

THE NEEDS





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hello reeder hello reeder

The Floating Community Newspaper, aka ‘The Reeder’, is finally here! It’s been a long-time dream for our organisation to start a publishing practice under the umbrella of the ‘Floating University Press’. We want to share our core themes beyond our physical and temporal limitations and create a space for our community, friends, and allies to express, discuss, and share their ideas. We hope that The Reeder will become a new platform for research, experiment, archive and exchange. This issue #01 is meant to reflect on the activities and thoughts developed in Floating in 2022 while prospecting and projecting ideas for the new season(s) (and Reeder(s) to come. It is a collection of voices and therefore a composite narrative of what the site is and can become.

‘The Reeder’ stands in obvious reference to reeds, the support structure for the multitude of living species and our work at the Rainwater Retention Basin. This first iteration features contributions such as: Eliza’s diary entry, Matthias’ visual interpretation of the site, Jennifer’s reflection on collective organisation and puberty, Julius’ essay on The Many Floatings, fragments and interludes from Doireann’s new piece, site specific recipes from our Floating Cooks as well as a recipe for institutional change from the Learnscapes group, reflections about the hybridity of infrastructures, custom Floating arrow words by Chloë, thoughts on wild infrastructures and urban wetlands by Jeanne, contributions by our KidsUni and Garden Group and unfortunately a heartfelt tribute to our friend Martin, who passed away last autumn. While Floating has an ongoing history of printed media (from program newspapers to improvised zines) ‘The Reeder’ is a multidisciplinary publication that aims to circulate, archive, and make public a collection of perspectives, documents, voices, and ideas. Originally scheduled for publication at the beginning of the year, we faced the tremendous and unachievable task to resume what is Floating, even for only one season (2022). We are conscious that the site and its natural and sociopolitical ecosystem are hard to grasp, as well as the large scope of activities that we develop on- and off-site. While the best way to understand it is experiencing it in the basin, the exercise of publishing gives new insights on our own work and programme and helps us raise new issues and questions that we want to answer in the future.

When we started to collect the different contributions, texts, drawings and documents, we wanted to create an overlapping of perspectives on Floating in a non-linear way. But as weeks pass and the seasons change, our meteorological and sociopolitical weathers change as well – as Astrida Neimanis said during her visit of Floating last spring – and these perspectives are continuously shifting, transforming the editorial process into a Sisyphean task. At the hour of simultaneity and fast-consuming communication, we embrace the inherent qualities of printed publications and the immediate obsolescence of our ‘News’.

We hope you enjoy reeding these fragments,
Floatingly yours, Your press team

Die Floating Zeitung, auch bekannt als ‚The Reeder‘, ist endlich da! Schon lange ist es unser Traum, auch einen kleinen Verlag, die ‚Floating University Press‘ zu gründen. Der Reeder nimmt Anspielung auf das Schilf, das die Basis für die Vielzahl der lebenden Arten und unsere Arbeit im Regenrückhaltebecken bildet. Hier wollen wir die Themen, mit denen wir uns im Becken beschäftigen, über unsere physischen und zeitlichen Grenzen hinaus verbreiten und einen Raum für die vielen Stimmen unseres Vereins, unserer Freund*innen und unserer Verbündeten schaffen, um Ideen auszudrücken und zu diskutieren. Wir hoffen, dass der Reeder zu einer neuen Plattform für Forschung, Experiment, Archiv und Austausch wird.

Diese Ausgabe #01 gibt Rückblick auf die Aktivitäten und Gedanken des letzten Jahres und zeigt Ideen für die kommende(n) Saison(en) (und Reeder) auf. Diese Sammlung von Stimmen wird zu einer zusammengesetzten Erzählung über unseren Ort und was er bedeutet.

Zu finden sind unter anderem Elizas Tagebucheintrag, Matthias visuelle Interpretation des Ortes, Jennifers Überlegungen zu kollektiver Organisation und Pubertät, Julius Essay über die vielen Floatings, Fragmente aus Doireans neuem Stück, ortsspezifische Rezepte aus unserer Floating Küche, sowie ein Rezept für institutionelle Veränderungen von der Learnscapes-Gruppe. Es gibt Überlegungen zur Hybridität von Infrastrukturen, das Floating-Kreuzworträtsel von Chloë, Gedanken über wilde Infrastrukturen und urbane Feuchtgebiete von Jeanne, Beiträge unserer Kids Uni und Gartengruppe und leider auch den Nachruf auf unseren guten Freund Martin, der im letzten Herbst verstorben ist.

Während die Floating auf eine lange Geschichte von gedruckten Medien zurückblicken kann (von Programmzeitungen bis hin zu improvisierten Zines), ist The Reeder eine multidisziplinäre Publikation, die darauf abzielt, eine Sammlung von Perspektiven, Dokumenten und Ideen zu verbreiten, zu archivieren und zu veröffentlichen. Diese Zeitung gibt uns neue Einblicke in unsere eigene Arbeit und unser Programm und hilft uns, neue Themen und Fragen zu stellen, mit denen wir uns in Zukunft beschäftigen wollen. Ursprünglich sollte die Publikation zu Beginn des Jahres erscheinen, doch die gewaltige und unerfüllbare Aufgabe, die Floating (bzw. nur die Saison 2022) darzustellen, brauchte deutlich mehr Zeit. Wir sind uns bewusst, dass die Floating und ihr natürliches und soziopolitisches Ökosystem schwer zu erfassen sind, ebenso wie die große Bandbreite an Aktivitäten, die wir innerhalb und außerhalb des Beckens entwickeln. Der beste Weg, Floating zu verstehen, ist, Floating vor Ort zu erleben.

Zu Beginn des Sammelns der verschiedenen Beiträge, Texte, Zeichnungen und Dokumente, wollten wir auf nicht-lineare Weise eine Überschneidung der Perspektiven auf die Floating schaffen. Aber während die Wochen vergingen und die Jahreszeiten sich änderten, änderte sich auch unser meteorologisches und soziopolitisches Wetter – wie Astrida Neimanis bei ihrem Besuch von Floating im Frühjahr sagte. Genau so verschieben sich auch die vielen Perspektiven ständig und verwandeln den Redaktionsprozess in eine Sisypusarbeit. In einer Zeit der Gleichzeitigkeit und der schnellen Kommunikation nehmen wir uns der besonderen Qualität gedruckter Publikationen an und freuen uns über die sofortige Überholtheit unserer ‚Nachrichten‘.

Wir wünschen euch viel Spaß beim Lesen!

Mit floatenden Grüßen, Euer Floating Press Team

we all are the reeds

Once upon a time, the biggest reed bed in Berlin-Kreuzberg.

The reed bed we know in the Rainwater Retention Basin appeared for the first time on aerial views of the site in 2010. It apparently grew out of the lack of maintenance of the water infrastructure following the shut down of the Tempelhof airport in 2008. As dust, earth and other matters flowed in with each heavy rain and were not removed anymore, they slowly sedimented and created a layer of soil on which the first reeds started growing. Their rhizomatic network further stabilized the grounds and accelerated accumulation of soil, enabling many other species to settle and grow after and between them. The reed bed thus became the primary support structure of a multitude of other living species on site: nests for birds (Reed Warbler, Sedge Warble...) amphibians (Common Toad, Pond Newt), ducks, insects (dragon flies, butterflies), hiding spot for the fox, drinking water for the bees, bacteria, fungi, protozoa... Meanwhile, as Floating University landed in the basin and opened it to the public, the reed bed became a symbol for nature reclaiming the infrastructure, therefore making it a 'third landscape' and 'natureculture' site. Slowly but surely, the reed bed grew to become the biggest reed bed in Kreuzberg, not without triggering fascination : a seemingly natural habitat developing on the less fertile of all surfaces (asphalt) and transforming it into hospitable grounds.

It also unfolded paradoxal opinions: reed beds in Germany are protected, yet reed beds on artificial grounds seem not to be. Now this non-protected reed bed does host endangered species and therefore is protected – as long as the protected species are present.¹ Since 2018, and after 5 years of presence of the Floating Association on site, the reed bed had become something familiar (from "intimate,

very friendly, on a family footing"), that we accompanied growing and watched take more space years after years, as our own association was growing and rooting. On a site washed off by (partially) polluted runoff waters from Berlin streets with each rain, the reeds and their rhizomes have been the only element successfully filtering the grey waters : decomposing organic matter and pollutants, reducing nitrate and phosphate levels, and filtering hydrocarbon-contaminated surface run-off before they flow out into the canal and further in the Spree river and Berlin's groundwaters.

Monday 27.03.23

The reed bed in the rainwater retention basin was brutally removed on Monday, March 27th 2023. A mechanic and technocratic shovel scraped the asphalt until the rhizomes and the mud would lift, it cut through the labyrinthian organic matters to lay the dark, humid layers of soil open to light and air it pushed the broken reeds, the hidden nests, the blind larvae, the micro plastics away in piles under the sun and put an end to the ecosystem's life in the very first days of spring. As we asked the company in charge of the maintenance for the reasons behind such actions, we were told that sewage water had been found in the basin, representing a health hazard danger and probably leading them to a fine of 15.000€.

"In order to eliminate the health hazard and avoid the fine, a complete cleaning and disposal of the contaminated surfaces of the entire basin cannot be avoided from a technical point of view."²

Whether this justifies the drastic measures that were taken, the lack of transparency with which they were announced and finally the violence of removing the precious habitat of so many species at a time of history where we can no longer ignore the urgency of the environmental crisis we are speeding into, still remains to be proved.

Floating eV, which situates its mission as 'steward/care taker' not only of the ecosystem but for the possibility to live and think with this ecosystem, is shocked and mourns the loss of the reed bed and its inhabitants, our neighbors. This destruction is profoundly shuddering the roots of our association's work in the basin since 2018 and shows once more that "technical point of views" aren't capable of handling the complexity and entanglements of natural and urban spaces. While slowly accepting the sadness of this moment and taking time to heal we are inspired by Anna Tsing words :

"I make disturbance a beginning, that is, an opening for action. Disturbance realigns possibilities for transformative encounter. Landscape patches emerge from disturbance. Thus precarity is enacted in more than human solidarity."³

And we take this as an occasion to stand up and act, to get loud and to restlessly fight until responsibility is taken and measures are started to compensate for this destruction. – We all are the reeds!

1 Amendment of the Berlin Nature Conservation Act. The fifth section (26a, b, c, d, e) of the version of 5.10.2003 contains regulations on the protection and maintenance of forest stands. It is also stated in the biodiversity survey that Tempelhof Projekt GmbH and Floating University committed jointly in 2021 that 'the removal and/or pruning of reeds and woody plants is only allowed outside of the bird breeding period (beginning of October to end of February)' (respectively known as 'Summer clearing ban' 1.3.–30.09). 'In fact the destruction of the reedbed in the Rainwater Retention Basin took place on March 27th, so during the breeding period.'

2 Communication with Tempelhof Projekt GmbH on 29.03.2023.

3 Tsing, Anna Lowenhaupt (2015) The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins. Princeton University Press

Grafik, Zeichnung: Lorenz Kuschnig Lefort
Fotos: Katharina Geist, Lorène Blanche
Goesele, Lorenz Kuschnig Lefort, Garance Maurer



A stylized illustration of a person with a beard and a hat, holding a long pole with a net, standing next to a large, wavy, orange and white striped shape. The person is wearing a white shirt and dark pants. The background is white.

