

# fem\*MAP BERLIN. FEMINIST SPATIAL SYSTEMS FOR A NON-SEXIST CITY.

## REMEMBRANCE, REPRESENTATION & POLITICS

### Critical feminist representation along the U1 in Berlin

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# REMEMBRANCE, REPRESENTATION & POLITICS

## Hypothesis, Statement

### Introduction

Departing from the artistic position of ‘Girl Gangs’ and ‘Clara-Zetkin Allee’ the topics of remembrance, representation and politics were defined as the theoretical framework of our mapping. Representation, as the overarching theme of urban space production focuses on visible structures referring to interests and demands of different actors. But is representation actually relevant to urban space production?

To answer this question, Martina Löw’s theory ‘The Constitution of Space’ is consulted. Löw states: ‘Space is a relational arrangement of living beings and social goods. Space is constituted through two processes that must be analytically distinguished: spacing and the operation of synthesis’ (Löw 2017, p135). Spacing describes the positioning of people and tangible and non-tangible things in physical places. The synthesis of space is an intellectual action of connecting these elements in place (Löw 2017, p134 f.). <sup>[1]</sup>

The sheer depiction or articulation of feminist demands does not directly change social conditions. However the visibility and articulation of these demands in urban realm acts as a form of spacing since they are physically positioned. Thus synthesised with urban actors like living beings, architecture, machines and knowledge the representations play an important role in the constitution of space\*.

Feminist demands can be represented in various forms in urban space. Remembrance shapes urban identity through names of spaces as well as through monuments and story telling, mostly referring to certain people. Politics is the system of decision making, on how urban space is produced, covering council processes on the naming of public spaces as well as street art, activism and the work of NGO’s. Within the sphere of politics there is a wide range of actors, often in conflict with each other.



„STATUES FOR EQUALITY“: A Global Mission To Balance Gender And Racial Representation In Public Statues<sub>2</sub>

### Hypothesis

Feminist calls for gender equality, against sexualized violence and intersectional discrimination can be represented in the production of urban space. This representation can result from formalised processes as well as from unregulated initiatives. Certain initiatives may also become more formal through institutionalisation and therefore settle in between these poles.

### Statements

I. The formal production of urban space needs to strengthen the representation of feminist demands by: the naming of streets, squares, parks, schools, hospitals and libraries, the erection of sculptures, statues, installations and memorials in public space.

II. Feminist demands are more directly articulated among autonomous forms of representation but these tend to stay within the comfort zone or hotspots of common appropriation practices as: street art, graffiti, wall posters, stickers.

III. Between these poles, feminist demands are represented mainly through institutions. These institutions may act as a network system to give voice to the autonomous activities: women’s right organisations, neighbourhood support, sport clubs, female friendly retail & gastronomy. This way, forces can be joined for a change in space production towards a more feminist city , as is already happening in singular cases.



„catcallsofberlin“, an Instagram account reporting street harassments in Berlin. They encourage people to report their experience with harassments and then write the harassing words at the place where it happened.<sub>3</sub>

## Reference

[1]. Source: Löw, Martina. (2017). The Sociology of Space. Materiality, Social Structure, and Action. New York: Palgrave MacMillan US.

