

Weaving Worlds

speculations between affect & evidence

Het Nieuwe Instituut, Rotterdam, NL

Curated by Topological Atlas (UCL Urban Lab) and the Borders & Territories research group (Faculty of Architecture, TU Delft)

Exhibition on show:
11 May – 15 June 2023

Launch event: 25 May 2023

Keynote speaker: Alexandra Arènes

<https://nieuweinstituut.nl/en/projects/weaving-worlds>
<https://www.weaving.world/>



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Weaving Worlds speculations between affect & evidence [EN]

How do we get to know the world, and how do we locate ourselves within it? For spatial practitioners these are crucial questions that guide the way we produce knowledge, and the kinds of practices we value in our work. On a planet faced with multiple crises, Weaving Worlds is a call to create speculative models that work with multiple truths and actively envision other realities. Paying attention to the entanglements of the many, heterogeneous, and situated worlds, Weaving Worlds asks, how might we produce maps differently? And how might we reimagine the practice of representation, giving precedence to different ways of knowing the world and committing to developing forms of practice that weave together potentially contradictory positions into future scenarios? Featuring work by a diverse range of architects, artists and spatial practitioners, the multi-media exhibition includes installations, sound and video works.


A deep unease with the limits and complicities of visual representation and official histories underpins the exhibition. Working with the term 'blind distance' taken from radar technology, researchers Tiago Patatas and Raya Leary address that which escapes regimes of perception and visualization within the context of the French nuclear program in Algeria. The scopic vision is also the subject of artist and urban researcher, Henrietta Williams' film that traces the aerial view through objects from Iraq, twenty years after the war. How we tell histories matters, as can be seen in the mappings of landscape architect, Aisling O'Carroll, who critiques the conflation of geohistory with human history in the reconstructed Alpine landscapes of French architect Viollet-le-Duc.

The many failures of reimagining worlds are also the topic of artist and filmmaker, Tekla Aslanishvili's film, that addresses the narrow technological approach to development encapsulated in visions of smart cities, infrastructural developments and large-scale territorial design. The maps of Borders & Territories chart the transformations



associated with such projects immersing the viewer in their intricacies, spatial complexity and often incongruous nature. This entanglement of infrastructures across different worlds is revealed in a different guise in researcher Raviv Ganchrow's sound installation revolving around the weather and radio transmissions of a shipping forecast. In the maps of Alexandra Arènes we move from the atmospheric, through the surface and into the thickness of the critical zone of the Earth where nearly all life processes occur, including the geologic imprints of our anthropogenic interventions.

A concern with archives and the telling of other stories runs through the exhibition. Artist and architect, Swati Janu, archives the city of Delhi through long-term engagements with communities who are being evicted and in danger of being forgotten. An unfolding cyanotype print traces the histories and inhabitations that are removed from technocratic planning drawings. Architect Michael Hirschbichler also traces lost inhabitations through superimposing material from official archives with material traces from landscapes that are inhabited by ghosts and spirits in Kyoto. In the work of Topological Atlas we see a different kind of ghostly figure and lost inhabitation emerging, that of the undocumented migrant whose transitory passage through borders is addressed in a research archive that can be explored through narratives and a digital platform. Researchers Linda Zhang, Maxim Gertler-Jaffe and Biko Mandela Gray also combine the digital and ethnographic as a way of speculating on future worlds where present experiences are folded into a future scenario through storytelling. Finally, making room for other perspectives and forms of life is the subject of Hardware Stories by designers Animal Domestici, Jakob Sieder-Semlitsch and Lynn Hyun Kieffer, who reimagine the mundane object of a floor tile to actively encourage insects to burrow and find shelter.




Weaving Worlds speculations between affect & evidence [NL]

Hoe leren we de wereld kennen, en hoe plaatsen we onszelf daarin? Voor experts in ruimtelijke vraagstukken zijn dit cruciale vragen die richting geven aan de manier waarop we kennis produceren en aan het soort praktijken die we in ons werk waarderen. Op een planeet die wordt geconfronteerd met meerdere crises, is Weaving Worlds een oproep om speculatieve modellen te creëren die met meerdere waarheden werken en actief andere realiteiten voorzien. Met aandacht voor de verstrengeling van de vele, heterogene en gesitueerde werelden vraagt Weaving Worlds: hoe kunnen we kaarten op een andere wijze produceren? En hoe zouden we de praktijk van de representatie opnieuw kunnen vormgeven, waarbij we voorrang geven aan verschillende manieren om de wereld te kennen en ons inzetten om praktijkvormen te ontwikkelen die mogelijk tegenstrijdige posities verweven tot toekomstige scenario's? Met werk van uiteenlopende architecten, kunstenaars en ruimtelijke werkers, omvat de multimediatentoonstelling installaties, geluids- en videowerken.


Een diep onbehagen over de beperkingen en medeplichtigheden van visuele representatie en officiële geschiedenissen ligt ten grondslag aan de tentoonstelling. De onderzoekers Tiago Patatas en Raya Leary werken met de term 'blinde afstand', die is ontleend aan de radartechnologie, en gaan in op datgene wat ontsnapt aan regimes van perceptie en visualisatie binnen de context van het Franse nucleaire programma in Algerije. De scopische visie is ook het onderwerp van de film van kunstenaar en stadsonderzoeker Henrietta Williams, die de luchtopname volgt door middel van objecten uit Irak, twintig jaar na de oorlog. Hoe we geschiedenissen vertellen is belangrijk, zoals blijkt uit de kaarten van landschapsarchitecte Aisling O'Carroll, die kritiek levert op de vermenging van geo-geschiedenis met menselijke geschiedenis in de gereconstrueerde Alpenlandschappen van de Franse architect Viollet-le-Duc.

De vele mislukkingen bij het herverbeelden van werelden zijn ook het onderwerp van de video van kunstenaars en filmmaker Tekla Aslanishvili, die de beperkte technologische benadering van ontwikkeling aan de orde stelt



die besloten ligt in visies op slimme steden, infrastructurele ontwikkelingen en grootschalige territoriale ontwerpen. De kaarten van Borders & Territories brengen de transformaties in kaart die gepaard gaan met dergelijke projecten en dompelen de kijker onder in hun ingewikkeldheid, ruimtelijke complexiteit en vaak ongerijmdheid. Deze verstrengeling van infrastructures in verschillende werelden wordt in een andere gedaante onthuld in de geluidsinstallatie van onderzoeker Raviv Gancharov, die draait om het weer en radio-uitzendingen van een scheepvaartvoorspelling. In de kaarten van Alexandra Arènes gaan we van de atmosfeer via het oppervlak naar de dikte van de kritische zone van de aarde waar bijna alle levensprocessen plaatsvinden, inclusief de geologische afdrucken van onze antropogene interventies.