In the spring, while the amphibians sing their love songs, the Floating association gives programs and events in this urban meeting point between humans and non-humans. They inhabit the same place, but not the same spaces. The watery spaces are obviously the favorites of the amphibians, although small secret hiding places have been found in the floor of the Rain Palace. The points of contact between humans and amphibians are primarily aural. Frog croaks intrude on the readings, and when a loud ~~AAA~~ echoes in the pool a loud response is heard from the frogs. Is it possible to go beyond a sonic cohabitation and achieve an interrraction?

DRAWINGS: JADE DREYFUSS

The stars were the only thing we could barely see that night. I stayed and started to play. Everyone was so loud, I couldn't hear my sound in that cloud. Slowly I approached the sounds. They were starting from my feet and

Wenn ihr genug habt, dann könnt ihr weitergehen.

JULI 2023

Tutorial on how to approach frogs

(A) Train your frog ear

Frogs are extremely reactive and sensitive. Approaching them teaches you to pay close attention. In winter, you can practice your attention by training your ear: the city is full of frog sounds. If you pay attention, you can hear frogs when your floor creaks, or when a door closes slowly.

(B) Train your frog sound

How do you make a frog sound? Easy: Blow up your cheeks with air, and block it out. You should be able to speak while keeping your cheeks blown up.

LEVEL 1:

Then let the air out a little at a time by pressing your cheeks inward. You can use your hands, or simply use the strength of your facial muscles. The pressure of the air will make a sound.

LEVEL 2:

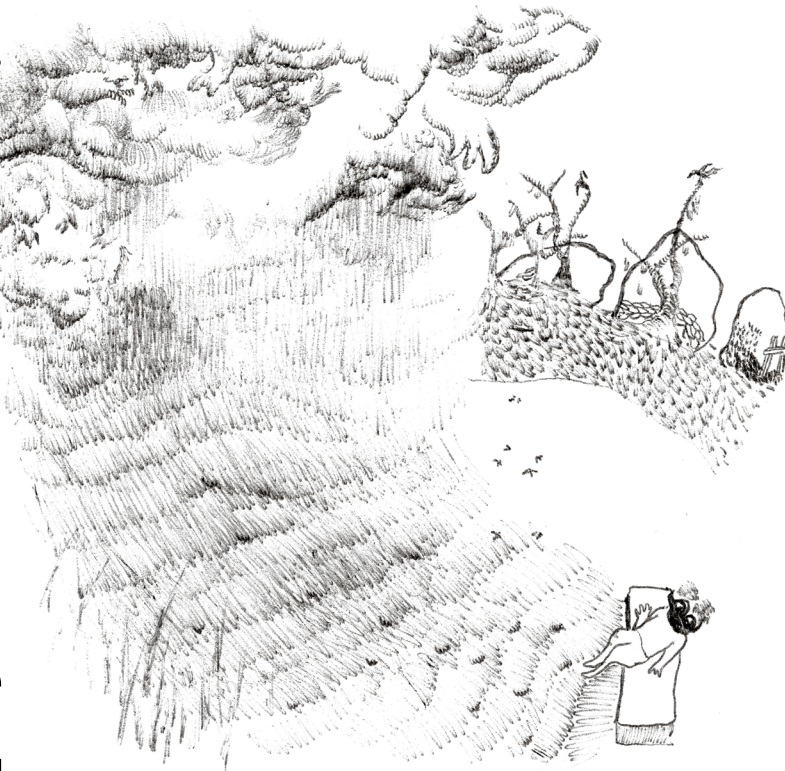
While keeping the air in your cheeks, read without using your voice:

POND FROG SOUNDS

Coak (french) / **Quak** (German) - means territorial sound
kro-kro-kro (French) cri d'accomplissement discret
ca-ha-ha-ac, ca-ha-ha-ac, ca-ha-ha-ac (English) means advertisement call is a relatively soft, ducklike cackling
ケロケロ (kero kero) (Japanese) In English, it means the sound of the frog, or Ribbit. It comes from „kaeru“ (帰る) which means „frog“ and „return“. Frogs are known to return from whence they came.

LEVEL 0:

You can practice with water at first, to understand how air storage can be done. Try to store water in your cheeks. Then replace water with air.



Anecdote:

In Aboriginal mythology, the Tiddalik tale tells of a thirsty frog that drank all the water of the planet. The animals conspired against Tiddalik and came up with a plan to get them to release all the water they had drunk. They organized a great festival to make the frog laugh. Humans and animals performed, but the frog did not laugh. A wise old owl suggested to Nabunum the eel that he make Tiddalik laugh by twisting and tying himself in a comical way. It worked and when Tiddalik laughed, all the water came out of him to fill the lakes, swamps and rivers again.

Year after year, there is less and less water in the rain water retention basin, and it is certainly not the frogs' fault. Would you like to help add water to the pond? Tell this story to an audience with a mouthful of water, and try to make them laugh.

212 Seiten Protokoll

Sieben Fragen an Jennifer Aksu

Wir sind ein Verein mit mittlerweile über 50 Mitglieder*innen aus unterschiedlichen Disziplinen und Hintergründen. Unsere unterschiedlichen Arbeitsweisen, die Visionen, wohin es in der Zukunft gehen soll und vor allem wie, und welche Strategien wir folgen wollen, um den Ort zu erhalten, haben manchmal zu internen Konflikten geführt. Um unsere eigenen Strukturen zu analysieren, zu überdenken und sie zu gestalten, haben wir uns 2021 dazu entschieden, einen geförderten Prozess mit dir, Jennifer Aksu, zu beginnen: "How to balance interests in Floating e.V.". Im Interview sprachen Jeanne und Sarah mit Jenny über ihre Arbeit mit uns an der Floating.

1. WAS INTERESSIERT DICH AN DER ARBEIT MIT UNS UND WIE KAM ES DAZU?

Mich hat vor allem der systematische, analytische Blick interessiert, Dinge nicht zu bewerten, sondern sich Sachen und Fakten anzuschauen, um das, was man in der Beratung oft die Allparteilichkeit nennt, einnehmen zu können. Das ist wahrscheinlich auch der Grund, warum mich Gilly, Ute und Teresa angesprochen haben, weil sie das aus meiner Arbeit kennen. Ich nehme diese Rolle mittlerweile gerne an, kann aber auch gleichzeitig aus eigener, vorheriger Arbeit im Bereich Game-Design und öffentlicher Raum Feldkompetenz vorweisen. Ich merke total, gerade wenn man mit Künstler*innen zusammenarbeitet, dass es sehr wichtig ist, zu verstehen, wie diese Szene tickt und selber vielleicht auch mal Teil davon gewesen zu sein und die Schwierigkeiten oder großen Herausforderungen und blinden Flecke aus der eigenen Arbeit zu kennen und sich daraus über einen Reflexionsprozess lösen zu können.

2. WAS FINDEST DU AM PROZESS MIT UNS BESONDERS?

Es sind mehrere Aspekte, die ich besonders finde, die natürlich auch zueinander gehören oder sich gegenseitig bedingen. Ich wurde mit einer Beobachtung angefragt und die Frage stand im Raum, ob es sich lohnt, dieses "Problem" in einem Beratungsprozess anzugehen. Meiner Meinung nach lohnt sich jeder Prozess, beraterisch angegangen zu werden, weil in allem immer vieles im Argen liegt, auch wenn das auf der Vorderbühne vielleicht erst mal nicht so aussieht. Deshalb habe ich einen Antrag geschrieben, was sehr ungewöhnlich ist in Beratungsprozessen, sich selber den Rahmen oder den Umfang auszusuchen und auch dafür zu argumentieren. Erst als wir dann die Zusicherung hatten, haben wir angefangen, wirklich intensivere Gespräche darüber zu führen, was wir damit eigentlich genau machen können. In dem Prozess entstand dann die Formulierung der Fragestellung "How to balance interests in Floating e.V.?" und es wurde auch klar, dass der Prozess aufgrund der Komplexität der Strukturen und der zu 'balancierenden' Interessen vielmehr nur eine gute Analyse werden kann.

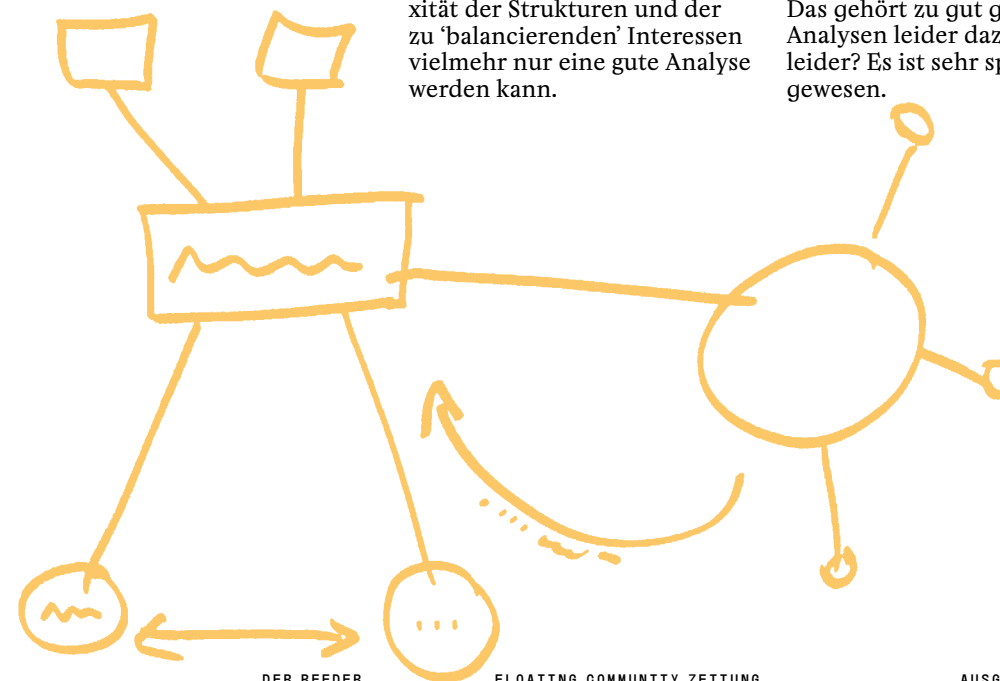
Interessant bei der Analyse der Protokolle eurer monatlichen Vereinsversammlungen war zum Beispiel - ich habe alle 212 Seiten sehr detailliert durchgearbeitet - auf Seite 83 eine Abstimmung oder ein Versuch, mal zu konkretisieren, wie eigentlich das Verhältnis zwischen euren Arbeitsgruppen und der Versammlung ist, das wurde dann vertagt. "Punkt 3 wird zu einem anderen Zeitpunkt diskutiert", stand dort und danach folgte nichts mehr. Das sind so Dinge, wo man sieht "Ah, ihr habt schon mal versucht zu konkretisieren, wie sind eigentlich Verhältnisse von Arbeitsstrukturen und wie kann man die eigentlich mal konkreter fassen?" - aber das ist eine doch ziemlich umfangreiche und schwierige Aufgabe und dann hat man sich doch lieber wieder dem Tagesgeschäft zugewendet, das ja doch auch immer sehr dringend ist.