[2]. Statues for equality <https://statuesforequality.com>

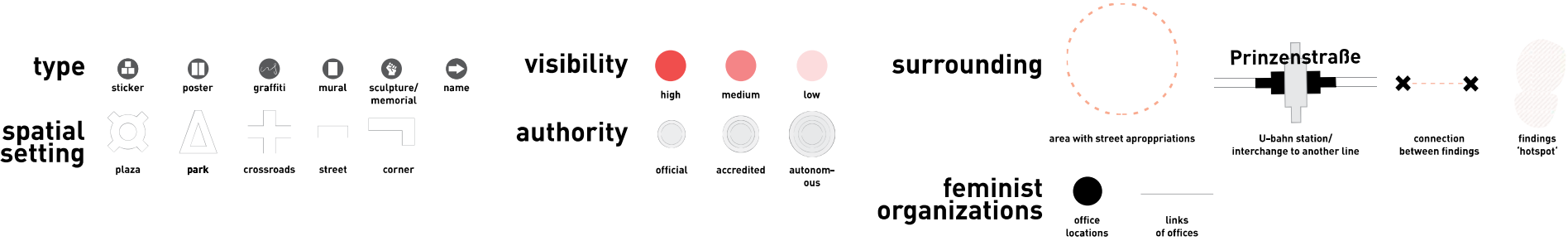
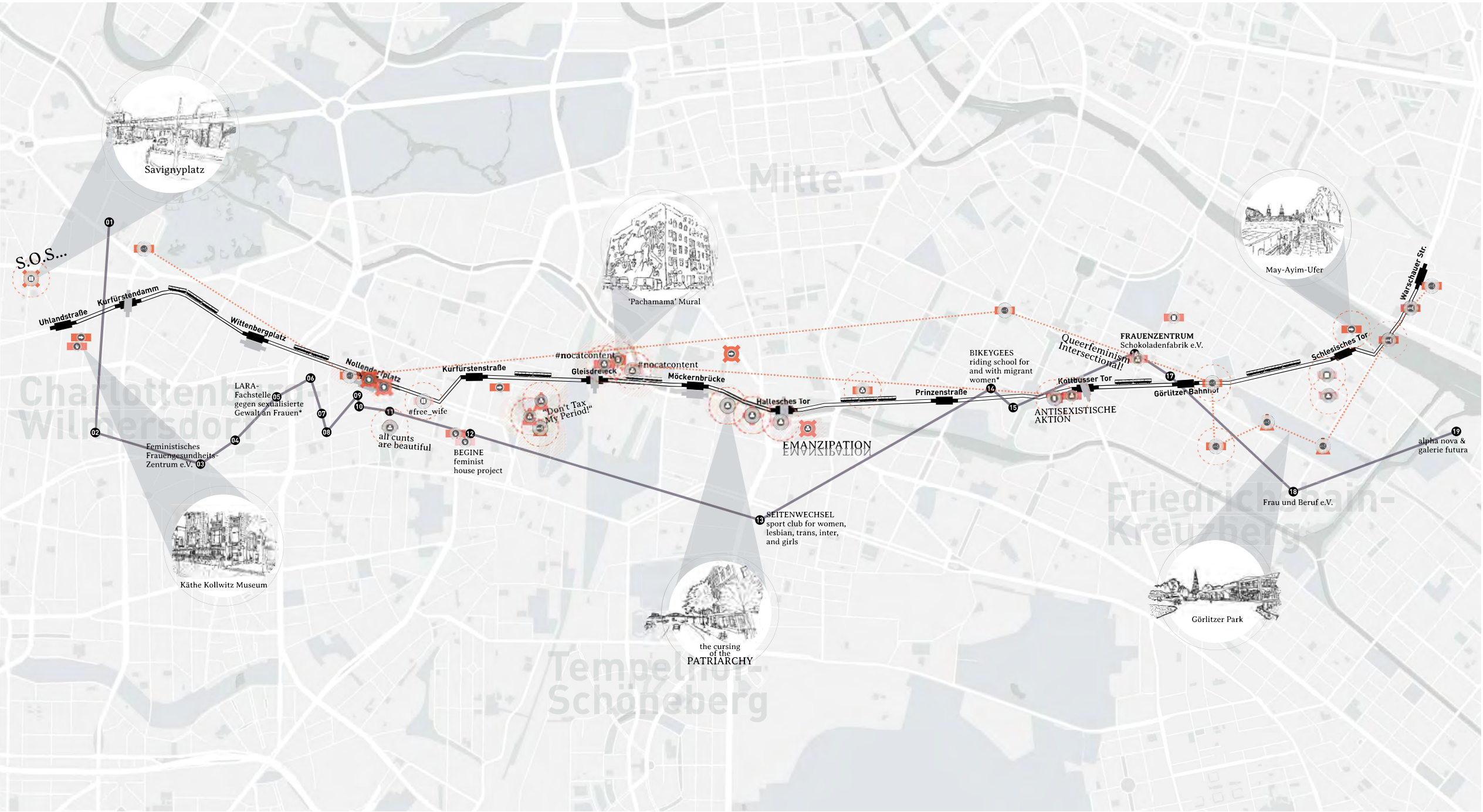
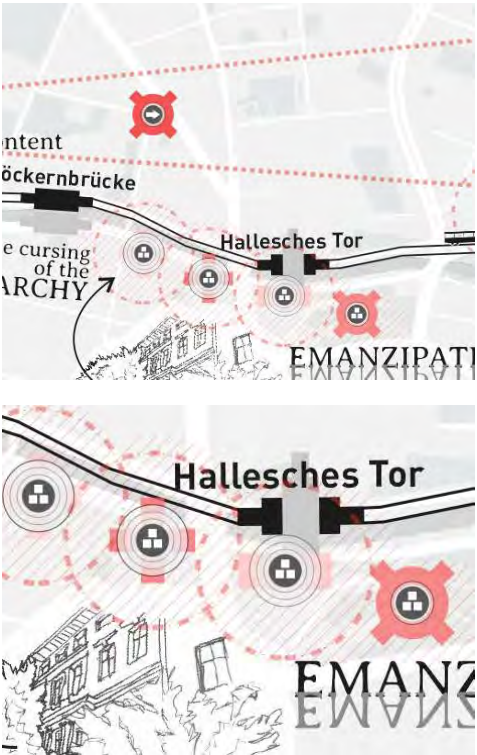
[3]. catcallsofberlin <https://www.instagram.com/catcallsofberlin/?hl=de>



# Thematic fem\*MAP M 1: 20.000

## Representing Berlin: The U1 Line

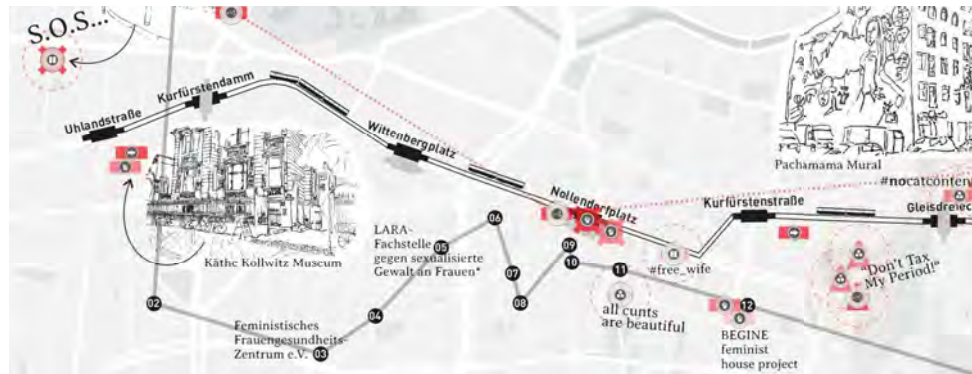
U1 is the oldest U-Bahn line in Berlin. Spanning 9 km, it connects the east to the west part of the city centre, from Friedrichshain-Kreuzberg to Tempelhof-Schöneberg and Charlottenburg-Wilmersdorf. Mapping the neighbourhoods along this line makes it possible to see the link between and beyond neighbourhoods, and help define shared spaces. Unlike the S-Bahn, the U-Bahn is more deeply woven into local neighbourhoods, enabling closer observation the urban fabric.



