



FREE

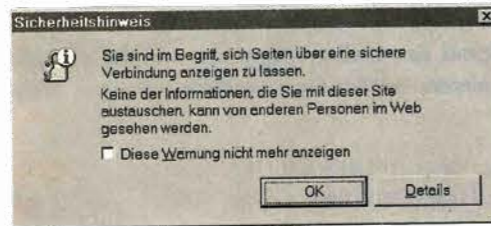
RADICAL

NEWSPAPER



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Establishment Countdown
Integration Input Happening
Eskalation Manipulation
Frustration Feedback Designer
Output Computer
Papagallo Marketing
Konvertibilität Ideologie
Helix

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FREE
RADICALS

LEARN
SCAPES

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EDITO



Radikal

frei (Abk.: fr.); -er, -elste (f. R. 293).
 I. Kleinschreibung: - deutschen Ausfuhrhafen, - deutsche Grenze liefern; das Signal steht auf frei (f. R. 136); der -e Fall; der -e Mann; der -e Wille; der -e Raum; -e Aussicht; -e Beweisführung; -e Entfaltung; -e Fahrt; -e Liebe; -e Marktwirtschaft; -e Station; -e Ansichten; -e Berufe; -e Rhythmen; -e Rücklagen; -e Wahlen; -er Eintritt; -er Journalist; -er Mitarbeiter; -er Schriftsteller; aus -em Antrieb; das -e Spiel der Kräfte; in -er Wildbahn; -es Geleit zusichern; dort herrscht ein -er Ton; jmdm. -e Hand; -es Spiel lassen; jmdm. auf -en Fuß setzen.
 II. Großschreibung: a) (f. R. 116): das Freie, im Freien, ins Freie; b) (f. R. 224): Sender Freies Berlin (Abk.: SFB); Freie Demokratische Partei (Abk.: FDP u. parteiamtlich: F. D. P.); Freie Deutsche Jugend (DDR; Abk.: FDJ); die Sieben Freien Künste (im Mittelalter); Freier Architekt (im Titel, sonst: [er ist ein] freier Architekt); Freie und Hansestadt Hamburg; Freie Hansestadt Bremen, aber: Frankfurt war lange Zeit eine freie Reichsstadt (vgl. D. III. In Verbindung mit Zeitwörtern (f. R. 139): a) Getrennschreibung, wenn „frei“ in der Bedeutung „nicht abhangig“, „nicht gestutzt“ usw. als selbstandiges Satzglied steht, z. B. frei sein, werden, bleiben, halten; b) Zusammenschreibung, wenn „frei“ bloes Vorwort des Zeitwortes ist, z. B. freihalten (vgl. d. ich halte frei; freigehalten; freizulassen).
 Freibad, ...bank (Mehrz. ...bank); frei bekommen; eine Stunde, die Arme freigekommen; aber: frei (unentgeltlich) bekommen; vgl. frei, III. Freilassen (Stadt im Erzgebirge).

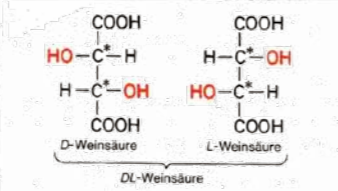
radikal (lat.) 1. unbedingt, kompromilos, ohne Zugestandnisse 2. ganz und gar, von Grund auf, Hptw: **Radikalitat** w.; **radikalisieren** zu auerster Verhartung einer Gesinnung (ver-)fuhren; **Radikalismus** m. kompromiloser Einsatz fur ein Ziel, Verhartung der Grundsatze; **Radikalist** m. Vertreter oder „Anhanger einer radikalen Gruppe; **Radikalur** w. Rokur

Freie (fruher fur: jmd., der Rechtsfahigkeit u. polit. Rechte besitzt) m; -n, -n (f. R. 287 ff.)

Frglenker, frglenke/risch; -stc (f. R. 294)

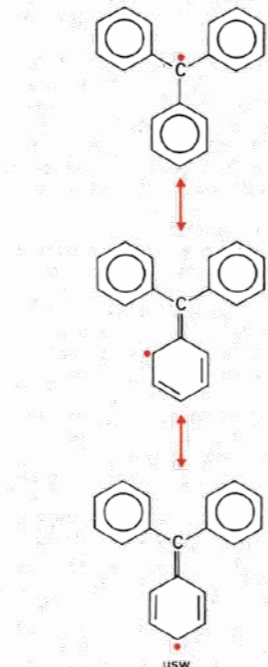
Rajdies chen lat. (eine Pflanze); **radikal** (tief, bis auf die Wurzel gehend; grundlich; ruckichtslos); **Radikal** (Atomgruppe chemischer Verbindungen) s; -s, -e; **Radikale** m u. w; -n, -n (f. R. 287 ff.); **Radikalismus** (ugs. abschatzig fur: politischer Radikalist) m; -s, -s; **radikalisieren** (radikal machen); **Radikalisierung** (Entwicklung zum Radikalen); **Radikalismus** (ruckichtslos bis zum auersten gehende [politische, religiose usw.] Richtung) m; -s, -s; **Radikalist** (f. R. 268); **Radikalur** (ugs.); **Radikalur** (Zahl, deren Wurzel gezogen werden soll) m; -en, -en (f. R. 268)

radio... lat., **Radio**... (Strahlen... [Rund]funk...); **Radio** (Rundfunkgerat) s (ugs., bes. Schweiz, fur das Gerat auch: m) -s, -s; **radioaktiv**; -er Niederschlag; -e Stoffe; **Radioaktivitat** (Eigenschaft der Atomkerne gewisser Isotope, sich ohne auere Einflusse umzuwandeln und dabei bestimmte Strahlen auszusenden); **Radioamatur**, ...anlage, ...apparat, ...astrologie, ...chemie, ...element (radioaktives chem. Element), ...sehrat; **Radioogramm** lat.; **gr.** (fruher fur: Funktelegraph) s; -s, -c; **Radioarie** lat. (...f) (Strahlentherapie) w; -n (meist Mehrz.); **Radiole** ge lat.; **gr.** (Med.; Facharzt fur Rontgenologie u. Strahlentherapie) m; -n, -n (f. R. 268); **Radio** logie (Strahlenkunde) w; -s; **radio** logisch; **Radio** meter (Gerat zum Demonstrieren eines photothermischen Effekts; s; -s, -s), ...phone (drahtlose Telephonie; w; -); **Radio** programm, ...quelle, ...rohre, ...sender, ...sonde (vgl. Sonde [Physik]), ...station, ...stern, ...technik, ...telegraphie, ...telephonie, ...teleskop, ...the-



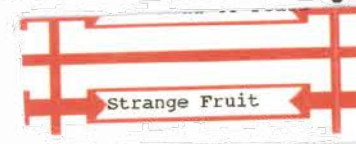
Racemat

Die Antipoden bilden im Racemat oft lockere Molekulverbindungen, deren Siedepunkte und deren Kristallformen sich von denen der *reinen* Antipoden unterscheiden (optische Aktivitat). **Radikal**, Bezeichnung fur Atomgruppen mit freien Valenzen, die bei normalen Bedingungen meist nicht existenzfahig sind. Sie entstehen durch Spaltung von Elektronenpaarbindungen und haben *einsame Elektronen* als gemeinsames Merkmal; daher sind sie mit magnetischen Memethoden leicht nachzuweisen. Sie werden benannt, indem man an den Gattungsnamen des Stoffs, von dem sie sich ableiten, die Silbe -yl anhangt. In gebundenem Zustand nennt man diese Radikalgruppen auch *Reste*, z. B. Methylrest am Benzol = Methylbenzol



Formel	abgeleitet von	Radikalname
·CH ₃	Methan	Methyl
·CH ₂ -CH ₂ -CH ₃	Propan	Propyl
·C≡CH	Athin	Athinyl
	Benzol	Phenyl
·CH ₂ -	Toluol	Toluyl

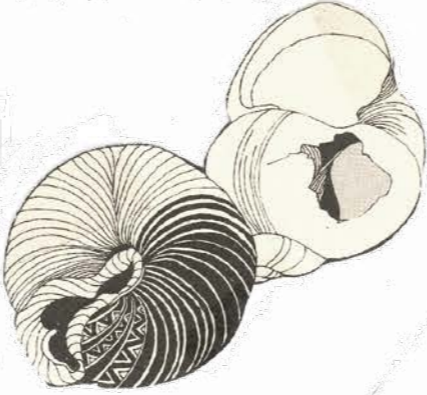
4.2.1 Wohin fuhrt ein Hyperlink?



Eine reife Frucht

Wann ist eine „Frucht“ reif?

Now is the place, Here is the Time



Dear Readers,

After its first Academic Program in 2018, when the Floating University hosted different institutions to develop their own projects on site,

We * (representants of the Studentry within floating e.v)

wished to give space not only to established ~~payed~~ actors of institutional learning (Professors)

BUT TO THE OTHER SIDE OF ACADEMIA:

teacher-less, self-organized student groups, willing to follow their own interests and ready to research outside the walls of their own institution during Spring and Summer 2021.

WE ARE

FREE RADICALS FREIE RADIKALE

AND THIS IS OUR RADICAL NEWSPAPER:

a multilayered documentation gathering the voices of (almost)

18 collectives willing to carry out interdisciplinary practices or researches, and to engage with pressing matters of our times: notions of ecologies, humanities, experimental life forms, political and social engagement as well as care for ourselves and our surroundings.

our presence in the rainwater retention basin ranged from one day long interventions to half a year durational contemplations and activations; weekly protocols, imagined rituals or collective building actions in the mud.

This newspaper is a MESSY way for us to know each other's PRACTICES and exchange about our joys and struggles, wander and for YOU to think and wonder with us.

ARE YOU FREE? ARE YOU RADICAL?

HALLO DU!

Nach einem erfolgreichen ersten Akademischen Programm in 2018, in dem verschiedene Institutionen ihre eigenen Projekte im Regenruckhaltebecken entwickelten,

WOLLTEN WIR * (STELLVERTRETER* INNEN DES STUDIENISMUS IM FLOATING EV.) PLATZ SCHAFFEN, NICHT NUR FUR DIE IDEEN UND WUNSCHEN DES (HIERARCHISCHEN) LEHRKORPERS, SONDERN FUR DIE DER KORPER DER ANDEREN SEITE DES LERNENS:

lehrer-lose selbst-organisierte Gruppen Studierender, die den Fruhling und Sommer 2021 dazu nutzen mochten, ihren eigenen Interessen zu folgen und auerhalb der Mauern ihrer eigenen Institutionen zu recherchieren.

WIR SIND

UND DAS IST UNSERE RADIKALE ZEITUNG:

EINE VIELSCHICHTIGE DOKUMENTATION, DIE DIE STIMMEN VON (FAST) 18 KOLLABORATIONEN

VERSAMMELT, DIE

interdisziplinare Praktiken oder Recherchen durchzufuhren und die sich mit den drangenden Fragen unserer Zeit beschaftigen: okologische Fragestellungen und Angelegenheiten des Menschseins, experimentellen Lebensformen, politischem sowie sozialem Engagement und vor allem der Fursorge fur uns selbst und unsere Umgebungen.

UNSERE ANWESENHEIT IM BECKEN

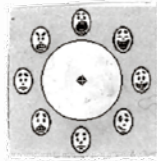
VARIERTE zwischen eintagigen Interventionen und halbjahrigen Betrachtungen und Betatigungen bewegen, konnen wochentliche Ablaufe und Routinen sein, ausgedachte Rituale oder kollektive Bau-Aktionen im Schlamm

DIESE ZEITUNG IST EINE UNTERHALTUNG, EIN KENNENLERNEN, EIN AUSTAUSCH BER GLUCK UND KRISEN, UND EINE EINLADUNG AN DICH, MIT UNS ZU WUNDERN ... UND WANDERN.

BIST DU FREI? BIST DU RADIKAL?

SARAH BOVELEH + JEANNE ASTRUP - CHAUVAYX

EINE KRISE BEKOMMEN



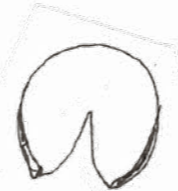
Krise, Krisis w. (gr.) 1. Höhepunkt der Krankheit, der die Wendung bringt 2. angespannte Wirtschaftslage 3. Entscheidungszeit, Wendepunkt im persönlichen Lebens; **kriseln** drohen, unsicher sein

Pandämonium s. (gr.) 1. Reich der bösen Geister, Hölle 2. Höllenlärm

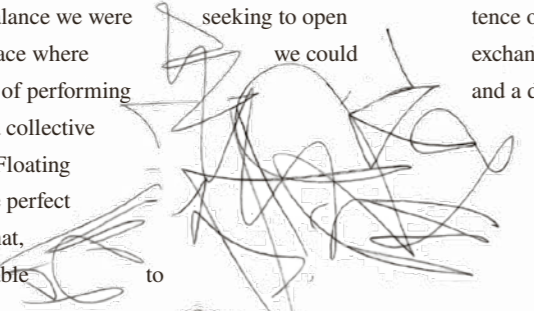
in the best case working on projects about sustainability or care ... :-)

How are we handling the many night shifts? Why do we never talk about mental health within our everyday university life? How do we want to work in the future? Which work ethics are being conveyed by our teachers – and how can we defend ourselves? These were questions for which we – Destina, Jo, Katharina and Luisa studying Visual Communication at the UdK Berlin – reappropriated a space in our university schedules: 'Eine Krise Bekommen – Design und psychische Gesundheit' was a three day seminar organised by and for students in the field of art and design, aiming to discuss their neoliberal and often toxic working environments.