S: Ich bin fasziniert davon, dass du alle 212 Seiten Protokoll gelesen hast!

Das gehört zu gut gemachten Analysen leider dazu. Was heißt leider? Es ist sehr spannend gewesen.

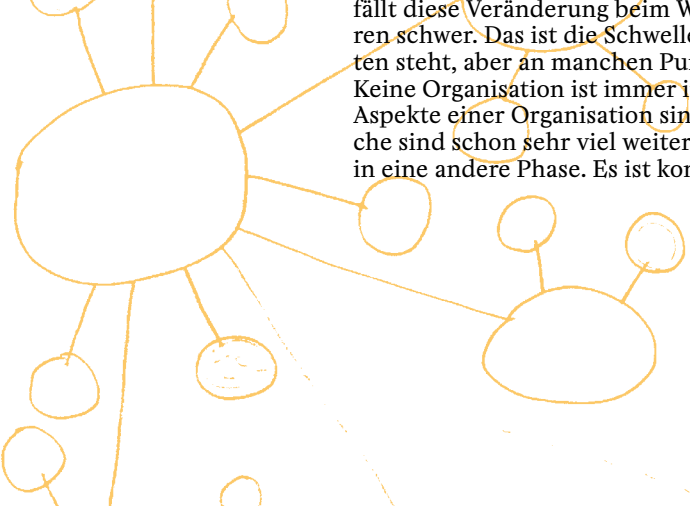
3. DURCHLAUFEN ALLE VEREINE/ KOLLEKTIVE ARBEITSGRUPPEN DIE GLEICHEN PROZESS, DIE AN DER FLOATING ZU BEOBSACHTEN SIND? WAS IST BEI UNS ANDERS?

Alle Gruppenstrukturen, überall da, wo Menschen aufeinander treffen und miteinander zusammenarbeiten wollen, durchlaufen sehr ähnliche Prozesse und Herausforderungen. Wenn jemand von sich behauptet, dass sie das nicht tun, dann stimmt das nicht. Ganz einfach. Dann wird da nur nicht richtig hingeschaut. Was bei euch aber wirklich anders ist, ist, dass ihr neben all den Problemen, die man eben in diesen Prozessen der Zusammenarbeit durchläuft, immer dieses Damoklesschwert des Ortes habt. Über euch schwingt nicht nur das Damoklesschwert finanzieller Sicherheit oder Auftragslage oder Fachkräftemangel oder so, sondern über euch schwingt immer die Frage mit, ob ihr noch an dem Ort bleiben könnt, beziehungsweise unter welchen Bedingungen ihr am Ort bleiben wollt, was einfach noch so andere kritische Momente produziert als bei anderen Vereinen oder Organisationen. Gleichzeitig ist da die andere Seite der Medaille - es gibt zum Glück immer zwei - dass der Ort auch euer ganz starker gemeinsamer Nenner ist, der euch über ganz viele Probleme, unter denen viele andere leiden, einfach so drüber hinweg hilft, weil ihr durch ihn einen sehr starken Motivator habt und, was den Ort angeht, auch eine sehr klare Erwartungsstruktur - und das ist total hilfreich.



4. SIEHST DU DARIN EINE STÄRKE/SCHWÄCHE? WORAUF MÜSSEN WIR ACHTEN?

Ich sehe darin eine Stärke und eine Schwäche. Ich würde die Stärken-Seite, in einer ganz kurz gemachten Kraftfeldanalyse, auf jeden Fall als größer sehen und denken, dass ihr da mehr Potenzial ausschöpfen könnt, als dass es zu wirklich kritischen Momenten führt. Das spezielle Wesen des Ortes - wie es eure Existenz bestimmt, wie mit ihm im Zusammenspiel mit den Behörden umgegangen werden muss, welche Maintainance er euch abverlangt - führt häufig zu Frustration. Vor allem, weil ihr euch nicht immer einig seid über die Vorgehensweisen oder Handhabung. Worauf ihr achten könntet ist, wie man aus diesen Frustrationsmomenten Neugierde schaffen kann. Ich glaube, dass zum Beispiel diese ganze widersprüchliche Handhabung des Ortes, was Ute manchmal als "Punk versus Bürokratie" beschrieben hat, zu der Frage führt: Wie können wir die Grenzen pushen, wie können wir das System konstruktiv unterlaufen, wie können wir mal was Neues reinbringen? Und gleichzeitig, da dieser Ort an so viele Auflagen geknüpft ist und von so vielen institutionalisierten Stakeholdern abhängig ist, zu überlegen: Wie können wir das als Stärke begreifen und für uns gut nutzen, um als Verein ein gemeinsames Ziel, zum Beispiel an diesem Ort zu bleiben, zu erreichen?



Jennifer Aksu begleitet Institutionen und Akteur:innen in Zeiten von Veränderungen. Mit 16 Jahren Praxiserfahrung als selbstständige Führungskraft in der Kultur- und Kreativwirtschaft (Games, User Centered Design, Kunst im öffentlichen Raum) nutzt Jennifer ihre Ausbildung als Organisationsberaterin, um Menschen darin zu unterstützen produktiv und zielführend zusammenzuarbeiten. Ihr Master in Theaterwissenschaft und Urbane Kultur, Gesellschaft und Raum haben sie in künstlerischen und planerischen Methoden ausgebildet mit einem starken Fokus auf gut gemachte Schnittstellen. Ziel ihrer Arbeit ist immer mit passenden Maßnahmen mehr Klarheit und konkretes Verständnis herzustellen, was für alle einen größeren Handlungsspielraum stiftet.

5. DU SAGTEST EINMAL, DASS FLOATING E.V. GÄRÄDE IN DER "PUBERTÄT" SEI. WAS VERSTEHST DU DARUNTER?

Die "Pubertät" ist eine Phase, die total konstituierend ist. Eine klassische Phase, die, wenn wir uns alle mal ehrlich daran zurückerinnern, total von Zweifel, von Unsicherheit, von Grenzen austesten und Anecken geprägt gewesen ist, ob man das jetzt will oder nicht. Um in diesem Bild zu bleiben, vorher bist du ein Kind. Kinder sind extrem impulsiv, sie sind einfach total im Moment. Wenn man das auf die Floating anwenden möchte, dann war die Kindheit im übertragenen Sinne das Jahr 2018, als alles sehr für den Moment, für dieses eine Jahr war. Alles war sehr miteinander verbunden. Alle kannten sich, alle haben noch jemand weiteres dazugeholt. Dann wird man größer. Es geht um das Ausprobieren und Verstehen und seine Gefühle zu managen, aber auch strategisch zu handeln, also Konsequenz und Wirkung im eigenen Handeln zu verstehen, und man beginnt, das strategisch für sich einzusetzen. Als Pubertierender kommt man an bestimmte Grenzen und idealerweise erklärt einem jemand, warum diese Grenzen so sind und man versteht, wie alles so funktioniert, Gesellschaft, Beziehung, Erwachsen sein, alles. Auf eine Organisation hin gesehen stößt man an diese Grenzen, wenn neue Leute reinkommen (müssen) oder wenn man sich anderen erklären muss. Wie funktioniert diese Organisation? Was für Qualitätskriterien hat sie? Wie viel Geld kriegt man hier wofür? Wer darf wem was sagen? Wen muss man fragen, wem darf man was sagen? Woher kommt das Geld? Wie funktioniert dieses System? Das muss man jemandem transparent machen können. Die "Pubertät" einer Organisation ist eine Phase, in der dann die anfänglichen persönlichen Beziehungen in den Hintergrund treten und man mehr anfängt zu managen. Als Kind geht es um die ganz subjektiven Gefühle im Moment. Beim Alterwerden geht es darum, diese Gefühle zu überdenken und zu beherrschen. Die Organisation wird zu einem "beherrschbaren Apparat". Das klingt unter Umständen fies und vielen fällt diese Veränderung beim Wachsen oder Professionalisieren schwer. Das ist die Schwelle, an der ihr an manchen Punkten steht, aber an manchen Punkten auch schon weiter seid. Keine Organisation ist immer in dieser einen Phase, manche Aspekte einer Organisation sind in der einen Phase und manche sind schon sehr viel weiter, manche fallen wieder zurück in eine andere Phase. Es ist komplex.

6. WAS KOMMT NACH DER PUBERTÄT?

Bei euch ist da die große Frage des "being on site", was nicht gleichzusetzen mit "keeping the site" ist. Was euch total vereint ist das "being on site". Ihr seid alle gerne da, ihr wollt alle gerne da sein, ihr wollt - wie ihr selber sagt - nicht nur an dem Ort arbeiten, sondern der Ort ist eure Arbeit. Alles Inhaltliche wird aus diesem Ort geschöpft und macht auch diese große, internationale Strahlkraft aus. Das ist nicht einmalig, aber selten in Organisationen, was auch für eure Motivationsstrukturen viele Anhaltspunkte gibt. Dabei zu sein hat schon einen riesigen Effekt auf Menschen und gibt vielleicht eine Antwort auf die Frage nach der Motivation zur Mitgliedschaft.

Das "being on site" ist der Zielzustand und gleichzeitig euer Motivator. So soll es sein. Das "keeping the site" ist ein Tun - das würde einen klaren Maßnahmenkatalog verlangen, den man erarbeiten müsste. Und vielleicht würde ich euch gerne eine letzte Frage stellen, um das vielleicht gemeinsam zu betrachten.

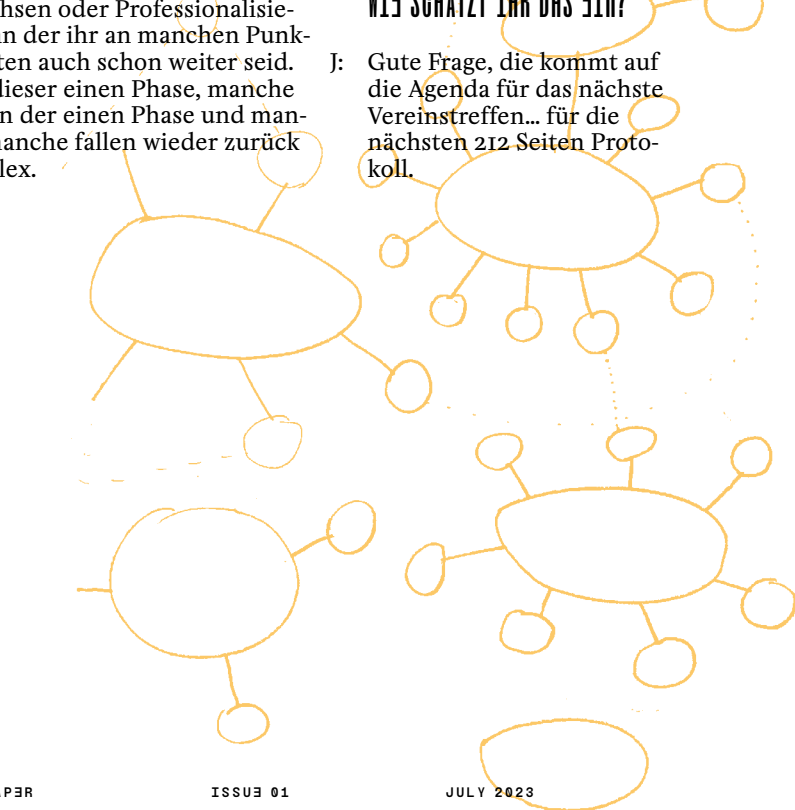
7. KANNST DU DEN UNTERSCHIED ZWISCHEN "BEING ON SITE" UND "KEEPING THE SITE" NOCH ETWAS ERLÄUTERN?