Een zorg voor archieven en het vertellen van andere verhalen loopt als een rode draad door de tentoonstelling. Kunstenaar en architect Swati Janu archiveert de stad Delhi door middel van langdurige contacten met gemeenschappen die worden verdreven en die dreigen te worden vergeten. Een ontvouwende cyanotypie-afdruk traceert deze geschiedenissen en bewoningen die zijn verwijderd uit technocratische planningstekeningen. Ook architect Michael Hirschbichler spoort verloren bewoning op door materiaal uit officiële archieven te overlappen met materiële sporen uit landschappen die in Kyoto worden bewoond door spoken en geesten. In het werk van Topological Atlas zien we een ander soort spookachtige figuur en verloren bewoning opduiken, die van de migrant zonder papieren wiens vluchtige bewegingen aan de orde worden gesteld in een onderzoeksarchief dat kan worden verkend door middel van verhalen en een digitaal platform. Ook onderzoekers Linda Zhang, Maxim Gertler-Jaffe en Biko Mandela Gray combineren het digitale en etnografische als een manier om te speculeren over toekomstige werelden waar huidige ervaringen door middel van verhalen worden samengevoegd tot een toekomstscenario. Ten slotte is ruimte maken voor andere perspectieven en levensvormen het onderwerp van Hardware Stories van ontwerpers Animal Domestici, Jakob Sieder-Semlitsch en Lynn Hyun Kieffer, die het alledaagse object van een vloerregel opnieuw verbeelden om insecten actief aan te moedigen te graven en beschutting te zoeken.





Spirit Cloths

Michael Hirschbichler



"Spirit Cloths", pigment print and traces on cotton fabric, 70 x 110 cm each,
2019–2021, Michael Hirschbichler

The works of the series “Spirit Cloths” are experimental site-specific paintings that I did to investigate mythologically charged and densely storied ghost and spirit sites in the city of Kyoto. According to popular conceptions, these sites are not only inhabited by the living, but also by spirits, phantoms, and other (un)dead. No matter if they are “real” or the product of fantasies, these more-than-human agents exert a tangible agency on everyday life and cultural perceptions, on real estate prices and urban planning decisions.

With the “Spirit Cloths” paintings I tried to map this network of densely storied (sub)urban grounds, fusing a situated material engagement with places with an immaterial narrative one. My intention was to capture traces between the field and the archive, between then and now, between real places and imaginary beings, and to set these physical and narrative traces in relation to each other. The paintings are based on scans of spirit scrolls from the Edo period that are housed in the archives of the International Research Center for Japanese Studies (Nichibunken). Thereby I focused not on the depictions of the supernatural, but on the image background, onto which these depictions had been drawn and painted. On this pictorial ground, traces had accumulated over the centuries. I printed these archival traces on white cotton fabric (the material used, according to legends, to fashion the robes of female ghosts) and then exposed them to the influences of various mythologically important haunted locations for an extended period of time. As a result, traces of the imaginary historical pictorial space and the physical contemporary urban space are superimposed and intertwined on the same medium. Material and narrative mapping, reading and writing, documentation and imagination go hand in hand.

Michael Hirschbichler works on the threshold of architecture, art and anthropology. He engages with spaces, landscapes and environments that are critical for the current condition of the world. Thereby he focuses on the interrelations between their material and immaterial aspects (stories, memories, histories, ideologies and beliefs), between the visible and the invisible, between facts and fictions. Michael studied at ETH Zurich and Humboldt Universität zu Berlin and completed his PhD dissertation on “Mythical Constructions” at Berlin University of the Arts. He was a lecturer at ETH Zurich and HSLU Lucerne, the director of the Architecture Program at the Papua New Guinea University of Technology, a visiting professor at the Academy of Fine Arts Vienna and is currently a postdoctoral researcher at TU Delft, Goldsmiths and Aarhus University. Moreover, Michael was an artist-in-residence at YARAT Contemporary Art Space in Baku, the Cité internationale des arts in Paris, Binz39 Foundation in Zurich, Villa Kamogawa (Goethe Institut) in Kyoto and SACO (Goethe Institut and Institut Français) in Antofagasta. He is a recipient of the Rome Prize by the German Academy Villa Massimo.

Notes on Aerial Photography

Henrietta Williams



Annotated photograph of region North-West of Fat-Hah
Detail from 'Notes on Aerial Photography'
Royal Air Force, Mesopotamia, 1918
Reproduced courtesy of the RAF Archive

Henrietta Williams | 2023 | UK | 30' | English spoken
In collaboration with Merijn Royaards (sound)
& Keren Kuenberg (digital renders)

Notes on Aerial Photography (2023) activates 3 archival objects, made in the same place at different times – from Babylonia, from Mesopotamia, from Iraq - to interrogate aerial ways of seeing and consider how maps act as social constructs, partial perspectives, and colonial projections.

object i.

The Babylonian Map of the World (6th BC) - was found 30km outside of modern day Baghdad by the Iraqi archaeologist Hormuzd Rassam and shipped to the British Museum in 1882. This small and underwhelming object is rebuilt within the film as a digital model to demonstrate the power embedded in this early cuneiform tablet.

object ii.

Notes on Aerial Photography (1918) - was created by the newly formed Royal Air Force for use by British colonial forces in Mesopotamia. The small booklet was a primer in how to gather and decode aerial images for military application. Aerial ways of seeing are inextricably interlinked with colonial systems of suppression and control.

object iii.

The September Dossier (2002) – one of the notorious documents released by Tony Blair's government in the run up to the Iraq War. Careful unravelling of the image/text structures begin to reveal the rhetorical and semantic processes that have been applied to the pixelated satellite photographs that purported to show the sites of Weapons of Mass Destruction.

The resulting film layers and complicates these objects at the moment of the 20 year anniversary of the beginning of the Iraq War. Cartographic systems of meaning are revealed as embedded in the distancing gaze of the aerial viewpoint as it develops to become a colonial tool of suppression and control.

Henrietta Williams is an artist and urban researcher. Her practice explores urbanist theories; particularly considering ideas around fortress urbanism, security, and surveillance. She often works in collaboration with sound artist Merijn Royaards. Together they make filmic installations and are developing forms of visual/sonic spatial practice that interweave with their collaborative pedagogy.

Henri is a Lecturer (teaching) at the Bartlett School of Architecture, UCL, and tutors across a number of programs with a particular focus on critical film making methodologies. She is currently completing an LAHP and UCL CXD funded PhD by design, also at the Bartlett, that traces the colonial past embedded in aerial ways of seeing over contemporary London. Her projects have been widely screened, exhibited and published in the UK and internationally, most notably at the V&A Museum in London and on the front page of the Guardian. She has featured on multiple television programs about security and surveillance in London.

Chinatown 2050: Reimagining Toronto's Chinatowns
through Speculative Fiction with Photogrammetry and Lidar
3D re-Memory

Linda Zhang, Maxim Gertler-Jaffe & Biko Mandela Gray



Linda Zhang and Maxim Gertler-Jaffe, videostill from short documentary film Chinatown 2050, 2020

Chinatown 2050 seeks to transform Chinatown's future heritage by telling stories, by building worlds at a time of heightened anti-Asian violence. Starting from 3D scans of Toronto Chinatowns (which had been emptied by Ontario's first pandemic lockdown in May 2020) iterative digital 3D collaging was used to recreate architectural worlds from a series of speculative Chinatowns, set in 2050, imagined by community authors. A series of speculative fiction writing workshops took place in April 2020, asking community authors to radically break with the present moment to imagine a more generative future for Chinatown in 30 years "post"-pandemic. Their stories remind us that Chinatown is a lived experience, a community's way of life—a simultaneous act of resistance and expansion. In these interconnected future worlds of desire, hope and fears, we encounter a Chinatown that is a space of excess: something that does not yet fit into Canadian society, something that cannot be contained, something that is always changing and challenging us to be more expansive in our thinking.