critical  
feminist  
representation  
along U1 berlin  
1:20,000



# REMEMBRANCE, REPRESENTATION & POLITICS Zoom-in



Map section: Uhlandstraße to Gleisdreieck



Map section: Gleisdreieck to Görlitzer Bahnhof



Map section: Görlitzer Bahnhof to Warschauer Str.

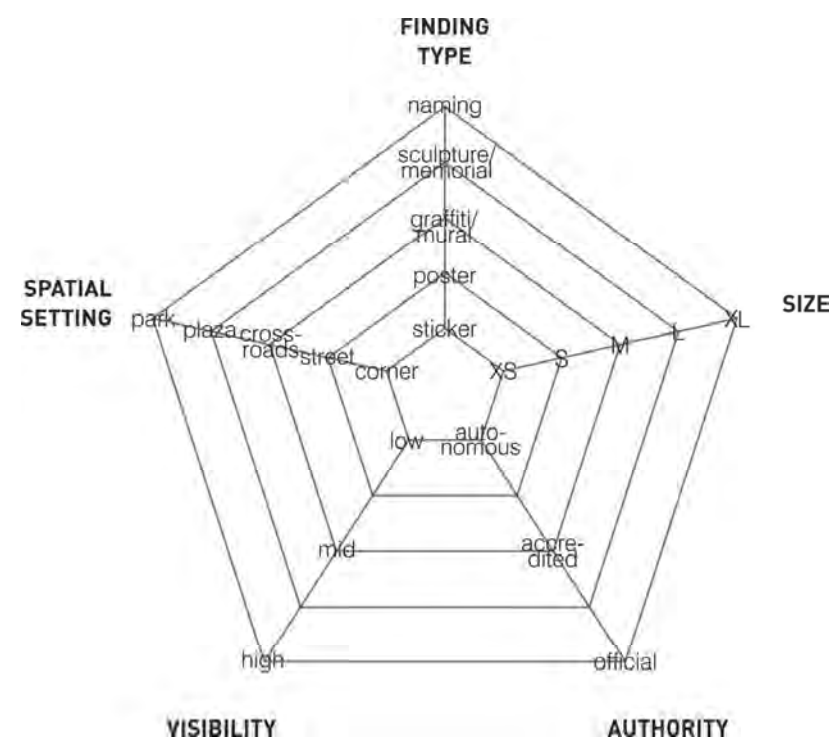
## Description

The map shows findings of critical feminist representations alongside Berlin's U1 subway line. Since many of the findings such as stickers, posters and graffiti are rather elusive, the map can only depict a status quo from summer 2020 and would need to be updated constantly to stay up to date. Regarding the scope, the map represents a fragment of Berlin's cityscape. Therefore the map is suitable to for use as an open source online tool. The working-map might also be published to enrich the data set and gain knowledge about the networks of feminist activism. This could also promote activism in areas outside the street art comfort zones.

The map presents a rising density of representations towards the eastern end of the line at Warschauer Straße and a lower density at the western end at Uhlandstraße. While the distribution of findings is rather spread throughout Kreuzberg until Prinzenstraße, it starts to scatter afterwards. At Nollendorfplatz we find a last hotspot before the density drops down in Charlottenburg with hardly any findings at the remaining stops.

Among the findings themselves, the finding types are distributed rather equally without a certain tendency with one exception. Feminist organisations and institutes are gathered around Nollendorfplatz and Kottbusser Tor with just a few elsewhere. Surprisingly, not many of the findings are connected to each other, but Berlin-wide research might uncover some hidden networks.

# REMEMBRANCE, REPRESENTATION & POLITICS Diagrams



**Pentagonal Case-Study Diagram**

## **Pentagonal Case-Study Diagram**

Since a text based listing of all features that a representation embodies is only mappable within a digital tool, graphical display serves to communicate the relevant information. All relevant information about the single findings is compressed within the pentagonal diagram. Thereby the diagram assists the reading of the map and allows readers to draw conclusions about the socio-spatial impact of each intervention.

Six parameters are dealt with in the diagram. The physical conditions like type, spatial setting and visibility are represented corresponding to the icons in the map. However the system is enhanced by the social parameters of authority and criticalness in the diagram.

