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Technische Universität Berlin, Institut für Architektur
Straße des 17. Juni 152, 10623 Berlin

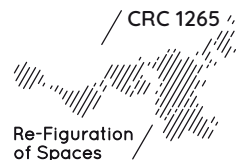
**DESIGNING
REFIGURATION**
7TH INTERNATIONAL CONFERENCE
**REFIGURING
DESIGN**
*Exploring Practices
of Changing Spaces*

Exhibition

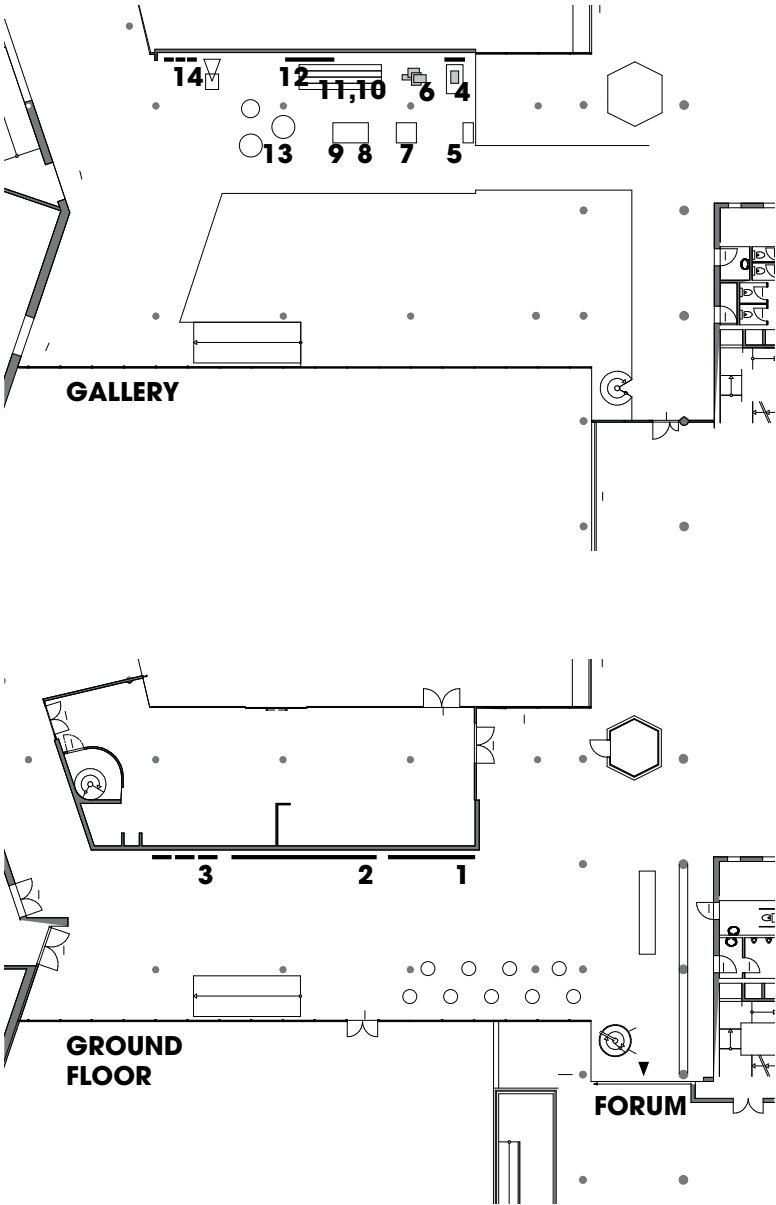
INVESTIGATING REFIGURATION

In a world undergoing profound and rapid transformation, there is an urgent need to empirically grasp the complex dynamics of change. It is of paramount importance to understand the sociomaterial drivers for transformations, such as climate catastrophe, digitalisation, urbanisation, decolonisation, and the intersection of late capitalism with (neo)imperialism. The theoretical programme of the refiguration of spaces calls for thinking about ongoing global changes through the analysis of space. As an alternative to merely juxtaposing globalisation and de-globalisation, the theoretical approach—grounded in an understanding of dynamic relational space—investigates multiscalar and non-linear disjunctures and conflicts around global phenomena. To fully grasp the ongoing refiguration of spaces, we argue that it is essential to theoretically and empirically consider multiple temporalities, and the ways in which they are entangled with multiple spatialities. But how to empirically capture and analyse the multiplicity of spacetimes?

In the exhibition “Investigating Refiguration” we assembled a collection of methodological experiments to generate multiple spacetimes. Grounded in the SFB publication *Spacetimes Matter: A Collection of Mapping Methodologies* recently published at Jovis Verlag, we added several works by close colleagues experimenting with sound and transects. Together, these methodologies offer inspirational insights for deconstructing the hegemony of linear, progressive clock-time, which—all too often—shapes spatial research, transformation, and even the lived experiences and subjective knowledge of everyday life.



EXHIBITION MAP



Time-deep Mapping: Dis/continuities in Another—Commons-Based—History of Urbanisation

Dagmar Pelger
2024

This timeline represents a concept for tracing social movements, urban production of space as well as canonic historic events from the perspective of commoning. It is meant as an experiment for visualizing urbanization as a (dis)continuation of spatializations of ownership models from public to private, from common to club.

Spatial commons, as a sphere beyond the public and the private, are determined, in particular, through sharing the yields from the respective use of a spatial resource. As long as the material, immaterial, social, or cultural yields are shared potentially among all, and are not extracted by a select few, the resource space itself is also preserved and maintained by returning the surplus for the use of the city as a whole. Commons thus become legible as reproductively organised spatial systems.

