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

REMEMBRANCE,
REPRESENTATION
& POLITICS
Critical feminist
representation
along the U1 in
Berlin

Hsiao-Lan Chuang Natasha Nurul Annisa Paul Bostanjoglo

## Hypothesis,

**Statement** 



"STATUES FOR EQUALITY": A Global Mission To Balance Gender And Racial Representation In Public Statues,

#### 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.).

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.

#### **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.

#### <u>Statements</u>

- 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.

#### Reference

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

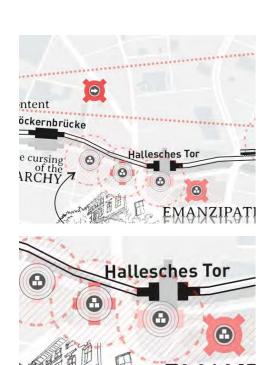
[2]. Statues for equality https://statuesforequality. com

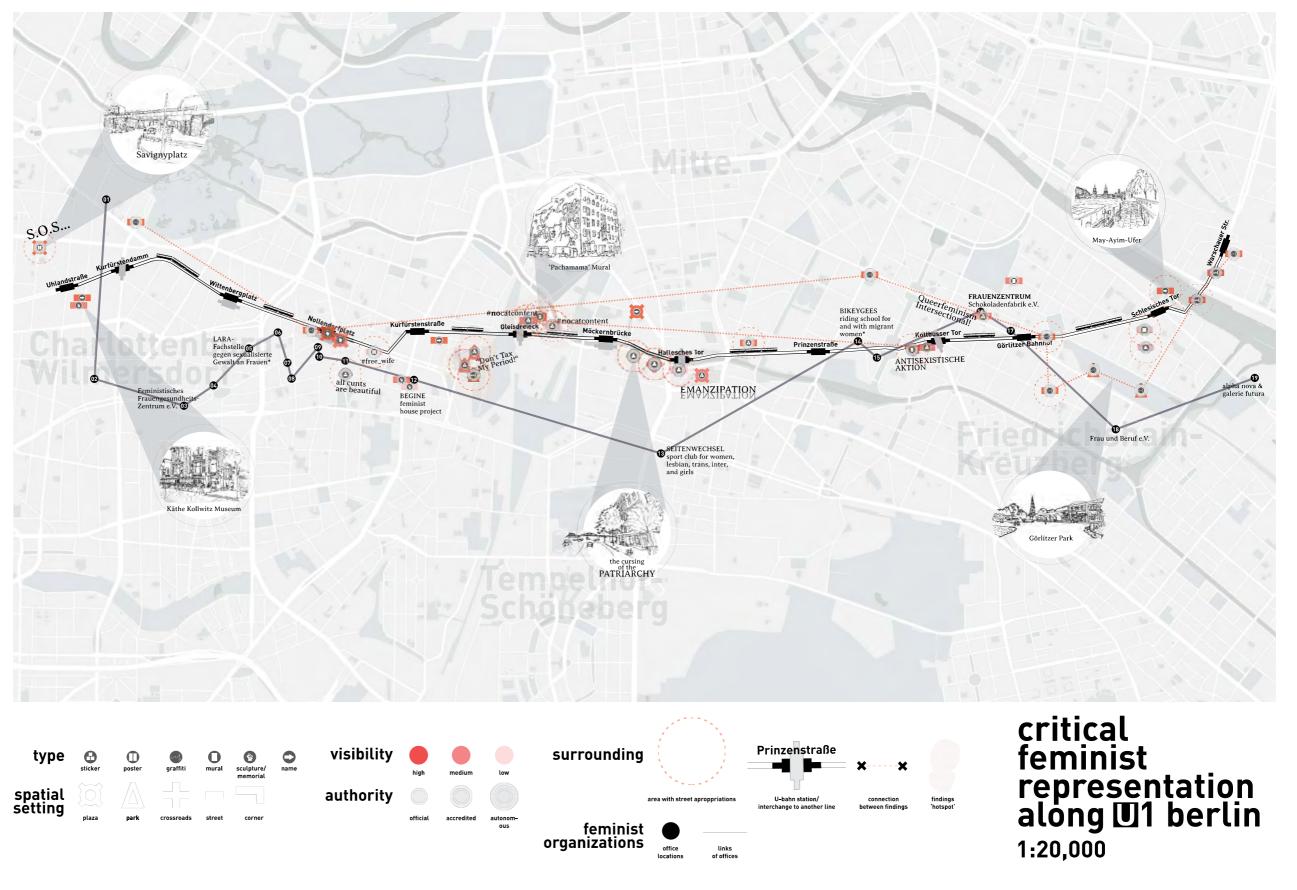
[3]. catcallsofberlin https://www. instagram.com/ catcallsofberlin/?hl=de

## 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 Frederichshain-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.