S: Für mich ist das eine ist der Ist-Zustand, und das andere das Arbeiten daran das der Ist-Zustand auch eine Zukunft hat. Wie schaffen wir das weiterhin transparent zu erklären, wer wir sind, was wir brauchen und mit wem wir das schaffen? Das beinhaltet ja auch vor allem Gespräche mit Menschen die Entscheidungsmacht haben, die wir brauchen, um eben da bleiben zu dürfen. Du beziehst es aber auch auf uns, innerhalb des Vereins. Kannst du dazu noch etwas sagen?

Das "being on site" ist der Zielzustand und gleichzeitig euer Motivator. So soll es sein. Das "keeping the site" ist ein Tun - das würde einen klaren Maßnahmenkatalog verlangen, den man erarbeiten müsste. Und vielleicht würde ich euch gerne eine letzte Frage stellen, um das vielleicht gemeinsam zu betrachten.

8. WIE SEHT IHR DIE MOGLICHKEITEN, SO, WIE ES JETZT GÄRÄDE IST, DIESEN ORT ZU ERHALTEN? WIE SCHÄTZT IHR DAS EIN?

J: Gute Frage, die kommt auf die Agenda für das nächste Vereinstreffen... für die nächsten 212 Seiten Protokoll.



Program review 2022

In this '2022 season review', we are presenting some of the programs that were conceptualised, designed, cooked and produced at Floating by members of the association in the Summer 2022. Some of the programs are recurrent and are happening again this Summer 2023. All programs have different shapes and time-frames: intensive weekends, up to two weeks projects, fragmented activities or encounters throughout the year, (...) What's certain is that at Floating, we are only able to share our program once the season is over (and this very belated newspaper is proving it). Indeed, we are better at looking back at what happened and reflect on it, than having our whole spring/summer/fall program ready-to-print when we open our doors for a new season. This short-term organisation, constant adaptation and flexibility are fun and keep us floating, but they're also a consequence of our own precarious existence defined by a reliance on public fundings and a legal status that we have to (re)negotiate every year.

Space For Practice

Space for practice is a regular movement practice with and within the rainwater retention basin of Floating University Berlin, led by choreographers and open for everybody. Each choreographer has developed their specific long term movement approaches, often connected to environments outside the studio. Space for practice is therefore a regular practice in inevitably irregular conditions. It opens up to different forms of developed movement practices in making space for them to be practiced. It acts as a point of encounter, between the practice of a choreographer, the site and participants.

Space for practice ist eine regelmäßige Bewegungspraxis im und mit dem Regenrückhaltebecken der Floating University Berlin, geleitet von Choreograph:innen und offen für alle Interessierten an Bewegungspraxis. Jeder der Choreograph:innen hat eigene spezifische Bewegungspraktiken entwickelt, welche oft mit Umgebungen arbeiten. Space for practice ist also eine regelmäßige Praxis unter zwangsläufig unregelmäßigen Bedingungen, nämlich denen des Draußenseins. Space for practice fungiert als Ort der Begegnung zwischen der Praxis eines/einer Choreograf:in, dem Ort und den Teilnehmenden.

WITH / MIT: GHYSLAINE GAU, JOSHUA RUTTER, PAULA KRAMER, INGO REULECKE, SABINE ZAHN, ALICE CHAUAHAT, SOPHIA TABATADZE AND MORE.
ORGANIZED BY / ORGANISIERT VON: SABINE ZAHN.

NN BÜRO FÜR NACHBARSCHAFTLICHE NETZWERKE

*the Office NN for Neighbourhood Networks has existed since 2018 and involves the direct, social environment of the Floating University in the processes, informs with personal contacts about what is happening here and develops joint formats and programmes with the neighbourhoods around us. The office has the task of building up a network of Berlin-based groups and initiatives that are regularly active at the Floating University. Furthermore, the NN office takes care of the search for the "not-yet-but-would-be-good-if" transdisciplinary in Berlin and its integration into the project.

*das Büro NN für Nachbarschaftliche Netzwerke besteht seit 2018 und bindet das direkte, soziale Umfeld der Floating University in die Prozesse mit ein, informiert mit persönlichen Kontakten über das was hier geschieht und entwickelt gemeinsame Formate und Programme mit den Nachbarschaften um uns herum. Das Büro hat die Aufgabe, ein Netzwerk aus berliner Gruppen und Initiativen aufzubauen, die regelmäßig an der Floating University aktiv sind. Außerdem kümmert sich das Büro NN um die Suche nach dem 'noch-nicht-aber-wäre-gut-wenn' Transdisziplinären in Berlin und dessen Einbindung in das Projekt.

ORGANIZED / ORGANISIERT VON: SILJA TERESA HUPPERTZ.

Learnsapes reEDOcate me!

Learnsapes is how we describe a floating landscape of knowledge production, of knowing and being and processes of un-, re-, and co-learning, of working and thinking collectively within the site. Floating University offers a broad range of public learning programs in the shape of lecture series, seminars or workshops. The Learnsapes program is developed in collaboration with local and far-away universities orienting their curriculums towards the specificities of the site. Needless to say that student-led-teacher-less initiatives are also always welcome to experiment at Floating!

Mit Learnsapes (Lernlandschaften) beschreiben wir eine fließende Landschaft der Wissensproduktion, des Wissens, Seins und der Prozesse des Ent-, Um- und Mit-Lernens, des kollektiven Arbeitens und Denkens an diesem Ort. Die Floating University bietet ein breites Spektrum an öffentlichen Lernprogrammen in Form von Vortragsreihen, Seminaren oder Workshops. Das Learnsapes-Programm wird in Zusammenarbeit mit lokalen und entfernten Universitäten entwickelt, die ihre Studienpläne auf die Besonderheiten des Ortes ausrichten. Natürlich sind auch selbstorganisierte Initiativen immer willkommen, in der Floating zu experimentieren!

ORGANIZED / ORGANISIERT VON: MARKUS BADER, BENJAMIN FÖRSTER-BALDENIUS, RAUL WALCH, KRISTIN LAZ

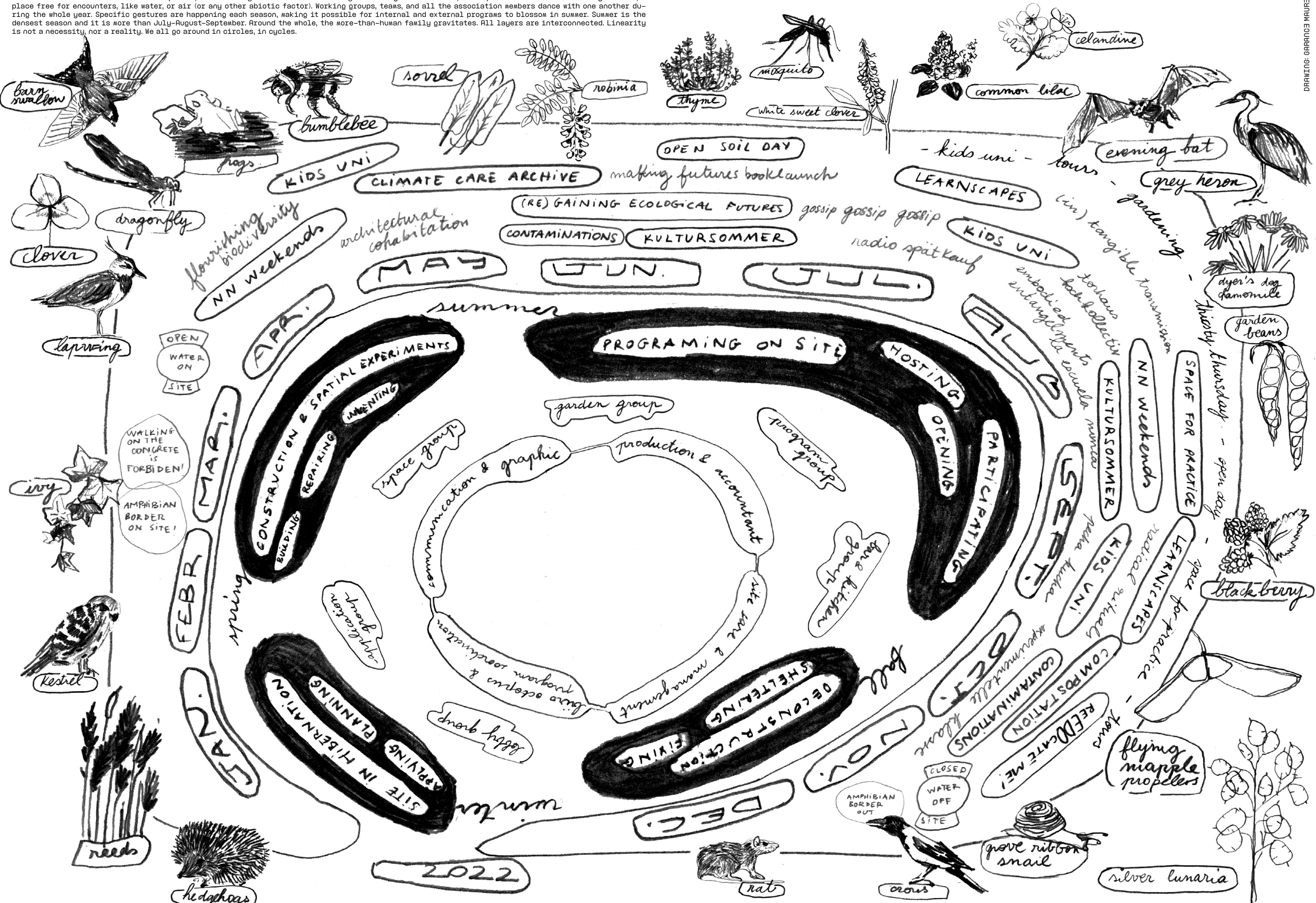
In october 2022 the post-fossil theme park 'reEDOcate me!' was opening its gates at the Floating University Berlin. For 260 years, during the Edo-period, Japan operated on the basis of solar energy and experienced an unprecedented cultural flowering. The need for reduction gave rise to new cultural techniques and everyday practices. Inspired by this, more than 20 international artists and collectives translated the sustainability strategies of the Edo-period into a post-fossil theme park for the present and future. In just five hours the re-edo-cation machine was treating visitors from their fossil addiction!

