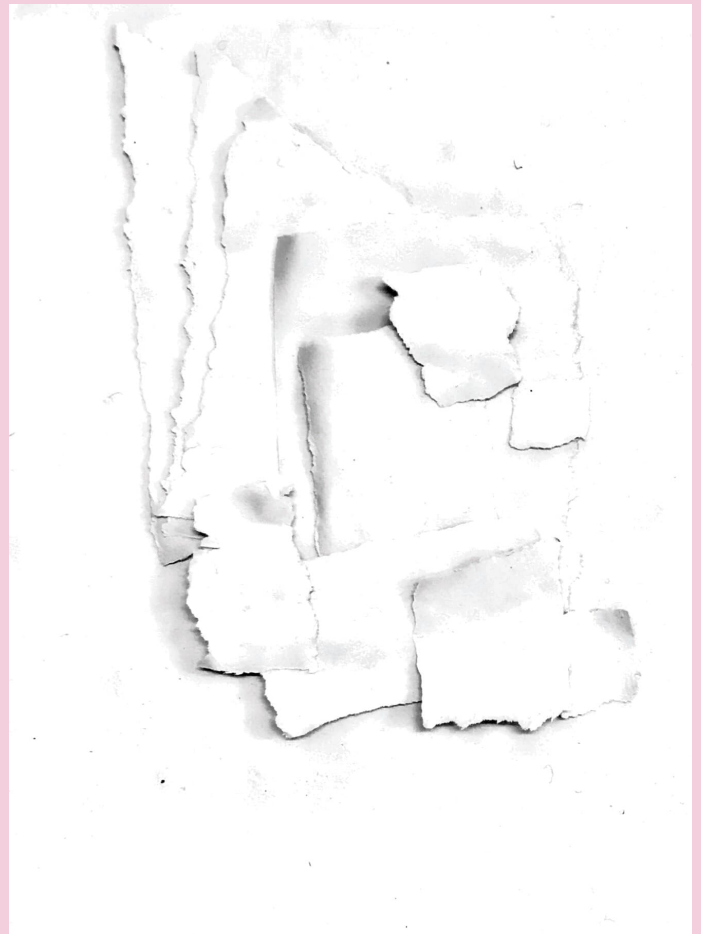
Fictional map: THE DREAM PLANET in a
Inge Gutzeit, Merel van de Langkruis, E