We spent the mornings online starting off with checking in with one another and seeing how everyone was doing; which was then followed by input from one of our guests: Lisa Baumgarten and Mara Recklies opened – among other things – a discussion pleading for less competitive and more appreciative design teaching from a teaching perspective. Rebecca Stephany read from the new publication 'Glossary of Undisciplined Design' and gave us insights into her dealing with obedient and clean design ideals. The student collective 'In the Meantime' from Hamburg started a similar initiative like ours at the HfbK asking for more vulnerability and solidarity between students. We received a package with 'vulnerable' homemade fortune cookies, based on which we split into different groups, depending on which sentence one had drawn: one group for instance had a personal exchange about moments when saying 'No' felt productive and a different group thought about how self-care could look like within our university settings. Martina Hügli introduced us to the very alarming survey 'wiegeETHs'. It is an inquiry looking at the mental health state and wellbeing – also in relation to



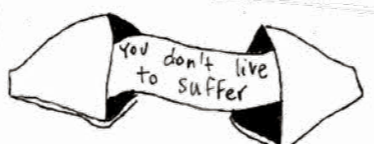
Besides narratives of overworked and therefore successful designers that seemingly legitimise our self exploitation, there are many institutional realities that we no longer want to accept. Curricula that are barely doable, project feedbacks that are too personal or discriminating contents have, among many other things, become normality – well hidden beneath the image of a desirable university title. Contrary to this power imbalance we were seeking to open a safer space: a space where we could avoid the pressure of performing and instead create a collective atmosphere – the Floating University was the perfect environment for that, because we were able to step back from familiar surroundings and instead create



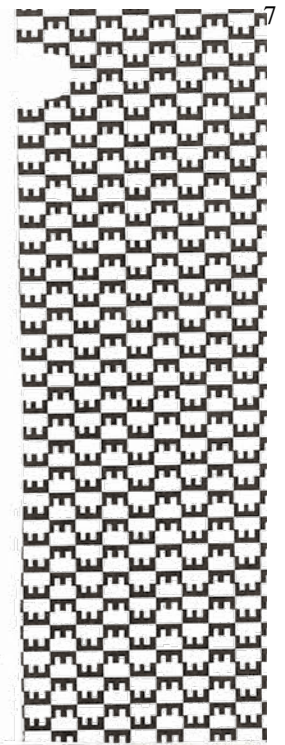
Inwiefern wirken die Krisen die mir im Studium erfahren auf das spätere Berufsleben nach? Wie hängen globale Krisen (Klimatische, gesellschaftliche Krisen) mit den Krisen im

WER KANN SICH EINE KRISE LEISTEN? WER KEINE ZEIT, SICHERHEIT, AUFFANGNETZ HAT, KANN SICH KEINE KRISE ERLAUBEN!

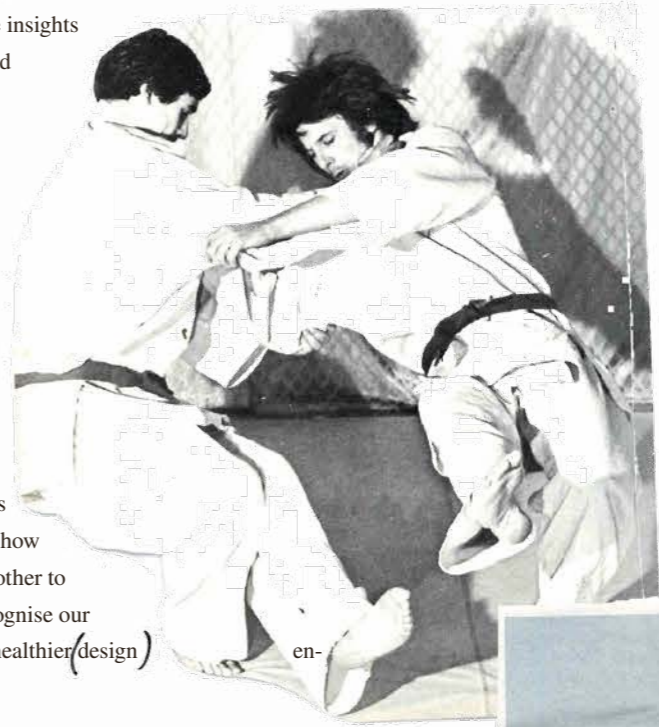
Studium zusammen? Sind die Krisen ein Produkt unserer Umstände & Faktoren oder liegt der Ausgangspunkt bei uns?



alternative settings for resting, but also take walks through the water, get to know each other while sharing meals and especially respect the capacities of every individual whilst working together.



the pandemic – of the students at the ETH Zürich. With these insights in mind we then gathered in the afternoons at the Floating University, where we tried developing approaches on how to change these (university) structures: How can we stop teachers from crossing borders? How can we make toxic working conditions visible? And especially, how can we encourage each other to listen to our bodies, recognise our capacities and develop healthier environments?



Giving each other space and seeing what is needed, were things we had to learn right away, also if that meant adjusting plans we had made for the seminar in advance: Instead of presenting finished projects at the end of the seminar, we met for a long brunch, where we shared our experiences and thoughts that had arisen since the previous meeting. 'In the Meantime' also invited us to write a personal letter to our first-semester-self, thinking about what useless ideals we could have left behind right away and what to take care of instead.

After the seminar many of us were encouraged to speak up about unjustifiable behaviour and pressure within the different fields of study. Students from the FH Potsdam, for instance, teamed up to criticise these realities in their institution and opened an autonomous student group like ours. Others tried reversing power imbalances at the UdK by handing out Zines with caricatures pointing out situations we experience with our professors on a daily basis. Hopefully they will recognise themselves in it! All of this would not have been possible without the help of our inspiring guests, the Floating University and the – also student organised – network 'Interflugs' who supported us financially, structurally as well as emotionally. <3

No matter how the 'Krise' will be handled in the future, it was empowering to see how meeting, working and interacting with each other changes when being in pleasant settings and solidarity. We are excited, that there are already student-initiatives connecting throughout Germany and can not wait to put an end to exploitative, discriminating and toxic (university) structures.





C=>*(O) Ich bin ein betrunkener, teuflischer Chef, dessen Toupet gerade vom Wind weggeweht wird, der darüber hinaus noch einen Oberlippenbart und ein Doppelkinn hat.



Ausgebildet, aber nicht anerkannt

AS "STUDENTS" WE TOO OFTEN ARE FEEL AND ARE

- BELITTLED
- DISREGARDED
-
-

AND PUSHED ASIDE OF SPACES FULL OF SO CALLED "PROFESSIONALS"

WITH NO OR LITTLE BUDGET

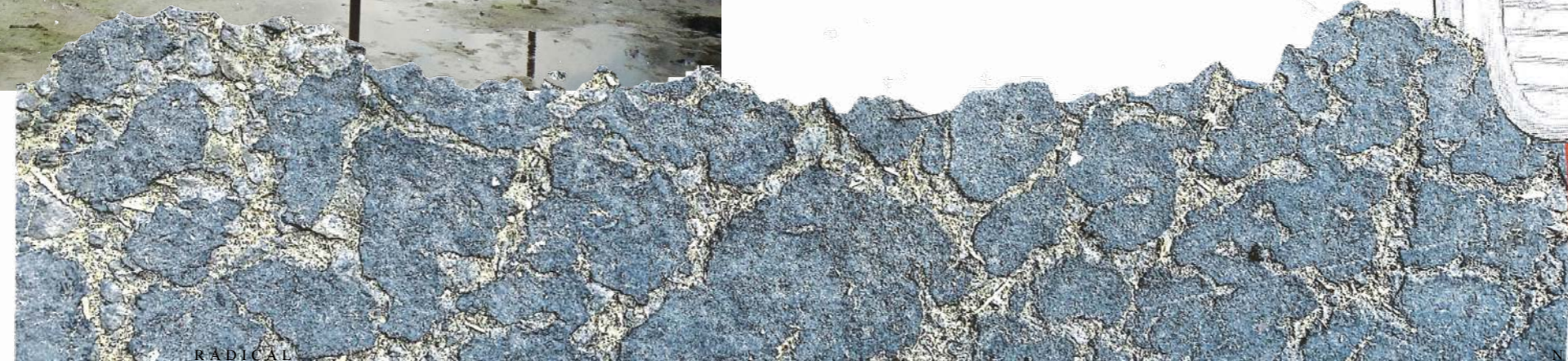
WE HAVE TO COME UP WITH WAYS OF

MAKING

THAT DON'T RELY ON FANCY RESSOURCES AND LOCAL LEGITIMACY BUT GREAT IDEAS

WE ADAPT AND FILL THE MARGINS WE ARE ASSIGNED TO AND DRAG ATTENTION FROM THE CENTER YOUR

UNTIL OUR RADICALITY BECOMES YOUR MAINSTREAM.



MEMECLASSWORLDWIDE

memeclanworldwide

[2] »Why it is important to start your own class«
by Ramona Kortka, Mateusz Dworczyk and Juan Blanco
(Transcript of the 'memeclanworldwide video tutorial
documentation' shown in Galeria Santa Fe, Bogotá).

In work and education settings, excitement is viewed as potentially disruptive. An atmosphere of seriousness is considered an essential ingredient for a successful work and learning process. To enter predefined structures of institutions – such as study programmes and classes in universities – and to have the will to share the desire to encourage excitement goes beyond the institutional framework. Moreover, most of us learn and work in conservative and traditional surroundings, where a hierarchy of speaking and listening is created: A single authority becomes an unstoppable audiobook of monologues and instructions. In our opinion, a self-critical teacher or superior should rather take on the role of a guide: leading the conversation, lending a helping hand and ready to learn at the same time. Rather than being satisfied with a given and well-known process, we should be more aware that the authority's presence is no more important than that of everybody else.

How we live and shape our relationships in institutions is somehow deeply performative. This act of performativity is an important aspect of our work because it offers space for change, invention and spontaneous shifts that can lead to structural changes. Embracing this phenomenon and the chance that lies therein, we are compelled to engage the audiences and to consider issues of reciprocity. Don't get us wrong: people are not performers in the traditional sense of the word, and our work is not meant to be a spectacle. It is, however, meant to serve as a catalyst that calls on everyone with an invitation to be more engaged and more active within one's environment.

Whenever you feel interested in something, whenever you want to learn a new skill or change things: don't be shy – create your class, institute, or conversation group within the given structures. Do not look for an authority to teach or lead you, and don't let a passion be assigned to you. Be your own teacher or supervisor, and make your friends teach you things you didn't know. It will boost your confidence, your knowledge, and your awareness about the structures you got into.

[1] memeclanworldwide is an autonomous, instruction-free and parasitic class within the Muthesius Academy of Fine Arts and Design, Kiel. Since 2019 organize seminars, exhibitions, workshops, and research retreats in which educational institutions regarding Internet as a reference space are the focus of the discussion. Through these topics are discussed post-digital phenomena in their impact in aesthetic, social and political and how it embraces teaching, artistic and exhibition practices.



Bild 2.14:
So zeigt ein
WAP-Handy
eine Internet-
Seite an

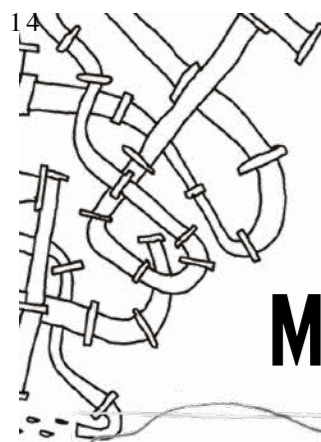


communities in self directed paths through a new landscape

[3] Expert of Art & Education, Classroom August 202 by Bernhard Garnicig. This piece first appeared on artandeducation.net on 18.8.2021.

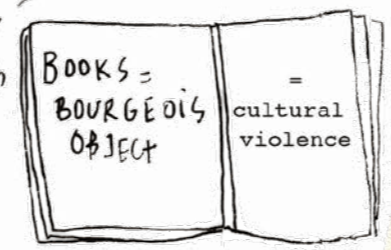
»[...] We find manifestations of this mutating and the endless mutability of digitally manifested information in this selection of material used in memeclanworldwide seminars and produced by memeclanworldwide itself. The series presents a journey through the ways in which art students access discourses on politics and aesthetics today and can lead us to think about the new roles that the art school as an institution and as a place must adopt for new generations of students and artists. These artists-in-training will continue to navigate multidimensional streams of content and networks of communities in self-directed paths through a new landscape in which there is no longer a discernible mainstream, but only ever weirder niches. This work unfolds in a world in which elections are decided by meme-based online activism and psychographic digital campaigning, and in which hyper-referential visual languages interweave archaic image formats with machine learning. [...] The question that memeclanworldwide seeks to propose

is not whether the institution missed out on adapting to the internet, but what art academies are becoming in the ongoing post-digital transformation: Is art school a place for in-depth disciplinary training, protected from the blur of postmodernist socio-informatic juxtapositions, or rather a distinct, intentional social space where bodies-with-knowledge meet, share, and care? For now, we invite you to enact memeclanworldwide into existence, whenever and wherever you are. «



CLUB DE BRIDGE MAPPING LEARNSCAPES

Books are often seen as the symbol of knowledge. This small and simple object played a key historical role in the circulation of information. At the same time, it seems that it carries a symbolic value that makes it a bourgeois object. A book often comes with cultural violence, class domination and elite power. The book can then become a tool of oppression, erecting a wall between the world of knowledge and the world of the working class.