As I read these stories, I couldn't help thinking, I feel you. These worlds cause you to oscillate. They do not let you land. They resist resolution. They do not offer easy answers. But that's the thing about stories. That's the thing about these stories. They take us places. They open temporal, spatial, and sensory worlds. These stories do not take us to spaces; they negotiate place. They find, announce, sustain, or destroy meanings. To read these stories is to challenge, and be challenged by, our ideas of what and where Chinatown—which is to say, what and where place—could and would be. And I think to myself: maybe that oscillation between worlds is what makes place possible.

Linda Zhang (she/her) is a registered architect (AIA, OAA), interior designer (NCIDQ), drone pilot (RPAS Advanced Operations), assistant professor at Waterloo University School of Architecture and a principal at Studio Pararaum (Toronto—Zürich). Her research areas include memory, cultural heritage, and identity as they indexically embodied through matter, material processes and reproduction technologies.

Maxim Gertler-Jaffe (he/him) is a filmmaker and artist/researcher currently based in London, UK and Toronto. His focuses include social/political documentaries, essay films, and participatory, inventive, and speculative methods.

Dr. Biko Mandela Gray (he/him) is Assistant Professor of Religion at Syracuse University. He is the author of *Black Life Matter: Blackness, Religion, and the Subject* (Duke University Press, 2023). Dr. Gray's work operates at the nexus and interplay between continental philosophy of religion and theories and methods in African American religion.



Hardware Stories

Antonio Bernacchi & Alicia Lazzaroni



Do floor tiles made of hand-harvested dog fur, felted on mycelium block, porous seed-filled clay, or agar-agar-soaked timber, enable a different conversation about modes of coexistence?

'Hardware Stories' is a catalogue of normally eccentric solutions, tools, and routines to "DIY" modify or manufacture new floor components, that encourage beneficial more-than-humans complementarities at both micro and macro scales. The floor, with its patchwork of materials, processes, practices, and ritualities, attempts to explore the potential of qualities inspired and required by a broad notion of cohabitation. Those components, which are both mundane and exceptional, relate to a quirky set of DIY tools to make and maintain them and suggest the establishment of curious connections, supported by a condition of familiar estrangement. They fundamentally question the logic of sterilization, through the design of a series of cavities, porosities, tunnels, edges, with different roughness, textures, proportions, and bioreceptivity.

'Hardware Stories' proposes a reflection on the role of speculative models and prototypes as tools to approach, envision, and provoke debate about possible/plausible alternative worlds. It suggests considering DIY practices as a form of mundane resistance that can empower multiple actors as a practice of material activism. Through the exploration of material sourcing, properties, manufacturing processes, and installation, "Hardware Stories" elaborates on how these enable us to conceive different relationships of cohabitation and alternative human-non-human arrangements.

'Hardware Stories' has been developed in collaboration with Jakob Sieder-Semlitsch and Lynn Hyun Kieffer, commissioned by ARCH + for the exhibition 'Architectures of Cohabitation' and supported by Statens Kunstfond.

Animali Domestici is a design practice based in Aarhus, Denmark, with an active interest in ecology in its wider sense, that has been investigating alternative inclusive assemblages of actors and materialities, proposing more-than-humans explorations with an empirical and hands-on approach. Founded in Bangkok in 2017 by Alicia Lazzaroni and Antonio Bernacchi, Animali Domestici is focused on the development of speculative design projects, products, and processes, at the intersection between ecological and economic systems. Its work has been featured at Beijing Design Week, Milan Triennale, Bangkok Biennial, Seoul Biennale, NTU CCA Singapore, Oslo Triennale, and Venice Biennale among others. Alicia and Antonio are Assistant Professors (Teaching) at Aarhus Architecture School. They hold a postgraduate Master in Advanced Architectural Design from ETSAM Polytechnic University of Madrid, subsequent to graduate studies in Italy and Spain. After practising for several years in Singapore, they became adjunct professors and course coordinators of the International Program in Design and Architecture of Chulalongkorn University in Bangkok, Thailand. They are constantly engaged in investigating and evolving design pedagogy both through experimental teaching activities and through the development of dedicated pedagogical scholarship.



We Belong to the Land
Swati Janu



Alina Tiphagne / Khoj International Artists' Association

A map or a plan is more than lines on paper when they pass through people's homes on the ground, leading to their forced eviction. Master Plans have recently come to dictate development and displacement in our cities that exist as layers of histories and people's stories, that have been built over and often forgotten. However, what our "planned" cities will look like tomorrow depends on what we choose to remember today. Which is why I think it is critical we bring out buried narratives in the naive hope that this act of archiving can question, slow down and perhaps even stem the relentless dispossession of its poorer residents.

For the past years, I have been working with farming and fishing communities who have been living on the edge of the river Yamuna in Delhi, contributing to food security and sustainability. Today they face the imminent threat of erasure from the heart of the capital city for the implementation of the riverfront development plan for a "world class" city. Large parts of existing riverfront maps made by the planning authorities simply show blank white space where farming villages have existed for decades. It is easy to demolish neighborhoods if you can show that there is nothing there. Our collective efforts with the farmers have been towards creating alternative maps with them through an on-ground mapping of their own villages, by co-opting the latest data collection processes at a grassroots level in an attempt to gain legitimacy in the eyes of the planning authorities.

The artwork is a countermap of Delhi's riverfront as a superimposition of cyanotype prints of the farmers' everyday objects with the bottom-up map that we had made with them highlighting the extents of their existing villages. It is an attempt to make visible the continued yet unseen loss of neighborhoods and livelihoods associated with the river, bringing out stories of people's lives. It aims to question technocratic mapping processes through a nostalgic overlap of the now obsolete technique of blueprints with a high resolution digital print in order to question what forms of representation are considered credible.

Swati Janu is an architect and artist based in Delhi who works on issues of social justice from gender inclusion to housing rights. Through collaborative mapping and activism, she has been advocating for the right to the city, against displacement and dispossession of self-built neighborhoods. Awarded the Moira Gemmill Prize for Emerging Architecture 2022, she is the founder of the interdisciplinary practice Social Design Collaborative which combines grassroots activism with policy advocacy.

Latest exhibitions of her work have been held at the Design Museum (London), Maison de l'architecture (Lyon) and Museum of Architecture and Design (Ljubljana). She has been an artist-in-residence at Khoj International Artists' Association (Delhi), Canadian Centre for Architecture (Montreal) and Omi Art (New York). Having graduated from School of Architecture and Planning (Delhi), she also holds a masters in urban development from University of Oxford, UK. Swati regularly writes on urban issues ranging from participatory planning to public spaces.