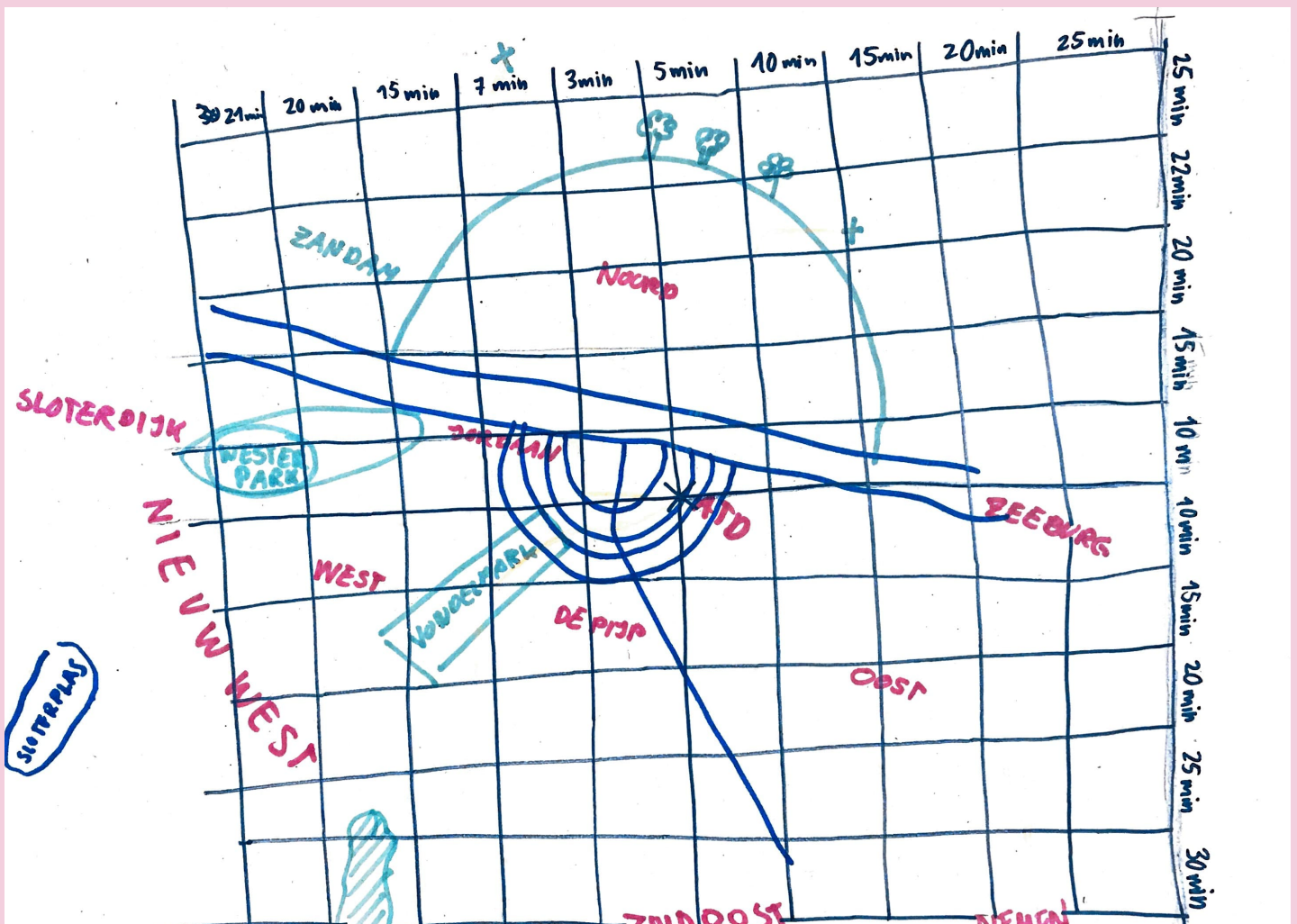
3D Map of the Scenography Atelier in ATD,
Artist: Merel van de Langkruis