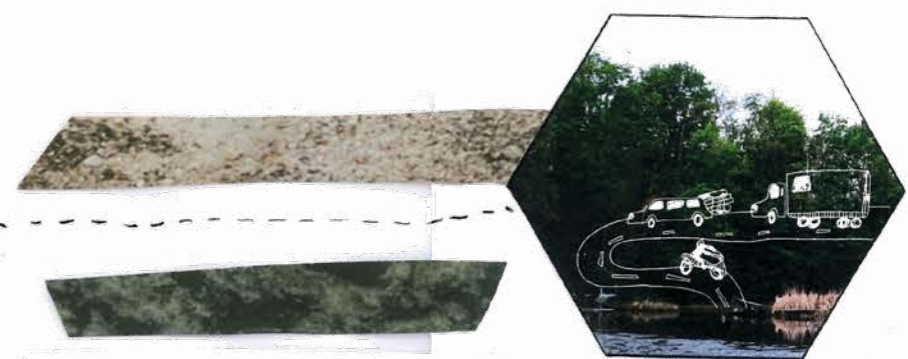
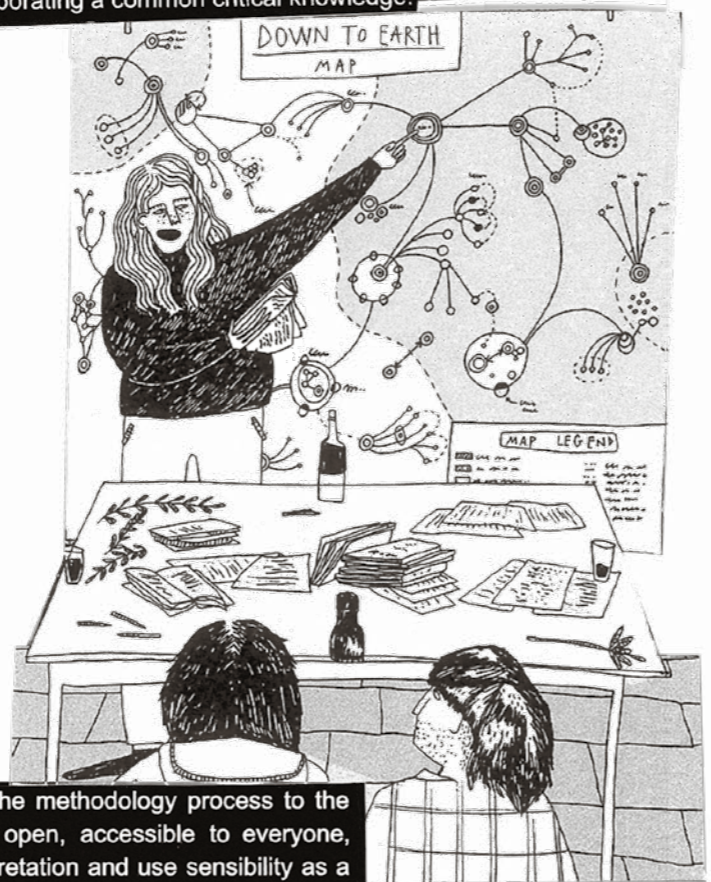
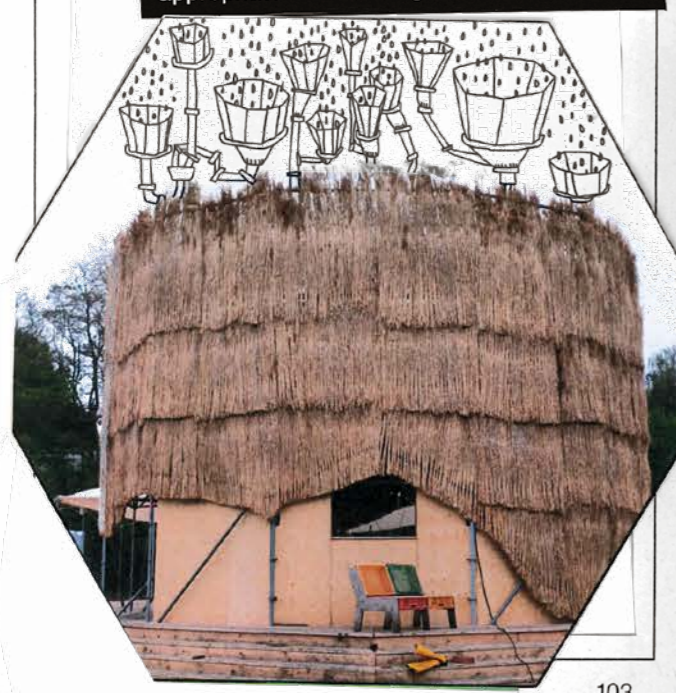
The world of KNOWLEDGE
The world of the WORKING CLASS

ARPENTAGE

Die schwere Krankheit
des Denkens

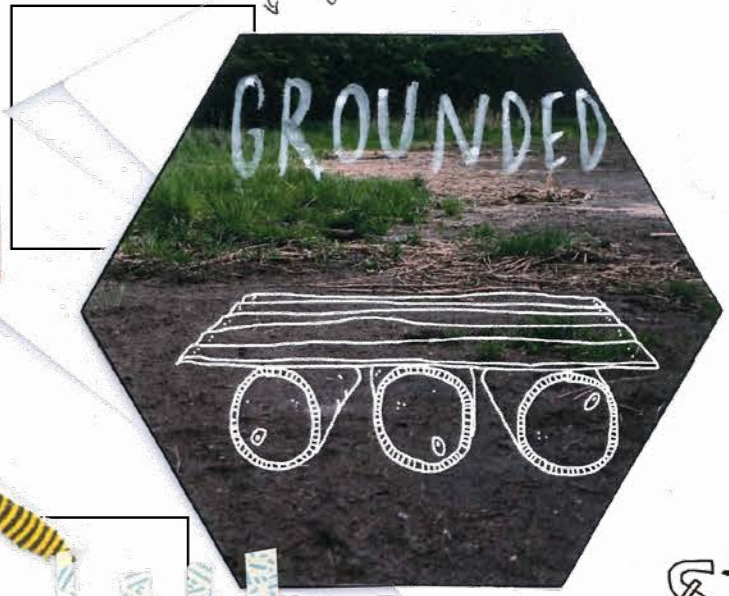
Taking these considerations into account, learning technique, in order to overcome process. This teacherless learning technique, century in unionist schools. This process is very book into as many parts as there are learners. becomes easier to grasp the text. In a second appropriate the meaning with their own words,

Club de Bridge draws inspiration from a French anarchist the symbolic value of this object within the educational called "arpentage", was invented at the end of the 19th performative as it begins with shamelessly ripping the Then, every person gets to read only a few pages so it phase, a pooling of impressions takes place, in order to elaborating a common critical knowledge.



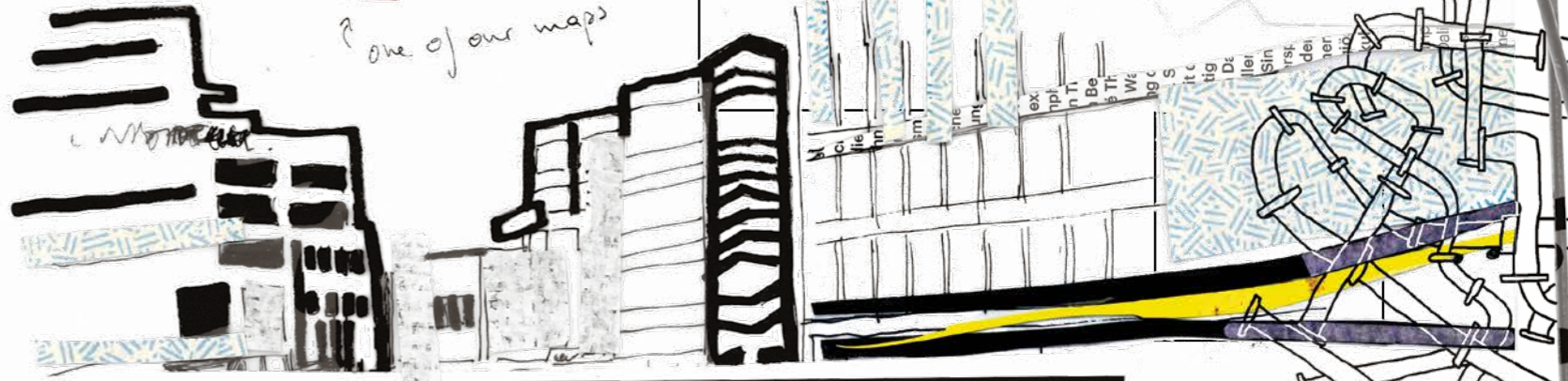
The Club de Bridge project collectively "arpen" a territory of knowledge, unfolding the high weed fields and mapping a way through it. The knowledge of a book, which is accessible linearly, summons very little of the senses. The map opens this knowledge and spatializes it, making it more visually accessible. A glimpse at the map is enough to see connections between concepts. The senses are more engaged in the learning process, and since the connections between notions are made but not obviously explained, the object strongly involves the interpretation of the learner. Creating this map is a reappropriation of knowledge by the mappers.

We used hexagons like these for the mapping process.



here something obviously went wrong during the scanning process

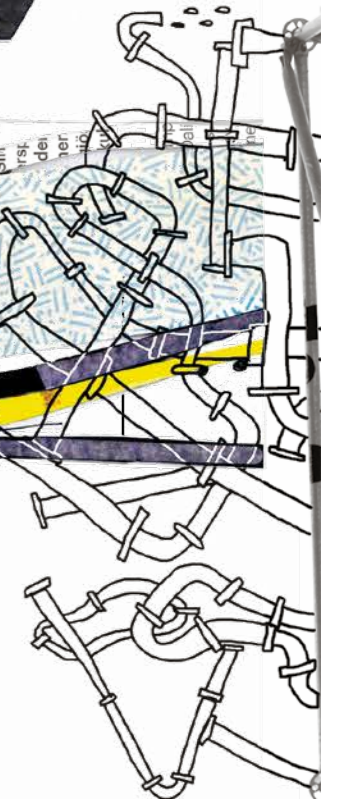
? one of our maps



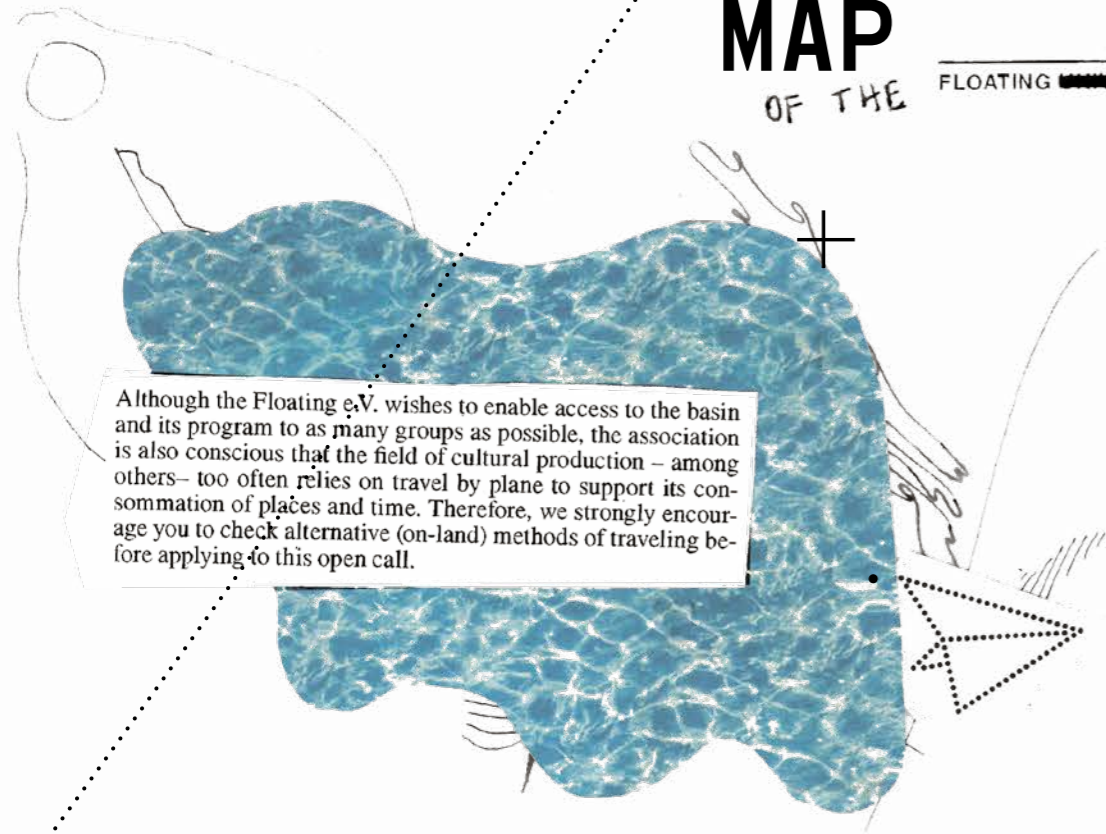
Mapping Learnscapes uses the arpentage technique and extends the methodology process to the creation of a new object of knowledge. This object should stay open, accessible to everyone, abolishing every symbolic barrier. It should also stay open to interpretation and use sensibility as a learning tool. In French, the verb "arpenter" also means "to measure a field", walking through it. This poetic link between reading and walking has made us think about knowledge as a territory. Knowledge as a field with high weeds, which should be explored mindfully, in order to make sense out of it, to understand on what ground we stand. We believe that the object that best associates these two dimensions - the text of a book and the texture of its territory - is a map.