Reconstructing a Geological Monument: *Le Massif de La Vedette, carte dressée à 1:40,000* and Calibrations and Triangulations: Tracing a hut between erratics and time

Aisling O'Carroll



Reconstructing the Grande Salle of La Vedette, 2018
Aisling O'Carroll

Le Massif de La Vedette and **Calibrations and Triangulations** are part of ongoing research exploring reconstruction as a critical tool for design and analysis. The works examine two nineteenth-century case studies that used visual representation to translate and culminate scientific investigations (geological and glaciological) and ultimately constructed worlds through their particular ways of seeing. The works presented here reconstruct the original materials through a process that critically examines the ideas embedded within them, and simultaneously results in constructing new worlds again.

Le Massif de La Vedette examines the painted panorama in the Grande Salle of La Vedette, the home constructed by French architect Eugène-Emmanuel Viollet-le- in Lausanne, Switzerland, in 1874. Two reconstructions are presented here: a 1:1 scale reconstruction of the Grande Salle; and a cartographic reconstruction of the panorama's mountain landscape. The map projects the panorama into three dimensions, following Viollet-le-Duc's method of close observation. Rather than monumentalise La Vedette, the work brings back into critical conversation the ideas of landscape embedded within the architect's representations.

Calibrations and Triangulations investigates the Hôtel des Neuchâtelois, the temporary shelter that housed the glaciological expedition led by Louis Agassiz in 1840 and 1841. Constructed beneath the overhang of an erratic found perched on the glacier's medial moraine, the shelter merged architecture and geology, human occupation, and geological timescales. It became a central register of the investigations carried out on the expedition, as well as registers of the scientific observations and enshrined knowledge and power over the decades and centuries to follow. The triptych displayed here presents an in-progress reconstruction, triangulating between the site and a series of watercolour paintings from 1841 by Jacques Burkhardt, Louis Agassiz's personal and principal artist. The reconstruction grapples with gaps in the evidence and discrepancies between accounts, and will use these voids as spaces to retrieve lost voices, and imagine the worlds constructed through these geoarchitectures and their critical limitations.

Aisling O'Carroll is a registered landscape architect, trained in architecture and landscape architecture. She is a Lecturer (Teaching) at The Bartlett School of Architecture, where she has served as Interim Programme Director of the MA and MLA Landscape Architecture programmes and is currently completing her PhD in Architectural Design. Her work addresses relations between history, narrative, and representation in architecture, landscape, and geology—examining, in particular, critical approaches to reconstruction as design.

This work has been exhibited and published internationally, and funded by Harvard University, Canada Council for the Arts, the Danish Arts Foundation, the Landscape Research Group, and UCL, among others. Her research has informed her teaching of graduate design studios at the University of Toronto, The Bartlett, and Harvard GSD. She is co-founder and co-editor in chief of *The Site Magazine*.
<https://amocarroll.com>



Scenes from Trial and Error

Tekla Aslanishvili



Film still from Scenes from Trial and Error. Image: Tekla Aslanishvili, 2020

The endless tests of developing a futuristic smart city and deep sea port reshape a small fishing village of Anaklia in west Georgia. The experimental documentary film investigates the material and social conditions that are produced as a result of these ambitious infrastructural investments, aimed at transforming the country into a trade corridor for the New Silk Road.

Scenes from Trial and Error maps data-driven urban planning strategies, as well as myths, financial speculations and errors that accompany today's global infrastructural politics, through the lens of a seemingly insignificant real estate project of Anaklia port and smart city. By exploring the awkward landscapes and architectural frictions that have emerged over the last decade onsite, the film observes how the operational logics of large scale infrastructural investments and even mistakes, contained in the fantasies of technologically managed smooth urban life, are being manifested in a design of peripheral geoeengineering projects.

To look through contemporary forms of world-making, Scenes from Trial and Error shifts its focus between the local context and broader perspective. By featuring narrations which are often detached from the local context, it follows the design logics of replicable smart city models that can be planted globally without regard for social and cultural specificities. But, the place itself in its passive form of existence radiates a mood that communicates something entirely different from what is being said. The four main protagonists narrate the same space - an ever-failing futuristic smart city - from different temporal, geographic, and professional perspectives. In the film their stories flow with and against the images of existence from the territory, creating a subtle tension and mismatch between the linguistic descriptions and the scenes from the place.

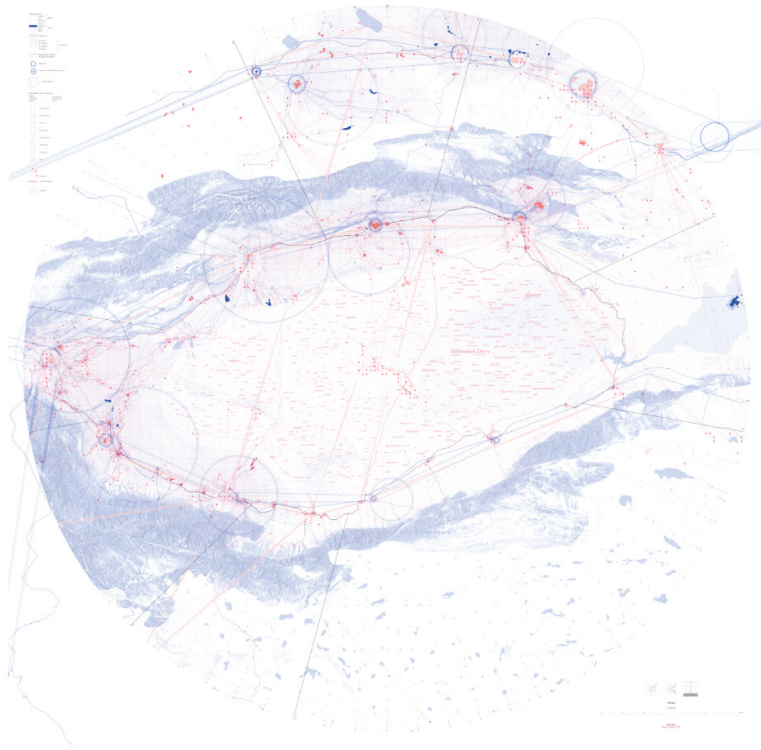
Tekla Aslanishvili (b. 1988 in Tbilisi) is an artist, filmmaker, and essayist based in Berlin. Her experimental documentaries, texts, and installations emerge at the intersection of infrastructure design, history, and geopolitics. They investigate the shifting fault lines between governments, people, and their lands through the lens of large-scale infrastructure projects - smart cities, ports, and railways.

Tekla graduated from the Tbilisi State Academy of Arts in 2009 and she holds a MFA from the Berlin University of the Arts - the department of Experimental Film and New Media Art. Aslanishvili's films have been screened and exhibited internationally at the National Gallery of Art, Vilnius; Henie Onstad Kunstsenter, Oslo; Transmediale Berlin; Loop Barcelona - Antoni Tàpies museum; NTU Centre for Contemporary Art Singapore; PACT Zollverein; Neue Berliner Kunstverein; Baltic Triennial, Vilnius; Tbilisi Architecture Biennial; Videonale 18; Short Film Festival Oberhausen; Kunsthalle Münster; EMAF - European Media Art Festival.