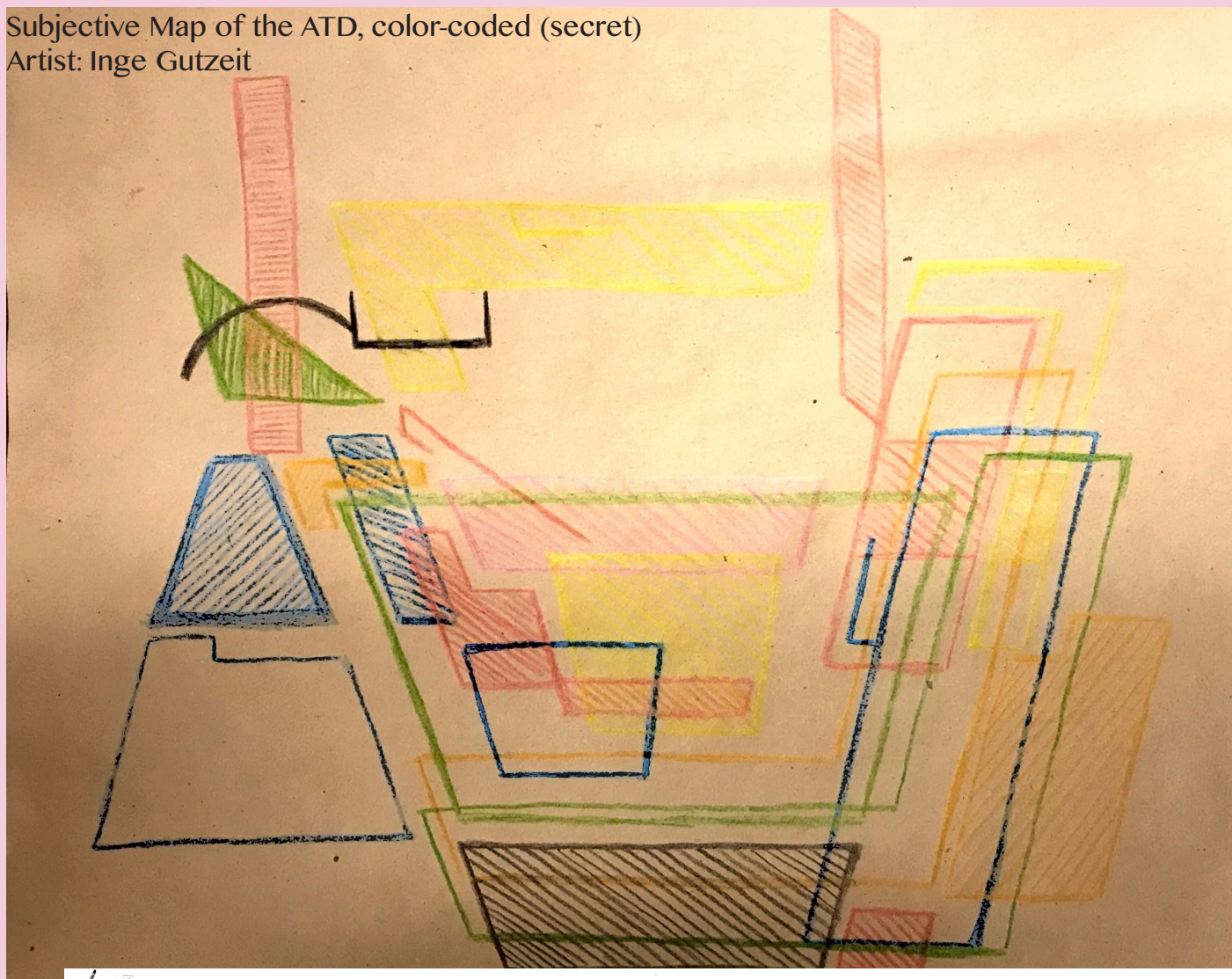
3D Subjective Map of the ATD,
Artist: Luka Viool