If a higher degree of inclusion and self-governance in a place or a process leads to a more comprehensive common good, the opposite – exclusion and external governance – leads to the identification of a non-common or club good. Distinct from the commons, a club good or space defines a fourth type of ownership, based on extraction and accumulation.

The methodological proposition here is to reread the various simultaneous trajectories of urban history as a multiplicity of conflicting movements in which the concept of two use-

based spatial types – common and club – and two territory-based spatial types – public and private – are repeatedly confronted and in which a commons-based notion of ownership and space production is displaced or opposed and, at certain times, strengthened and renewed over time.

A color code is used to interpret the types as modes of ownership within which a certain spatial object, structure, phenomenon, plan, production or process has taken place. In the case of the presented time-deep mapping, red is used for common, blue for public, purple for club, and grey for private ownership.

The rereading of places and events in history through this color code creates a cartography of changing institutionalisations and imaginaries of ownership through time. Alongside the conception of the temporal-spatial wave-like movements of these changes in ownership relations and space production, the practice and concept of commons colored in red becomes readable as a movement — in struggle, conflict, and negotiation with the purple club and the binary concept of the blue public and the grey private conditions — of an inclusive, emancipatory, and collective mode of ownership that continuously recurs in various times and spaces. This is seen as a red thread that is only slowly revealed—again—in current urban commons discourses in architecture and urban design.

Dagmar Pelger is an architect and currently visiting professor for Sustainable Cities and Communities at the ASL department, University of Kassel. She most recently taught as a guest lecturer for urban design at UdK Berlin and TU Berlin. Her research focuses on spatial commons as urban spatial systems of collectivisation, on models of cooperative planning between municipalities and civil society, and on mapping as interdisciplinary and participatory research and design method. In 2025 her dissertation *Spatial Commons. On the Communalisation of Urban Space* will be published in English (adocs Hamburg). Since 2017 she has been part of co-opdisco in Berlin, an architecture and planning cooperative committed to urban development for the common good.

Deux siècles de guerres, d'actes de guerre et de massacres

Philippe Rekacewicz

2016

This frieze unfurls two centuries of wars, like a long scar across time and space, closely intertwined with the violence of the world. Each line marks a tear: the thicker it is, the deeper the wound; the longer it stretches, the longer the pain lasted. These lines weave the fabric of the darkest part of our shared history.

From continent to continent, wars echo each other, follow one another, intertwine. Some are brief and violent, others take root, slower and more persistent. They ravage and exhaust entire generations. Rather than explain, it bears witness, seeking to be the memory of the traces left by conflicts, inviting us to imagine that behind each line, each thickness, lie lost lives and broken destinies, devastated territories.

The lines converge or spread out, forming dense layers at certain periods, more scattered at other times. Here, war is no longer just a series

of independent events, but a rhythmic and interconnected continuum, more or less intense depending on the „accelerations“ of history.

This representation, which transforms time and space into shapes and colors, invites us to reflect on the way we view war: how to quantify it, locate it, compare it. And above all, how to understand it. It is a way of making the abstract materiality of statistics visible.

This free dive into this landscape reveals that war is a „permanent state of the world“, as if it were a political necessity for human societies to organise their nations and establish their power. How strange it is to think of the world as being in a constant and continuous state of war, as if it were a natural situation inherent in human nature, when we believe it to be completely exceptional, a „last resort and necessary solution when all diplomatic solutions have failed“.

Philippe Rekacewicz is a geographer, cartographer, and information designer. He was an editor at *Le Monde diplomatique* (1989–2012), co-leading the production of geopolitical atlases (2002–2012). From 1996 to 2008, he also headed the cartographic department of GRID-Arendal (UNEP) in Norway. Since 2006, he has dedicated himself to research projects exploring new forms of cartographic expression (radical, sensorial, and experimental mapping) and has participated in numerous international carto-artistic events. He co-founded *Visionscarto.net* with Philippe Rivière. In 2017, he joined the Crosslocations program at the University of Helsinki and the Territories of Urban Extension program at ETH Zurich. Since 2020, he has been a researcher and associate lecturer at Wageningen University in the Netherlands. Author of thousands of cartographic documents, his style and distinctive touch reflect his research in graphic semiology and geometry.

Mapping Discomfort

Jae-Young Lee

2024

This triad of mappings was initially developed as a coping mechanism – an attempt to navigate my own discomfort that accompanied the early stages of field access in rural South Korea. What began as an intuitive way of processing these feelings gradually evolved into a more deliberate method: a series of autoethnographic and experiential mappings that traced my own movements across three temporal points during field work (I, II, and III). Each map illustrates how the sense of discomfort shifted over time, revealing the entanglements between human and non-human actors that co-produced this feeling in place and shedding light on the role of the researcher during field access.

These impressions were further deepened

by sketches, ethnographic notes, fragments of encounters, and residents' voices. By spatializing and multimodally approaching the process of 'learning a rural place', this work invites a re-evaluation of *'public'*, *'private'*, and *'local'* spatial categories through embodied and more-than-human lenses.

Ultimately, the maps visualize the researcher's perceptions and bodily experiences as constitutive elements of knowledge production, heavily entangled in rural-urban attributions and power relations. Such relations are not only negotiated between rural and urban contexts but also among humans, animals, plants, spatial typologies, as well as standardized or situated modes of moving through space with agency.

Jae-Young Lee is an architect and researcher based in Berlin at the CRC 1265 and the Leibniz-Institute for Research on Society and Space. With practical experience in circular architecture, she has been particularly engaged in insurgent architectural co-production processes at the rural Thai-Myanmar border since 2016 as part of Gyaw Gyaw. Her dissertation explores the interplay between rural ecologies, territorial agencies, and platform urbanization at global peripheries.