She is a 2018-2019 Digital Earth fellow, the nominee for Ars-Viva Art prize 2021 and the recipient of the Han Nefkens Foundation - Fundació Antoni Tàpies Video Art Production Award 2020.

Transient Liquidities along the New Silk Road

Borders & Territories



MIGRATION MAP: THE MECHANISM(S) OF BORDER CONTROL

Borders & Territories (B&T) is an architectural design and research collective engaged in research and design experiments that explore and cultivate spatial-material edge conditions in contemporary liminal territories. The B&T group considers architectural construct as a precursor of 'now' discourse and addresses 'indices of other possibilities' in the discipline by speculating on the relevance of the appropriation, implementation and application of methods and instruments that have been progressively externalized to the disciplinary core of architecture (e.g. cartography, literature, art, philosophy); and the constructs and objects that historically have not been considered as architectural 'material' as such.

For the 'Weaving Worlds' exhibition, B&T presents its continued efforts to investigate and map the thick surfaces in and around the Eurasian continent, with a particular focus on the territories adjacent to the New Silk Road and understanding that these are constituted by a set of superimposed, highly complex and differentiating spatial regimes. These investigations focus on the role of infrastructure, networks, and migratory movements on these transforming territories in an attempt to understand contemporary spatial-material practices that shape the environment in and around:

1_ Trieste Border

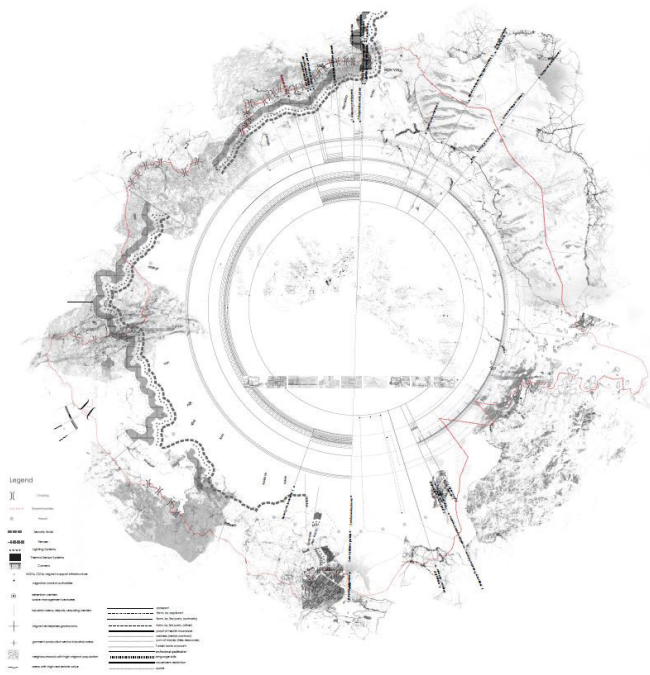
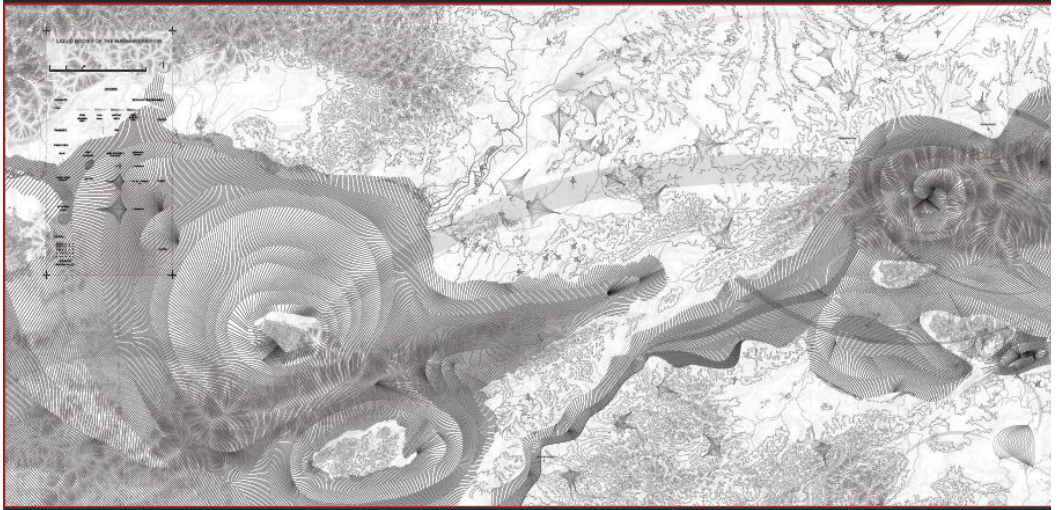
i.e. a mapping that depicts the obscure nature of Trieste by assembling key-events and infrastructural fluxes that define the various physical border-zones in its territory.

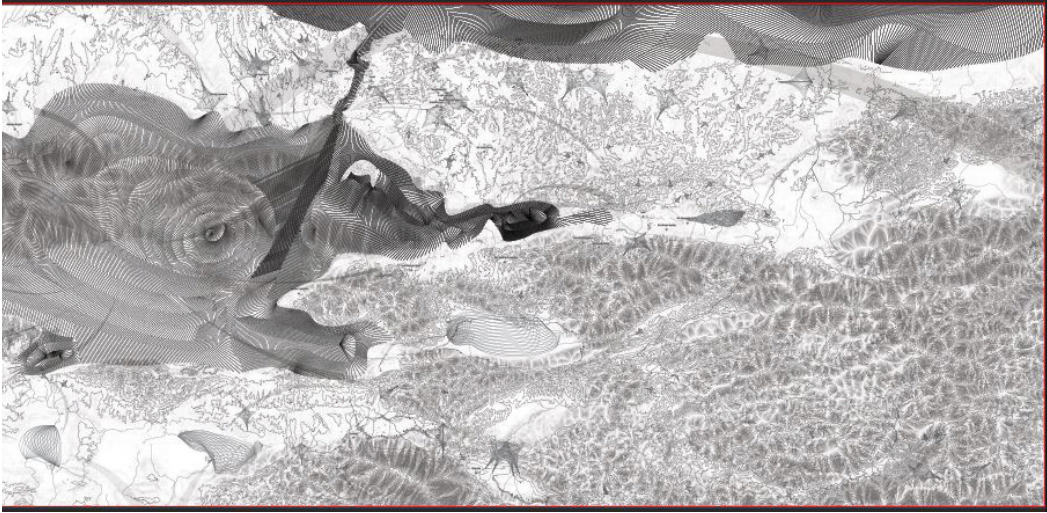
2_ Yekaterinburg Territory:

as a result of the radical and intense implementation of industrial and infrastructural sprawl Yekaterinburg, a new, synthetic and territorial condition has emerged, constituting a system of satellite cities, each with their specific 'technical' purposes and subsequent forms of pollution.