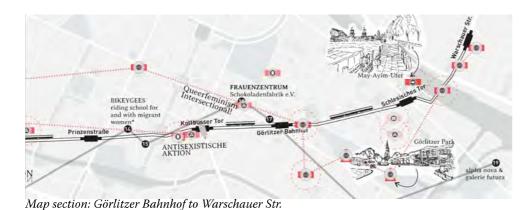




#### Zoom-in





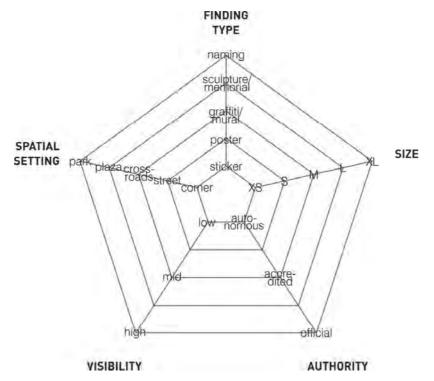


#### **Description**

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.



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

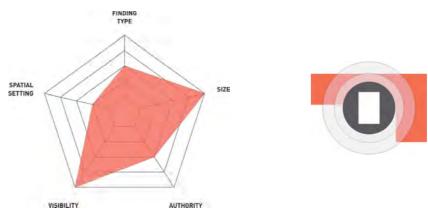
with the consent of affected owners.

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.

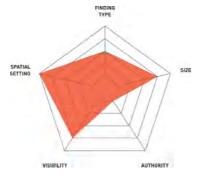
From the appearance of the resulting polygons, the spectator can draw conclusions on the socio-spatial impact that a certain representation might have. The larger and darker the polygon appears, the more likely it is to be noticed and incorporated in the production of space as an expression of feminist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



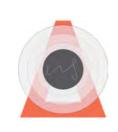


A large mural showing a naked indigenous woman that is half-human, half-tree and other indigenous people together with lots of urban an natural motives. Next to the woman the word "pachamama" is positioned which means mother earth. It was painted by a group of artists on behalf of Interbrigadas e.V. 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.



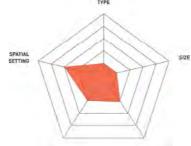


Temporary chalk-graffiti on the floor citing a sexist offence that was experienced by a user at Görlitzer Park. The intervention is part of the online/offline initiative "catcallsofberlin" making street harassment visible at the physical sites of assaults as well as online via Instagram.









motherly love.



St.



Sculpture by Käthe Kollwitz dating from 1936. The

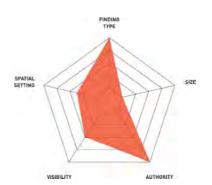
The work 'Mutter mit Zwillingen' shows a woman

protectively holding her twins as a metaphor for

artist's drawings, paintings and sculptures deal with

sociopolitical topics as well as parenthood and family.

Sticker showing the text: 'the cursing of the patriarchy' referring to the theater play 'Abolirea familiei / 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.



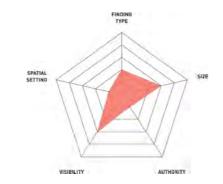












Madonna-like depiction of a girl wearing a headscarf with the word SOS on front and a plaster on her cheek. The artwork was created by the established street artist El Bocho without further explanation. The poster is pasted onto the retaining wall of the S-Bahn viaduct at Savignyplatz. It can be read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







## Legend















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

34













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







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

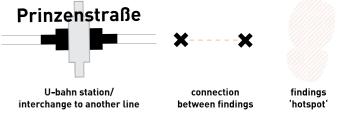
Official: representation was created by or at least with major support of public authorities. This includes democratic decisions in communal, national or international governing bodies as well as public funding and direct acts of the executive.

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 aproppriations







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

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 nonmale 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.

Puzzle piece



## 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.

in-between-formal Representations informal Representations formal Representations Transfer of eg. grafittis / performances findings to GoogleMaps Graphical language Discussion Refined Interpretation Hypothesis of findings Neutral & Further research methods Critical Representation Neutral Statement Representation Representation of womxn in urban space Sexist Field research Hypothesis **Critical Mapping** online & offline

40

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.

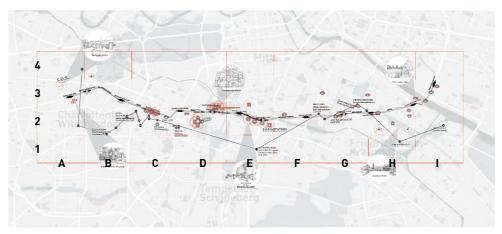
In the first mapping phase, various objects that show female representations were recorded: street art, statues, street names, and businesses owned by womxn. We did not add a critical angle in this process.