Authority refers to the creator and affected actors of the intervention. Three levels are differentiated: Autonomous means that the creation of the representation was neither coordinated with the owner of the surface it was placed on nor with public authorities. It might not be possible to trace the intervention back to its creator, at least not legibly. Accredited means that some registered organisation is responsible for the representation. It was or is created

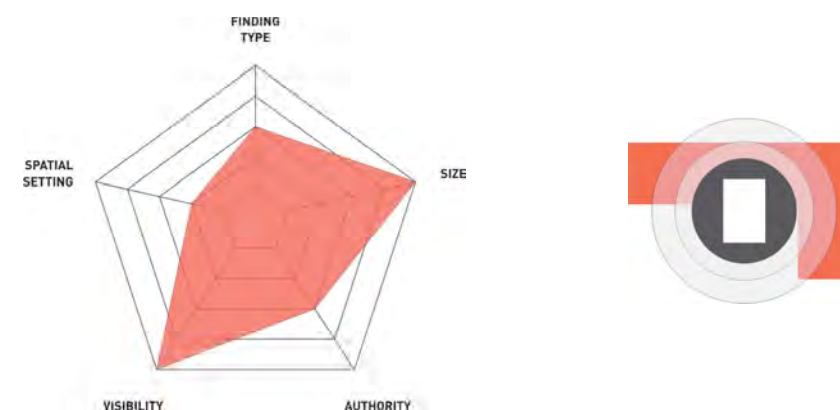
with the consent of affected owners.

Official means that a representation was created by or with the consent and support of public authorities. This includes democratic decisions in communal, national or international governing bodies as well as public funding and direct acts of the executive.

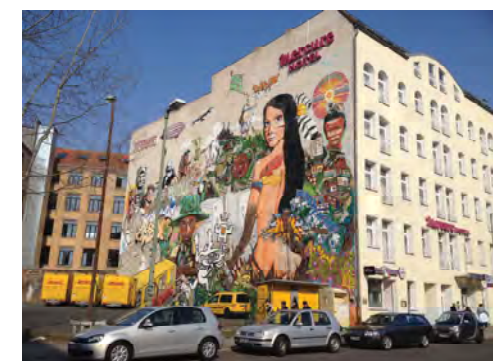
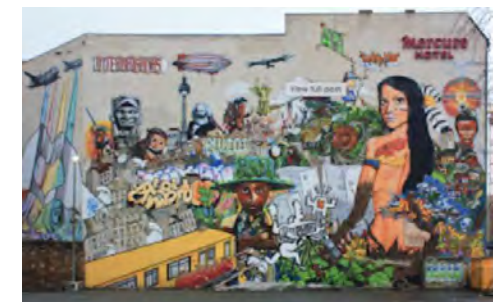
However these are just tendencies with many overlaps, they might even change over time. Therefore, the graph will cross through different levels in case of a formerly autonomous initiative that succeeded in a change of policy by putting pressure on public authorities for a spatial reconfiguration like the renaming of a street.

Criticalness refers to the degree of explicitly formulated demands for change. Three degrees of colouring are differentiated with the most opaque marking the highest. For instance, a subtle reminder on female emancipation within a large mural would be considered less critical than a small sticker challenging the gender pay gap in capital letters.

From the appearance of the resulting polygons, the spectator can draw conclusions on the socio-spatial impact that a certain representation might have. The larger and darker the polygon appears, the more likely it is to be noticed and incorporated in the production of space as an expression of feminist demands within the urban realm.

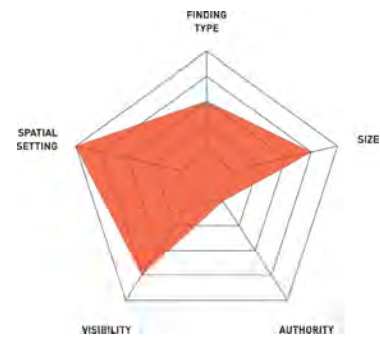


A large mural showing a naked indigenous woman that is half-human, half-tree and other indigenous people together with lots of urban and natural motives. Next to the woman the word “pachamama” is positioned which means mother earth. It was painted by a group of artists on behalf of Interbrigadas e.V. a socialist organisation aiming to foster intercultural exchange between Germany and Latin America. The mural was created with financial support of the building owner, Mercure Hotel Berlin, in 2009.

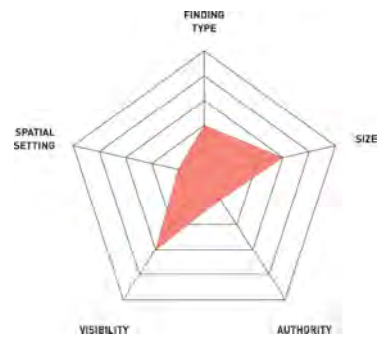




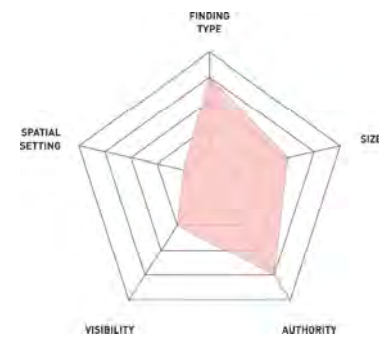
# REMEMBRANCE, REPRESENTATION & POLITICS Diagrams