B10179 – A Score of a Neighborhood

Christian Haid, Lukas Staudinger (POLIGONAL)
and Nihad El-Kayed (PLÜMMO)

2023

B10179 explores the historically layered fabric of the Northern Luisenstadt through an assemblage of auditory fragments and urban traces. Once characterized by industrial production, social housing, and post-war voids, the area today bears the marks of both restoration and gentrification. Between traces of the former Berlin Wall, new real-estate developments, and long-established small businesses, diverse urban narratives overlap — those of lifelong residents, commuters, newcomers, and tourists alike. The work asks how such a neighborhood can be read, and how its complex transformations might be made audible.

Acoustic findings are interwoven with less visible structures: field recordings are modulated by rent dynamics, real estate data and social indicators. Voices of local stakeholders — shop, restaurant, and kiosk owners, residents, and passers-by — converge in an archive-like installation. Writings found on walls, billboards,

and door buzzers, reinterpreted through AI-generated voices, extend the soundscape and bring everyday urban language into resonance. Through this layering, the work stages the neighborhood in its (in)audible fragments, highlighting processes of urban transformation, displacement, and adaptation.

Visitors become the conductors of this composition, using an eight-channel mixing console to shape elastic configurations of sound. Over time, voices, echoes, and rhythms of the city overlap and evolve into new constellations of perception. A partly hand-drawn, partly CAD-rendered score maps the locations, connections, and typologies of these acoustic traces.

Interactive 8-Channel Sound Installation & Score/Mapping

Christian Haid is a sociologist and architect, and senior researcher at the Collaborative Research Center 1265 Re-Figuration of Spaces, where he investigates how spatial theory can be translated into collaborative and situated design methodologies. He is a co-founder of POLIGONAL Berlin, an office exploring the intersections of urban practice and research through artistic and curatorial approaches. Christian also serves on the board of Urbane Praxis e.V., which connects practitioners from interdisciplinary fields with urban governance in Berlin. His research interests include critical urban studies, queer urbanism, and urban informality.

Lukas Staudinger is an urban communicator and curator for Urban Practice. He is co-founder of POLIGONAL and Professor of Architecture and Urban Design at the Berlin International University of Applied Sciences. He studied Architecture (Academy of Fine Arts Vienna, Berlin University of the Arts) and Urban Sociology (Goldsmiths, University of London). His work focuses on urban planning, art in public space, and queer urban life. His current projects include Constellations (2023/24) and mowe – Festival for Art and Urban Culture in Berlin Moabit-Wedding (from 2025).

Nihad El-Kayed is a post-doctoral researcher at Humboldt-Universität zu Berlin, where she works at the intersection of political sociology, migration, and urban/spatial studies. Her research interests include socio-spatial processes of inequality, transformation processes in the context of migration, and political inequality. In her sound art practice – for example with her project PLÜMMO – she explores the relations and gaps between space, noise, and perception, working among other things with field recordings and data sonification methods.

Diffracting Natures Spatial Re-figurations in the Metaverse through immersive mapping

Séverine Marguin and Jamie-Scott Baxter
2024

Grounded in the research project ‘Botanical Gardens in a Shifting Conservation Regime’, the art installation Diffracting Natures stages spatial stories of nature collected in the gardens of Berlin and Edinburgh, making them accessible to visitors in a game environment in the contemporary digital environment of the ‘metaverse.’ By de/re-constructing spatial drawings made during the research — a process understood here as a type of *diffraction* — alternative interpretative associations are composed between stories, and this allows for new speculations on spatial figures in the Anthropocene. In this web-based 3D interactive space, the ‘Botaniverse’, we experimented with the possibility of gaming VR technology in the metaverse. We aimed to integrate time-based media, such as animation, video, audio,

etc., into spatial mapping. To do this, we re-assembled spatial maps we had previously made with students and extracted four key narratives that set a stage for a new digital botanic garden. These were: colonial legacies, contested knowledge systems, plant agencies, and the digitisation of archives. The method served to review and reinterpret spatial data collected during a three-year research project on botanical gardens. It yielded a deeper interpretation of how multiple overlapping spacetimes structure the refiguration of Berlin’s botanical gardens. These were colonial, planetary, and perpetual spacetimes, showing how past and present knowledge systems shape botanical gardens and challenge a linear view of globalisation.

Séverine Marguin is Head of the Methods-Lab and of the Graduate School within the CRC 1265 “Re-Figuration of Spaces” at Technische Universität Berlin. Her interdisciplinary research focus lies on culture and knowledge production, sociology of space, natureculture relationships, experimental and design-based methods. In her current research projects, “Afronovelas: Spatial Stories and Production Regime in West-African Soaps” and “The Refiguration of Nature Conservation: The Case of Botanical Gardens”, she develops a sociological perspective on the fictionalization of spaces.

Jamie-Scott Baxter is guest professor for urban design and urban development at HafenCity University Hamburg. Jamie’s work critically questions the possibilities of urban cohabitation in a planetary age. Addressing this, specific foci include the staging, replication and refiguration of urban natures, the spatialisation of human-nonhuman relations (especially plant-human) and, more recently, the political ecologies of multispecies health (especially fungal pathogens and water struggles). Jamie is an associate member at the CRC 1265 “Re-Figuration of Spaces” and is joint executive editor at the journal *Architecture and Culture*. Recent publications include *Spacetimes Matter: A Collection of Mapping Methodologies* (co-Eds.)