In May 2021 at the Floating, Club de Bridge mapped Bruno Latour's book *Down to Earth: Politics in the New Climatic Regime*. We chose this book because it aims to analyse the political field through its relation to the land and the species living on it. Bruno Latour's philosophy is very engaged in considering the local frame and so is the Floating University. Just by reading the French titles of his last two books (*Where to land?*, 2017, and *Where am I?*, 2021) we believe that Bruno Latour is urging us to territorialize his text, in order to fully answer the question he's asking - and the Floating, as a space that was reclaimed and transformed to propose an answer to that question, was the best place to do it.

photo de Coline Rousteau



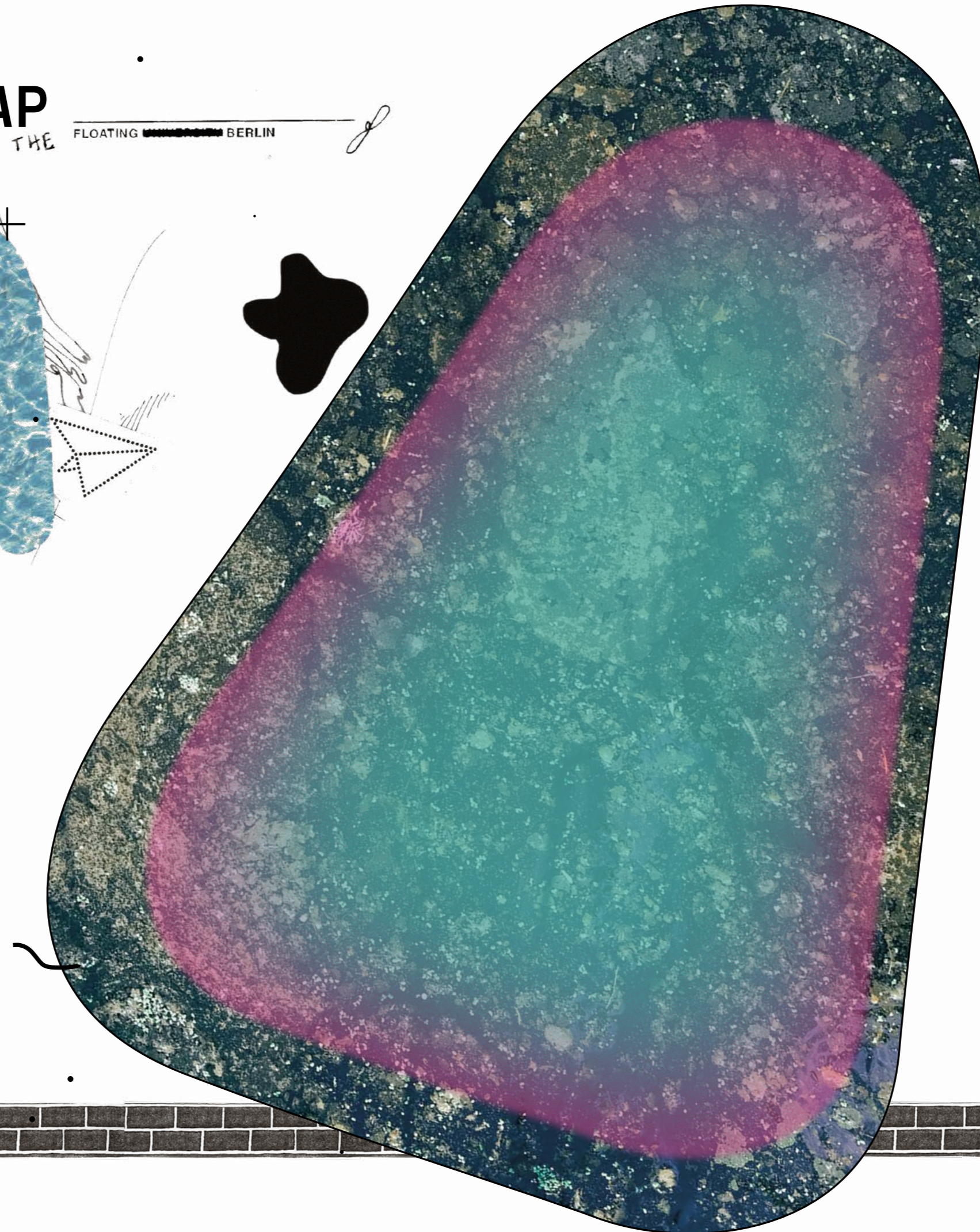
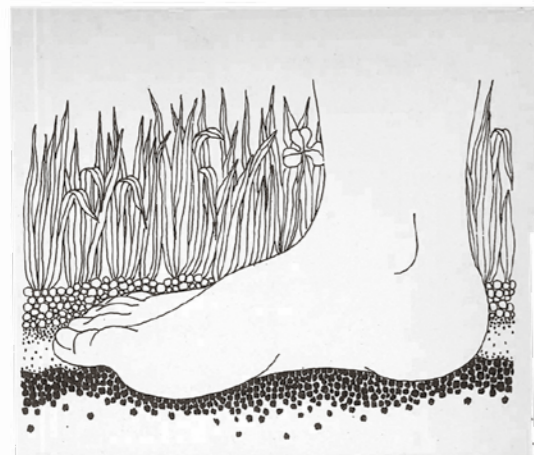
MAP OF THE FLOATING BERLIN



Although the Floating e.V. wishes to enable access to the basin and its program to as many groups as possible, the association is also conscious that the field of cultural production – among others – too often relies on travel by plane to support its consumption of places and time. Therefore, we strongly encourage you to check alternative (on-land) methods of traveling before applying to this open call.

The Floating has its own climate and is characterized by the dynamics of rainwater and largely due to the establishment of spontaneous plants.

The Tree-Ring is a ring-shaped wasteland. It brings a demarcation from the cultivated nature in the neighborhood and at the same time is the transition to uncultivated nature.



OUTLINE
SATELLITE VIEW ON THE
RAINWATER RETENTION
BASIN OF THE FORMER
TEMPELHOF AIRPORT.

The garden colony "Am Flughafen" and the entire overgrown surroundings represent a refugium of a special kind. The diversity of birds, insects and small vertebrates is very remarkable. A detailed list of the different species follows.

Amphibians

Tree frog, Jumping frog, Grass frog

Dragonflies

Horseshoe damselfly, Brown mosaic damselfly, Large damselfly, Emerald damselfly

Birds

Barn swallow (few), house martin, crested lark, meadow pipit, wagtail, wren (several pairs), hedge sparrow, robin (several pairs), nightingale (several pairs), black flycatcher, house redstart, redstart (several pairs), Juniper Thrush (winter only), Blackbird and Song Thrush, Blackcap (breeding bird in garden), Clapper Warbler, Chiffchaff (several pairs), Great Tit, Blue Tit, Coal Tit (several pairs), Long-tailed Tit (several pairs), Great Tit (several pairs), Penduline Tit (several pairs), Nuthatch, Treecreeper, Oriole (once) Raven Crow, Hooded Crow, Magpie, Jay, Starling (very many), House Sparrow, Tree Sparrow, Chaffinch, Brambling (only in winter) Greenfinch, Goldfinch (several pairs), Hawfinch (8 to 10

pairs), Bullfinch, Grey Heron, Whooper Swan (guests), Mallard (guests), Lapwing (guests), Buzzard, Goshawk, Sparrowhawk, Hawk; Kestrel,

KLEINE HUMBOLDT GALLERIE

For Martina Löw, sociologist and urban theorist, the emergence of space is always a social phenomenon, a process linked to social developments. Space is constituted as a synthesis of social goods, people, and places – manifested in our way of perceiving and remembering our surroundings. This synthesis is complemented by spacing – through placing [for example, building, measuring, and constructing], we create different relations to other people and places. According to Löw, this constitution of space is part of our everyday routines and actions; spatial structures are thus inherent to social structures. Thoughts on the spaces surrounding us imply, therefore, always a reflection on ourselves and the structures we're moving within, structures that we're determining with our actions and decisions, therefore inevitably political. Focusing in that context primarily on the urban spaces surrounding us, the question of space, particularly housing and the longing for open space, becomes all the more urgent. In the face of the capitalocene, the question of space takes on a complex meaning and is in a permanent state of flux. In times of urbanization, of constant growth of urban spaces, green areas seem to not only become even more charged with meaning, with a certain feeling of longing but are also becoming indispensable for urban ecology – as green lungs, they counteract the immense air-, light-, and general environmental pollution that cities in the context of capitalism are facing – and causing. They're forming invisible sound walls and compensation areas that keep our inner-urban ecosystems from collapsing. Green areas in the urban context do not only include parks, alleys, and green stripes but also communal garden spaces and allotment gardens, of which the latter are of particular interest to us – returning to this

ALLOTMENT

The allotment space seems to be a relict from a time when urban development and the question of property were thought differently. Originating in the supply shortage after the second World War, the idea was to give people a part of land where they were obliged to grow crops for themselves and the community. Today, the original intention has mostly vanished, while the partition into small gardens remains. Looking from above, property articulates itself in the individual design, the plants and the garden arbor of every single parcel. But in times of housing shortage and ever decreasing free spaces, the garden has become a privilege to many of the residents as well as to the immediate neighborhood. Property in such ways comes into question nowadays as the possibility to access affordable living space slowly disappears. In direct contrast to the allotment garden and situated in its center, the Floating University is another concept of handling and rethinking property. With this contrast in mind, we want to learn more about the notions of property the different residents have, how new and old ideas of property merge and how nature and property are connected, each conditioning the other.

RADICAL

thought in a few lines.

In researching what would become our project in the context of Floating University's open call **FRÉE RADICALS**, we started with some reading sessions on curatorial practice and the Anthropocene. Sitting on the colorful chairs somewhere on the vast grounds of the Floating University, surrounded by this incredible atmosphere that is loaded with summer, with other group's creative murmur, the quiet buzzing of insects inhabiting the area, we got curious – wondering about its unique location, secluded and a bit hidden but nonetheless welcoming and permeable in its structure, open to everyone eager to learn, to explore, to reflect.

In this [still ongoing] moment of wonder, we started to explore the space and its surroundings, the allotment gardens of *Kolonie am Flughafen*, our heads full of thoughts and questions: What does neighborhood mean in the context of common ground and conflict? How is the allotment garden as such woven into the structures of urban ecology, politics, and the social? What about privileges?

MACRO/MICRO

BRACHE ≠ WASTE LAND

"We want to open the garden more to the public - and increasingly do so."



"It is a privilege to have such calm space in nature"

Michel Foucault coined the term heterotopia in his talk *Andere Räume* from the year 1987. In contrast to utopias, heterotopias are real spaces that are embedded in society but do not correspond to its norms. Instead, heterotopias are microcosms that constantly redefine society, sink into it and, again, re-create it – dynamically, not statically. Even if, occasionally, time stands still in the allotment gardens, the interaction between society and garden paradise is particularly interesting to us: How do gentrification processes around Südsterne and the picking of tomatoes relate to each other? How can the construction plans for the space of Tempelhofer Feld and "standing-by-the-fence"-conversations influence each other? We see the allotment garden *Kolonie am Flughafen* as a heterotopia. The allotment garden can isolate itself from bustling Berlin, yet it is inevitably connected to its urban surroundings.

What about community? Has the meaning of property and ownership changed over the past years since the foundation of the garden area? How are leisure and work interwoven? Countless questions are coming up when thinking about these particular spaces – what role do we as temporary observers take on? How can we use our perspective as an external, student-based collective to examine these and other questions? Coming from a curatorial background, we'd like to reflect on this very context while trying to rethink curatorial practice as something detached from single authorship and academic, elitist structures. Instead, we want to make use of what we know – and even more – what we don't know yet – to open up the space that we have for shared stories, collective knowledge production, and reflections on our practice. As Je Yun Moon writes in the anthology *Institution as Praxis – New Curatorial Directions for Collaborative Research* (Sternberg Press, 2020): »Curatorial re-

COMMUNITY

ABOUT

Founded in 1978 by artists and employees of the Humboldt-Universität zu Berlin, *Kleine Humboldt Galerie* is a student-run curatorial collective, realising up to three exhibitions each year. While the team and the exhibition spaces are always changing, the aim stays the same: to exhibit new, contemporary artistic positions from Berlin and beyond. Ever since the pandemic, we're increasingly changing our perspective on conventional exhibition practice and are moving on to other formats such as the book as a kind of exhibition space itself. Through **FRÉE RADIKALE** we are discovering other forms of curating, as the environment is a completely different one: a fluid space for learning and processing the political, historical and social dimensions of the area surrounding the Floating University.

info@kleinehumboldtgalerie.de

search never takes place in a single library or the studio of a genius. It emerges in a complex network of exchanges of knowledge. This is why curatorial research entails a particular form of collectivity.«

Over July and August, we've been working on a curatorial concept at the intersection of field research and curation: After getting to know the executive board behind the *Kolonie am Flughafen*-area, we got the chance to meet various garden owners and could gain insight into both – their stories and garden allotments. Equipped with an analog camera, a microphone, and heads full of curious questions, we could document these stories, the peculiarities of each garden, and the area itself. We imagine these research processes in the context of an exhibition – through making use of the Floating University's incredible architecture with its wooden and metal constructions, its permeable and open structures, and the communal site of the *Kolonie am Flughafen* itself. Through the production of exhibition texts, photographic prints, audio stations, and hopefully even a short film, we'd like to transport the specific atmosphere of the allotment garden as a reflection and examination of our multi-spatial research – for there is no space existing in a vacuum. We are delighted to have had the chance to immerse ourselves in such good conversations and would like to thank all members of *Kolonie am Flughafen* as well as the Floating University for enabling the contact to the garden and having supported us from the first moment on. Thank you!

AND COME TO OUR EXHIBITION!

To everyone interested in our **FRÉE RADICALS** contribution: Come join us in this process of raising questions, of taking a closer look around, of reflecting on topics such as space, community, and our city's ecological footprint – more information regarding our exhibition coming soon!

"I don't know everyone here, but if I'd meet someone in the allotment hallway, I would always say hello. And with those I do know, I'd pause for a moment and chat a bit. I feel like I belong to a community here." Where and how do people meet in allotment gardens? Within our project, we like to ask about different ways of encounter – the particularities compared to the behavior in the public urban space. While our research on site, allotment garden tenants told us about greetings from garden fence, to garden fence, about sharing fruit and vegetables among neighbors and about eating bread rolls together at member-meetings. Beyond the unwritten social rules, we've also talked with the garden's tenants about the established rules of conduct of the federal allotment garden law.

NEWSPAPER

ALL OF THEM



PANTA RHEI COLLABORATIVE

The pandemic has further emphasised the ongoing crisis of the commons - a valuable right that has been under threat for some time from the forces of capitalist urbanization.

Offering alternatives to the public spaces we have been deprived of already before the pandemic, David Harvey brings to light the important role of education, alongside health and social

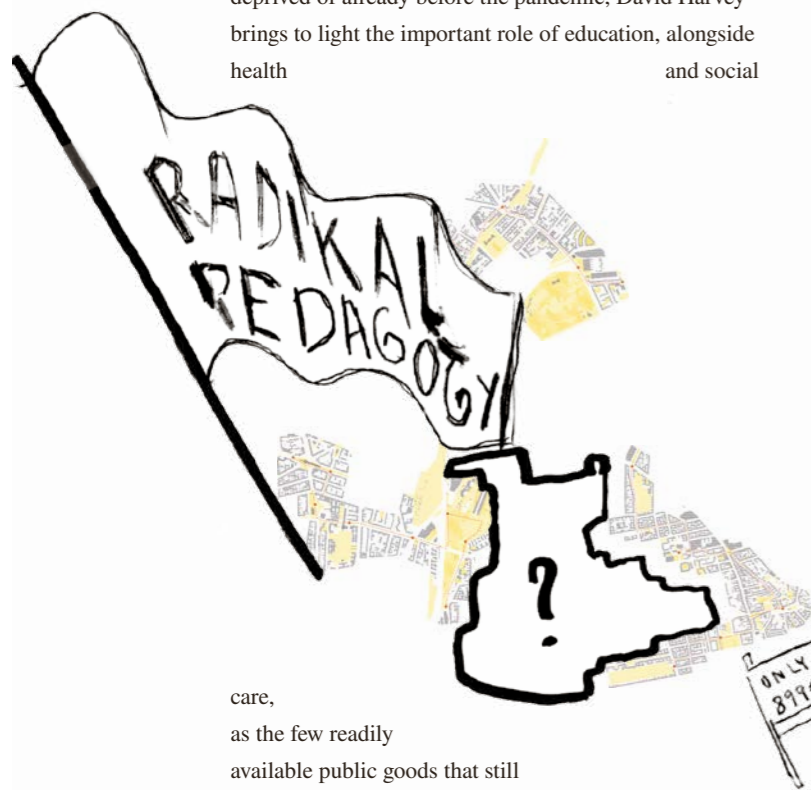
course of studies that requires students to spend on average 1000 Euros annually on printing and models alone? With reduced access to institutions' facilities, even the wealthy have struggled to justify such an expensive road to becoming an architect. This has offered an opportunity to rethink the notion of the commons as a truly accessible pedagogical space.