Map of distances by bike, centered around ATD
Artist: Toni Kritzer

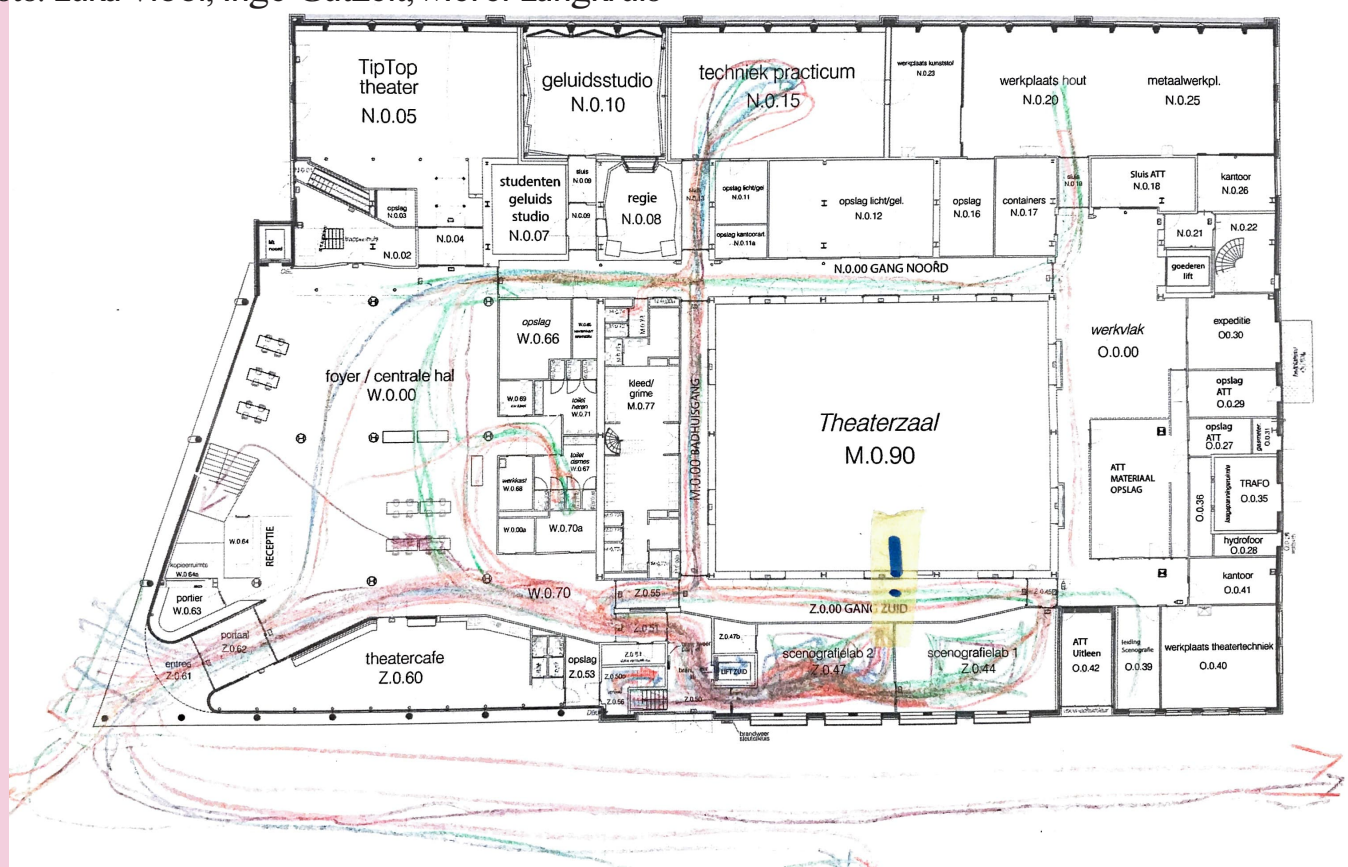


Subjective Map of the ATD, color-coded (secret)