Listening to Sonnenallee

KMRU & Claudia Mock

2024

Cities provide their inhabitants with endless sensory stimuli. These experiences have a strong impact on how people understand the city, how they interact with others, and how they establish boundaries with their fellow city dwellers. To date, studies of urban diversity and inequality have predominantly relied on the visual – they ,see‘ the city, but do not smell, taste, touch or listen to it. This is the basis of our transdisciplinary intervention at the intersection of sound art and urban sociology. Through participatory sound walks and field recordings on Sonnenallee in Neukölln, we explored how people experience and make sense of urban diversity through the senses. Using the Risograph technique, which involves overlaying thin layers of soybean-based ink, the sociologist Claudia Mock maps the coexistence of sensory stimuli in cities, as gathered from participatory soundwalks on Sonnenallee. The overlays emphasise the omnipresence of mixture, hybridity, and simultaneity – in

short, the sensory intersectionality – in our everyday practices of making sense of life in cities as sensory palimpsests. Using street recordings from Sonnenallee, the Nairobi-born sound artist Joseph Kamaru (aka KMRU) captures the essence of everyday encounters, the cadence of routine and the symphony of repetition, exploring how rhythms, aromas and emotions shape collective movement of sound. The resulting soundscapes evoke the constant adaptation and reorientation of the senses in relation to the animate and inanimate inhabitants of the streets.

„Listening to Sonnenallee“ is part of the „Sensing DiverCities“ project, which was initiated by sociologists Christine Barwick-Gross, Jari Chollet, Christy Kulz and Claudia Mock, and is being carried out in collaboration with chef Ayami Awazuhara, smell artist Mareike Bode, and sound artist KMRU.

Joseph Kamaru, aka KMRU, is a Nairobi-born, Berlin-based sound artist whose work is centered on the discourse of field recording, noise, and sound art. His work promotes an expanded listening culture of sonic thoughts and sound practices and proposes that we consider and reflect on auditory cultures beyond the norm. This provokes an awareness of surroundings through creative compositions, installations, and performances. KMRU has earned international acclaim in locales such as the Barbican, Berlin Atonal, CTM festival, Dekmantel, Le Guess Who and Tramway. He works with labels, such as Editions Mego, Subtext, Seil Records, and his own imprint OFNOT. 2022 saw him supporting Big Thief in the UK/EU and touring with Fennesz in the US. He is a SHAPE artist, received an honorary mention at Prix Ars Electronica 2023 and has an M.A. in Sound Studies and Sonic Arts.

Claudia Mock is a sociologist who specialises in urban social inequalities. Since 2018, she has worked on a subproject and in the methods lab of the Collaborative Research Centre „Re-Figuration of Spaces“ (CRC 1265), where she completed her PhD project on the spatial figuration of middle-class childhoods in Nairobi and Berlin at the beginning of 2025. During this time, she has also led an artistic collaboration within the VW-funded research project, „Sensing „race“, whiteness and the nation: Sonic and Olfactory Experiments Through Text and Spaces of Berlin“. Since October 2025 she has held a seed funding scholarship at the Georg-Simmel-Center for Urban Studies, where she engages with practices of communalising care beyond the nuclear family model in the context of housing and home-making.

Imaginations of Venice_ Venice BeReal

Aline Fraikin, Christopher Heidecke, Illustrations

Stefanie Bürkle

2025

With *Imaginations of Venice* the artist explores how circulating images and Venice replicas refigure the northern Italian city.

The art and research project focuses on Venice and asks how, where, and in what media Venice is copied and reproduced. Replicas are located in places ranging from casinos in Las Vegas, Venice Beach in Los Angeles to a theme park in China and the many Venetian ice cream parlors born from Italian migration located in small and medium-sized German towns. Venice offers a projection surface for various spatial imaginaries, and to understand these processes, the project links the artistic discourse on image, model, afterimage (copy) and picture with the social science discourse on refiguration.

Since its foundation the circulation of goods (trade), images, and people have been a defining trait of Venice. However, after the COVID-19 pandemic, which was both a release and an existential crisis for the city, and the floods of 2019, conflicts caused by over-tourism and gentrification have intensified.

Based on an archive of images that the artist Stefanie Bürkle has compiled on her travels to Venice over more than twenty-five years, the project culminated in the art exhibition ‘Venice BeReal’, shown in Berlin in March 2025 at the project space Meinblau and in cooperation with the City of Venice (Fondazione Bevilacqua La Masa) in September 2025 at Palazzo Tito. Across time (historical travelogues) and media (from the veduta to the postcard, the travel guide to the Instagram selfie), the images generate

tourist expectations, creating an image loop in which the city seems trapped. With a video installation in the exhibition “Venice BeReal”, the atlas of images itself becomes a mapping of Venice.

Venice BeReal is a board game developed by the artist that invites players to explore the city’s layered realities through play. Players assume archetypal roles such as tourist, local, investor, influencer, and art student, navigating multiple versions of Venice shaped by luck, deception, and shifting narratives.

Bürkle combines photographic practice with sculptural and immersive formats, exploring how spatial imaginaries are constructed, inhabited, and performed. Venice BeReal invites viewers not only to observe Venice through Bürkle’s lens but to inhabit its contradictions, to navigate a Venice composed of surfaces, citations, and simulations.

The exhibition is accompanied by *Imaginations of Venice*, a 266-page volume published by Hatje Cantz that brings together over 280 photographs from Bürkle’s archive.

Team: Research Assistant and Project Manager: Kristina Lovaas; Student Assistants: Pietro Mellano, Valentina Villa, Wilhelm Will, Charlotte Arens; Former Research Assistant: Janin Walter; Board Game Development: Homer Berndt; Graphic Design: operative.space; Tessa Darimont and Robert Preusse

This project is part of the Collaborative Research Center “Re-Figuration of Spaces” (CRC 1265) at Technische Universität Berlin and is funded by the Deutsche Forschungsgemeinschaft (DFG).