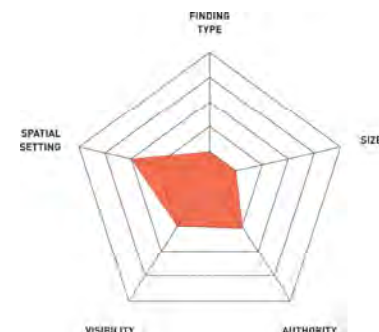
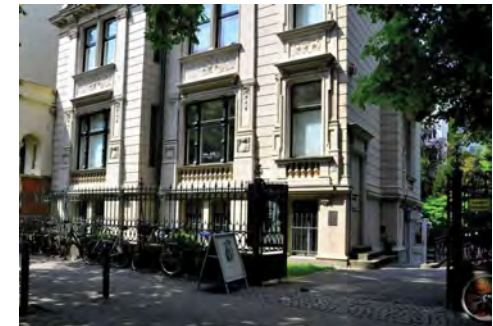
Temporary chalk-graffiti on the floor citing a sexist offence that was experienced by a user at Görlitzer Park. The intervention is part of the online/offline initiative “catcallsofberlin” making street harassment visible at the physical sites of assaults as well as online via Instagram.



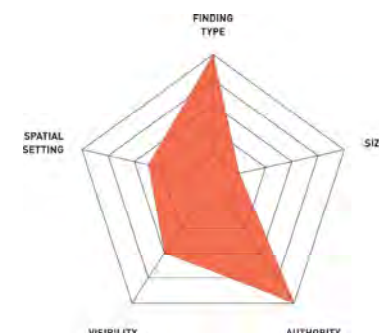
Madonna-like depiction of a girl wearing a headscarf with the word SOS on front and a plaster on her cheek. The artwork was created by the established street artist El Bocho without further explanation. The poster is pasted onto the retaining wall of the S-Bahn viaduct at Savignyplatz. It can be read as an appeal against sexualized violence.



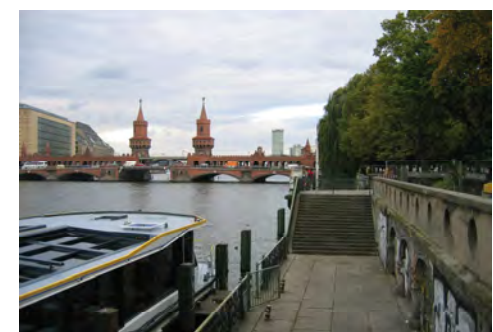
Sculpture by Käthe Kollwitz dating from 1936. The artist’s drawings, paintings and sculptures deal with sociopolitical topics as well as parenthood and family. The work ‘Mutter mit Zwillingen’ shows a woman protectively holding her twins as a metaphor for motherly love.



Sticker showing the text: ‘the cursing of the patriarchy’ referring to the theater play ‘Abolirea familie / Die Abschaffung der Familie’ by the Moldavian director Nicoleta Esinencu. The play deals with the role and struggles of the family in the 21st century focussing on Moldavia after the dissolution of the Soviet Union. It was shown at the nearby HAU theatre.



Street named after Afro-German poet, educator, and activist May Ayim. The street was formerly named after Prussian colonial explorer and slave trader Friedrich Otto von Groeben and was officially renamed by the communal assembly (BVV) in 2009 due to a long lasting political initiative by the postcolonial NGO Berliner Entwicklungspolitischer Ratschlag.






# REMEMBRANCE, REPRESENTATION & POLITICS

## Legend


type

sticker

poster

graffiti

mural

sculpture/  
memorial

name

What kind of objects are found?

**Sticker:** Adhesive label or paper bearing critical messages, normally of small size and applied to the surface of urban objects (bench, lamp post, wall, facade)

**Poster:** A large printed sheet bearing critical messages applied to the surface of urban objects.

**Graffiti:** Drawings or inscriptions made on a wall or other surface bearing critical messages, usually visible within public view.

**Mural:** A very large image, such as a painting or enlarged photograph bearing critical messages, applied directly to a wall or ceiling.

**Sculpture:** Free-standing three-dimensional art bearing critical messages, can be of human scale, larger or smaller, normally found in squares and parks

**Naming:** Streets, squares, parks, or institutions named after a feminist figure.

spatial  
setting

plaza

park

crossroads

street

corner

Where are the objects found?

**Plaza:** an open public space, normally constructed with hardscapes, used for community gatherings.

**Park:** an open space area of natural, semi-natural or planted space set aside for enjoyment and recreation.

**Crossroad:** a place where two roads meet

**Street:** a public way, usually with a sidewalk or sidewalks.

**Corner:** the place of intersection of two surfaces, buildings or streets, less commonly frequented by the public.

visibility

high

medium

low

How likely are the objects to be found?


**High:** Highly likely to be seen due to size, condition, and/or location.


**Medium:** Likely to be seen due to size, condition, and/or location.

**Low:** Rather unlikely to be seen due to size, condition, and/or location.

authority

official

accredited


autonom-  
ous

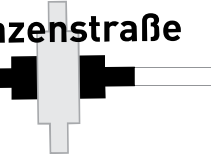
**Official:** representation was created by or at least with major support of public authorities. This includes democratic decisions in communal, national or international governing bodies as well as public funding and direct acts of the executive.


**Accredited:** some registered organisation holds responsible for the representation. It was created with the consent of affected owners. Public or commercial support is possible.


**Autonomous:** the creation of the representation was neither coordinated with the owner of the surface it was placed on, nor with public authorities. It might not be possible to trace the intervention back to its creator.


surrounding


area with street appropriations

Prinzenstraße  
U-bahn station/  
interchange to another line

connection  
between findings

findings  
'hotspot'

feminist  
organizations  
office  
locations

links  
of offices

**Surroundings:**  
Area with street appropriation: within the sighting field of the finding, several appropriation practices like graffiti, stickers or wallpapers can be found.

