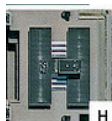


Institut für Landschaftsarchitektur ETH &  
Institut für Raumexperimente UdK

Curated by:

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**WORKBOOK**

Summer School „Mapping Everything“  
Berlin 2011

**Do you know how to see what's worthy of note?**

Georges Perec, *Species of Spaces*, 1997, p. 50

What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. . . . It fosters connections between fields, the removal of blockages on bodies without organs. . . . The map has to do with *performance*, whereas the tracing always involves an "alleged competence."—*Gilles Deleuze and Félix Guattari, A Thousand Plateaus*

Spatial concepts can only effectively predict these results by becoming active themselves, by operating on physical objects, and not simply [by] evoking memory images of them.—*Jean Piaget and Bärbel Inhelder, The Child's Conception of Space*

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## DATES

14.04-15.04.2011	Lecture/Introduction/Summer School „Mapping Everything“ in Berlin (Günther Vogt and Nicola Eiffler at the Institut für Raumexperimente)
17.05-21.05.2011	ifREX in Zürich
19.05.2011	First introduction to all participants
20.05.2011	First walks, readings and presentations
07.07.2011	Start Summer School 'Mapping Everything' Flight to Berlin Introduction Urban Camping Walks Critiques
13.07.2011	Final Work 'Mapping Everything'
14.07.2011	'Rundgang' UdK
15.07.2011	End Summer School

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## PROGRAMM

### Idee

Geologische Karten, Stadtpläne, Mindmaps, Handskizzen, S-Bahn-Linienpläne, topographische Modelle, Vegetationskarten: die Darstellung von Raum auf Karten, Plänen und in Modellen ist so vielfältig wie ihre spezifischen Zwecke. Die Darstellungsformen sind so variabel wie die Raumwahrnehmung ihrer Autoren. Ob der Kartograph mit asiatischen oder europäischen Augen, aus Sicht des Entdeckers oder Touristen, des Kunstliebhabers, des eiligen Passanten, des Fussgängers oder Autofahrers, des militärischen Strategen oder des Bauunternehmers sieht, verändert das Ergebnis grundlegend.

Wahrnehmung und Visualisierung von Raum sind essentielle Aspekte der Landschaftsarchitektur. Der Blockkurs Mapping bringt den Studierenden verschiedene Möglichkeiten der Raumwahrnehmung näher. Im Rahmen dieses Workshops werden unterschiedliche Methoden der Erstellung und Interpretation von Karten wie auch ihrer Gestaltung erörtert. Der doppelte Perspektivwechsel von Zürich nach Berlin und von der Landschaftsarchitektur zur Kunst bringt inhaltlich, methodisch und örtlich Neues, lenkt Augen und Gedanken vom gewohnten Terrain auf andere Möglichkeiten. Dem überall von Naturlandschaft umgebenen urbanen Raum der Schweiz steht Berlin als Inbegriff der sich laufend wandelnden Grossstadt gegenüber. Dem Vorgehen des Entwerfers, der innerhalb mehr oder weniger klar abgesteckter Rahmenbedingungen arbeitet, steht die Praxis des Künstlers gegenüber, der normalerweise keinen von aussen vorgegebenen Zielsetzungen folgt.

Die Zusammenarbeit zwischen der Professur Günther Vogt und Studio Olafur Eliasson erschliesst beiden Seiten neue Arbeitsmethoden und Denkansätze. Der Landschaftsarchitekt wie der Künstler sind an landschaftlichen Themen und Naturphänomene interessiert und hinterfragen anlässlich dieses Workshops gemeinsam die Idee der Karte. Wo ist sie Visualisierung mit dem Zweck, Landschaft überschaubar und verständlich zu machen, wo ist sie Abstraktion komplexer Inhalte? Wo wird die Abstraktion zum eigenständigen Bild? Ziel und Perspektive bestimmen Masstab, Inhalt und Technik der Aufnahme, Vermessung und Darstellung des Ortes.

### Aufgabe

Mapping bedeutet zunächst, ein begrenztes Gebiet zu erfassen und erhobene Daten in eine Karte zu übertragen. Die Topographie befasst sich spezifisch mit der detaillierten Vermessung, Darstellung und Beschreibung der Erdoberfläche und der mit ihr fest verbundenen natürlichen und künstlichen Objekte. Der Begriff setzt sich zusammen aus griechisch topos (Ort) und graphain (zeichnen, beschreiben) und bedeutet Ortsbeschreibung, sinngemäss Geländeskizze oder Geländeplan.

Ausgehend vom Thema ‚Mapping‘ ist Ziel dieses Blockkurses eine gestalterische Studie, an deren Ende eine Karte steht. Für urbane Orte in Berlin, die sich durch ganz verschiedene naturräumliche, stadträumliche und kulturelle Zusammenhänge auszeichnen, gestalten die Studierenden in Modellen, Skizzen, Filmen oder Collagen eine individuelle Karte, die der Orientierung und dem besseren Verständnis des Ortes dienen.