Stefanie Bürkle is a German artist and professor of Visual Arts at the Technische Universität Berlin. She is known for her transdisciplinary work, blending art with cultural studies and research. Her projects explore themes such as urban space, identity, and the transformation of environments, using photography, video, painting, and installation. Her work has been exhibited at the Berlinische Galerie, Berlin; Salt, Istanbul; MoMA PS1, New York; Staatsgalerie Stuttgart, and Museum für Fotografie, Berlin. She participated in the 2nd Gwangju Biennale, and her work is included in the permanent collections of the National Academy of Sciences in Washington DC, Deutscher Bundestag, Akademie der Künste, Deutsches Historisches Museum, Stiftung Stadtmuseum Berlin, and European Patent Office.

Gamified Collaborative Mapping to (not only) Surface Children's Well-Being

Angela Million, Simten Önen, Katrin Schamun
2024

This exhibit presents a gamified collective mapping tool developed in the WIKK*I project (Well-being of children in socio-spatial contexts. Intersectional perspectives on children's experiences in non-school learning places, 2022-2024) to elicit how children understand and co-create well-being in their everyday environments. Built from ethnographic groundwork (go-alongs, observations, interviews) at two children's centers in Germany, the game translates children's own words, places, activities and relations into movable tiles that players negotiate on a board structured as center–middle–periphery. In our tool, 'center' denotes what participants collectively prioritise; proximity is irrelevant, and single-tile centration compels negotiation that can recenter or decenter places as mixed memories surface. In small groups (ages 3–12), thirteen sessions of WIKK*I generated lively negotiations, shifting priorities and collectively composing "well-being maps."

The method turns subjective accounts into shared, discussable configurations and makes relational dynamics visible over time (what moves toward/away from the center as talk

unfolds). We used visual analyses clustering the tiles into recurring categories - people, places, activities, nature, objects, digital media, religion. A subsequent multiscalar synthesis map weaves these insights with narrative fragments, showing how local sites link to family, memory and distant geographies - without exposing identities or exact locations. Ethical constraints are treated as design prompts: we anonymise by abstracting cartographic specifics while preserving relations, flows and priorities that matter for planning and design.

Practitioners who tested the game beyond the WIKK*I research project highlighted its immediate applicability: it sparks talk, invites agency and produces legible artefacts for dialogue with stakeholders. To support transfer, a printable board and tile templates are available, enabling teams to adapt the tool to new contexts and questions. In short, the game provides a lightweight, repeatable way to negotiate well-being with children, rendering socio-spatial priorities tangible enough to inform urban design conversations, while remaining sensitive enough to meet high ethical standards.

Angela Million (née Uttke) is Professor and Head of the Chair of Urban Design and Urban Development at the Institute of Urban and Regional Planning (ISR) at TU Berlin. She also serves as the Director of SMUS – Global Center of Spatial Methods for Urban Sustainability. In addition, she is an Adjunct Professor at Michigan State University, USA. Since 2011, she has been the principal investigator of numerous research projects at the intersection of urban design, pedagogy, and multifunctional infrastructures. Her current research explores socio-spatial educational landscapes, neurourbanism and well-being as well as hybrid spaces and the transformation of spatial knowledge among young people within the framework of the CRC 1265 "Re-Figuration of Spaces".

Simten Önen acquired a bachelor's degree in architecture from the Middle East Technical University in Ankara in 2022. Her diploma studies focused on urban development projects on the coastline of Istanbul. Since 2022 she is a Master's Urban Design student at the Technische Universität of Berlin and was a research tutor within the project 'Well-being in Socio-Spatial Contexts: Intersectional Perspectives on Children's Experiences at Non-School Learning Sites (WIKK*I)'.

Katrin Schamun is an urban and media philosophy researcher. She has held positions as a teacher and researcher at Harvard University, the Academy of Fine Art Hangzhou and the Universität der Künste Berlin. She was a researcher within the project 'Well-being in Socio-Spatial Contexts: Intersectional Perspectives on Children's Experiences at Non-School Learning Sites (WIKK*I)'. Her further research explores the experience of environments under contemporary conditions mediated by technologies, and the intersection of audio-visual media and society.

“Urban Furniture Quartett” (UFQ)

Aline Fraikin, Christopher Heidecke, Illustrations

Svea Hansohn

2025

The „Urban Furniture Quartett“ (UFQ) encourages people to appreciate everyday objects through a fun card game. The game comprises 36 cards and an explanatory booklet containing the rules and an essay on urban furniture design.

The quartet is divided into four categories: Climate Adaptation (mitigating heat and dryness); Stay (promoting use, meetings and identification); Service (infrastructure for supply and disposal); and Mobility (supplementing traffic areas and movement structures). Quality is assessed using eight criteria: primary (usefulness, innovation, sociability, cost and maintenance) and secondary (environmental compatibility, formality and diversity of use).

Urban furniture reflects urban culture, demonstrating how cities and public spaces are utilized, designed, and shared. Over 70% of Germans live in cities and are facing changes

brought about by industrialization, migration, digitalization and climate change. Public spaces are socially produced venues for encounters and negotiations, and urban furniture shapes the shared ‚home‘.

The UFQ considers urban furniture to be socio-technical phenomena that are evaluated based on social, ecological and economic factors, reflecting Henri Lefebvre’s „right to the city“: participation, co-determination and appropriation. Furniture fosters community appropriation through informal use, pop-ups or co-creation, shaping atmospheres and strengthening social bonds. It also serves as a tool for local resilience against climate challenges, density, and inequality.