**Findings hotspot:**  
Several findings within sighting distance

**Connection between findings:**  
Same creator, community or commissioner

# REMEMBRANCE, REPRESENTATION & POLITICS fem\*MAP Puzzle piece

A speculative view into a future feminist cityscape along Berlin's U1 subway line.

We enter the U1 at Warschauer Straße, heading to an Exhibition at Käthe Kollwitz Museum in Charlottenburg. Passing by Skalitzer Straße, large murals show the faces of Berlin's female mayors and we note that throughout the past ten years the office was continuously held by women\*.

At Kottbusser Tor, the loud speaker reminds us of the nearby 'Museum of Intersectional Feminism'. Departing Gleisdreieck, we spot the Pachamama Sculptures that have been erected during the protests to prevent international investors from constructing a high rise complex next to Gleisdreieck-Park.

At Kurfürstenstraße, the train descends underground and activists enter the train, asking us to sign a petition to support of local sex workers. Nollendorfplatz has not

changed at all in the last years, however at Wittenbergplatz we are happy to see beautiful commercials from international fair trade fashion brands - free from sexism - in the train station.

Soon it is time to get off. The loud speaker calls the name of the recently renamed 'Uhlandstraße' now referring to one of the most influential feminist artist of the 20th. Century: 'Valie-Export-Straße! Last stop of the line! Please leave the train here!' Up in the daylight, we cross the bike lane and are not afraid to get run over by a car since Kurfürstendamm was turned into a 30 km/h zone. I stop in front of an old street lamp because one of the many stickers catches my eye that says 'Boys welcome'. It is an announcement from a female student group who offer free mathematics coaching in the rooftop restaurant of KaDeWe on Sundays.

Although the discrimination of non-male people cannot be overcome by stickers and street names, the spatial representation of women\* contributes to the process of accomplishing gender equality because it configures the environment where our thoughts and beliefs are shaped.