In the second phase, critical and noncritical 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).



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

The grid is added to locate and codify the

The development of the map

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

DESCRIPTION **FINDING TYPE** SPATIAL SETTING VISIBILITY **AUTHORITY** 

#### Street names/Official sculptures

A3-Mutter mit Zwillinger Sculpture by Käthe Kollwitz Street

C2-Pink Triangle memorial

Memorial for persecuted LGBTQ people in Schoeneberg. Sculpture

Plaza; Facade/Infrastructure

Official

C2-Sculpture

Light- installation lightening the roof of train station in colors of the rainbowflag in the dark.

Plaza; Roof/Infrastructure

Official

D2-Marie-Elisabeth Lüders berlin

School named after Marie-Elisabeth Lüders, a German politician and one of the most important figures in the German women's rights movement.

Name Street High Official

D2-Memorial Board

Information board with historical images and text about the feminist house project BEGINE and Lina Morgen-

Sculpture/Memorial

Street;Streetsign/Infrastructure

Medium Official No

D3-Fanny-Hensel-Weg

Street named after a German composer and pianist from the Romantic era.

Name Street High Official

D4-Tilla Durieux-Park

Park named after actress from turn of the century who lived a life in contrast to the societal norm.

Park Official

E3-Ida-Wolff-Platz

Square named after Ida Wolff, a Berlin politician (SPD)

Square High Official

H4-Valeska-Gert-Str.

Street named after a German dancer, pantomime, cabaret artist and actress.

Name Street Medium

42

I3-May Ayim Ufer - Memorial Board Street named after afro-german poet, educator, and

activist May Ayim. The street was formerly named after pruissian colonial expediteur 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. Memorial/Name Medium

Street Art

Official

1-Catcall Grafitti #11 Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account ,Catcallsofberlin'

High Autonomous

A3-Wallpaper Streetart

Girl's face with SOS sign on her head and plaster on cheek - raises attention to violence against women

Plaza: Facade/Infrastructure

High Autonomous

C2-Catcall Grafitti #10

Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account .Catcallsofberlin

Crossing Medium Autonomous

C2-Sticker Depiction of vulva with text "all cunts are beautiful'

Crossroad; Traffic Sign/Infrastructure

Autonomous

C2-Wallpaper Streetart Wallpaper showing a woman holding up a sign with the text "free wife" lokated in a dark corner of a house entrance

Street:Facade/Building

Autonomous

Grafitti

D2-Painting Streetart

Large painting showing a indigenous mother half naked with a baby.

Park; Wall/Infrastructure

Autonomous Yes

D2-Sticker

Sticker on Street Latern with text "dont tax my period" by the feminist section of SPD

park; street latern/Infrastructure

Medium Accredited

D2-Sticker Sticker on Street Latern with text "dont tax my period" by the feminist section of SPD

Park; Street Latern/Infrastructure medium

in between

D3- Streetart Mural

Large mural showing indigenous people with a naked women in the foreground and lots of urban an natural motives as well as the word "pachamama" wich means mother earth. The mural was painted by latin american leftist activists on the behalf of mercure hotel. It is placed on the firewall of mercure hotel that is also the owner of the mural and has it's brand name placed above it. Mural

Corner; Facade/Buidling High

Accredited

Sticker with text "NO #catcontent" Sticker Street: Street Latern/Infrastructure

Autonomous

D3-Sticker Sticker with text "NO #catcontent"

Street: Street Latern/Infrastructure

Medium Autonomous Yes

Large window-foil poster with text "emanzipation" readable from inside and outside on public library.

Park; Window/Building

Medium Official No

E2-Sticker

Sticker on Streetlatern with text "Kollektiv Zyklus" referring to a self-organised female artist collective.

Medium Autonomous

E2-Sticker

Yes

Sticker on street latern with text: "the cursing of the

Sticker

Crossroad: Street Latern/Infrastructure

Low Autonomous Yes

E2-Sticker

Sticker on street latern with text "www.queer-refugees. de" and the words "lesbian" & "gay" in different langu-

Sticker

Street; Streetlatern/Infratsructure

Autonomous Yes

F2-Srickers

A girl with a blue scarf covering the lower half of her face against a gray background. A black and blue logo represents the German Antifaschistische Aktion, an organization whose goal is to smash fascism in all forms. Referencing "triple oppression" theory, its members seek to eradicate sexism, racism and classism. The straightforward sticker promotes women's empowerment and calls for the end of sexism. The figure is young, but her gaze is direct and powerful. Her youthfulness represents a new generation standing up for feminist values.