3_ Dardanelles Strait – Sea of Marmara – Bosphorus Strait

i.e. a collective investigation into the environmental and territorial conditions of the 'Dardanelles Strait-Sea of Marmara-Bosphorus Strait' area and explained in four maps indicating Border/Migration; Infrastructure/Congestion; Soil-Fault Lines; and Water-Aquifers relationships respectively.





[top]
AQUAFERS MAP: MAPPING LIQUID BODIES IN THE MARMARA REGION

[bottom left]
4_ Tarim Basin:
between the zones that constitute the oasis towns and cities of the ancient Silk Road, a great variety of 'strategic invisibilities' of desert spaces are located, accommodating activities outside and beyond the realm of public, judicial and civic oversight.

B&T's Team: Filip Geerts, Marc Schoonderbeek, Oscar Rommens, Negar Sanaan Bensi, Nishat Awan, Stefano Milani.

Participants: **ad. 1_** Carmen Wientjes, Chuanlin Gao, Dongyan Chen, Emanuele Volpe, Iulia Popescu, Katarzyna Ingielewicz, Luis Druschke, Marilou van Dalen, Mathew Tong, Matilda Hoffmann, Max Wießalla, Miltiadis Christodoulakos, Myrto Klimi, Nikki de Zeeuw, Olivier Bierens, Panayiotis Varoutsos, Pieter Tilman, Ron Weissenburger, Shixuan Li, Taha El Barazi, Valentin Gies, Virginia Lazarou, Yu Chen.

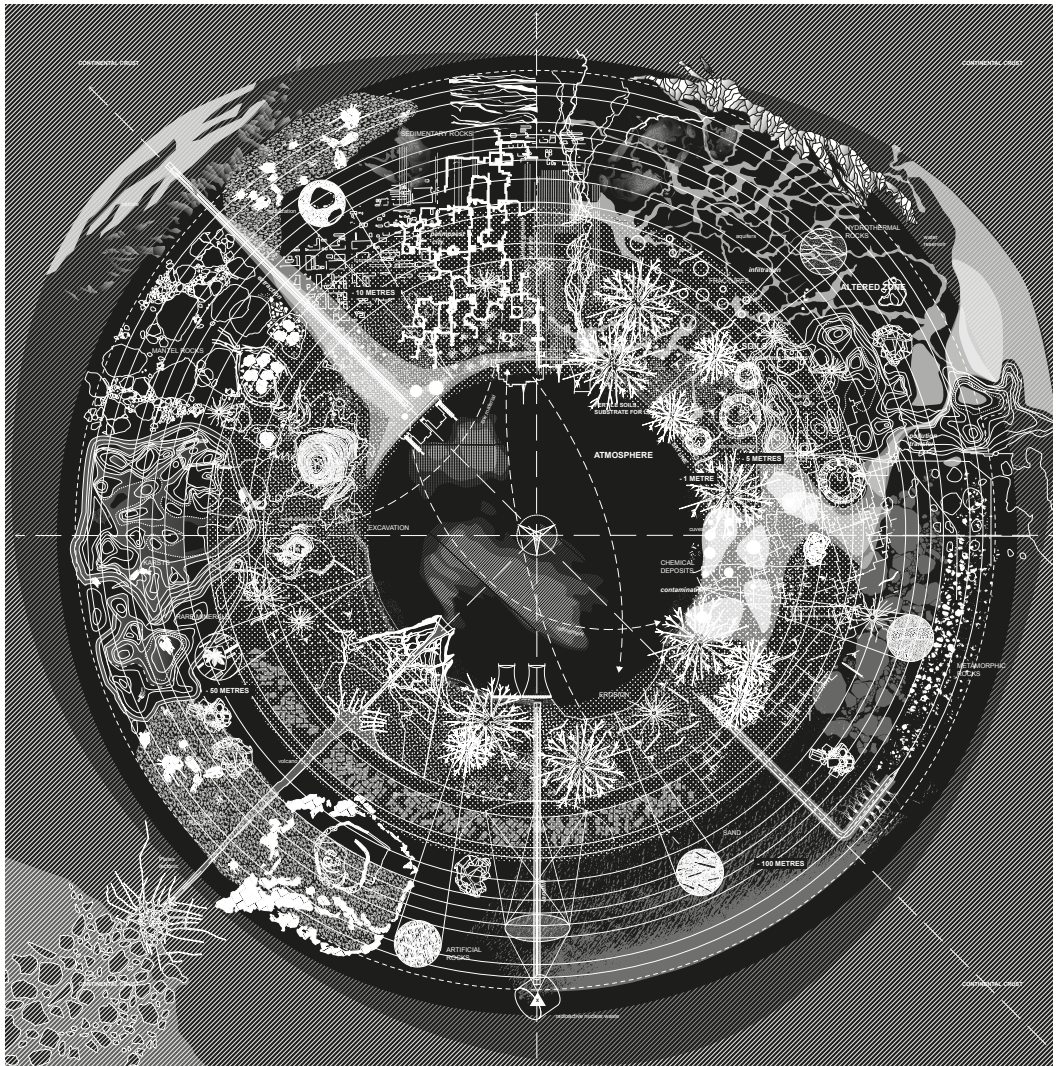
ad. 2_ Dominika Kopiarová, Hechen Qu, Léa Alapini, Jacky Hiu Yeung Lee, Janel Osmankulova, Saja Al Khamissi, with Benas Vencevicius, Luuk Dehing, Juulia Jääskeläinen, Niek van der Gugten, Taija Love.

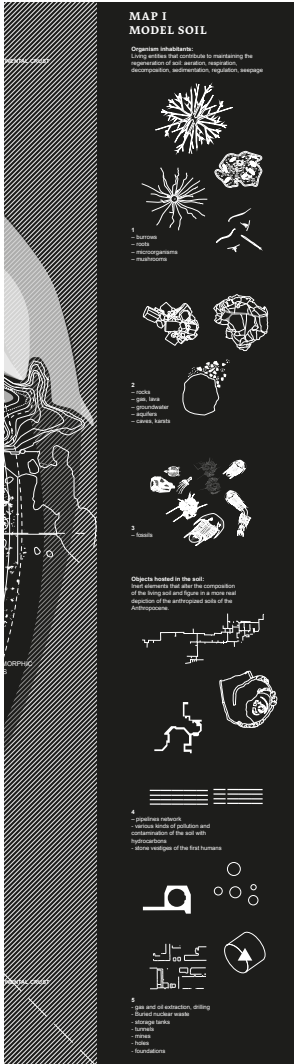
ad. 3_ Filippo Testa, Katherina WeiWei Bruh, Matthew Touzet, Mine Çelik, Qiaoyun Lu.

ad. 4_ Gongbu Han, Bas van Lenteren, Pedro Daniel Pantaleone, Sander van Rijn, Yi-Chen Shih.