# REMEMB- RANCE, R- EPRESEN- TATION & POLITICS Appendix

## Puzzle piece





# REMEMBRANCE, REPRESENTATION & POLITICS

## Appendix

## Mapping process

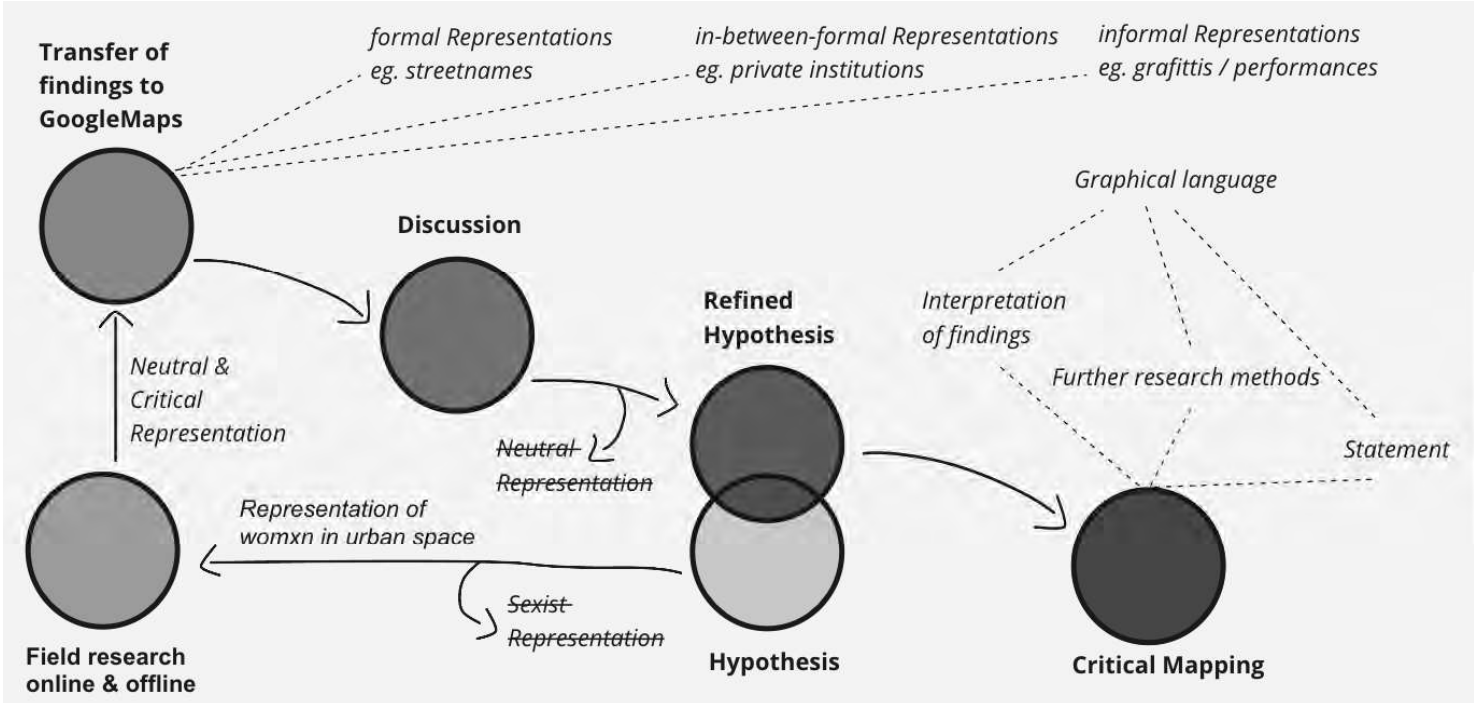
### Methodology/Diagramme

Starting from artistic perspectives on the representation of women in urban space, a pre- hypothesis was developed for the field analysis: female representation can appear in either sexist, neutral or critical forms in the urban fabric. To compare how these forms of representation vary with regard to their socio-spatial surroundings, the neighbourhoods around the U1 subway line were chosen for the analysis as a network of connected spaces. However, due to the overwhelming amount of sexist commercials in all areas of research, these forms of representation had to be removed from the scope.

Out on the street as well as online, all visible forms of non-sexist representation of women were collected. The findings were related to the overlapping categories of street art, sculptures, commercials, naming, activism and organisations. These evidences were transmitted into a google maps template. This led not only to a very crowded map but also to a blurry conclusion.

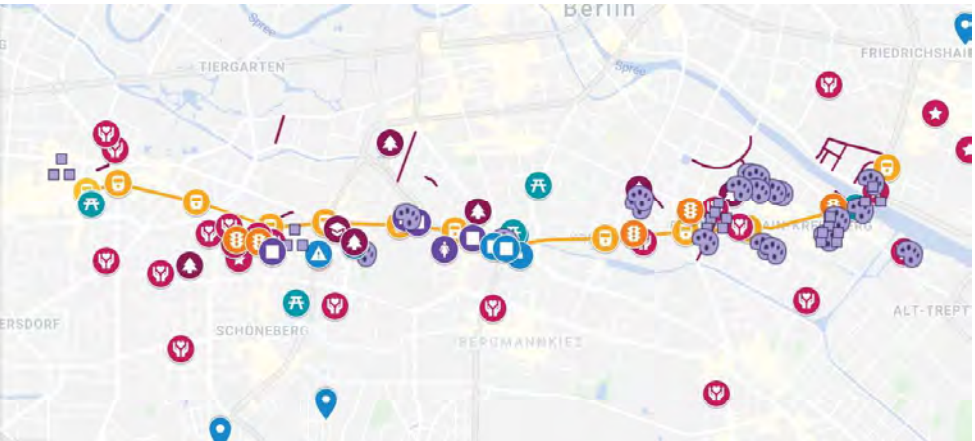
Therefore the hypothesis was refined and the non-critical representations were sorted out as well, leaving just the critical findings in their great variety as the essence of the research. This variety consists of the different finding types as well as the content and different authorities within the types. Therefore the street art, street names, activism-related (...) findings were categorised to enable comparison and recognition in the map. Additionally, a brief information card with photograph, description text and information on size, visibility, authorship and surroundings was connected to each finding in the map. Three degrees of authority were detected, hence the representations were installed either autonomously, accredited or officially within a formal process. However, overlapping and developments in time were revealed researching and discussing the findings and specific case studies.

The knowledge acquired in the process of systemising the magnitude of findings lead to the modification of the purely informative google map into a simple synthesis mapping trying to show connections, variety and information on findings. In the synopsis of the representations through the mapping, a statement was formulated.



Research process diagram

### Mapping process

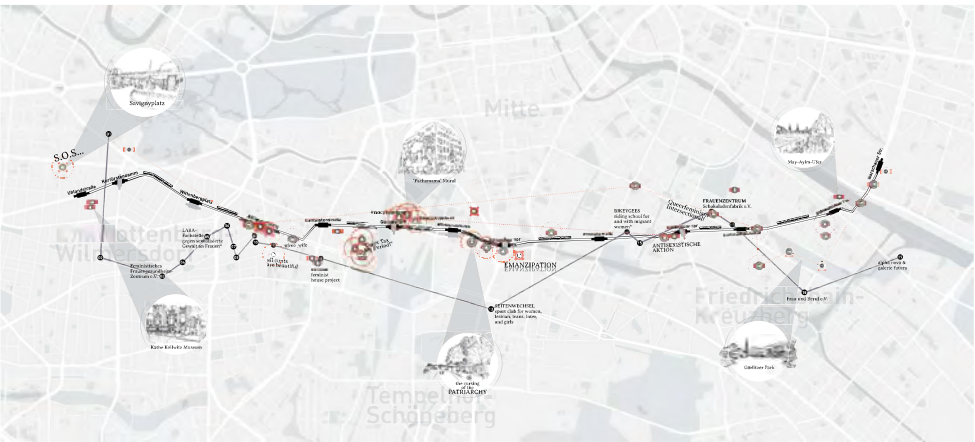


We used Google MyMaps platform to create a collaborative online database. We also envisioned making the map accessible to the wider public through this platform.

In the first mapping phase, various objects that show female representations were recorded: street art, statues, street names, and businesses owned by womxn. We did not add a critical angle in this process.