Štickers Street High Autonomous

G2- Sticker Bikeygees e.v sticker

Stickers Street Accredited

G2-Catcall Grafitti #2

Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account ,Catcallsofberlin'

Graffiti Street Medium/High Autonomous

G2-Street art painting

It links the housing problem to the history of migration and emphasizes a connection between racism and urban Mural

Corner High Autonomous

G3-Catcall Grafitti #7

Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account ,Catcallsofberlin'

Graffiti Crossing High Autonomous Yes

G3-Painting street art

Men and women working to build something together, showing equality in what women can do.

Mural Street Medium Accredited

G3-Stickers and posters

Feminist stickers in front of OYA women collective. Stickers Street

Medium Autonomous

H2-Catcall Grafitti #1

Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account ,Catcallsofberlin'

Park, On Asphalt Road Medium/High Autonomous

H2-Catcall Grafitti #5

Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account ,Catcallsofberlin'

Graffiti Park Medium/High Autonomous

H2-Cattcall grafitti #3

Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account ,Catcallsofberlin'

Medium/High Autonomous

H2-Posters Poster of women in different positions.

Low Autonomous

Sticker of a nude woman comic showing a middle Sticker Street

Low Autonomous

I3-Catcall Grafitti #4

Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account ,Catcallsofberlin'

Graffiti Medium/Low Autonomous

I3-Catcall Grafitti #6

Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account ,Catcallsofberlin' Graffiti Street

High Autonomous

I3-Catcall Grafitti #8

Charcoal Graffitti quoting a Catcall that the user had to experience at this location. Conserved on Instagram account ,Catcallsofberlin' Street

High Autonomous Yes

#### Womxn organizations/places

Raupe & Schmetterling Frauen in der Lebensmitte e.V.

Bildungs- und Beratungszentrum Beratungsstelle Frau

A4-Berliner Landeszentrale für politische Bildung Feminist seminars are often held here

B2- Feministisches Frauen Gesundheits Zentrum e.V.

B2-LARA - Fachstelle gegen sexualisierte Gewalt an lara-berlin.de / professional support center to support

victims in a variety of cases, including racism. B2-Vocational training center Lette Verein Berlin Historically feminist school

C2-Business and Professional Women - Germany, Club

Female business club and network, which initiated Germany's Equal Pay Day

C2-Pro Familia Sexualberatung German-wide association, outside a bike stand with billboard of the institution visible in the street. Providing

Selbstverteidung für Mädchen und Frauen http://svf-berlin.de/

both health and social support

This small and funky art gallery in the heart of gay Berlin hosts many queer-themed art shows and performances.

D2-Feminist house-project BEGINE with Cafe, female travel-Agency, flats & ateliers a creative community by and for women in a formerly female-squatted house, sponsored by Berlin Senate

E1-Seitenwechsel - Sportverein für FrauenLesbenTrans \*Inter\* und Mädchen e.V.

https://www.seitenwechsel-berlin.de/verein/

F2-Bikygees https://bikeygees.org/ //

SPIN WITH MIGRANT WOMEN G2-Emergency shelter homeless women Not a feminist space per se but a place offering shelter in

Bike ride school for and with refugee women "GO FOR A

a patriarchic society. G2-International Women\* Space

https://iwspace.de/, self-organized space also for refugees G3-Frauenzentrum Schokoladenfabrik e.V. multi-purpose feminist space from business, retreat and

sport, crafts and events H1-Frau und Beruf e.V. Berlin Professional and self-help center

I2-alpha nova & galerie futura Galery space (Breite: 4,50 m, Länge: 12,20 m, Höhe: 4,20

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

#### Sources:

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#### **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

#### 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 www.galeriefutura.de

#### Authors:

Natasha Nurul Annisa, Edyta Baran, Paul Bostanjoglo, Elif Civici, Yu-Pin Chiu, Hsiao-Lan Chuang, Donka Dimitrova, André Sacharow, Juliana García-Léon, Sebastian Georgescu, Julia Gersten, Jörn Gertenbach, Sena Gür, Tamar Gürciyan, Julius Hempen, Viktoria Hevesi, Maximilian Hinz, Rowaa Ibrahim, Tildem Kirtak, Ekaterina Kropacheva, Kamal Mahajaran, Katrina Neelands Malinski, Elizaveta Mozalevskaya, Roberta Palma, Solveigh Paulus, Amir Hossein Rezaii, Santiago Sanchez, Feyza Sayman, Nikita Schweizer, Jessica Voth, Jelena Vukovic (TU Berlin) and Péter Máthé, Ana Maria Rodriguez Bisbicus & Lara Stöhlmacher (UDK Berlin).

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