TerraForma
Alexandra Arènes

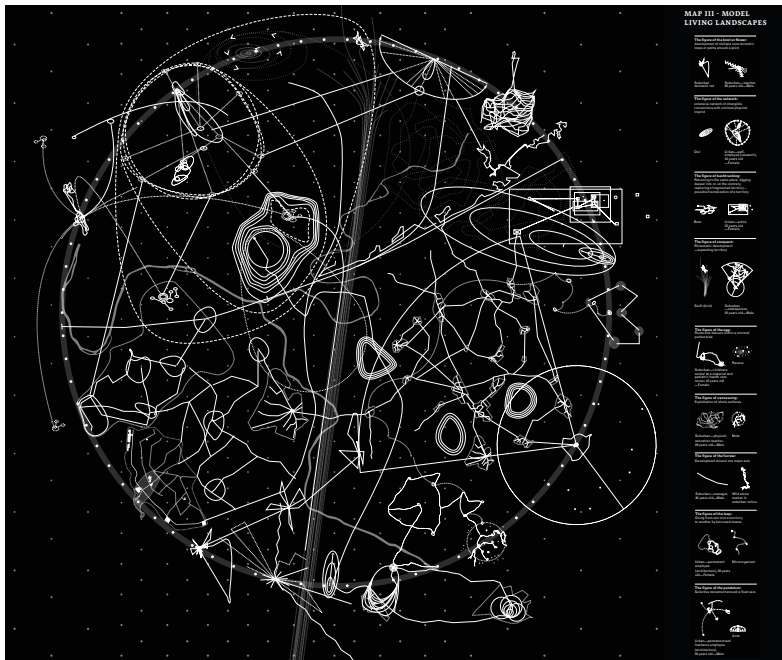




Terra Forma, a book of speculative maps, charts the exploration of an unknown world: our own. Just as Renaissance travelers set out to map the terra incognita of the New World, the mapmakers of Terra Forma have set out to rediscover the world that we think we know. They do this with a new kind of cartography that maps living things rather than space emptied of life and available to be conquered or colonized. The maps in Terra Forma lead us inward, not off into the distance, moving from the horizon line of conventional cartography to the thickness of the ground, from the global to the local. The book is structured in seven chapters which are points of view on reality, possible visions of the world sketched by different prisms, like many optical instruments: depths, movements, point of life, borders, rhythms, sources or recollection. The book is not only an exploration narrative, but also a drawing manual; and encourages the reader to explore techniques of representation on various sites.

Each map in Terra Forma is based on a specific territory or territories, and each tool, or model, creates a new focal point through which the territory is redrawn. The maps are “living maps,” always under construction, spaces where stories and situations unfold. They may map the Earth’s underside rather than its surface, suggest turning the layers of the Earth inside out, link the biological physiology of living inhabitants and the physiology of the land, or trace a journey oriented not by the Euclidean space of GPS but by points of life. These speculative visualizations can constitute the foundation for a new kind of atlas.

Model I – SOIL: What if we looked underground, into the depths, into the invisible part of the earth? For the soil map, we seek to visualize entities previously hidden in the soil: hosted objects and inhabiting entities, while giving depth to the surface and revealing the ‘critical zone’.



[left]

Model III – LIVING LANDSCAPES: What if the landscape was created by the interaction of living beings, of these points of life? How to draw the traces of dwellings and movements of humans and more than humans that interweave in a territory, sometimes in invisible and unexpected ways?

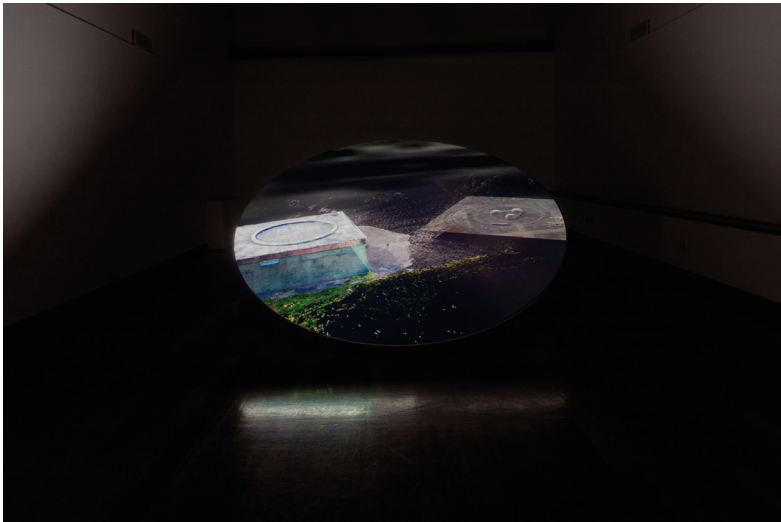
[right]

Model VII – (RE)COLLECTION: How to live in the ruins while deploying potential futures? What if the territory was full of signs waiting to be re-embedded in the flow and dynamics of living landscapes?



Telemetrics

Tiago Patatas & Raya Leary



Installation view, Telemetrics, Cultural Center, Ponta Delgada, 2022.
Walk & Talk Festival 2022, curated by Irene Campolmi, Jesse James, Joana Cardoso, Luis Brum, Sofia Carolina Botelho. Photo credit: Mariana Lopes

In April 1964, after a brutal beginning to the French nuclear program in the Algerian Sahara, France entered an agreement with the Portuguese dictatorship to erect a telemetric station on the island of Flores in the Azores archipelago. Now abandoned, the facility once performed a crucial role in the French nuclear program by monitoring the trajectory of ballistic missiles launched from the western coast of France, utilising a mechanical sensorium including a tracking antenna, an optical station and multiple radars. In the parlance of pulse radars, blind distance connotes the space between a radar and the target of observation—in other words, a space which lies beyond the scope of perception. In the distance between France and its relentless pursuit of nuclearization, a plurality of enduring toxic legacies intersect.

This filmic experiment contends with its consequences: architectural, ecological and corporeal. Comprised of recorded testimonies, archival research, botanical history, citizen science, and spatial analysis through field recordings, point cloud, and digital modelling, we attempt to unfold the destructive expanses of the French nuclearization by asking: what circulates in the blind distance?

Tiago Patatas is a researcher and spatial practitioner whose work investigates forms of environmental violence and their articulation with spatial politics, including modalities of nuclear imperialism and green extractivism. His practice takes multiple formats including installations, digital platforms, pedagogy and evidence for legal cases. Individual and collaborative projects were exhibited at the Galeria Municipal do Porto (2023), Helsinki Biennial (2023), Porto Design Biennale (2021) and Bi-City Biennale of Urbanism\ Architecture (2017), among other forums. Tiago holds a MA in Research Architecture with distinction from Goldsmiths, University of London. He is currently a researcher at INTERPRT.

Raya Leary is a post-disciplinary researcher and writer. Her work wades into the (im) material cultures arising from contested places, deploying ecological thinking to approach questions of temporality, coloniality and circulation. She leads research and strategy at Civilization, an award-winning design practice, and received her ALB in Social Sciences (Cum Laude) from Harvard University.

Tiago and Raya have been collaborating since 2022 and are based in Porto, Portugal.