Thus, urban furniture is a medium for collective city design, enabling participation, sustainability and identification, thereby helping to make the city a shared ‚urban home‘.

Aline Fraikin is an urban researcher who coordinates a BMFTR research project at the Pankow district office in Berlin, developing a digital platform to encourage young people to participate in urban development.

Christopher Heidecke is an urban designer and urban sociologist who works in the Central Administration Project (Z) at the interdisciplinary CRC 1265, “Re-Figuration of Spaces”, at Technische Universität Berlin.

Svea Hansohn is a Cologne-based illustrator and graphic designer. She holds a BA in Communication Design and works as an art director.

Ground Atlas (groundatlas.org) is a web-based project conceived as a countercartographic/historiographical experiment aligned with decolonizing socio-spatial-environmental works that aim to map toxic legacies of colonialism and planetary urbanization.

It is conceived as a critical mapping, a digital archive and a constellar image system that allows one to visualize and navigate through complex territorial and spatial dynamics, to meet the challenges of an urbanising world where colonialism is still a dominant force.

In doing so, the Atlas considers ground in its multiple dimensions and meanings. A polysemous word that refers to soil/earth/land/territory, but resists pre-established categories, scientific definitions and discourses. Actually, in the Atlas, ground refers to a common experience in inhabiting the planet and is a powerful tool to raise awareness to our relationship with it, as well as to open up our imagination and reshape our political and planetary mindset.

Ana Luiza Nober is professor of theory and history of architecture at the Department of Architecture and Urbanism of the Pontifical Catholic University of Rio de Janeiro. She is researcher of the Brazilian National Council for Scientific and Technological Development, researcher at the Center for Studies on Contemporary Spatialities of the Institute of Architecture and Urbanism at the University of São Paulo, member of the International Committee of Architectural Critics, and Co-Coordinator of the Ground Atlas project (groundatlas.org). She studied Architecture at the Federal University of Rio de Janeiro and did her doctorate in history at the Pontifical Catholic University of Rio de Janeiro. Her research moves across architecture, urban studies, critical history, arts, and cartography and is inspired by feminist and decolonial approaches.

David Sperling is professor of spatial studies at the Institute of Architecture and Urbanism of the University of São Paulo, Brazil. He is researcher of the Brazilian National Council for Scientific and Technological Development, developing the project Cartographies: Technopolitics and Geopoetics. He is Co-Head of the Center for Studies on Contemporary Spatialities of IAU-USP, and of the Art Science Technology Group of the Institute of Advanced Studies of the University of São Paulo, and Co-Coordinator of the Ground Atlas project (groundatlas.org). He studied architecture at the IAU-USP and did his doctorate in architecture (design, space and culture) at the FAU-USP. His research focuses on mappings and cartographies in the intersection of architectural studies, arts, geography, and philosophy.

Feral Atlas: The More-than-Human Anthropocene

Lili Carr, Alder Keleman Saxena, Victoria Baskin Coffey, Jennifer Deger, Feifei Zhou, Anna L. Tsing
2022

Feral Atlas: The More-than-Human Anthropocene is an open-access digital environmental humanities project which showcases in granular detail the alarming conditions that collectively compose “the Anthropocene.” The project highlights how human-built infrastructures interact with their surrounding ecologies, tipping the balance of those organisms that flourish, and those that suffer. In this process, non-human entities, both living and non-living, devise agile new strategies that we refer to as “feral”: these new lifeways are undesigned,

uncontrollable, and often have noxious effects. The project demonstrates these processes through a compendium of some 100 case-studies and original essays, sourced from academics, artists, and activists, and housed on a purpose-built digital platform. Within this structure, each case-study is framed by a “flow map,” an image curated to demonstrate the dynamic processes through which ferality emerges - and takes effect - across space and time.

Lili Carr is an architect and landscape designer with an interest in the soils, waters, and ecologies of urban environments. She received her BA from the University of Oxford, her diploma in architecture from the Architectural Association, and her master’s in landscape architecture from the University of Edinburgh. She is currently a STARTS/European Commission supported artist-in-residence at the BOKU Institute for Hydraulic Engineering and River Research in Vienna, Austria, where she is exploring the material, social and ecological effects of the city’s energy demand and attendant infrastructures on the floodplains and riparian zones of the Upper Danube.

Alder Keleman Saxena is an assistant professor in the Department of Anthropology and Program in Sustainable Communities at Northern Arizona University in Flagstaff, Arizona. She holds a PhD in Environmental Anthropology from Yale University, where she also completed master’s degrees in Environmental Science and International Relations; and a BA in Biology and Latin American Studies from Scripps College. Her research explores human-plant relationships, and particularly the interdependencies linking small-scale farmers and agrobiodiversity conservation in Latin America. Her current book project, *Eating Agrobiodiversity: Risk and Rewards of Indigenous Foods in Plurinational Bolivia*, brings the more-than-human turn into dialogue with ethnobotanical scholarship, critically evaluating the potential for food-based movements to drive agrobiodiversity conservation and social justice simultaneously.

Victoria Baskin Coffey is a visual anthropologist and media producer with an enduring interest in the ways images make the world. Their work spans diverse cultural contexts, fostering collaborations with communities, artists, and scholars to examine how co-creative research and expressions nurture resilience and renewal. Victoria is the Visual Editor of the digital project Feral Atlas and co-curated the project for exhibition around the world. They are currently a member of the intercultural collective Miyarrka Media while also pursuing a PhD project in collaboration with Shanthi Muniswamy. Supported by James Cook University, Aarhus University, and IIT Madras, Shanthi and Victoria explore the digital-visual practices among transgender and non-binary communities in Southern India.