### Methode und Ergebnis

Die gemischten Zweiergruppen, bestehend aus Studierenden der ETH und UDK, bearbeitet je ein ausgewähltes Gebiet. Abschliessend erstellt jeder Studierende auf dieser Basis sein eigene Karte im Masstab und Material seiner Wahl. Die Arbeiten der Studierenden werden im Rahmen einer Ausstellung der Öffentlichkeit präsentiert und in einer Publikation zusammengefasst.

## MAPPING EVERYTHING

Landscape comprises the visible features of an area of land, including the physical elements of landforms, water bodies such as rivers, lakes and the sea, living elements of land cover including indigenous vegetation, human elements including land uses, buildings and structures, and transitory elements such as lighting and weather conditions.

Art is the product or process of deliberately arranging symbolic elements in a way that influences and affects one or more of the senses, emotions, and intellect. It encompasses a diverse range of human activities, creations, and modes of expression, including music, literature, film, photography, sculpture, and paintings. The meaning of art is explored in a branch of philosophy known as aesthetics, and even disciplines such as history and psychoanalysis analyze its relationship with humans and generations.

Combining both their physical origins and the cultural overlay of human presence, often created over millennia, landscapes reflect the living synthesis of people and place vital to local and national identity. Landscapes, their character and quality, help define the self image of a region, its sense of place that differentiates it from other regions. It is the dynamic backdrop to people's lives.

Traditionally, the term art was used to refer to any skill or mastery. This conception changed during the Romantic period, when art came to be seen as „a special faculty of the human mind to be classified with religion and science“.[1] Generally, art is made with the intention of stimulating thoughts and emotions.

The Earth has a vast range of landscapes including the icy landscapes of polar regions, mountainous landscapes, vast arid desert landscapes, islands and coastal landscapes, densely forested or wooded landscapes including past boreal forests and tropical rainforests, and agricultural landscapes of temperate and tropical regions.

Philosopher Richard Wollheim distinguishes three approaches to assessing the aesthetic value of art: the realist, whereby aesthetic quality is an absolute value independent of any human view; the objectivist, whereby it is also an absolute value, but is dependent on general human experience; and the relativist position, whereby it is not an absolute value, but depends on, and varies with, the human experience of different humans.[2] An object may be characterized by the intentions, or lack thereof, of its creator, regardless of its apparent purpose. A cup, which ostensibly can be used as a container, may be considered art if intended solely as an ornament, while a painting may be deemed craft if mass-produced.

Landscape may be further reviewed under cultural landscape, landscape ecology, landscape planning, landscape assessment and landscape design.

## EVERYTHING MATTERS

Everything matters. Art matters. Public space matters. Urban matters. A river matters the bridge, which matters the banks of the river, which matters the trees and buildings and streets, which re-matter what the people do, because walking matters, how we go, where we go, how fast, what we see or hear (when our feet can't go there), which re-matters the river and the public space, and the streets. Matters matter, and everything matters.

What is mapping? The noun map becomes a gerund, an action verb, mapping. The thing is a process. Every thing is plural, things. To map: an exchange of information, a designed system of correspondences between one thing and another, a system of location and position. From map to mapping, potential is actualized, a system of actions. Mapping: time is in the present; we might as well say nowing. Mapping is a co-production of spatial relationships, an ecology of perception, movement, and things. One of those process place things is Berlin, for example. The perception of a place changes the place. Thought is physical. How we feel about a place for example, changes our behavior in that place. So how does mapping change the place? What are the relationships between how we move and the environment we move through? And, how do you map processes that are constantly changing which allows for feeling it out? When I use a traditional map, am I mapping? Can we make feeling maps? Can we make our maps more felt? Everything is throw-together by these mediations.

What is everything? Everything or, some things? Only the things that matter? What matters? Who chooses? What or who filters everything into some things that matter? What are the forces at play, the systems at work that organize what we perceive, whether it is the perceptions of a river in Berlin which we walk beside on our way to the train, the tracks of which split a part of the city or countryside as it connects us to where we desire to go? Perception already filters everything into a state of what we are conscious of, aware of.

Apperception, being conscious of what we perceive, is like the difference between listening and hearing. To listen to a song means to focus concentration on the sounds which are called song rather than the sounds which are not song (noise). How do we understand the relationships which organize the things we are feeling? Everything is in motion.

Art is a loop of everything. Public space is an ecology of everything: everything economic like the roads and parks and public institutions, everything geologic like granite sidewalks and paved streets, everything plants and animals including humans, everything desire and development and dreams. It will use mapping as an opportunity to engage in the world around us, to be worlding, to act our spatial questions to understand systems and constraints which co-organize the worlding. The purpose of this collaboration between an art class and a landscape architecture class is to create encounter possibility enhancers, and to use mapping as reality amplification instruments. This collaboration will focus its attention on the ecology of relationships between thinking, perceiving, and doing art, because everything matters.