Der postfossile Themenpark 'reEDOcate me!' öffnete im Oktober 2022 seine Tore in der Floating University Berlin. 260 Jahre lang wirtschaftete das Japan der 3do-Zeit auf Grundlage von Sonnenenergie und erlebte eine beispiellose kulturelle Blüte. Aus Notwendigkeit zur Reduktion entstanden neue Kulturtechniken und Alltagsspraxen. Inspiriert von diesem Modell übersetzten mehr als 20 internationale Künstler*innen und Kollektive die Nachhaltigkeitsstrategien der 3do-Zeit in einen postfossilen Themenpark für Gegenwart und Zukunft. Die Umerziehungsmaschine therapierte in nur fünf Stunden die Abhängigkeit von fossiler Energie!

ORGANIZED / ORGANISIERT VON: ALJOSCHA BEGRICH, MAKIKO YAMAGUCHI, CHRISTIAN TSOHINER, DIDO AOULANTI, BENJAMIN FÖRSTER-BALDENIUS,

This timeline unfolds as a snail or a puddle, illustrating the seasons at Floating University. At the center, some space for whatever comes to your mind, a place free for encounters, like water, or air (or any other abiotic factor). Working groups, teams, and all the association members dance with one another during the whole year. Specific gestures are happening each season, making it possible for internal and external programs to blossom in summer. Summer is the densest season and it is more than July-August-September. Around the whole, the more-than-human family gravitates. All layers are interconnected. Linearity is not a necessity, nor a reality. We all go around in circles, in cycles.

DRAWING: GABRIELLE MAURER



(Re-)Gaining Ecological Futures

SECOND EDITION “ECOSOMATICS”

A week-long series of affective encounters and collective engagements. How can we learn from the natural world, how to create new synthesis in our technocratic times for a more inclusive and ‘cosmo-logical’ knowing? The week shares proposals to reflect and act on how we contribute to shaping ecological inter-relations and inter-actions and critically engages with the human-centred ontology and the dualism between nature and culture. The program exercises and mobilises alternative imaginaries and sets of relations between multiple others in a mutually enforcing and regenerative way. It connects transdisciplinary practices for the making of empowered and empowering social and more-than-human subjects.

Seine einwöchige Reihe von affektiven Begegnungen und kollektiven Engagements. Wie können wir von der Naturwelt lernen? Wie können wir in unserer technokratischen Zeit eine neue Synthese für ein inklusiveres und „kosmo-logisches“ Wissen schaffen? Die Woche teilt Vorschläge zur Reflexion und zum Handeln, wie wir zur Gestaltung ökologischer Zusammenhänge und Wechselwirkungen beitragen, und setzt sich kritisch mit mensch-zentrierter Ontologie und dem Dualismus zwischen Natur-Kultur auseinander. Das Programm praktiziert und mobilisiert alternative Vorstellungswelten und Beziehungsgeflechte zwischen multiplen ‘Anderen’ auf eine sich gegenseitig verstärkenden und regenerativen Weise. Es verbindet transdisziplinäre Praktiken zur Schaffung von bemächtigten und bemächtigenden sozialen und mehr-als-menschlichen Subjekten.

ARTISTS / KÜNSTLER*INNEN: OLIVE BIERINGA, DAVID BLOOM, LIZ ERBER, BERIT FISCHER, BB FM, GIULIANA KIERSZ, RAFFAELE RUFO, MIRIAM IMUN. CURATED / KURATIERT VON: BERIT FISCHER



Kids Uni

Floating Kidsuni is a program for young explorers in the rainwater retention basin of Tempelhofer Feld. It's a laboratory that enables children to research and reflect on the city, art, and space. The public is invited to special moments, and findings or processes are documented to be visible beyond the moment. The aim is to engage children in artistic-urbanistic fields of action ongoingly. Floating Kidsuni offers tours and programs for schools and develops extracurricular workshops and seminars on various topics with participating artists. Through regular offerings, Floating Kidsuni provides different approaches to involve children and young people in decision-making processes of Floating e.V.

Floating Kidsuni ist ein Programm für junge Entdecker*innen im Regenrückhaltebecken des Tempelhofer Feldes. Es ist ein Labor, das Kindern das Forschen und Reflektieren zu Stadt, Kunst und Raum ermöglicht. Besondere Momente werden dokumentiert, um das Engagement von Kindern in künstlerisch-urbanistischen Handlungsfeldern im Floating e.V. sichtbar zu machen. Die Floating Kidsuni bietet Touren und Workshops für Schulen und entwickelt außerschulische Workshops zu verschiedenen Themen mit beteiligten Künstler:innen. Regelmäßige Angebote sollen Kinder und Jugendliche in Entscheidungsprozesse des Floating e.V. einbinden.

ARTISTS / KÜNSTLER*INNEN: STEFANIE ARGOW, SIMON BAUER, ALINA BIRUKOVA, JAMES BROMLEY, JADE DREYFUSS, LENA DUSPOHL, CONSTANCE FLAMME, BENJAMIN FRICK, INCI GÜLER, MARTIN KALTWASSER, OLYA KORSUN, FELICITAS MANGA, LEXA MARTINI, MATERIAL FANTASIES, EVA MEYER-KELLER, NICOLÉ SCHUCK, MADDALENA PORNARO, FRANTZSKA SEEBERG, SOPHIA TABATADZE, HANS UNSTERN, HANNAH LU VERSE, HENDRIK WEINER ORGANIZED / ORGANISIERT VON: ANJA FIEDLER, UTE LINDENBECK AND SABINE ZAHN.

Open Soil Day

Open Soil Days are hands-on experimental spaces for the coexistence of microbes, plants, animals and humans. The first Open Soil Day took place at Floating University in 2022 and was funded by the Senate Department for Culture and Europe. In nine workshops, visitors had the opportunity to connect with the soils and their creatures on site through various kinship exercises, for example at the Hot Compost Choir, the Radical Empathy Lab or a hypnotic guided tour based on a text by Donna Haraway that took us inside a soil. Open Soil Days are curated by Martina Kolarek aka DIE BODEN SCHAFFT and realized in collaboration with artists, who are familiar with the place. The next one is planned for 2023. Until then, we are dedicated to composting in the association to build up fertile soils together with the neighbourhood.

Open Soil Days sind praktische Experimentierräume für das Zusammenleben von Mikroben, Pflanzen, Tieren und Menschen. Der erste Open Soil Day fand 2022 in der Floating University statt und wurde von der Senatsverwaltung für Kultur und Europa gefördert. In neun Workshops hatten die Besucher*innen Gelegenheit, sich über verschiedene Verwandtschaftsübungen (kinship exercises) mit den Böden und ihren Lebewesen vor Ort zu verbinden, zum Beispiel beim Hot Compost Choir, dem Radical Empathy Lab oder einer hypnotischen Führung basierend auf einem Text von Donna Haraway, der uns ins Innere eines Bodens führte. Open Soil Days werden von Martina Kolarek aka DIE BODEN SCHAFFT kuratiert und mit dem Ort vertrauten Künstler:innen durchgeführt. Der nächste ist für 2024 geplant. Bis dahin widmen wir uns im Verein der Kompostierung zum gemeinsamen Aufbau fruchtbarer Böden mit der Nachbarschaft.

ARTISTS / KÜNSTLER*INNEN: BERIT FISCHER, ELA SPALDING, FLORIAN RULAND, JO MAKANDAL, JADE DREYFUSS, LORENE BLANCHÉ GOESELÉ, MARTINA KOLAREK, MOSS JUOKES, NISHA MERTT V. ROSALIND MASSON, SILLJA TERESA HUPPERTZ, ULLA BERNARD, UTE LINDENBECK, VALERIA SCHWARZ

Contaminations

SECOND EDITION

A multi-week program designed for people who want to work with their body. “Contamination” and “immersion” sessions explore the theme of water – our relationship with it and our place in the water cycle. Our bodies are the most intimate ecosystems we know. Taking this as a starting point, it sets up a situation where people connect with their body’s ecosystem and the wetland’s ecosystem. It is a discourse between organisms and the environment. Curated by artist Katherine Ball in cooperation with dancers and performers from various disciplines.

Contaminations ist ein mehrwöchiges Programm für Menschen, die mit ihrem Körper arbeiten wollen. „Kontaminierungs-“ und „Immersions“-Sitzungen erforschen das Thema Wasser, unsere Beziehung mit Wasser und unseren Platz im Wasserkreislauf. Unser Körper ist das intimste Ökosystem, das wir kennen. Dies als Ausgangspunkt nehmend, wird eine Situation geschaffen, in der sich die Menschen mit dem Ökosystem ihres Körpers und dem Ökosystem der Floating verbinden. Es ist ein Diskurs zwischen Organismen und der Umwelt. Kuratiert von der Künstlerin Katherine Ball in Zusammenarbeit mit Tänzer:innen und Performer:innen aus verschiedenen Disziplinen.

ARTISTS / KÜNSTLER*INNEN: LAURA RAVN, KENTA NAOI, JULES KOHNER, NAAMA ITYEL, ARTURO BAUTISA, DAVID SANJUAN, FRAN EDERLY, PANDA ILAN, LEXIA MATSKE, SHERRY GEYLAN, MANU NEUBAUER, JEFF KINGS, DAVID LUCK, CHRISTIAN LUCK, FLO GRÄUL, SABINE NIESTHAL, JORGE ORTIZ, ELIZA CHOJNACKA, MIA DROBEC, LUKA AGRES, KATHERINE BALL. ORGANIZED / ORGANISIERT VON: KATHERINE BALL, MIA DROBEC + LUKA AGRES

ComPostation

BUILDING WORKSHOP

The collective SpätiSpäti together with ‘Die BODENSCHAFT’ organized a collective building – workshop for the New ‘Compostation’. The goal was to create a place within the Site where decay and renewal, the elemental processes of soil formation, manifest in a collective action and structure. During the week, participants discussed, designed, and built the station, spatializing the processes of composting. The wish was to connect it to questions of land, space, and ownership, and to initiate a discussion about “Boden” (-land/soil) as a shared resource rather than a currency. A parallel was drawn with the “land question” and the fact that “land” and “soil” have become a limited, privatized resource available to only a few people. Soil and its renewal should be considered and developed as a new common good and composting as an act of resilience against the capitalist and extractivist systems in which we live.

Im September 2022 organisierte das Kollektiv SpätiSpäti zusammen mit ‚Die BODENSCHAFT‘ einen kollektiven Bau-Workshop für die neue ‚Kompostation‘. Ziel war es einen Ort zu schaffen, an dem sich Verfall und Erneuerung, die elementaren Prozesse der Bodenbildung, in einer gemeinsamen Aktion und Struktur manifestieren. Während der Woche diskutierten, gestalteten und bauten die Teilnehmenden die Station und verträumlichten somit die Prozesse des Kompostierens. Der Wunsch war es diesen Ort mit den Fragen nach Land, Raum und Eigentum zu verbinden und eine Diskussion über ‚Boden‘ als gemeinsame Ressource zu initiieren. Dabei wurde eine Parallele zur ‚Bodenfrage‘ gezogen und zu der Tatsache, dass ‚Land‘ und ‚Boden‘ eine begrenzte, privatisierte Ressource geworden ist, die nur wenigen Menschen zur Verfügung steht. Boden und seine Erneuerung sollten als neues gemeinsames Gut und das Kompostieren als ein Akt der Widerstandsfähigkeit gegen die Systeme des Kapitalismus und Extraktivismus, in denen wir leben, betrachtet und entwickelt werden.