Artist: Inge Gutzeit

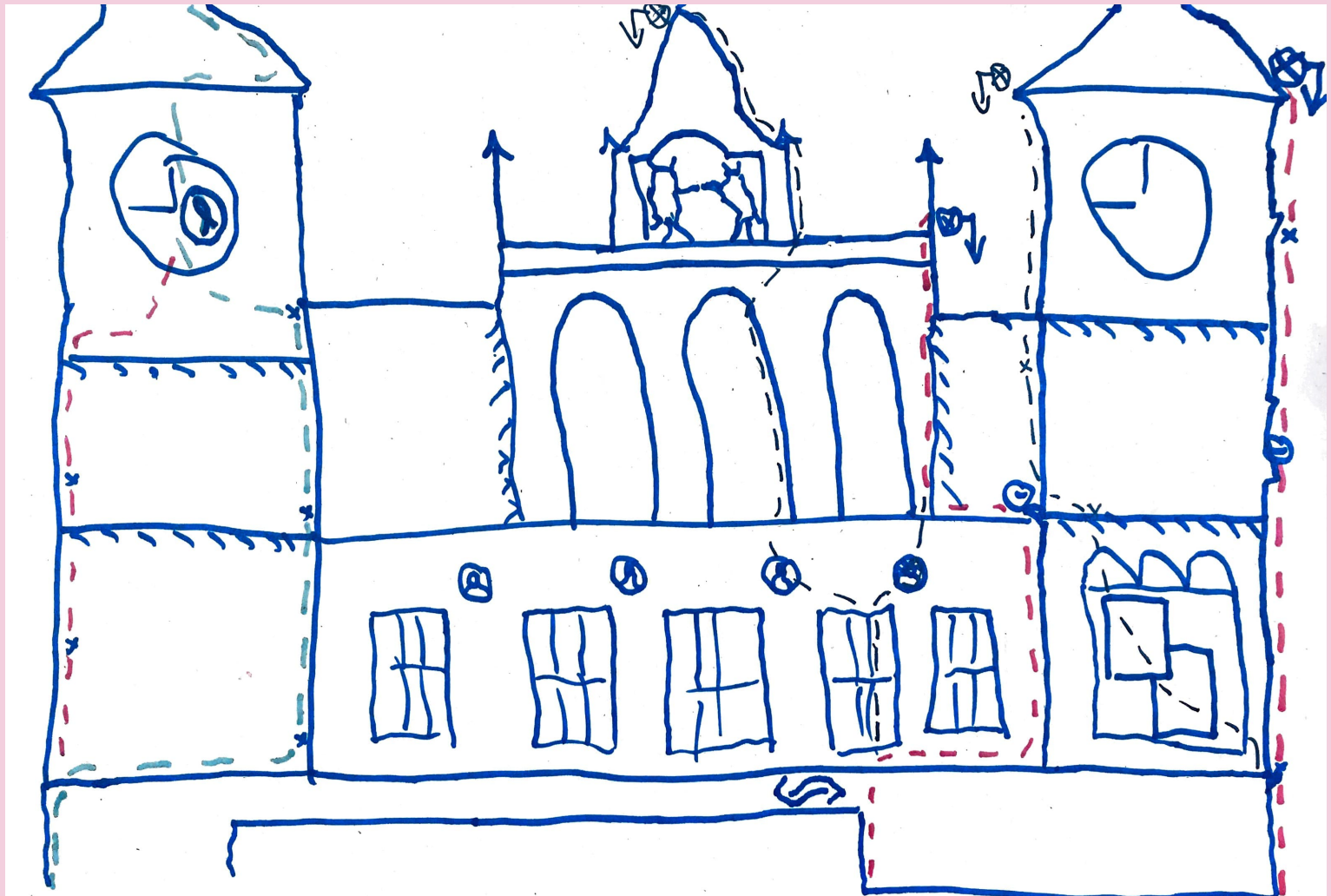


Tracing the routes in one day at ATD
Artists: Luka Viool, Inge Gutzeit, Merel Langkruis