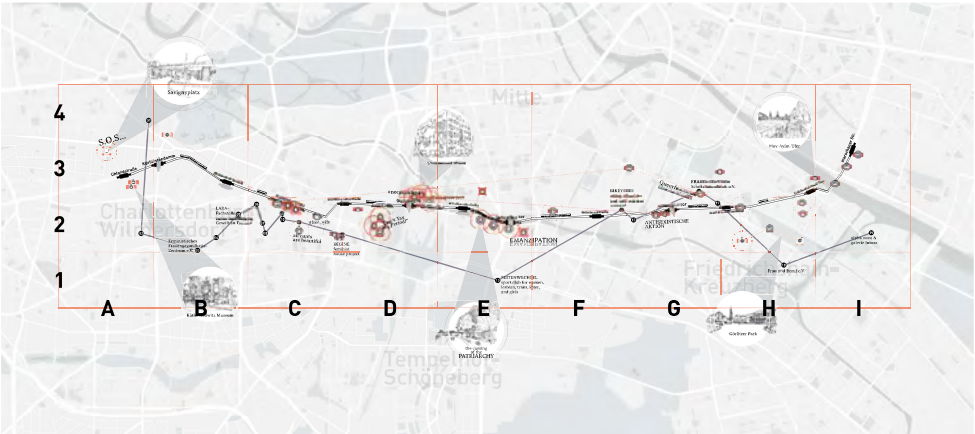


In the second phase, critical and non-critical representations were separated, and more details on the objects, such as the spatial setting, visibility, authority and size into the map background were added. Graphical evidence of the findings were also embedded in each point.



We migrated to a conventional platform for the purpose of clarity in the third phase. As we dug deeper into the findings, we found connections between findings in different locations (e.g. the multiple #catcallsofberlin findings made by the same artist).

The grid is added to locate and codify the position of each object to enable tracking them down (see: database on the next page) and to compare the urban context between objects.



The development of the map



# REMEMB- RANCE, R- EPRESEN- TATION & POLITICS Data base

[illegible]

# REMEMB- RANCE,R- EPRESEN- TATION & POLITICS

## Appendix Sources

Sources:

<https://i.pining.com/originals/11/0d/b4/110db42ab66ce7c61c9a0e193531a8af>  
last access: 28.07.2020

[https://www.google.de/maps/place/Schwarzlicht+Minigolf+Berlin/@52.498406,13.433662,3a,75y,90t/data=!3m8!1e2!3m6!1sAF1QipNopaALFF\\_T3QudX1upQK5G920-IVO\\_IOKGJHEA!2e10!3e12!6shttps:%2F%2F!h5.googleusercontent.com%2Fp%2FAF1QipNopaALFF\\_T3Qud-X1upQK5G920-IVO\\_IOKGJHEA%3Dw114-h86-k-no!7i4608!8i3456!4m5!3m4!1s0x47a84e4d21f8ce8d:0xb2dda1a438e8e0f6!8m2!3d52.498406!4d13.433662?hl=de](https://www.google.de/maps/place/Schwarzlicht+Minigolf+Berlin/@52.498406,13.433662,3a,75y,90t/data=!3m8!1e2!3m6!1sAF1QipNopaALFF_T3QudX1upQK5G920-IVO_IOKGJHEA!2e10!3e12!6shttps:%2F%2F!h5.googleusercontent.com%2Fp%2FAF1QipNopaALFF_T3Qud-X1upQK5G920-IVO_IOKGJHEA%3Dw114-h86-k-no!7i4608!8i3456!4m5!3m4!1s0x47a84e4d21f8ce8d:0xb2dda1a438e8e0f6!8m2!3d52.498406!4d13.433662?hl=de)  
last access: 28.07.2020

[https://www.google.de/maps/@52.498471,13.3853682,3a,75y,169.93h,103.75t/data=!3m7!1e1!3m5!1sEIC1lr9TPn2doPQsjLzXvg!2e0!6s%2F%2Fgeo3.ggpht.com%2Fcbk%3Fpanoid%3DEIC1lr9TPn2doPQsjLzXvg%26output%3Dthumbnail%26cb\\_client%3Dmaps\\_sv.tactile.gps%26thumb%3D2%26w%3D203%26h%3D100%26yaw%3D249.42514%26pitch%3D0%26thumbfov%3D100!7i133128i6656](https://www.google.de/maps/@52.498471,13.3853682,3a,75y,169.93h,103.75t/data=!3m7!1e1!3m5!1sEIC1lr9TPn2doPQsjLzXvg!2e0!6s%2F%2Fgeo3.ggpht.com%2Fcbk%3Fpanoid%3DEIC1lr9TPn2doPQsjLzXvg%26output%3Dthumbnail%26cb_client%3Dmaps_sv.tactile.gps%26thumb%3D2%26w%3D203%26h%3D100%26yaw%3D249.42514%26pitch%3D0%26thumbfov%3D100!7i133128i6656)  
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<https://www.instagram.com/p/Bt3eqWDhkRK/>  
last access: 28.07.2020



# CUD WORK REPORTS N° 1

## FEM\*MAP BERLIN - FEMINIST SPATIAL SYSTEMS FOR A NON-SEXIST CITY

**Chair for Urban Design and Urbanisation**

**TU Berlin 2021**

[www.cud.tu-berlin.de](http://www.cud.tu-berlin.de)

Concept and Studio Organization

Research and Mapping Seminar

Julia Köpper (WM), Martha Wegewitz (LA), Dagmar Pelger (Guest Lecturer), Prof. Jörg Stollmann

In cooperation with Katharina Koch and Sylvia Sadzinski, alpha nova & galerie futura

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