"What could we learn if we look beyond the institution allowing the City to become our University?"



Harvey goes on to explain that if public goods become a "mere vehicle for private accumulation... and if the state withdraws from their provision" it is up to populations "to self-organise to provide their own commons."

By shifting attention from institutionalised forms of teaching, there is the opportunity to focus instead on open-ended forms of learning that emphasise process over product.



care, as the few readily available public goods that still allow people to exercise their right to the commons. "Public education becomes a common when social forces appropriate, protect, and enhance it for mutual benefit." He continues to state that "as neoliberal politics diminishes the financing of public goods, so it diminishes the available common, forcing social groups to find other ways to support that common (education, for example)."

Despite this, our fundamental right to education has diminished. The commercial rhetoric in universities across the Global North has transformed higher education into a commodity where "every student is a customer, every professor is an entrepreneur, and every institution is seen as a seeker of profit", and there is no better example to demonstrate this than through studying Architecture.

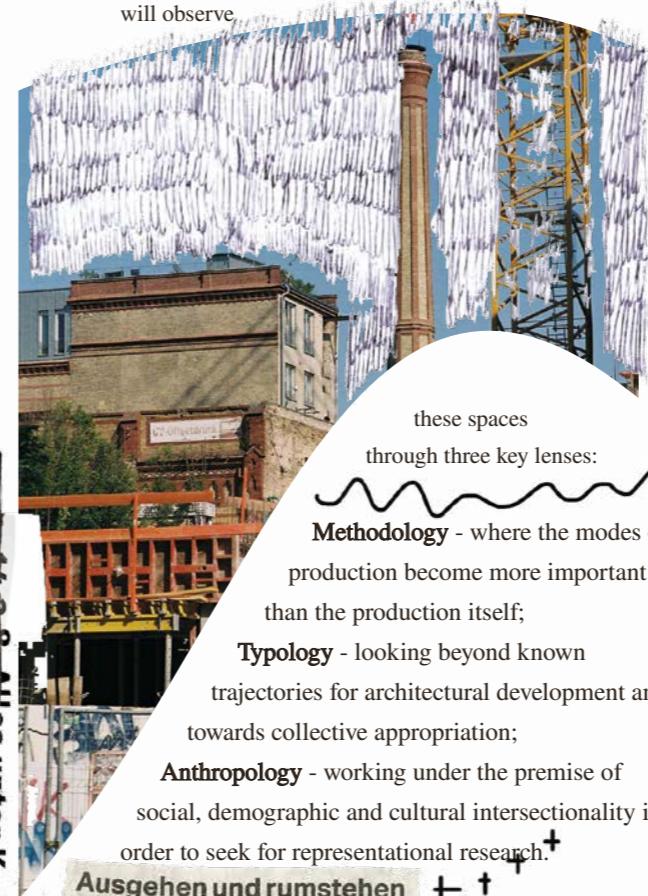
But how has the pandemic affected this perception of a

Frank
L. X. Z. M. K. W. I. V. E. S. I. T. Ä. T. E. N

Testing this radical pedagogy, the cross-border group Panta Rhei Collaborative will be running a workshop as part of the Floating University 2021 Free Radicals Programme from Friday 1st October to Sunday 3rd October.

The workshop will use Berlin as its laboratory, through several walking tours exploring sites of collective self-governance, in three districts: **Wedding/Gesundbrunnen, Schöneberg** and **Neukölln**. We will be exploring localised initiatives and radical typologies as precedents for new learning environments.

To uncover what combined action can achieve, away from economic pressures and the focus on growth, the workshop will observe,



these spaces through three key lenses:

Methodology - where the modes of production become more important than the production itself;

Typology - looking beyond known trajectories for architectural development and towards collective appropriation;

Anthropology - working under the premise of social, demographic and cultural intersectionality in order to seek for representational research.

Ausgehen und rumstehen † †

1. Saskia Trebing: "Das Jahr der öffentlichen Enttäuschung", monopol magazin (17/03/2021) [Accessed 26/07/20]
2. Tahj Rosmarin: "Public spaces bind cities together. What happens when coronavirus forces us apart?", The Conversation (25/03/2020) [Accessed 26/07/2021]
3. Mathias von Lieben: "Wie die Corona-Pandemie unsere Städte verändert", Deutschlandfunk (18/07/2021) [Accessed 25/07/2021]
4. David Harvey: Rebel Cities: From the Right to the City to the Urban Revolution, Verso, London 2012, p73.
5. David Kirk: Shakespeare, Einstein, and the Bottom Line: The Marketing of Higher Education, Harvard, 2004
6. Ella Jessel: "Student Survey: "Only the rich need apply to study architecture", Architect's Journal (25/07/2018) [Accessed 23/05/2021]
7. Harvey, Rebel Cities, p87.



Panta Rhei Collaborative is a newly fledged, pro-European collaborative that works across borders. It seeks to bring together various creative practices, methodologies and ideologies to cooperate on interdisciplinary design projects of social, political and cultural relevance. By bridging theory and practice through a discursive approach to analysing culture and the city, it considers architecture as more than just a physical dimension.



The aphorism *Panta Rhei* roughly translates to 'everything flows'. This transience and state of constant change is one that accurately describes

the current social, political and cultural flux in which we find ourselves. Panta Rhei Collaborative looks to employ a critical rethinking of the way in which we consider our environment, and reformulate what the role of our profession is in response to these ever-changing dynamics.

The group was born after having met studying together at the Accademia di Mendrisio in Switzerland, with a desire to question the role of the architectural profession within the current social sphere. The founding members have past and present experience working for offices in Basel, London, Berlin, Munich, Rotterdam and Zurich.

Images:

Left (Furthest): Route Maps planned for the Workshop

Left (Nearest): "Digital Valley Berlin", PRC 2021

Right (Nearest): Construction site by SIGNA during Covid-19, Schönhauser Allee, PRC 2021

Right (Furthest): Kulturforum Berlin, 2019, PRC 2019



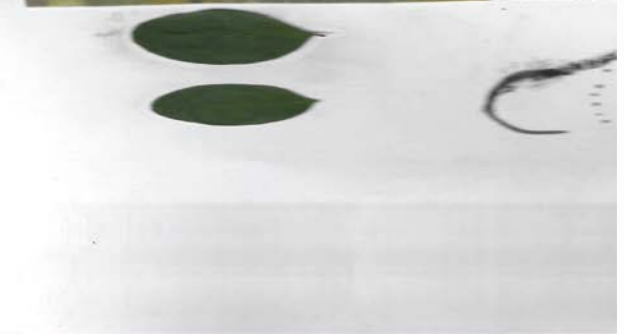
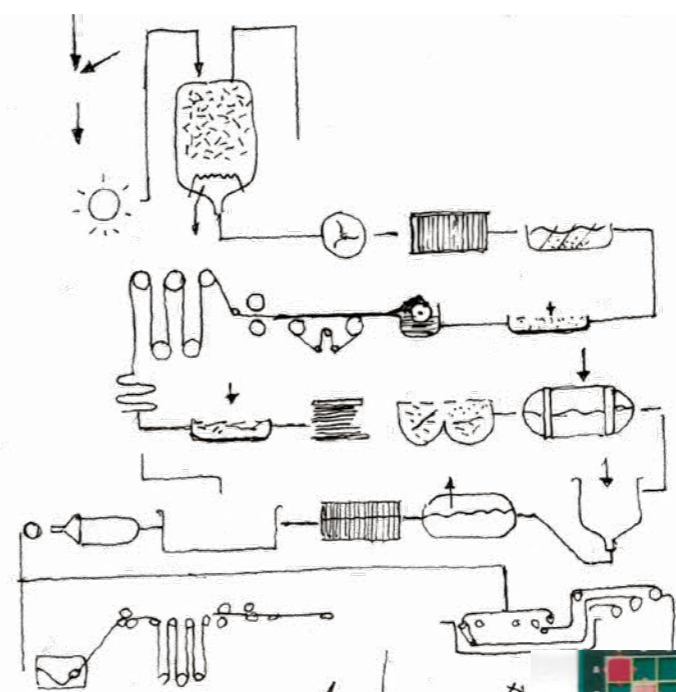
PARALLAX LAB

PARALLAX is an initiative that explores the intersection of art and science. In dialogue with others, people with artistic, scientific and technical backgrounds can work on autonomous and group projects. Workshops, hands-on work, and open discussions combine multiple disciplines in innovative ways, to break down the barriers that seem to separate these distinct fields. Natural scientific phenomena, social and philosophical issues, technical expertise and aesthetics are combined in experimental ways to challenge the standardized science formats. PARALLAX thus stands for a community that exchanges skills, shares resources, and connects differences. Consisting of an ever-changing group of students and graduates, PARALLAX participants engage in weekly meetings over the course of a school semester, during which projects are presented, feedback is given, and critical dialogue about a variety of topics is encouraged.

As PARALLAX, we are interested in the multitude of life forms that inhabit the space of Floating. Whether in plants and frogs or rain and mud, there possibly are many cycles taking place simultaneously, which affect the environment significantly and nonetheless remain unnoticed to the urban bypasser. Parallel runs the city, ruled by other kinds of cycles and priorities, while responding to social and economic demands. By learning about the life forms inhabiting the area and the cycles they follow and create, we would like to bring attention to other life forms in our surroundings from which we can learn different ways of relating, surviving and taking care. This has been happening in the form of walks, talks and exercises around the site. We have been experimenting with Arduino microcontrollers and sensor modules as a medium to tune into the environment (soil humidity, water level, distance detector, fire detector - infrared light). Since the beginning of the pandemic, we had to adapt, moving our group meetings online, so meeting at floating gave us the opportunity to reconnect in person and materialise our processes.



Collective Compostscape Symbiosis



Would you like to know

Finish University and Research ?

WHAT

WHO

IS

FREE RADICAL

Radix, radicis (f.) Lat.
1. A root. 2. (fig) A foundation, origin, source.

IT WOULD BE RADICAL TO LET ALL
DEFINE AND DEVELOP THEIR FREEDOM -
NOT ONLY THOSE WHO HOLD MOST
POWER!

Abolish hierarchies
→ rather talk about them
make them visible

→ WHAT ARE THE CONDITIONS
THAT ARE NEEDED IN ORDER
TO BE FREE AND RADICAL?

UNLEARNING ART-UNIVERSITY

When every m² is owned and
regulated, how can we open
a space radically / from 0?

Kio der Küche essen für
alle

WHERE IS THE LINE
BETWEEN INTIMACY
AND EXCLUSIVITY?
who is excluded?

IS THERE A LINE?

→ Cf. "SAFE SPACES"
FOR SPECIFIC COMMUNITIES
AND PURPOSES
→ VITAL!

TREFFPUNKT
ACTEUR

- fritz
- Jessie_out_Muenchen
- Machiro
- Moss



RADICAL

meinung + diskussion

What makes a
university become
a university?

Who owns the means
of (knowledge) production?



a scientific
Free radical

(which is politics)

WER MACHT
DIE
ARBEIT?

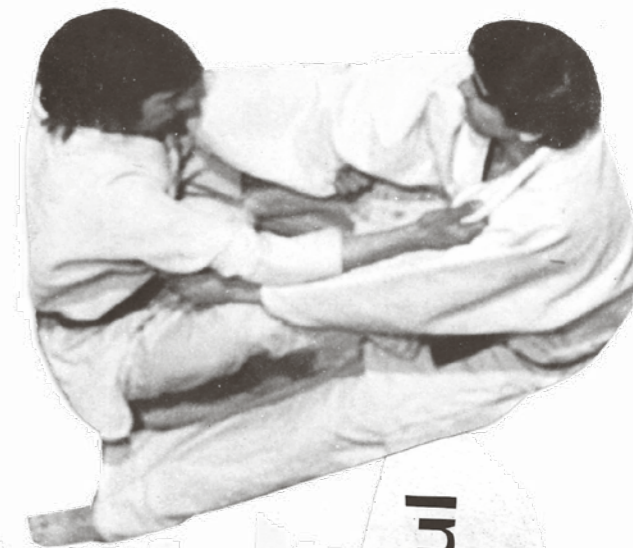
HOW CAN WE FIND WAYS OF
DECONSTRUCTING WITHOUT
destroying?

is it
that bad
to destroy?

GOOD QUESTIONS #1

Well, well.

is a secret
conversation
intimate?



Beautiful
Disruption



The physical embodiment of secret conversation

again and
again



only love of art admitted to the pool

Swimming good
Pool

WHAT is
KA1028



AND ANDACHT
sicher Musik un
ebele am See
ACHT

Die Gedanken müssen schwimmen!

10.11 Vertippt!

everywhere is within floating distance if you have the time

Schlaf jetzt, Kind
Die Gedanken müssen schwimmen!

"in meiner Badewanne bin Ich Kapitän"
Bist du denn "in deiner Badewanne Kapitän?"