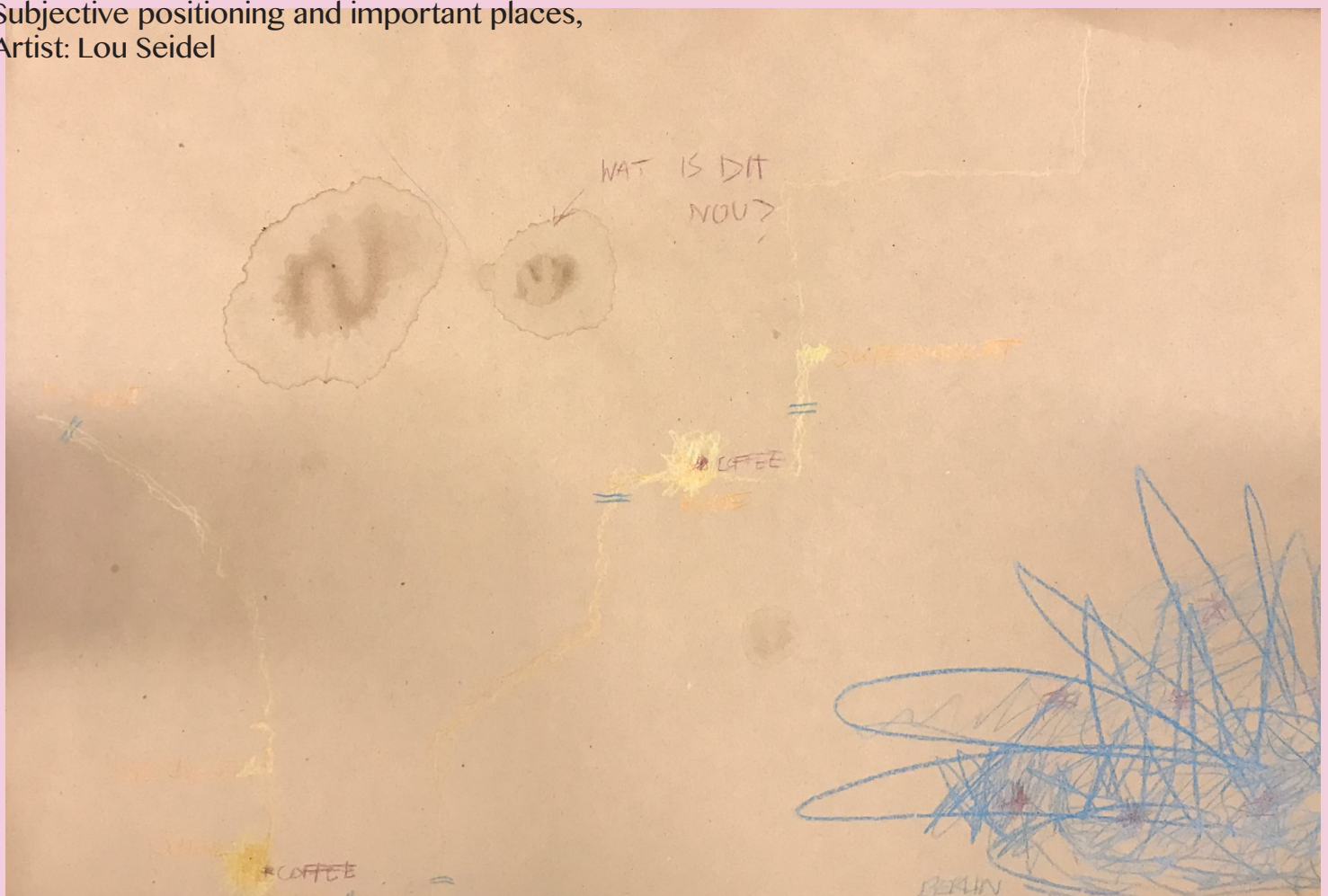
BEGANE GROND



Climbing Routes of the Centraal Station, Amsterdam, Artist: Marius Schulz



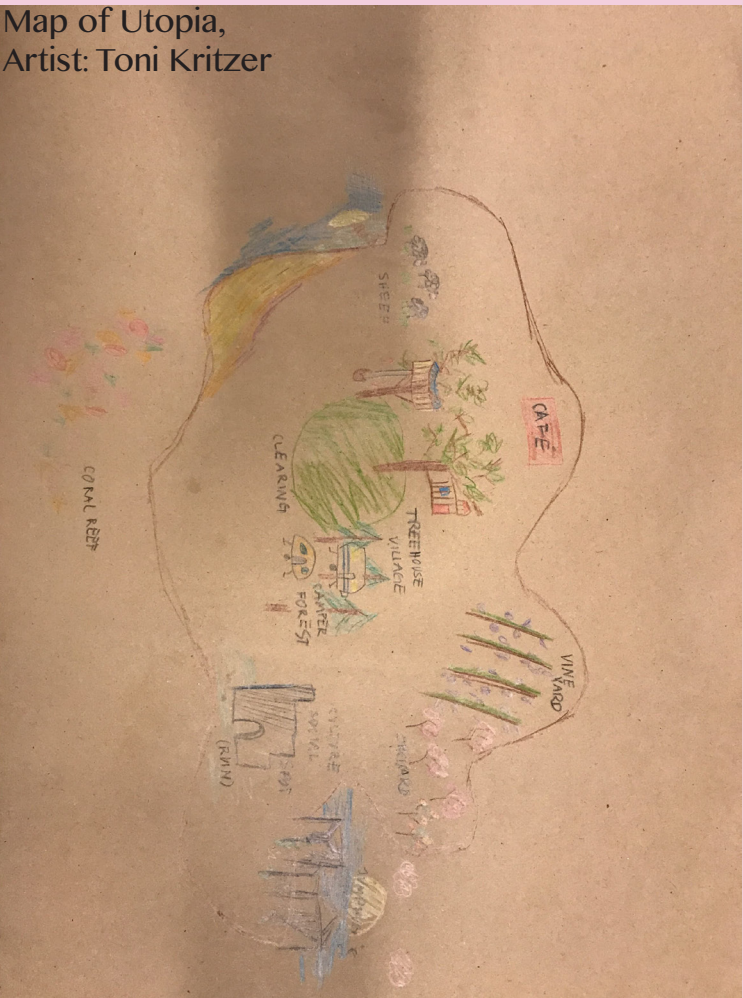
Subjective positioning and important places,
Artist: Lou Seidel