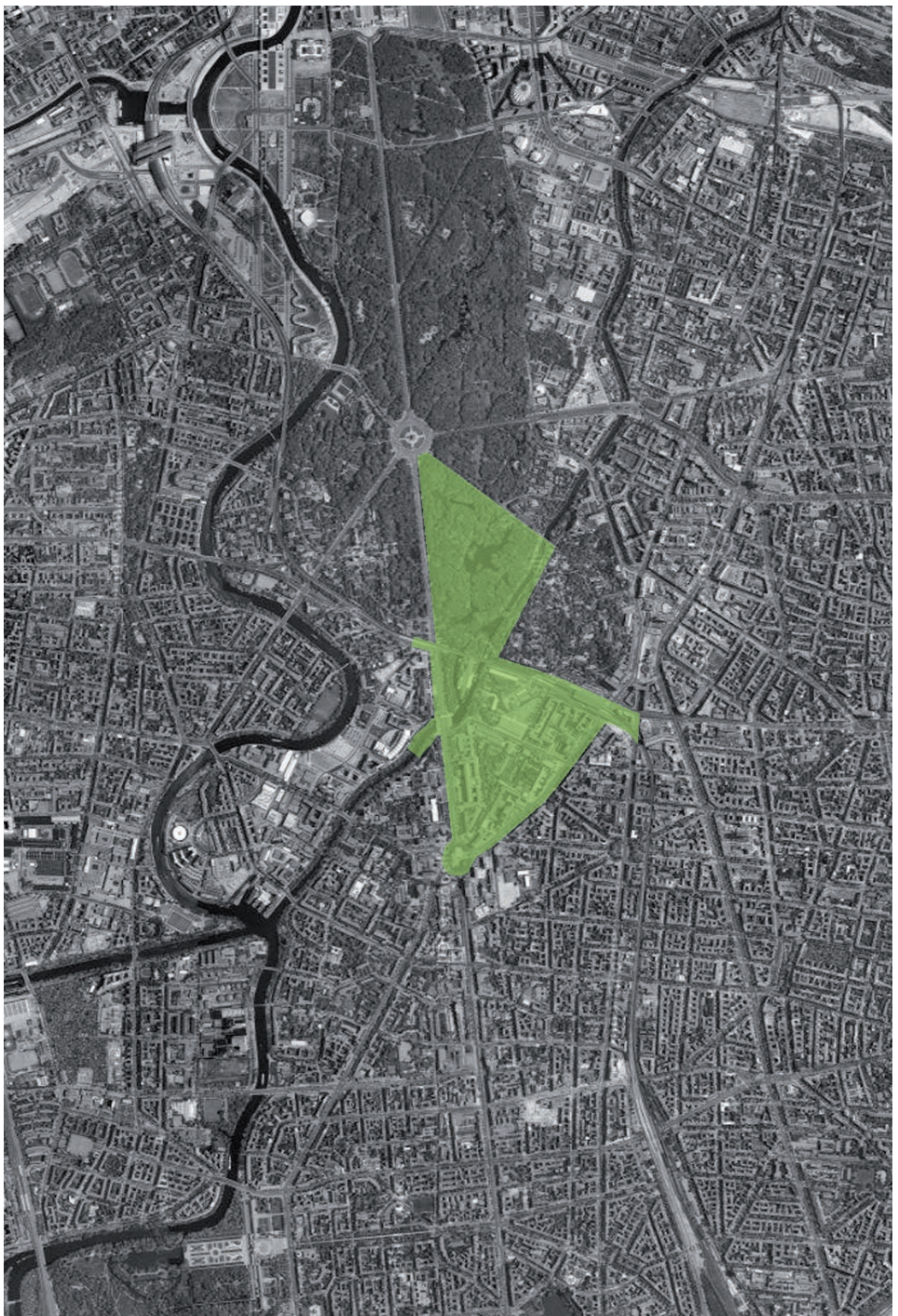
Take singing as an example of mapping. The words of a song are fixed. The melody is fixed. The voice of the singer plays the words, and the body is literally an instrument which means the song is instrumentalized. Something totally of the moment is co-produced, co-extended. This is a feedback loop: something is internalized—the song lyrics and melody, then externalized—the voice in the environment, then internalized—listened to by the ears as the sound is bounced around and absorbed by the things in the space. The space is played by the voice. The body keeps time by tapping its foot. This loop is life is space. It is all at once thinking, doing, and deciding. The body fills the words like feet fill a sock, and then the feet

walk. Everything is one-to-one scale. A purely phenomenal relationship between thinking and doing and place is amplified into a relationship of phenomenal and physical constraints that is emotionally felt and physically made. Sound waves.

Imagine of John Cage sitting at his open window in NYC listening to the song of the street. He is echo-locationing his position in relation to the street. But his perception of hearing has a range; he is not hearing everything, like he cannot hear what the two people on the corner are whispering to each other; he cannot hear the traffic in Los Angeles, or the art students listening to a performance of 4'33" Silence in Berlin. Which simply means having a body means also having an elastic filter which cannot sense everything. Which means some-thing needs to facilitate between feeling the things as processes we are sensing and the orders of connections which place the things within hearing's range. Since everything is connected, would mapping help?







Site for Intervention / Berlin-Tiergarten





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