IN MEINER BADEWANNE BIN ICH KAPITÄN
Halter: Fox-Trot
Berno-Rico-Bernauer
Gesang: Luigi Bernauer

ARBEITSRAUM (working title)

With – Jakob Braune, Joscha Brüning, Neele Marie Denker, André Finster, Stina Frenz, Jonas Fischer, Soffia Heese, Miriam Hartung, Johan Meister, Benjamin Unterluggauer, Thies Wanker



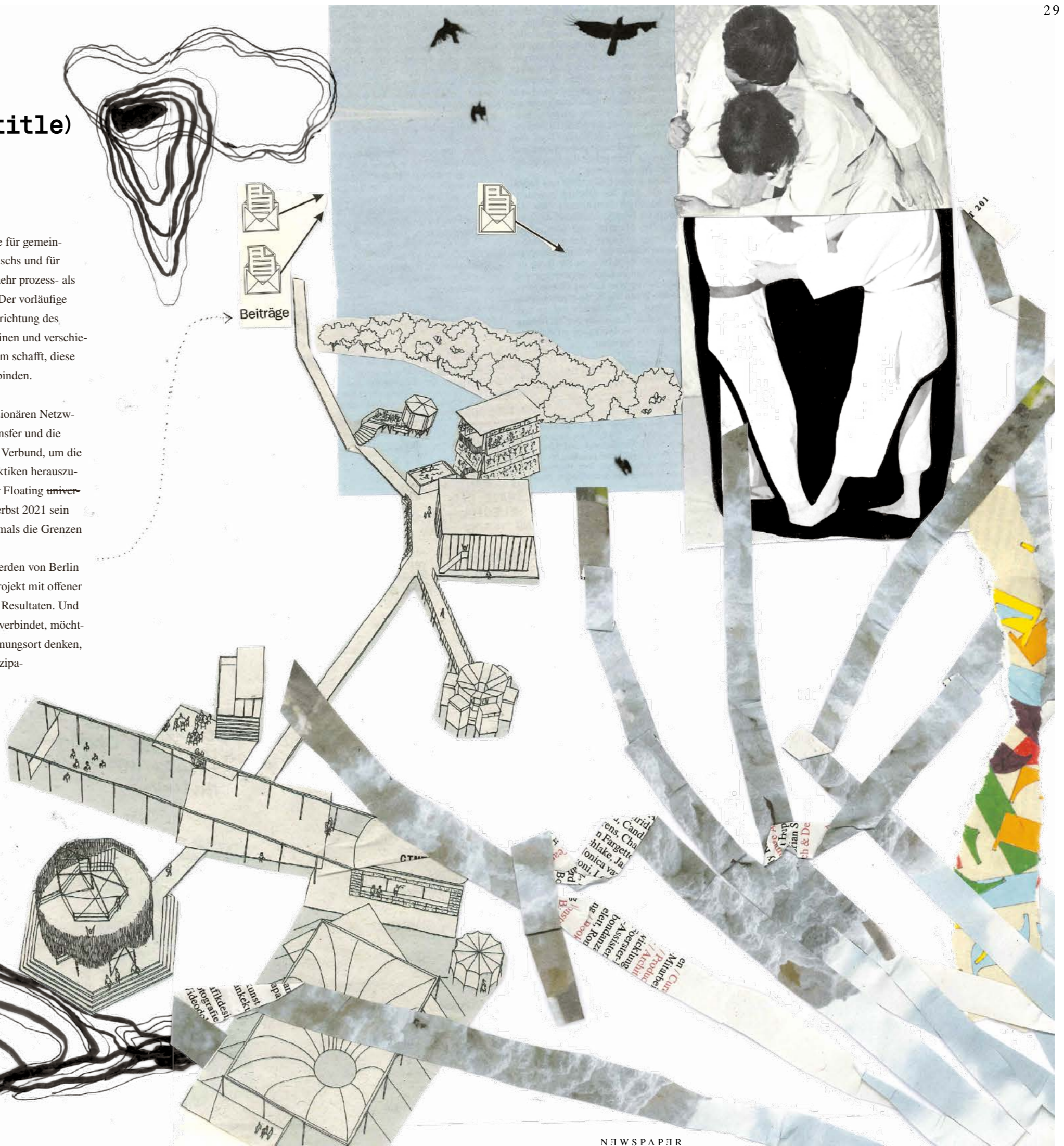
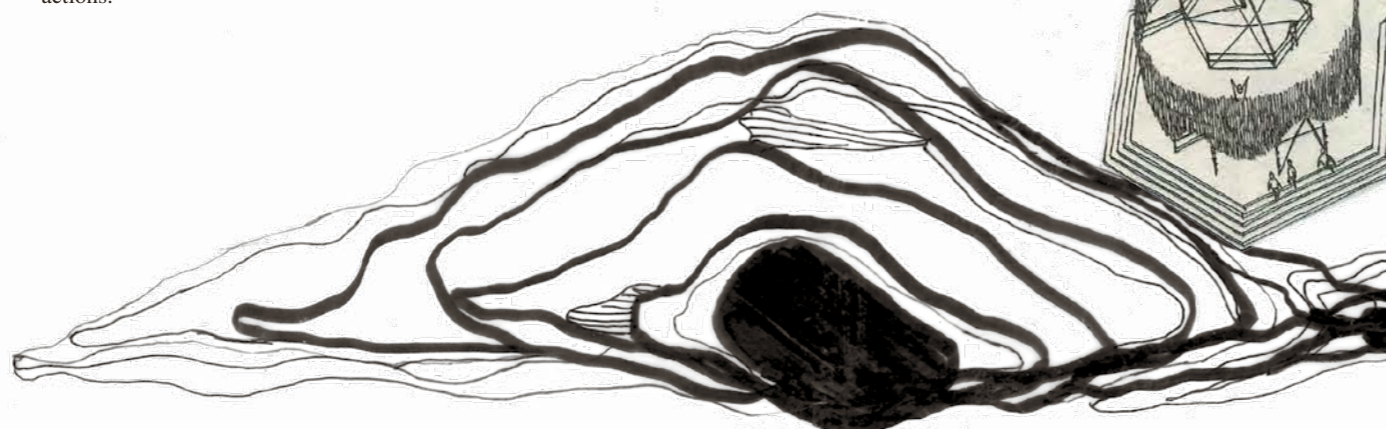
The Arbeitsraum (2020) is an initiative for collaborative practice, a space for exchange and the examination of new formats for a design and art practice that is more process than product oriented. The working title Arbeitsraum (Working Space) refers to the conceptual approach of the project, which shifts between multiple disciplines and between different locations. The project creates a space for confronting and connecting these different disciplines.

We are setting the story of our visionary network for collective practice, knowledge transfer, and the emergence of a multidisciplinary network to challenge the routines and habits of our practices. In the Free Radicals program, the group will hold its physical debut in the fall of 2021, leaving the boundaries of digital space for the first time. The results of the encounter will be transported from Berlin to Kiel – we show a project with an open chronology and yet unpredictable results. And just as the project connects us, we also want to think of it as a space that opens up discursive spaces and encourages participatory actions.

Der Arbeitsraum (2020) ist eine Initiative für gemeinschaftliches Arbeiten, ein Ort des Austauschs und für die Erprobung neuer Formate, für eine mehr prozess- als produktorientierte gestalterische Praxis. Der vorläufige Titel benennt dabei die konzeptuelle Ausrichtung des Projektes, welches sich zwischen Disziplinen und verschiedenen Standorten bewegt, und einen Raum schafft, diese miteinander zu konfrontieren und zu verbinden.

Wir schreiben die Geschichte unseres visionären Netzwerks für kollektives Schaffen, Wissenstransfer und die Entstehung von einem transdisziplinären Verbund, um die Routinen und Gewohnheiten unserer Praktiken herauszufordern. Im Free-Radicals-Programm der Floating university in Berlin hält der Arbeitsraum im Herbst 2021 sein physisches Debut und verlässt damit erstmals die Grenzen des digitalen Raumes.

Die Ergebnisse des Zusammentreffens werden von Berlin nach Kiel transportiert. Wir zeigen ein Projekt mit offener Chronologie und noch unvorhersehbaren Resultaten. Und so wie uns der Arbeitsraum miteinander verbindet, möchten wir ihn zugleich auch als einen Begegnungsort denken, der diskursive Räume öffnet und zu partizipativ Handeln ermuntert.

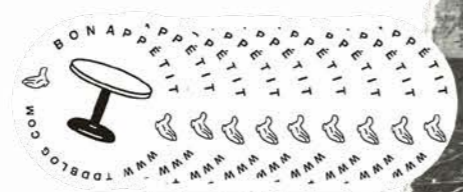


satt; -er, -este († R 292); ein -es Blau; sich satt essen; ich bin od. habe es satt (ugs. für: habe keine Lust mehr); sich an einer Sache - sehen (ugs.); etwas - bekommen, haben (ugs.); sattblau usw.



vag, vage (wa—, lat.) unbestimmt, unklar

Mensa w. (lat.) 1. Altarplatte 2. Mittagstisch für Studenten 3. das Haus, in dem er eingenommen wird (eigentlich: Mensa academica)



ข้าวทุกจาน อาหารทุกอย่าง อย่ายกทิ้งขว้าง เป็นของมีค่า
ผู้คนอดอยาก มีมากหนักหนา สงสารชาวนา เด็กตาตา ๆ

When I was in elementary school, the students had to recite those words before we started our lunch at Mensa. It can roughly translate as "every dish of food is valuable. There are so many starving people in this world. We should be more considerate towards the farmers and children". Well to be precise they said black eyed children but I heard nowadays there are more politically correct versions of this quote. Do you have some of those sayings in your own version?

It is always involved with this guilt that they make you feel. Why do they want us to finish the plate so bad? Is it because they really care for our health and want us to grow up strongly as adults? Or it's more because they don't want us to waste the vegetables, carbs and proteins, they put money in.

Last week, we used the opportunity of working here by each of us taking turns cooking lunch. There were 2 versions of soup from Bernie and Joni, also 2 versions of pasta from Sayuri Laura and Nadja. I myself made some fried-rice. We all have a budget of around 3 euros to cook for at least 7 people. I must say that I found this task quite challenging for me. In normal Thai mensa food, we usually have more than one kind of food. It is often rice served with soup or curry, together with stir-fried or fried stuff. It is very hard for me to come up with something under 3 euros when my main seasoning which is soy sauce already costs almost half of it and rice costs almost another half of it.

3 euros is around 115 – 116 Thai baht, divided by 7 then it's 16-17 baht per person. The Thai government provided a lunch budget for state schools 20 baht per one student. It's clearly not enough. Not just the students who feel that it's not enough, but the greedy, hungry adults who found the way to corrupt and kept that money in their pocket. Left the kid to eat rice with hard boiled eggs and fish sauce.

While the minister who mostly came from military background granted 600,000 baht or more than 15,000 euro for his lavish Hawaii work trip. The lunch menu consisted of crab cake, smoked ham and caviar. The low rank soldiers often have chicken green curry and rice, or what they call jokingly as "eggplant curry" or "chicken spirit curry" since they can't afford to put too much protein in the food for those who have to fight for the country.

Another thing that I feel conflicted with myself while cooking fried-rice for my friends is that...fried-rice is one of the most hated dishes in my elementary school. It is hard to make fried-rice in a big batch that tastes good. The rice becomes soggy easily since you can't do the chef tossing to evenly cook it and you never know how to properly season it. But it sure is fast to do, and I call it an accessible dish. When everybody, young, old, whoever you are can eat it. It reminded me of those ladies who worked in that mensa. We call them either aunty or sister. They're always so angry. They often serve so fast that the food from one hole of the tray spilled to another hole. I was always so sad when my curry spilled into dessert. I can't say that I entirely understand them. But during the lunch exercise we did, I could feel the anger of the cook. The anger of having to control everything in correct order, the anger of time pressure, the anger from the heat of the stove, the anger from the mess that stuck on the hand while cooking, the anger of thinking about the menu and have to change over and over again, the anger of not having proper utensils to cook, the anger of having to take care for hygiene etc. etc.

I just watched Ali Wong's stand up comedy on Netflix. She mentioned, mother is the first cafeteria of humans. Since they were born, the mother has provided food for them. On the other hand, does Mensa act as the motherly role to us? They sure do feed us, and form us to sit together like a temporary family dining table set up. Seems like the mother mensa, or father, or aunty, tend to work a bit differently during this pandemic time. Our group planned to go eat from mensas in Berlin, but most of the places do only take-aways instead of sitting and eating. Though the mensa in Weimar where we're from still functions as sit in place, the new regulations have been used. You have to register with a Thoska card before entering. People can't sit more than two on one long table; they have to sit from different ends. Mostly we just chose to sit outside instead. The long table doesn't bring people together but to keep the distance. The food is still warm but the seat in the middle where nobody sits turns cold. Hey, maybe it's not that different from my family table anyway. I haven't had a meal with my family for almost a year now. The closest thing to doing is either cooking and eating with my WG or going to mensa. In a way it is, you know sometimes food is spot on or sometimes it's totally horrible...isn't it like home cooking?

Funny enough that mensa used to be designed to bring people away from their home during the modern era when people need to work more and dedicate themselves to job. Mensa became a hearty place for students who are away from home like me, it's a place where you and your colleague get to refresh after a long hour of work, it's a place for kids to grow up, it's a place for friends to meet. Whatever mensa is to you, I hope tonight you feel warmed with Joni's soup physically and metaphorically and enjoy the food, the real food and food for thoughts. If not...oh well it's mensa food right? Thank you all for coming.

TAVOLO NORMALE

What is normal??

Ich möchte nicht immer an den Tisch eingeladen werden, ich möchte verdammt nochmal den Tisch besitzen und Dinge verändern.



Co-Hiving



in exchange and foster sensibilities towards the making of the commons within a neoliberal and capitalistic city through discussing, organizing, being unproductive, staying with the trouble as well as initiating changes of perspectives. Having the privilege of meeting together at Floating University gives us the chance to work, discuss and to come together in a regular manner, much like a „Stammtisch“, but of course open for everyone who is interested. Within these meetings, we are able to connect, have an aperitivo and at the same time share some thoughts and ideas. We are very much interested in auditory production, as we share some experiences in recording and broadcasting. With this format, we hope to get in touch and have discussions (possibly with different guests) which we will record for documentation and output whilst dining/drinking together around an open table. Whether those talks will start already at floating university or will develop later, is still an open process.

from a wild field?