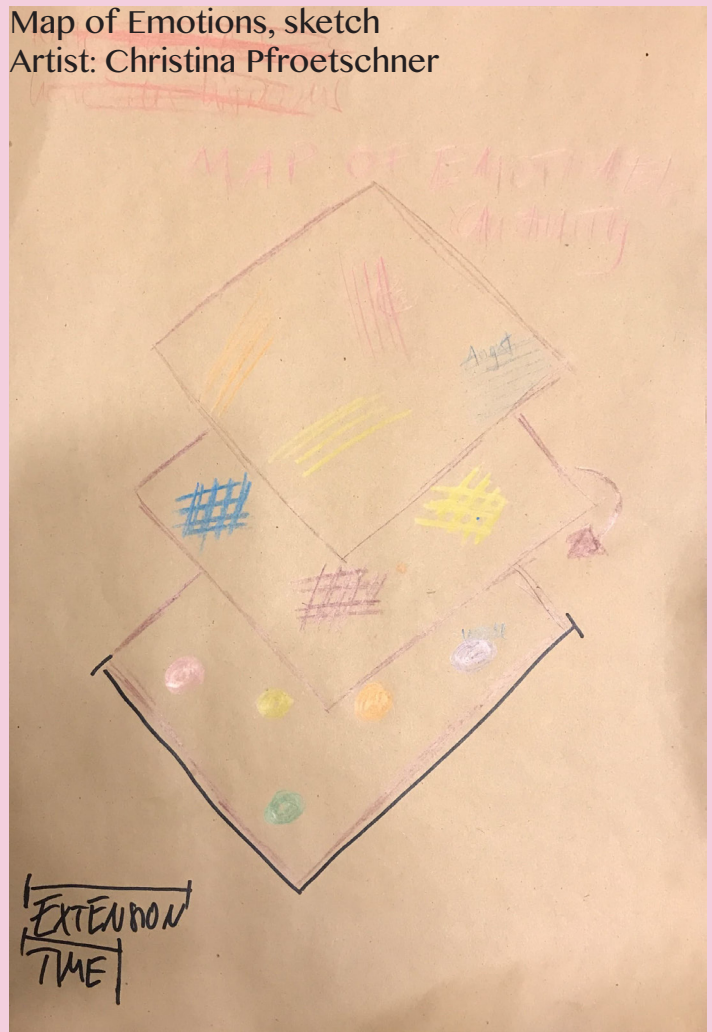
Orientation (migrated)
Artist: Estela Canal de Parejo