Forecast for Shipping

Raviv Ganchrow



Forecast for Shipping, contextual compendium, neighborhood in Wychbold with long-wave antennas of BBC Radio 4's Droitwich Transmitting Station.

The piece *Forecast for Shipping** examines material and spatial properties of radio transmission in BBC Radio 4's renowned *Shipping Forecast* bulletin. The project employed five coordinated field recording teams following the course of a single winter broadcast over its expansive journey from Britain to mainland Europe. Recordings were taken from multiple auditory perspectives through a variety of transducers: from inside the radio studio in London's Broadcasting House; onboard a ship at sea; on site at the transmitting antenna at Droitwich and at its reception on transistor radios, in three domestic settings, some 500 km away. The work examines an interweaving of language, geography, radiation and precipitation, where transduced speech demarcates, occupies and territorializes dimensions of terrestrial space while at the same time performing attentions that dynamically shape spheres of experience and identity into diverse forms of social currency.

The forecast, issued by the Met Office and transmitted on BBC Radio 4 (four times daily) has a strict formal structure, limited to 370 words, read clockwise around Britain's 31 sea-areas. Arcane terminology with numeric precision of facts and figures together with the bulletin's rhythmic repetitious delivery establishes the forecast's poetic mystique. The final late-night edition – an extended 12-minute nightly broadcast commencing at 00:48, beginning with the light-orchestral piece *Sailing By* and concluded with the national anthem – has a particularly devout following from nearly three generations of drowsy listeners for whom it functions as a kind of collective lullaby.

Taken as a site, the forecast reflects a richness of contexts, material histories and shifting ontologies of weather, seascape and sound. Circulating within *Shipping Forecast*'s radiophonic modes of hearing and listening are material aspects of wireless transmission, alert calls, maritime safety, environmental sensing and mathematical modeling, landscape electrical conductivity, Empire communication and navigation, wartime meteorology, architectural acoustics, as well as aspects of national and regional identities, collective sleep and English domesticity.

Raviv Ganchrow researches the interdependencies of sound, local and hearing through installations, writing, and the development of transduction technologies. His sound works attend to spatial-material manifestations of oscillations in conditions such as environmental infrasound, telluric currents, long-range radio, ocean acoustics, and anechoic chambers. Recent installations employ in-situ circuits patched directly into locales, relaying contextual dynamics. Raviv publishes, workshops, and lectures broadly on auditory contexts and the spatial-material agency of sound and is currently a faculty member at the Institute of Sonology, University of the Arts, The Hague.

* *Forecast for Shipping* was an alternate moniker used by the BBC for the maritime forecast in the second half of the 1930's. Adopting the earlier moniker as the title of the piece aims to defamiliarize and historically contextualize the iconic bulletin.

Partial weaves
Unfinished stories of displacement

Topological Atlas & Atelier Cartographique



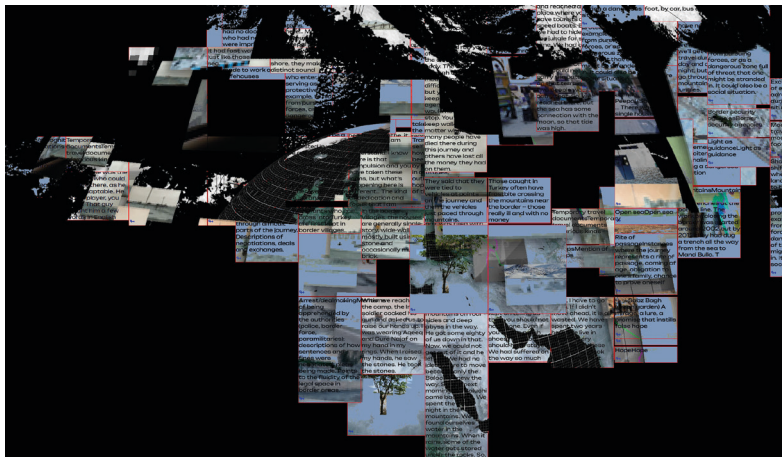
Women of Bajaur, Khyber-Pakhtunkhwa who hand knotted the carpet with stories of unfinished journeys (2022)



Rather than approaching the ground as a solid base or an accurate plane from which to think spatial relations, we imagine the ground as soil made of sedimenting layers that produce an archival surface of stories, relations and power. Along a route of undocumented migration from Pakistan, Afghanistan, Iran towards Europe, narratives of displacement merge with those of labour. Paying attention to the communities that coalesce around borders understood in all their complexity does not produce perfect victims for humanitarian redress, but it does reveal the often overlooked relationships between those who must cross borders and those whose precarious labour services and produces everyday aspects of contemporary borders; from the petty official who checks IDs 'at random' to the smuggler who can help you pass through a checkpoint somewhere near the Pakistan-Iran border, to the young boy who will make you chai along the way.

Partial Weaves addresses the relationship between technologies of border security, systems of documentation, border landscapes and the experience of crossing borders without papers. We approach migration as a system of circulation where deportation regimes, precarious lives and militarised borders are designed to keep people moving. We combine field research with digital methods to challenge the evidentiary urge in social research by exploring ideas around affective witnessing, incalculability and opacity. Here we display our research archive in the form of a digital and physical platform that can be explored by visitors in the gallery space. It is designed to produce relational paths through this dense material, not all of which is available for all to see. By allowing a form of navigation based on desire and affinity, the relations produced through the platform rely on a form of orientation where location is more than just a point on the map. The exhibit also displays the paths that we have produced through our own explorations of this rich archive, attempting to tell other stories of displacement that are always partial and in the making.

The exhibition is based on five years of research on undocumented migration at various locations across the Pakistan-Iran and Iran-Turkey borders, as well as in the megacities of Karachi, Pakistan and Istanbul, Turkey. The research has been carried out as part of an ongoing research project, Topological Atlas: Mapping contemporary borderscapes (www.topologicalatlas.net). The digital platform has been produced in collaboration with Atelier Cartographique.



Digital platform of our research archive that can be explored by visitors in the gallery space (2023)



Relief, Sabz Bagh (a deception or a mirage), Masjid (mosque) – the relational connections made through one exploration of the digital platform (2023)

Topological Atlas is a long-term project and transdisciplinary research collective that includes architects, designers, sociologists, anthropologists and writers, working and living across UK, Pakistan, Turkey, Germany and Belgium. We are committed to forms of research and practice that cross disciplinary divides, support fragile lives and tell other stories. The core members include Nishat Awan, Zahra Hussain, Yelta Köm and Lena Saraj, as well as Pierre Marchand and Julie Vanderhaeghe from Atelier Cartographique.

Atelier Cartographique is a seven person cooperative based in Brussels. We do cartographic research and shape geographic information systems that aim for the common good. We value collaborative and collective approaches. We balance our activities across three poles (technologies, research, and aesthetics & politics),





'Weaving Worlds' is developed as part of the Topological Atlas research project that is concerned with producing visual counter geographies of border regimes.

The project has received funding from the European Research Council (ERC) under the Horizon 2020 research and innovation programme (grant agreement no. 758529).



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