>>Trouble is an interesting word. It derives from a thirteenth-century French verb meaning “to stir up,” “to make cloudy,” “to disturb.” We—all of us on Terra—live in disturbing times, mixed-up times, troubling and turbid times. The task is to become capable, with each other in all of our bumptious kinds, of response.<<

(RE)CONNECTING AND BEING PRESENT

In times where our physical spaces of learning were lost due to the pandemic and therefore fewer communication possibilities existed, we came together last year as an independent and open collective of architecture students to foster (un)productive conversation, sensitivities and exchange between us. Knowing each other from years of working together at UDK, we are used to discussing and thinking together, to handle problems in a collective way and to support each other naturally. The issues and questions we all have on our minds are matters that concern each of us: be it fights for climate justice, for self-administered free spaces or against all kinds of structural discrimination – all of these questions culminate in our wish for living together in a sustainable, inclusive and diverse society.

A CURIOUS AND INTUITIVE PRACTISE

The motivations that we all share encourage us to take part

und was dazwischen ist

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fronted

us with extreme challenges which disclosed the differences between more and less privileged groups within society in a harsh and unjust way. Nevertheless, the question remained the same for 2021. During the pandemic ‘How will we continue to live after the pandemic?’, was one of the most frequently asked questions. A lot of people also understood the pandemic as a chance to finally urge political changes towards our globalized economy, the climate crisis and social and structural injustice. It seemed as though the pandemic not only brought negative impacts but also held the potential to change ways of lifestyle towards a more resilient, caring and co-existing society. At the same time – and the pandemic is not over yet – we’re already talking about ‘going back to normal’, and bringing back the economy to where it was before in order to continue ‘normally’ with life. What’s left of the apparent changing patterns and winds of change that everybody was about to sense?

Der große Geist ist stärker als die Maschine

UTOPIAS AND MANTRAS

The biennale confronted us with a very wide and generic question, that obviously addresses everyone of us, not only architectural and urban planners. By asking for holistic approaches, interdisciplinary thinking and visions, you will most likely get a very wide range of answers with high ambitions – utopias? We believe that we need to extend these questions in order to move forward: How will we live together and how do we get there? When does a utopia become a mantra that loses its ambition and potential to thrive? Isn’t it a little late to only talk about visions? In our conversations, we were particularly interested in the overall structure of the biennale itself, the participation as well as the representation of the nations, working conditions and diversity within the exhibition. Certain exhibits also caught our attention, pavilions that dealt with complex



Apparat

der einen Prozeß in Gang gebracht hat, den er nicht mehr selber stoppen kann. So wie der Lehrling zu ertrinken droht, so drohen wir zu ertrinken in unserem Wachstumsglauben.

issues, somehow related to architecture and urban planning, but mostly seeking the bigger picture within a wide range of disciplines and questions. We are planning to bring our recordings back to floating university in order to extend the discussions evolving from the Biennale and to keep up the dialogue, all of which is still in an ongoing process.

>>Staying with the trouble does not require such a relationship to times called the future. In fact, staying with the trouble requires learning to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, meanings.<<

1 Donna Haraway: „Staying with the trouble“. Durham and London, 2016.

LECTURE 19:00 - 20:00 06.08

hat is at Planetary Dimensions?





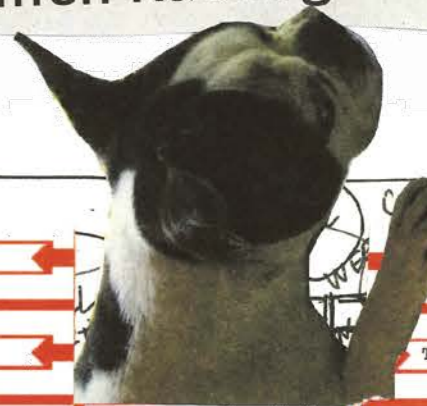
COMMON GROUND

COMMON GROUND IS A STUDENT INITIATIVE FOUNDED BY ASTA AT UDK BERLIN IN 2015. IT SUPPORTS PEOPLE WITH REFUGEE EXPERIENCE AND DISADVANTAGED INTERNATIONALS BEFORE AND DURING THEIR STUDY APPLICATION PROCESS.

NEW OPPORTUNITIES FOR PARTICIPATION IN THE UNIVERSITY CONTEXT AND RAISING AWARENESS OF THE ISSUES RELATING TO MIGRATION AND EXILE ARE REGULARLY OFFERED.



Trauer einen Raum geben.



ng Matilda	A Las Barricadas	AIM Song	la ci	
Shall Grow	Bourgeois Blues	Born Here	Tis Disk	
d us Down	Chain Gang	Civil War	Clampdown	She Work
ng Inside	I'm a Common Ma	Corruption	The Dead Heart	Diamonds
hope Joanna	Dollar Day	Eton Rifles	Die Gedar	
sh Soldiers	Ezay?	unate Son	Brother	
the Queen	Gelem Gelem	of Destructio	Himno Zapatista	El Puebl
re Mai Piu	Get Up Stand U	on a Patriot	Immigraniada	Esta Tie
en Mutter	Justice	Ladies First	Le Bucher	Give Pa
are You On	Le Deserteur	Mis-Shapes	Cuat	Ich Hab
Makeshift Patriot	Nation once Agai			
Parisien du Nord	Parva Que Sou			
reaty Now	Tunis Hurra	Three Cho		
Unadikum	Vande Mataram	Warszawianka	We Shall	
Zog Nit Keyncl	What's Goin' On	Universal Soldier	Water No G	



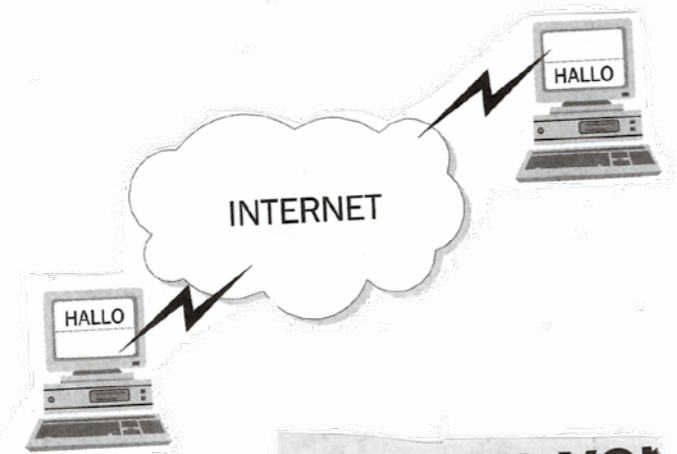
Patriot Game

Die Kunst der Abwehr



KLAU MICH

DIE KLAU MICH SHOW:



So was vor
1 superschnell

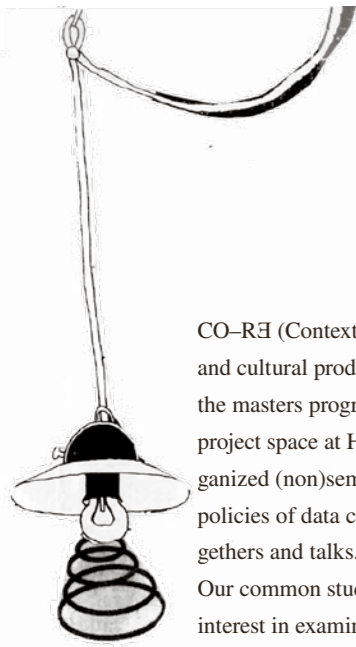
THE CAMO HUT CLUB

Initially, camo-hut is an elevated hunting blind made from the tree trunks and founded materials. This specimen of the small architecture reconstructed as a fictitious hybrid with characteristics of the children playground equipment on the premises of Floating e.V. had been left after its construction in July as a blank vehicle of getting in touch with nature, unthinkable without observation of natural wonders around. The hut was destined for the creation of the custom camouflage, breaking up the common concepts of the hunting attributes into the new behavioral patterns via spatial mimicry of the unique biotope of Berlin. For this reason, the experimental meetings during the three September days took place with a group of young enthusiasts and Ute Lindenbeck, a team member of the Kids Uni. Thus, the camo hut club makers were not only discussing the nature and function of the camouflaged high seats, but also reflected on it via very practical means: through weaving the walls with the natural materials discovered on site, doing hand-craft souvenirs and “do’s and don’ts” manual for the future visitors of the structure, as well as making own camouflage costumes so to remain invisible while observing the hut and other ‘bewilderment’ sessions around the hut.

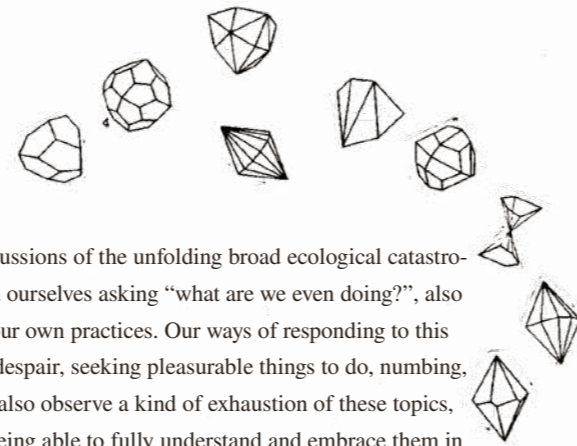
Alina Biriukova is a self-trained architect and has completed in 2020 M.Sc Program in MediaArchitecture at the Bauhaus University in Weimar. She has taken a part as a guest student at the Academy of Fine Arts Leipzig, in the class “Space and Installation”, and currently looking for an architecturally related job in Berlin. She keeps drawing the line on the topic of working with spaces of a humble scale, furniture and sound design. Olya Korsun is a researcher and visual artist, whose practice varies from publishing, to photography, animation and filmmaking. In her works Olya focuses on the exploration and re-articulation of the relationships between human and nature, both ‘cultured’ and ‘wild’, trying to find the ways of overcoming the existing gap between those two.

Height → Power
 Similarity → conviction
 Special Thanks to Maria Luedecke





CO-RE



CO-RE (Contextual Research) is a team of artists, curators and cultural producers, all either alumni or students of the masters program Art in Context at UdK Berlin. At our project space at Haus der Statistik, we have held a self-organized (non)seminar around the topic of statistics and the policies of data collection, as well as exhibitions, get-togethers and talks.

Our common study in Art in Context implies a shared interest in examining our practices critically in relation to the contexts we inhabit, as well as a shared interest in working together, manifested in the collective activities already developed by CO-RE. From the 1st day of our meetings, we have been asking ourselves and each other what we wish to do and produce together and how we wish to work collectively. These questions only become bigger and more multifaceted over time, so that we feel the urge to dedicate attention to them and also change the topics in relation to different places and people we relate to.

Our Free Radicals programme is centered around 13-21 September 2021 and since first proposed by CO-RE has been developed further by our project group: Daniela Medina Poch, Fred Becker, Jan Philip Barner, Luíza Luz, Min Kyung Kim, Redwane Jabal, Serena Abbondanza, Svenja Simone Schulte and Viviane Tabach.

In the context of Free Radicals, we use ecology as common ground of our projects, both relating to ecosystems in the widely understood sense as well as to the ecology of perception, subjectivity and social practices: Artistic practices, curatorial, cultural, co-learning, collective and collaborative approaches. From this, we speculate that everything is nature or can fit within the construct of it. There wouldn't be a possibility to be outside it. Therefore, we seek to experiment with questions and possible answers that could support us in developing a critical and inventive approach to integrate the parts we have once separated. We believe that using ecology as a lens connects the ecological situation that forms a precondition for anything we are pursuing with the ecological continuity of our practices.

Amidst the repercussions of the unfolding broad ecological catastrophes, we may find ourselves asking "what are we even doing?", also when looking at our own practices. Our ways of responding to this situation include despair, seeking pleasurable things to do, numbing, activism, etc. We also observe a kind of exhaustion of these topics, without us even being able to fully understand and embrace them in order to promote significant changes. What are the roles of art and education in this process?



RADICAL



The narrative of linear time has convinced us that everything is constantly growing - limitless. There's a lack of space to emptiness, for not knowing, for failing, for unlearning, changing the route, making a conscious usage of resources. In this same narrative, other timelines aren't welcome. There are some stories that have not been told as well. In the Western understanding of time, space and matter, Planet Earth is a dead matter. The cosmovision of Planet Earth as a living organism is stuck somewhere in an unreachable place called the past. As did colonial history put the so-called indigenous peoples who take care of Earth as a living entity. When activating the present now, we can collect this valuable information as a healing tool. Learning to grow as well as to die, to let go, to regenerate. Becoming compost within the soil, turning ourselves into earth's non linear history, rooted, grounded, interdependent.



How are we able to begin a new culture?

Hot showers, Cold drinks

1. Workshops and activities, 2. Exchange sessions, 3. Leisuratory: Using these three formats, we aim at both reflecting on and experimenting with our practices by creating experiences for each other and enjoying our time together. Some activities are open to participation for Free Radicals and others.

1. Workshops and activities include: Research how self-organized collectives work and learn; workshop-activities around listening; reading/reading out loud and talking about (speculative) texts; a walk to Haus der Statistik; a sound performance on 16th September.

2. Exchange sessions give space to informally talk with and learn from each other e.g. about different water cultures.

It includes prepared as well as spontaneous inputs.

3. The Leisuratory is a laboratory without labour. Instead it departs from leisure activities such as mini excursions, doing nothing, napping, singing, getting lost, or to pretend to be working. The approach for the Leisuratory comes forth out of critically questioning how - especially unpaid - labour in cultural production feels meaningful or not, and how one wishes to spend their free time exactly. During the project, we explore what a Leisuratory can be and given the blurry boundaries between labour and leisure it is about trying out things and seeing how they belong to the sphere of work or free time. This way, we would like to include non-labour activities into our practices.

E-MAIL: CO-RE [AT] RISEUP.NET
IG: @CONTEXTUALRESEARCH

LEISURATORY

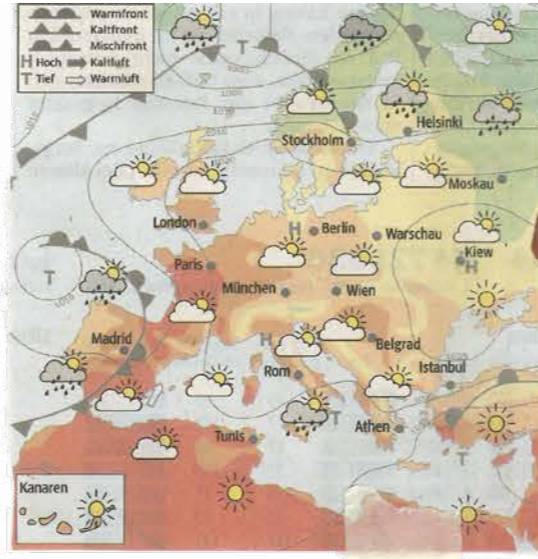
NEWSPAPER

It is simple to see how our presence has been beneficial for the diverse life forms on site.