Jennifer Deger is professor of Digital Humanities and Director of the Centre for Creative Futures at Charles Darwin University, Australia. She is chief investigator on the Yolngu-led Australian Research Council projects “Ranjipuy: a Yolngu Digital Arts of Renewal” and “Caring for Cosmologies: Making Living Maps for West Miyarrka”. Trained in communications and anthropology, she is a founding member of the award-winning arts collective Miyarrka Media and co-curator of the digital project Feral Atlas. Moving between film, installation and intermedial writing, her work seeks to nurture new zones of more-than-human expression and co-creativity.

Feifei Zhou is the founder of multidisciplinary design studio terriStories, and adjunct assistant professor at Columbia University, Graduate School of Architecture, Planning and Preservation. Her work explores spatial, cultural, and ecological impacts of the industrialised built and natural environment. Using narrative-based spatial analysis, she collaborates extensively with social and natural scientists to translate empirical observations and scientific research into visual representations that aim to both clarify intricate more-than-human relations and open new questions.

Anna L. Tsing is distinguished professor of Anthropology at the University of California, Santa Cruz, and professor of Anthropology at Aarhus University, Denmark. She is co-director of UC Santa Cruz’s Center for Southeast Asian Coastal Interactions and a member of a team co-writing a book, currently entitled *Governance is Hardening: Where Land Meets Water in Southeast Asia*. The book follows up on the insights of the co-authors in Feral Atlas and the Field Guide to the Patchy Anthropocene; it explores the effect of building coastal infrastructure, especially wetland draining and concrete urban and harbor construction, on more-than-human lives and livelihoods.

Planetary Transects

Jamie-Scott Baxter with students from Master's in Architecture Typology program, TU Berlin, 2025

The work displayed is the product of a 14-week teaching seminar „Planetary Transects” led by Jamie-Scott Baxter during the summer semester 2025 at TU Berlin. The work, produced by MA students enrolled in the course, engages with and illustrates Baxter's ongoing interest in the contemporary mutation of the transect. Typically used in the natural sciences as a method to measure species populations, the transect cuts a line from rural and urban. Recent translations in design and the humanities see the method put to work in urban research as a means to investigate social space. During the seminar, students reviewed such variations from the *dérive* to the *flâneuse*; from strollology to queeried transects and arts of noticing, to name a few.

While the transects displayed here traverse Berlin, they depart from a critical theoretical reading of the planetary. The category of the planetary is itself multifaceted, used to signify a particular juncture between modern human histories shaped by capitalism and colonialism and much longer, nonhuman temporalities. As such, the planetary brings into view particular conflictual relations between humans and between humans and nonhumans. Like

refiguration theory, it seeks ways of articulating new scalar and spatial relationships beyond the global-local dichotomy. When used in conjunction with health, it marks the recognition that human health and wellbeing is relational, interconnected and contingent on the health of others, including nonhuman life.

Planetary transects are performative. They aim to narrate new stories or retell overwritten ones about the radical interdependence of human and nonhuman wellbeing in urban space. They seek to map and evidence connections between the refiguration of spaces and socioecological health. Furthermore they are political, seeking not only to disclose how the planetary is inscribed in the local (and vice versa) but in doing so, performing new solidarities between urban socioecological struggles across the planet.

Additional info.

I would like to thank Melody Howse, Felix Xylander Swannell, Laura Kemmer and Lucio Telles for experimenting with me on earlier versions of planetary transects. And Matthew Gandy, for inspiring our experiments by sharing his own urban transecting.

Jamie-Scott Baxter is guest professor for urban design and urban development at HafenCity University Hamburg. Jamie's work critically questions the possibilities of urban cohabitation in a planetary age. Addressing this, specific foci include the staging, replication and refiguration of urban natures, the spatialisation of human-nonhuman relations (especially plant-human) and, more recently, the political ecologies of multispecies health (especially fungal pathogens and water struggles). Jamie is an associate member at the CRC 1265 “Re-Figuration of Spaces” and is joint executive editor at the journal *Architecture and Culture*. Recent publications include *Spacetimes Matter: A Collection of Mapping Methodologies* (co-Eds.)

Hybrid INhabit: home – Home – HOME

Qusay Amer, Layla Dadouch,
Maureen Abi-Ghanem, and Simone Rueß
2024/25

Hybrid INhabit: home–Home–HOME is a transdisciplinary research project combining artistic and scientific methods to examine the socio-spatial experiences of two forcibly displaced individuals. Drawing on the triadic concept of home developed by Brun and Fábos (2015) and adopted in the project Architecture of Asylum I (2022), our definition of “home” is conceived not only as a fixed place but also as a shifting constellation of daily practices, memories, and contested forms of governance: (1) home: as day-to-day practices. (2) Home: as values and traditions. (3) HOME: as structures of power

The project explores homemaking processes before, during, and after displacement. We interviewed two participants about their home in Syria, life in refugee accommodations in Germany, and homemaking in their current apartments. The project builds on Simone Rueß’s artistic methodology, which maps the process of homemaking across time and space. The multimedia installation visualizes the complex entanglements of home and displacement.

Through narrative interviews, participatory mapping, and visual tools, participants co-

created maps that reveal homemaking as both personal and political. Our analysis translated their narratives into circular diagrams, and an animated visualization expressed their experiences in three dimensions, where temporality unfolds vertically and homemaking unfolds horizontally.

The unexpected fall of the Assad regime in 2024, shortly after our interviews, raises new questions about a potential return to Syria, memories beyond the war, and belonging to a changed homeland.