Kultur Sommer

DAY OF THE FROGS

DAY OF WASTE

As part of the Kultursommer festival, Floating Berlin hosted two events. Descending the concrete path, walking through the trees the Floating wetland unfolds into view. A variety of animals, plants and algae have made this rainwater basin of the former airfield their home and gave rise to a unique landscape: an artificial environment reclaimed by nature, forming a nature-culture site for learning and experimentation that needs constant care. From workshops, reading sessions, and performances, to screenings and lectures, we curated a dense program to discover and dive into two topics that emerged from the site: Frogs and Waste.

Im Rahmen des Kultursommers lud die Floating zu zwei Veranstaltungen ein. Beim Hinabgehen des betonierten Pfades öffnet sich plötzlich der Blick auf das Gelände des Regenwasserrückhaltebeckens. Eine Vielzahl von Tieren, Pflanzen und Algen haben sich hier angesiedelt. Gemeinsam mit den temporären Architekturen ist eine einzigartige Landschaft entstanden: eine menschgemachte Infrastruktur, zurückerobert von der Natur – ein Natur-Kultur-Ort zum Lernen und Experimentieren, der ständiger Pflege bedarf. Von Workshops, Lesungen und Performances, Screenings und Vorträgen haben wir ein dichtes Programm zusammengestellt, um zwei Themen zu vertiefen, die sich aus dem Ort ergeben haben: FRÖSCHE und ÜBERFLUSS.

ORGANIZED / ORGANISIERT VON: HANNAH-LU VERSE, UTE LINDENBECK, JÖRAN MANDIK, ELIZA CHOJNACKA, GARANOE MAURER, RAUL WALCH, JEANNE ASTRUP-CHAUVAUX

The Many Floatings

An Essay by Julius Grambow

Floatings carry non-binary agencies

Floating Berlin is not alone. Traces of Floatings can be found everywhere on the planet. The term ‘threat’ would diminish their active role: Floatings get marginalised because they resist without violence. *No bicycles in the fire escape routes, no walking in the pond, no protection beyond our own.* They are not threatened, they are precarious.

On the scale of the site, Floating currents underscore the fragility of common agencies: The daily working hours and the towering sum of working hours *in the shadows* without monetary remuneration; organising weekly working groups, tied together by quarterly funding approval, quadrennial municipal electorates, four seasons, dozens of overlapping and conflicting breeding seasons. This is only the obvious stuff it takes to keep the many actors living with the basin afloat.

Floatings are “/” and “_”, they are quadrilemmas; yes, no, neither, both, or something completely else. Floatings are underscoring oppositions, pulling antipodes right next to each other, plough through civil imaginations of living. Posthumus is what grows when we let the distinction between nature and culture end.

At the basin, 2019 demanded Floating to ask “what to do if you are told that you are not allowed to use the word ‘university’ in your project's title”? Floating came together to look around at itself: it is wetdreams, academic playunderground, uncertainty; Property/non-property, stakeholders/stewardship, competition/contestation, education/eligibility. They became Floatings.

IMAGES: JULIUS GRAMBOW



Floatings are biospheres

Institutionalisation is great. It gives wider ecosystems the felt presence of a large, thriving entity; this allows individualised experiences of temporalities to get embedded into the time-place smash of spaces which were declared as abandoned. *Architecture is but waste in transit* (Peter Guthrie) and institutions demarcate everything outside of waste. Floatings completely ruin and rebuild the relevance of definitions.

Floatings’ resilience is anti-capitalist, non-accumulating, non-dispossessing. Isn’t it amazing how this biosphere went along with the sheer volume of knowledge, experience, and emotion that always returned to Floating?

In *Natura Urbana*, Matthew Gandy describes how the Institute for Ecology at the TU Berlin set out to map West-Berlin’s post-war ecologies from the 1960s onwards.¹ Their research was driven by a different form of nature that had emerged from Berlin’s debris; if we assume the years after WW2 as the catalyst for heteronormative, racialised, and fossil-fuel driven expansion of the ‘economic miracle’ in Europe, they were looking for the *possibilities of life in capitalist ruins*.² They found it: so much in fact that it questioned all known types of representation.

Is the problem with Floatings then that they are going out to give attention to the non-valuable - or is it the non-valuable itself that does not fit patrimonial ideas of conservation?

Who will speak up for the frogs and their homes at the same time?

1 Gandy, M. (2022) *Natura urbana: ecological constellations in urban space*. Cambridge, Massachusetts: The MIT Press, pp. 88-91.

2 Tsing, A. L. (2015) *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton: Princeton University Press.

“Why is it that the epochal name of the Anthropos imposed itself at just the time when understandings and knowledge practices about and within symbiogenesis and sympoietics are wildly and wonderfully available and generative in all the humusities, including noncolonizing arts, sciences, and politics? [...] It matters which thoughts think thoughts. We must think! The unfinished Chthulucene must collect up the trash of the Anthropocene, the exterminism of the Capitalocene, and chipping and shredding and layering like a mad gardener, make a much hotter compost pile for still possible pasts, presents, and futures.”

Haraway, D. (2016) Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene. e-Flux Journal. 01 (75), 17.

Floatings are alive

In contrast to what governments define as pre- and conservation, Floatings are not stabilising ecosystems; this would only reinforce existing power hierarchies. Constantly pushing for more cracks in the system whilst at the same offering healing is dangerous to environments built from the patrimonial growth of capital through land, labour, and bodies; all displaced, dispossessed, renamed, standardised.

In the basin, bulldozing reeds is violent to an extent which, particularly within this site, must not have even come to consideration. From the Plantations to Botanical Collections to Royal parks to waste lands, colonising powers have always expressed their supremacy by exercising their limits of ‘nature’. At the same time, determining the proper use of space is the legacy of naturalising colonial subjects: John Locke preached the superiority of the White Christian Male, who, by GOD’s entitlement, should own the lands and bodies of this planet and make them HIS own. For Locke, it was not in the NATURE of the non-White, non-Male, disabled people to live with their own futures. The site which now hosts Floating partially exists because of histories that have been demolished and rebuilt according to fascist spaces. The basin reaches deeper into the soil than most of its surroundings. Floating is a reminder that no violence can erase the smell of living matter.

On my way back from Floating, I often cycled past Georg Seibert’s memorial for KZ Columbia: corrugated steel panels forming simple house shapes. They represent the barracks that politicians, Jewish, intellectuals, artists, and homosexuals were left in to labour themselves to death. Across Columbiadam, the banks of Tempelhof Airport were meant to hold screams in silence: NICHTS MEHR ZU SEHEN, nothing left to see, in bold bronze letters. Did we ever learn to pay attention to where nothing’s left to see? They bulldozed the reeds.



Cracks, Bruxelles

Behind Brussel’s Gare du Nord, in Rue d’Aerschot, a vacant plot between two firewalls is home to a broad variety of blossoming flowers, weeds, and shrubs. The two children in front of the hampered fence stop their deconstructivist practice on the street lamp as I come closer. For an instant, the scene appears to be the next frame in Lara Almarcegui’s ‘To Open Up a Wasteland’ series from 2000: the awkward trio of us seems to want to storm the overgrown debris altogether. Judging from the earth-framed holes in their denims and the suspecting looks at me, an intruder, the two are local performance artists at halted building sites across the neighbourhood.

The friend I was visiting would later tell me about aggressive gentrification strategies and the squatting scene in Brussels. She tells me of a magic book containing recipes how to occupy abandoned sites in accordance with Brussel authorities’ grey zones: local squatters have mastered jurisdictional spaces to a degree that the municipality and property owners now compromise in hosting squatting communities in ‘their’ buildings, as long as squatters would preserve them.

One framing of such mutual agreements could mean squatters offering free labour for deteriorating buildings in order to maintain their value; in exchange, the communities get to afford their living environments as long as they can bring their knowledge of maintenance themselves. Another perception could see the internal conflicts of squatting communities refusing to work with authorities or, more complex, anyone within their own groups who would

promote such coalitions. In reality, there are endless, constantly shifting narratives about who and how to govern these spaces in-between: with protagonists suffering from the slow violence of ‘higher means’ like housing or open spaces dictated by municipal policies.

We both hoped for the children to find many other sites of biological interest for their art.



Floatings are therapeutic

Floating was built as the art of habitation outside of building codes, an idea which some architecture practices now greatly capitalise on. Without putting counterweights to its exertion of constant pressure on its margins, capitalism will always find ways to marginalise the rest of ideas it cannot profit on - the waste.

In heterotopic and queer spaces, latency is important. It takes time to get comfortable enough with providing the uncomfortable: the haptic feedback of wet woods, a constant flow of people, the odour of compost; shared kitchen spaces, living mud on concrete, smiles in the rain, anger when common resources have been plundered once again. Caring *through* waste is especially built on acts of awareness, repair, and reconciliation, it comes as much from individual agendas as it goes against and beyond them.

Floatings spread their spores everywhere; they are always precarious, temporary, marginalised, disruptive. Because of all this, floatings are perhaps the closest we can get to *just* spaces for the time of their existence.



Continuity, London. During the week, Shay[1] spends most of their daytime at an NGO working with subsistence farmers in a former British colony in East Africa. In our small group at The Africa Centre, they tell us about their experiences of populism-in-the-fields, which often gets reduced to the fact that the farmers they work with do not believe in climate change. They resist the forced separation of nature and culture; to them, their acts are the land and vice versa. Why should they believe in artificial concepts that the White Man[2] has brought to them? It is incredibly hard to take a mediating position, added Shay, when farmers' deeply spiritual treatise of land gets reduced to 'climate adaptive agriculture' by Western policy makers. Again, the White Man's tongue speaks of soil in foreign ecosystems only in his worthy opinion.

When we had headed out earlier to walk through the neighbourhood's urban nature, Shay told us how they found resort in a park near their flat in South East London, which is where they live with their son. It is healing, they say, to have access to nature and places of belonging when the majority of the city makes that very difficult. I think of the origins of 'their' park, which was re-named after a gigantic structure that had attracted millions to wonder at Britain's industrial progress, built on the displacement of bodies and resources of different climate zones. Shay walks on silently. Sometimes it feels saving to be in spaces that accept you without justification.

[1] For privacy reasons, I changed their name with the Gender-Neutral Name Generator and de-specified their workplace and geographical context. Shay is British with roots in West Africa.

[2] I am quoting Shay here; this terminology is important in the context of Anthropocene theory and cognitive hegemony in intersectional climate research.

“If we look beyond the temporalities imposed on indigenous and racialized communities – who have their own conceptions of time – what do we see? Let me try to trace some other temporalities: The time needed to clean the world, to repair what has been broken by slavery and colonialism, which is itself being broken by the ravages of capitalism – so much damage, so many wounds, so many ruins (what Colebrook calls the geological impact of humans – but as we know, not all humans have an equal geological impact).

The time taken by women of color to care for their own families, to clean and cook for their own families, and then to commute to the homes of middle class families and clean their houses, care for their world.

The time taken for the production of capitalist goods, and the temporality that this production imposes on the bodies of women of color (working long hours in polluted factories, barely eating, having no time to go to bathroom or take care of themselves during menstruation). The time to bring the waste produced by the Global North to the Global South. The fact that none of this work is ever really finished because somewhere, something is being broken, damaged, wounded.