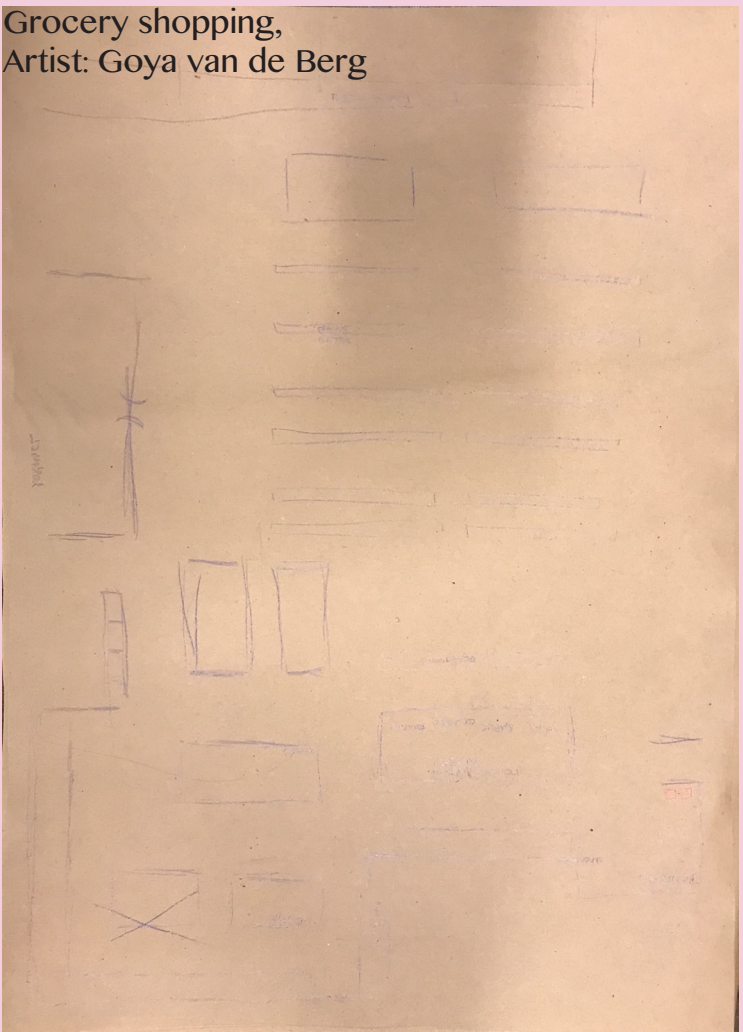
Map of Utopia,
Artist: Toni Kritzer



Map of Emotions, sketch
Artist: Christina Pfroetschner



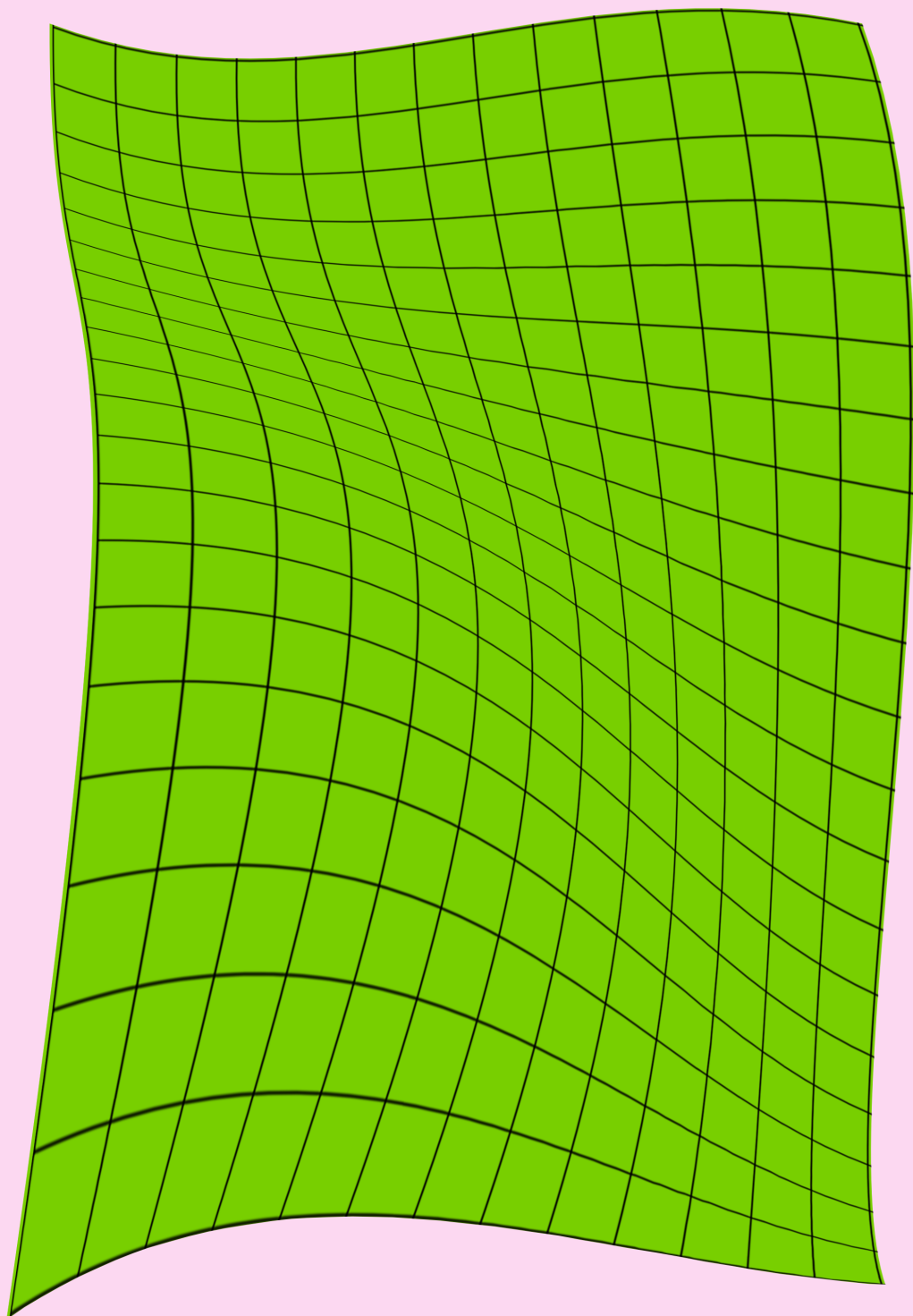
Grocery shopping,
Artist: Goya van de Berg



SPACE FOR ?

This page is for your maps. Doodle, invent, measure, draw - re-invent the space of this page.

MAPPING THE SPACE



kein Rasterwerk