Architecture of Asylum II, CRC 1265 „Re-Figuration of Spaces”, TU Berlin

A participatory project co-created with two refugees. A collaboration with AoA researchers Qusay Amer, Layla Dadouch, Maureen Abi-Ghanem, and artist Simone Rueß.

Round Tables ID01 & ID02, 2025, print on acrylic glass, 1,2 x 120 x 120 cm. Hybrid Home-Timescape ID01 & ID02, 2025, Videos, 9 min.

Qusay Amer is an architect and PhD candidate at the Habitat Unit research group of Technische Universität Berlin. He is a research assistant in the CRC 1265 subproject C08 Architectures of Asylum II and researches the production of physical spaces for and by migration, refugees’ urban agency, and trans-local (urban) spatial governance.

Maureen Abi-Ghanem is an architect and a PhD candidate in urban planning at GSAPP Columbia University, a visiting doctoral candidate at the Habitat Unit of the Technische Universität Berlin, and an associate member at CRC 1265 ‘Re-Figuration of Spaces’ (Architecture of Asylum II). Her research lies at the intersection of critical urban studies and refugee studies, with a focus on displaced people to Lebanon and Germany. Her work traces policies that discourage managed encampments and expands spaces of protection to cities, investigating the socio-spatial impact of forced displacement on urban environments.

Layla Dadouch is a Master’s graduate in Urban Planning and Policy from the American University of Beirut. Her research explores the intersections of forced displacement and urban transformation. Her previous work examined how forcefully displaced populations negotiated access to Beirut’s rental market and how this process fits within the broader dynamics of urban change. She is currently working as a freelance researcher at Habitat Unit, TU Berlin. She recently contributed to the

Precarious Homes project by documenting housing snapshots in Beirut.

Simone Rueß is a visual artist and associate member at CRC 1265 “Re-Figuration of Spaces”, TU Berlin. Rueß records in her artistic research how space is created and perceived through movement, narratives and memories. In her long-term project INhabit, Simone Rueß traces visually how mental images of home are influenced by global crises, geopolitical caesura, displacement or migration. She was a fellow i.a. of Kunstfonds Bonn (2023/2012), at the Akademie Schloss Solitude (2016/17) and at Cité Internationale des Arts, Paris (2013) and teaches in the field of art and design at various universities. www.urbik.org

Hanna Grodner is a designer and interior architect engaged in a range of socio-cultural projects across Poland. Since 2023, she has been collaborating with Simone Rueß on the Timescape Mapping projects, including Daily Routes (Nowa Huta 2023), where they developed a complex icon catalogue and a map figure atlas together, which benefited the Hybrid INhabit project.

Hara Shin is a multidisciplinary artist based in Berlin, who contributed her expertise in visualizing topographies through dynamic animation effects to the Hybrid INhabit project. Recently, she presented her own artistic work in the Spatial Conflicts exhibition, organized by the CRC 1265 in 2025.

Amphibious Lagos

Francesca Ceola and Pablo Quiroga Devia
2024

Based on a study of waterfront environments on an island and its surrounds in Lagos' lagoon, we narratively (literally and metaphorically) examine the water/earth interface. The hypothesis we depart from is the quest of subjects, both human and more-than-human and not explicitly equipped for wet environments, to maintain a delicate balance to remain and keep things dry - or not get too wet - in a tropical (that is, hot and seasonally rainy) amphibious wetlandscape.

Particularly, we worked around these reflections:

- Foregrounding water changes, how have humans built elevated architectures that mimic animal and vegetal behaviors.
- As water is both below (in the river, in the creeks of the lagoon) and above (pouring down from the sky), how do humans move around – on boats, with flip flops and colorful rain coats.
- As humans on the island need to move things around while keeping them dry, they make use of what we understand as vessels – that is buckets!

▪ We thus study the different types of buckets for different functions, made from different materials and used with different unwritten rules.

We worked with drawings, loop animations, and sound recordings to experiment with the overlaps between our understandings and the descriptions by the inhabitants of the island. We speculate about - while examining - the importance of vessel-like shapes for a community that lives in constant contact with water/earth environments. And we do so by identifying salient objects that are transversal to different practices within shifting water/earth proportions. Since we need flexibility to cope with transforming situations – involving objects, people, and ecological conditions – we play with different languages and research practices as a creative approach. Hence, the project – and the selected sample showcased here – is open ended.

Pablo Quiroga Devia is a Colombian artist, who lives and works in Lisbon. He has a degree in Plastic Arts from the National University of Colombia, a Masters in Sculpture from FBA Universidade de Lisboa, and studied at the University of São Paulo (ECA).

He works through drawing, sculpture and installation. Part of his research is related to the definition of landscape based on the introduction, flow, and circulation of species that have adapted to different types of ecosystems throughout history. His work has been exhibited in Colombia, Germany, France and Portugal. He was selected for the FLAD visual arts course (2024), the Bordalo Pinheiro Museum Residency (2023), and for the Fundação Millenium “Arte Jovem 2022” award.

Francesca Ceola is a geographer and PhD candidate at the Habitat Unit, Institute for Architecture at the Technische Universität Berlin. She is a research assistant in the CRC 1265 subproject C08 Architectures of Asylum where she focuses on mapping the intersections between forced displacement, makeshift urbanisms, and socio-political ecologies in shifting landscapes in Lagos, Nigeria. She is involved in interdisciplinary creative and collaborative approaches to research – through film making, performance, counter mapping, and dance. The current project Amphibious Lagos, a collaboration with the artist Quiroga Devia, was shown at the STS Hub 2025 exhibition „Drift. Sink. Emerge. Repeat.“

DESIGNING REFIGURATION

7TH INTERNATIONAL CONFERENCE

REFIGURING DESIGN

*Exploring Practices
of Changing Spaces*

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