The time for decolonial caring/cleaning (for reparation), for caring and cleaning what has been laid to waste in the past, clashes with the accelerated time of neoliberalism.”

Vèrges, F. (2019) Capitalocene, Waste, Race, and Gender. e-Flux Journal (100). [online]. Available from: www.e-flux.com/journal/100/269165/capitalocene-waste-race-and-gender



Julius Grambow (he/him) focuses on narratives of planning for climate justice. Currently, he works and researches through the urban political ecologies of land, labour, and housing. From 2021-22, on behalf of mould.earth, he was part of 'Architecture after Architecture: Spatial Practice in the Face of the Climate Emergency', a joint research project between the TU Braunschweig and GSM London. He co-founded Panta Rhei Collaborative in 2020 and spaceforfuture.org in 2022. Over the past years, he was working across various spatial practices, amongst others teleinternetcafe, ARCH+, Kollektiv A, and temporary collaborations. He studied architecture at the TU Munich and the Accademia di architettura Mendrisio, Regional Studies in Asia/Africa at Humboldt-University Berlin, and Urban Design at TU Berlin. At the moment, he studies Urbanisation and Development at The London School of Economics and Political Science.

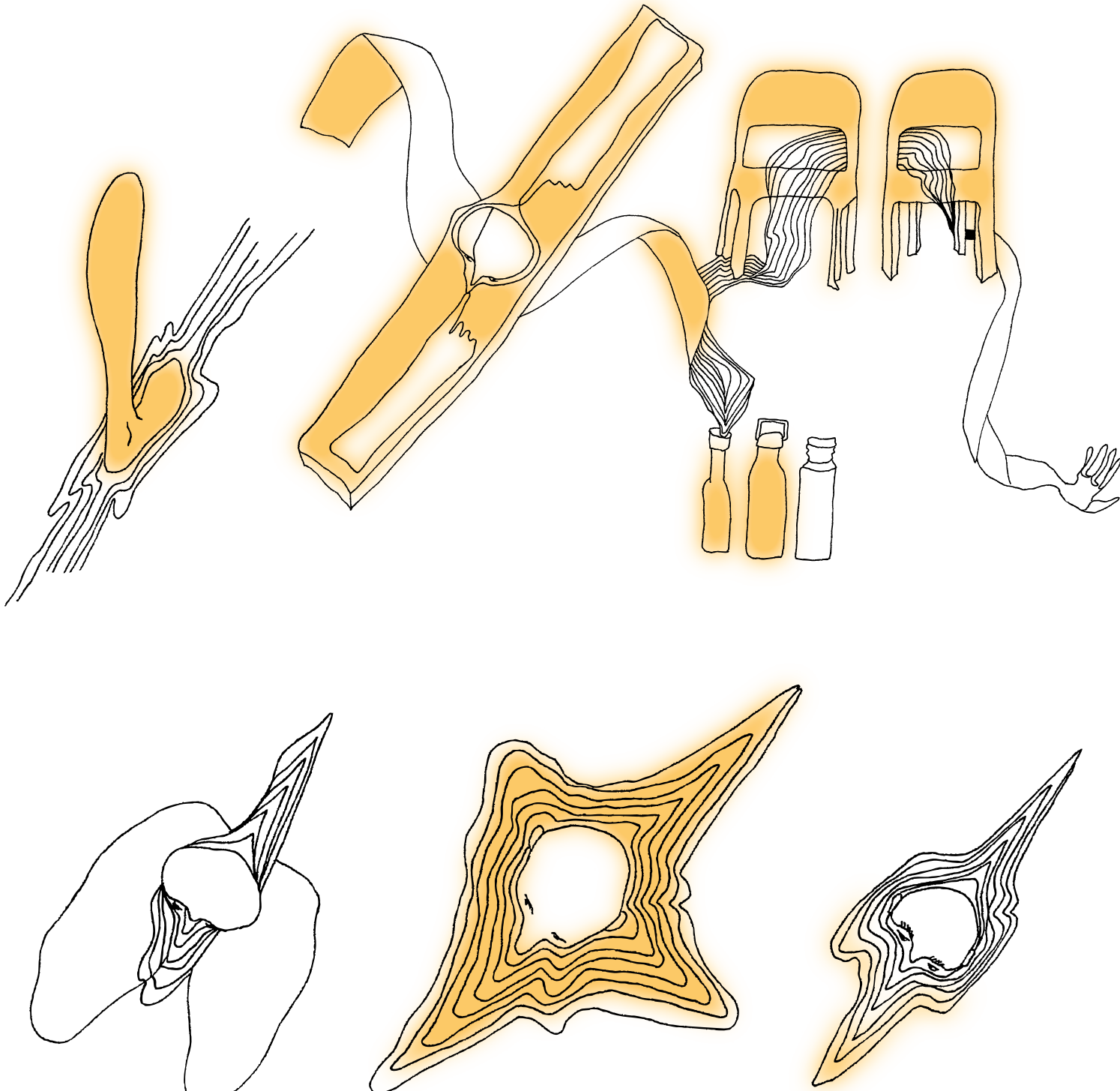
Cohabitation, Glasgow. Since spring 2019, Glasgow's clubs are allowed to stay open until 4 AM, changing the migration patterns of its nightly population. Once the licensed decks in the inner city have closed, flocks of people emerge from its dark structures and move outwards to spaces of abundance and abandonment. Amidst the forms of biodiversity that are unknown to inner-city greenery resulting from drawing boards, warehouses here generously open up to their very-early-morning populations.

On the outside, owls have made homes in what post-industrial development describes as 'wastelands'; after dawn, their gleaming eyes silently accompany the pack of foxes, rats, and scuffed crowds hushing through holes in leaning wire nettings, all trying to avoid the naturalised systems of order that they usually call their habitats.

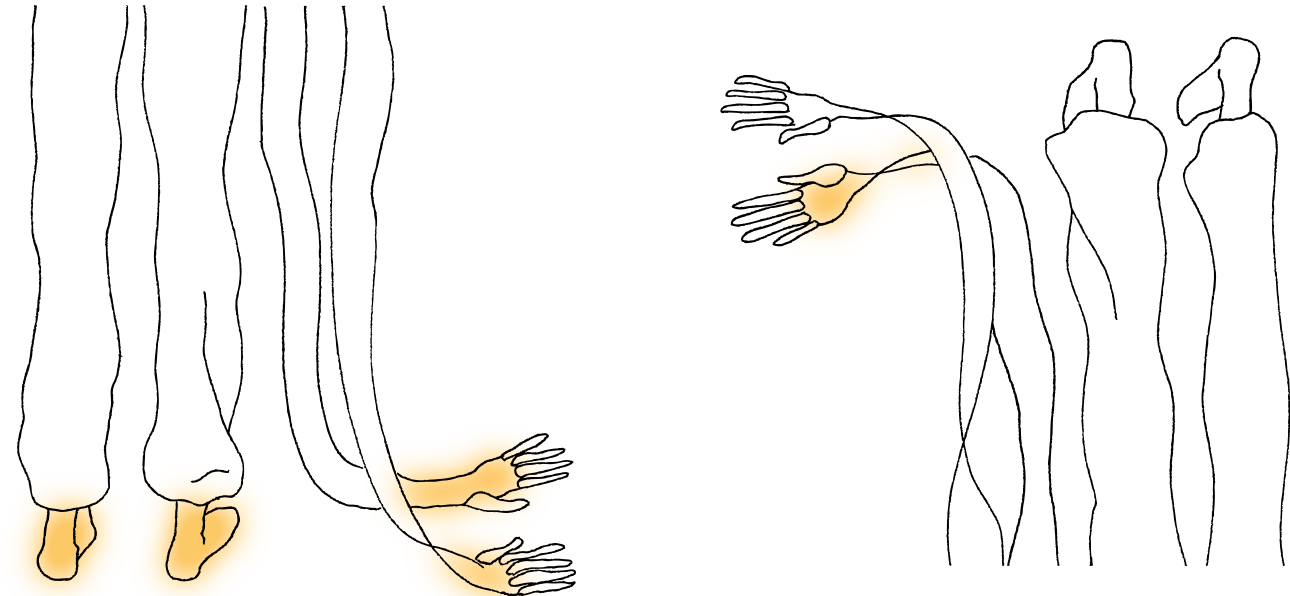
Coppers might come earlier next week, holes may get fixed, another safe chat may get snatched; the owls will still be there. When the warehouses get torn down for officially approved forms of dwelling, they will spread their wings and move elsewhere.

space for practice

Graphic Recordings by Sophia Tabadatze



Space for practice is a space held by movement practices. Space for practice is an occasion for practices to encounter places, for choreographers to encounter practitioners, for practitioners to encounter the site of Floating, for the site to shape the practice. Space for practice is open for every body and led by a different choreographer each week. Space for practice opens a space for regular body practice within irregular conditions such as weather, types of practices, people, other activities on site. Space for practice starts on time, but without preregistration. Space for practice takes commitment to work it out, but doesn't require professional movement knowledge. Space for practice is one way to start a day.



GRAPHIC RECORDINGS: SOPHIA TABADATZE

Conversations on a Crosstown Algorithm

Interludes by Doireann O'Malley

CONCEPT, PRODUCTION, AND DIRECTION BY DOIREANN O'MALLEY
PERFORMED BY JUAN CARLOS CUADRADO AND MATHEA HOFFMANN // DIALOGUES CO-WRITTEN BY JEREMY WADE
3D ANIMATION AND TECHNICAL DIRECTION BY BERTRAND FLANET ASSISTED BY SIMON(3) MINE // SOUND DESIGN BY LUGH O'NEIL
SOUND COMPOSITIONS BY CAROLINE MCCARTHY // GONG ARRANGEMENTS BY MONA RUIJS // VOICE OVER PROGRAMMER PIETRO BOLOCATO
INSTALLATION CONCEPT BY CELESTE BURLINA // LIGHTING DESIGN BY ALAN MOONEY // EXHIBITION AT NSF, CURATED BY DOBZ O'BRIEN
ARTISTIC RESEARCH COMMISSIONED BY BERLINER FÖRDERPROGRAMM KÜNSTLERISCHE FORSCHUNG
CO-COMMISSIONED BY NATIONAL SCULPTURE FACTORY IRELAND
SUPPORTED BY SENATE DEPARTMENT FOR CULTURE AND EUROPE, BERLIN; THE ARTS COUNCIL OF IRELAND.



The connection between the artist Doireann O'Malley and The Floating University is through a piece exhibited in 2021 titled "New Maps of Hyperspace_ Test or" O'Malley worked with a point cloud of The Floating University and Haus der Statistik to create an immersive virtual reality experience that explores themes of post-humanism, climate care, AI consciousness, and data mining. The work includes a spoken text that quotes excerpts from Terence McKenna's "New Maps of Hyperspace," which implies unknown possibilities for action. When contacted for a contribution to a community paper, the artist revealed that they were working on a new piece titled "Conversations on a Crosstown Algorithm." This immersive 3D-animation, which adopts the narrative structure of three-act plays, centers around a conversation between two characters, Samantha & Olda Wiser, and invites the audience to reconsider the relationship between nature and technology. With references to surveillance architectures and computational networks, the scene is predominantly set in a virtual chatroom, reminiscent of an abandoned data center, in which the queer protagonists seem to find themselves trapped. Together with the editorial team, Doireann O'Malley decided to feature fragments in the form of four interludes of their new work, offering our readers a glimpse into the immersive and thought-provoking world of "Conversations on a Crosstown Algorithm."