Where do you see yourself in 5 YEARS?

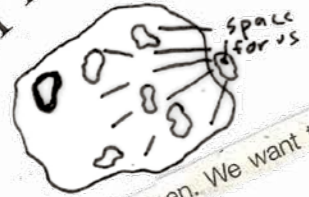
RUNNING AWAY?

WHO IS RICH ENOUGH TO PAY THE FEE FOR THE ARCHER?



shimmering nonchalantly

IS THERE SPACE IN FLOATING FOR T? Who is actually doing something about the weather?! animals human beings cyborgs mushrooms BOOB



It was never about "diversity," but about being seen. We want to create a world

resistant

Mehr als ein Platz am Tisch.

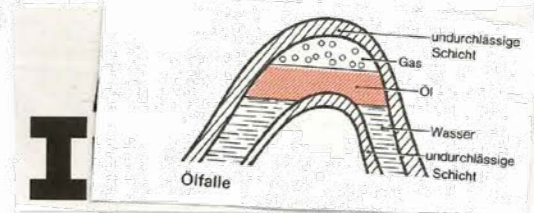
WHAT TO DO

WHEN MOSQUITOS

RUN!

COME?

Reaktionswärme



I

Wild on!

WHO IS ACTUALLY DOING SOMETHING ABOUT THE WEATHER?! animals human beings cyborgs mushrooms BOOB

Where do our conventions take us? errare humanum est? ARE WE ONLY A,

Konserve w. (-we, lat.) haltbar gemachte, meist eingedoste Nahrungsmittel; konservieren einmachen, haltbar machen; sich konservieren sich gut halten; Konservierung w. das Haltbarmachen

HOW ARE WE INTERCONNECTED

WE ARE NOWHERE AND EVERYWHERE AT THE SAME TIME IN TERMS OF BEING PRESENT AND INTERCONNECTED WITH EVERYTHING AROUND US

ARE WE NOWHERE?

AS SOON AS

NOW HERE OR

NOWHERE?

RSN

Real soon now (sofort)

Der Papalagi hat Gott arm gemacht

WHO CAN



AFFORD A

CRISIS

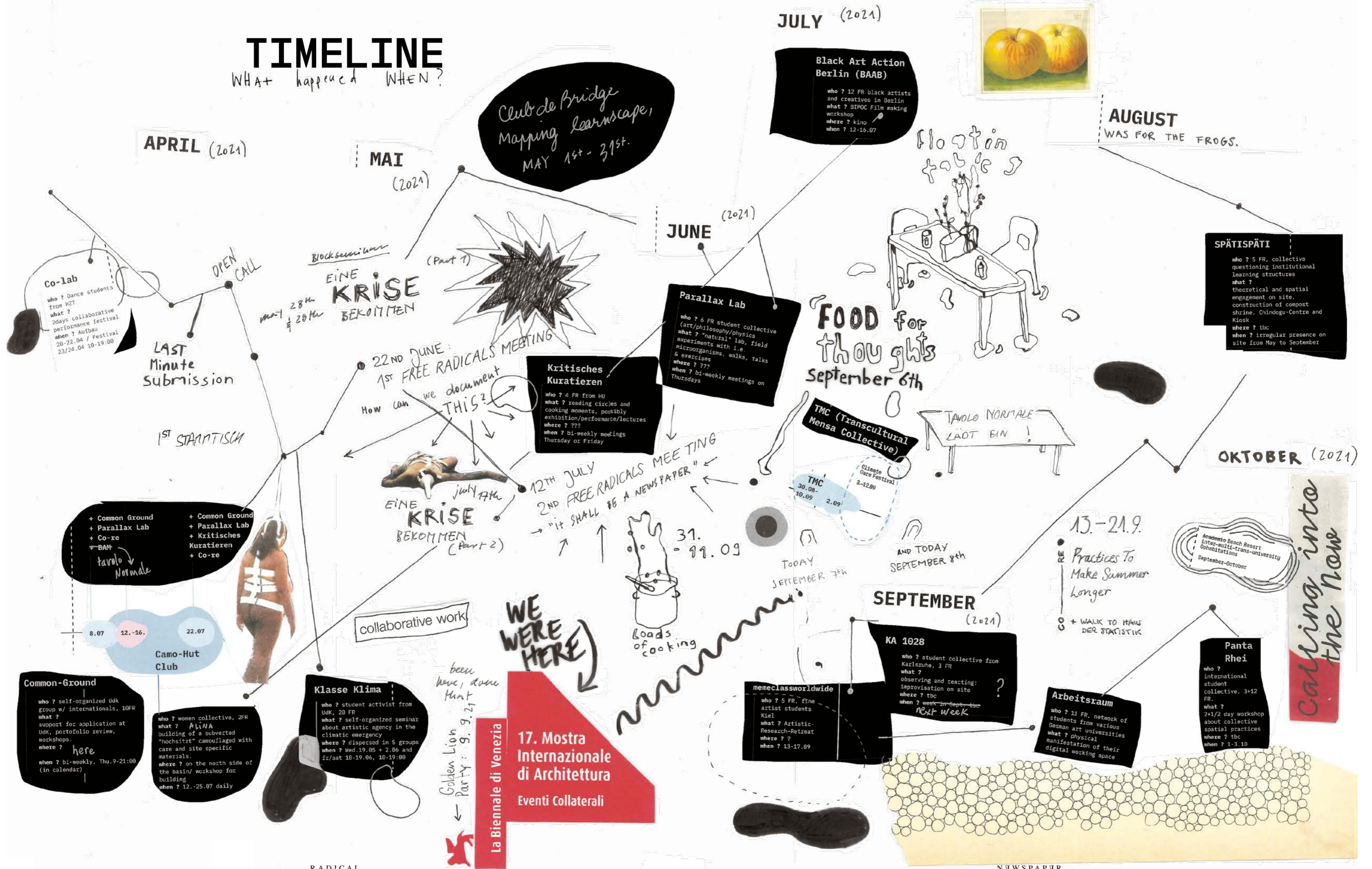
? WHY GO ON LIVING?

how can we integrate those of us who can't afford a crisis? how can we integrate those who are suffering a crisis?

Genießt die Stille

TIMELINE

WHAT happened WHEN?



APRIL (2021)

MAI (2021)

JULY (2021)

AUGUST WAS FOR THE FROGS.

JUNE (2021)

OKTOBER (2021)

SEPTEMBER (2021)

Co-lab
 who? Dance students from HZT
 what? 2days collaborative performance festival
 when? Aufbau 20-22.04 / Festival 23/24.04 10-19:00

OPEN CALL
LAST Minute Submission

1st STAMMTISCH

+ Common Ground
 + Parallax Lab
 + Co-re
 + BAM
 tavolo Normale



8.07 12.-16. 22.07
Camo-Hut Club

Common-Ground
 who? self-organized Udk group w/ internationals, 10FR
 what? support for application at Udk, portfolio review, workshops.
 where? here
 when? bi-weekly, Thu. 9-21:00 (in calendar)

who? women collective, 2FR
 what? ALINA building of a subverted "hochszitz" camouflaged with care and site specific materials.
 where? on the north side of the basin/ workshop for building
 when? 12.-25.07 daily

Klasse Klima
 who? student activist from Udk, 20 FR
 what? self-organized seminar about artistic agency in the climatic emergency
 where? dispersed in 5 groups
 when? Wed. 19.05 + 2.06 and fr/sat 18-19.06, 18-19.09

been here, done that
 Golden Lion Party: 9. 9. 21
La Biennale di Venezia
17. Mostra Internazionale di Architettura
Eventi Collaterali

Club de Bridge
 Mapping Learnscapes,
 MAY 1st - 31st.

Blockseminar
EINE KRISE BEKOMMEN
 may 28th & 29th

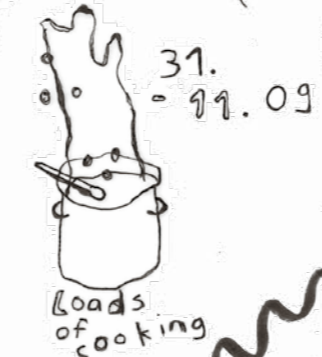


22ND JUNE:
 1st FREE RADICALS MEETING
 How can we document THIS?

Kritisches Kuratieren
 who? 4 FR from HU
 what? reading circles and cooking moments, possibly exhibition/performance/lectures
 where? ???
 when? bi-weekly meetings Thursday or Friday

July 17th
EINE KRISE BEKOMMEN (Part 2)

12TH JULY
 2ND FREE RADICALS MEETING
 "IT SHALL BE A NEWSPAPER"



loads of cooking

Black Art Action Berlin (BAAB)
 who? 12 FR black artists and creatives in Berlin
 what? BIPOC Film making workshop
 where? kino
 when? 12-16.07



floatin table



'FOOD for thoughts
 September 6th

TMC (Transcultural Mensa Collective)

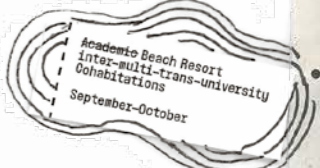


TMC 30.09-10.09 2.09
 Climate Date Festival! 3-12.09

TOODAY SEPTEMBER 7th

AND TODAY SEPTEMBER 8th

13.-21.9.
Practices To Make Summer Longer
 + WALK TO HANS DER STATISTIK



KA 1028
 who? student collective from Karlsruhe, 3 FR
 what? observing and reacting: improvisation on site
 where? tbc
 when? week in Sept-100 Next week

Arbeitsraum
 who? 11 FR, network of students from various German art universities
 what? physical manifestation of their digital working space

Panta Rhei
 who? international student collective, 3+12 FR.
 what? 2+1/2 day workshop about collective spatial practices
 where? tbc
 when? 1-3.19

calling into the Now the Now

THANK YOU

to all the **FREE RADICALS**
 from **Basin**
 (working title),
 Black Art Action Berlin,
 Club de Brigade,
 co.lab,

Floating

UNIVERSITY

co-re (contextual research),
 Common Ground,
 Eine Krise bekommen,
 KA1028,
 Kritisches Kuratieren –
 Kleine Humboldt Galerie,
 Klasse Klima,
 memeclassworldwide,
 Panta Rhei Collaborative,
 Parallax Lab,
 SpätiSpäti,
 Tavolo normale,
 The Camo Hut Club
 and TMC (Transcultural
 Mensa Collective)

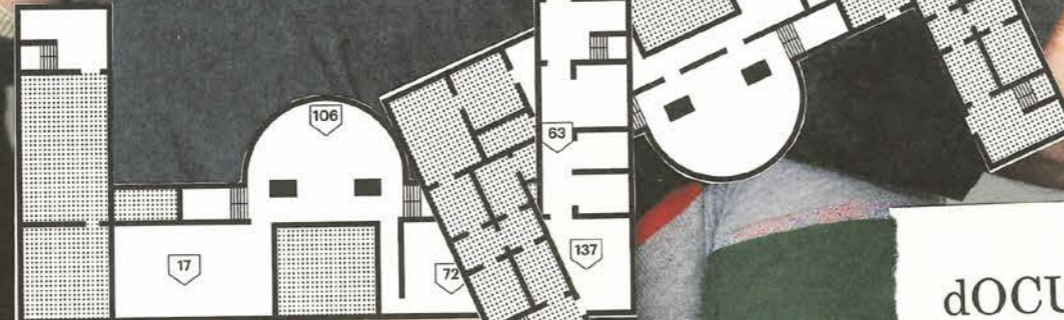
LEARN SCAPERS

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CO-LEARN SCAPERS
Amman Schlarvin



my home



**SCHÜLER-
DUDEN**
 Die Chemie

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GEMISCHTE
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 DANKE TOMMA PULLIS
 FOR DZIE

TO THE BOOKS WE FOUND,
 cut appart and
 poached

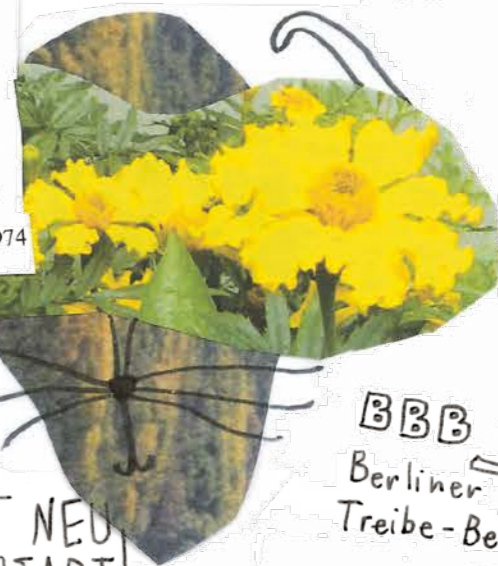
berlin

Basic Judo

By the same author
 Self Defence in The Home
 Judo and Self Defence
 The Complete Body Builder

© E. G. BARTLETT, 1974

DRAUSSEN
STADT



DOCUMENTA (13)

KATALOG / CATALOG 3/3

DOCUMENTA (13)
 Das Begleitbuch / The Guidebook
 Katalog / Catalog 3/3

DAS FREMDWÖRTER-
LEXIKON

A. M. TEXTOR

SOWIE:
 INTERNET ERFOLGREICH
 NUTZEN

NEU
START
KULTUR

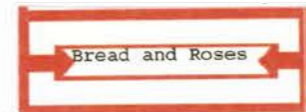
BBB
 Berliner
 Treibe-Betrieb

HAUPT
STADT
KULTUR
FONDS

FLOATING
UNIVERSITY
BERLIN



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Berlin Tempelhof Projekt



FLOATING UNIVERSITY BERLIN

radical newspaper
1st edition - September 2021
Berlin



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