Space for practice is conceived and organized by Sabine Zahn and has so far included the following choreographers (in order of appearance): Maija Hirvainen, Alice Chauchat, Paula Kramer, Ingo Reulecke, Sabine Zahn, Joshua Rutter, Ghyslaine Gau. The first season started on August 17th 2022 and will end on December 7th 2022. Sessions take place every Wednesday from 9.30 -11.00. Sophia Tabadatze has visited Space for practice, translating moments of encounters into drawings. Space for Practice is being pursued in the summer 2023.

able to modify their host's behavior in ways that bring a clear benefit: By hijacking an insect, the fungus is able to disperse its spores and complete its lifecycle.

One of the best-studied cases is that of the fungus *Ophiocordyceps unilateralis*, which organizes its life around carpenter ants. Once infected by the fungus, ants are stripped of their instinctive fear of heights, leave the relative safety of their nests, and climb up the nearest plant—a syndrome known as "summit disease." In due course the fungus forces the ant to clamp its jaws around the plant in a "death grip."

Mycelium grows from the ant's feet and stitches them to the plant's surface. The fungus then digests the ant's body and sprouts a stalk out of its head, from which spores shower down on ants passing below. If the spores miss their targets, they produce secondary sticky spores that extend outward on threads that act like trip wires.

Zombie fungi control the behavior of their insect hosts with exquisite precision. *Ophiocordyceps* compels ants to perform the death grip in a zone with just the right temperature and humidity to allow the fungus to fruit: a height of twenty-five centimeters above the forest floor. The fungus orients ants according to the direction of the sun, and infected ants bite in synchrony, at noon.

How zombie fungi are able to control the minds of their insect hosts has long puzzled researchers. A leading expert on fungal manipulative behaviors infected ants with *Ophiocordyceps* in the lab. The researchers found that the fungus becomes, to an unsettling degree, a prosthetic organ of ants'

bodies. As much as forty percent of the biomass of an infected ant is fungus. Hyphae wind through their body cavities, from heads to legs, enmesh their muscle fibers, and coordinate their activity via an interconnected mycelial network.

However, in the ants' brains, the fungus is conspicuous by its absence. The researchers anticipated that the fungus would have to be present in the brain to exert such fine control over the ants' behavior.

Instead, the fungus's approach appears to be pharmacological. The researchers suspect that the fungus is able to puppeteer the ants' movements by secreting chemicals that act on their muscles and central nervous system even if the fungus does not have a physical presence in their brains.

Exactly what chemicals these are isn't known. Nor



BETWEEN ACT 1 AND ACT 2
- BLACK CUBE, BODY MORPHING

Where do our corporeal bodies sit within that relationship, when the double, when the simulation of ourselves, no matter how fragmented or disparate, is actually at odds with our own inspirations and aspirations? It seems not to be a relationship between a body and an institution, or a body against a body; it is one of the body against itself or its data double.



2 Black cube, body morphing (17 of 64)

is it known whether the fungus is able to cut the ant's brain off from its body and coordinate its muscle contractions directly. However, *Ophiocordyceps* is closely related to the ergot fungi, from which a Swiss chemist originally isolated the compounds used to make LSD, and is able to produce the family of chemicals that LSD derives from.

It is likely that fungi have been manipulating animal minds for much of the time that there have been minds to manipulate.

exc. Merlin Sheldrake, *Entangled Life*, Chapter 4

1 Mycelium (23 of 64)

Among these operations, the firm cites its work on language translation, speech recognition, visual processing, ranking, statistical modeling, and prediction.

These machine intelligence operations convert raw material into the firm's highly profitable algorithmic products designed to predict the behavior of its users.

The inscrutability and exclusivity of these techniques and operations are the moat that surrounds the castle and secures the action within.

At the centre of the problem is the emerging difference between the simulation of one's perceived place in this world, and the circumstances that inform their current aspirations, when the gaze itself is not a gaze that's external, but becomes an autophobic, internal gaze that's trying to reconcile our actual aspirations in corporal body with a simulation of what our pre-emptive bodies might be in the data doubles existence.

How do I, as a corporeal body, negotiate both spaces? It seems that, when we think about certain machine learning and AI functions, the technologies that actually absorb that problematic and that neurosis already exist in the form of generative neural networks, which themselves are designed not to actually capture what is seen, but to actually pre-empt and predict what has yet to be seen, and to interpret that into a new form of being.

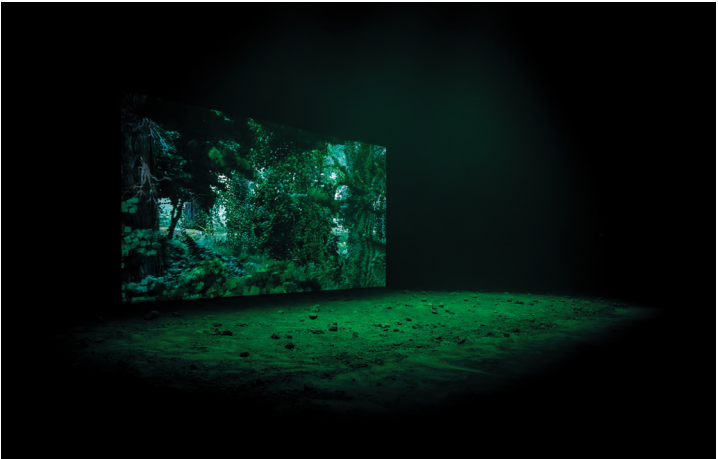
exc. Ramon Amaro, *Machine Learning, Surveillance and the Politics of Visibility*, in: *Atlas of Anomalous AI* + Sushana Zuboff, *Surveillance Capitalism*

FOREST SCENE / INTERLUDE

Some years ago the American research agency DARPA responsible for various high-tech army gadgets, revealed information about its aspirations to fabricate cyborg insects. The idea was to insert electronic devices into insect pupae. Microelectro mechanical systems were designed to smoothen a part of the body structure of the animal during later metamorphoses. The cyborg insect could be then controlled and used as a spy tool for army covert operations.

Who would suspect a lone moth or a bumblebee?

Some years earlier, in the midst of fears of terrorists and cyberhackers, swarms were identified as future models of conflict: "from ants and bees and wolf packs, to ancient Parthians and medieval Mon-

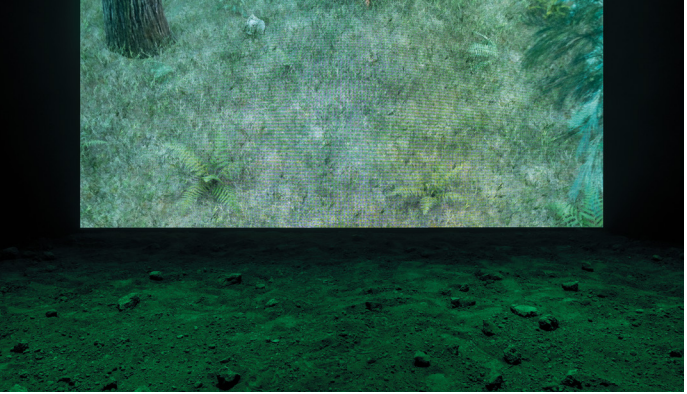


3 Forest Scene (32 of 64)

gols." Insect organization was creeping into the most high-tech area of the contemporary world, the U.S. military, which was making use of ideas of nonlinearity, small tactical units, and network-oriented models of action, distributed intelligence, and insect models of organization.

In visual systems, insects' compound eyes represented a powerful example of biologically inspired computation. Biomimetics opens up a new field in engineering naturelike behavior such as locomotion, navigation, and vision.

exc. Jussy Parikka, *Insect Media*, page 10



3 Forest Scene = (31 of 64)

Doireann O'Malley (born 1981 in Limerick, IE) is a multidisciplinary artist based in Berlin. Their research-led practice unites collaborative methodologies, healing and reparative movement, writing, and theory, with a strong technological emphasis on new media, virtual Reality, 3D and film installation. O'Malley holds an MFA from University of Ulster in Belfast, UK. From 2021- 2022 held the position of Professor of Gender Space at Akademie der bildenden Künste Wien. They were a research fellow at the Berliner Förderprogramm Künstlerische Forschung (2020-2021) and a participant of the BPA// Berlin programme for artists (2019-2020). They acted as a guest mentor on the The Live Arts MA / AdBK Nuremberg (2001). Currently they are Guest professor at Zhdk in Zurich 2020/2023. www.doireannomalley.com

BETWEEN ACT 2 AND ACT 3
- MODEL OF BUILDING AND FOREST.

Where do our corporeal bodies sit within that relationship, when the double, when the simulation of ourselves, no matter how fragmented or disparate, is actually at odds with our own inspirations and aspirations? It seems not to be a relationship between a body and an institution, or a body against a body; it is one of the body against itself or its data double.

"Data" are the raw material necessary for surveillance capitalism's novel manufacturing processes.

"Extraction" describes the social relations and material infrastructure with which the firm asserts authority over those raw materials to achieve economies of scale in its raw-material supply operations.

"Analysis" refers to the complex of highly specialized computational systems that refer to "machine intelligence." ...

"Machine intelligence" includes machine learning as well as "classical" algorithmic production, along with many computational operations that are often referred to with other terms such as "predictive analytics" or "artificial intelligence."



4 Model of building and forest. (58 of 64)

absorb that problematic and that neurosis already exist in the form of generative neural networks, which themselves are designed not to actually capture what is seen, but to actually pre-empt and predict what has yet to be seen, and to interpret that into a new form of being.

exc. Ramon Amaro, *Machine Learning, Surveillance and the Politics of Visibility*, in: *Atlas of Anomalous AI* + Sushana Zuboff, *Surveillance Capitalism*



LearnPeaks Symposium

22.-23. September 2022

A four course menu (Auf)gezeichnet by Tomma Suki Hinrichsen & Club de Bridge

LearnPeaks invited past, present and future participants of the Learnscapes Program were invited for two days of workshops, talks and get-togethers – an opportunity to take a deeper dive into the floating landscapes of knowledge production and explore practices of un-, co- and re- learning beyond academia.

#1 HOW TO TURN LEARNING INTO PLAYING? - TABLE SETTING -

The first group gathered around the question “How to turn learning into playing?” and transformed the setting of the discursive dinner into a learning playground. Setting the table turned into a playful learning exercise - the participants got to know some tricks through practice and approached the content of the discussion not by theorising it, but through practical experimentation, combining great fun with new skills.

#2 HOW TO SELF-ORGANISE NON-HIERARCHICALLY? - APPETISER -

The appetiser group talked about flat and non-hierarchies while cooking, cutting and making group decisions, preparing several salads and pita bread. The group did not vote on a leader who decides how to prepare the appetisers, but rather listened to Paula's (the cooking expert) advice, which made the process of food preparation very natural, non-hierarchical and democratic. The cooks agreed that their goal is not to produce the perfect outcome but to form the way of working together. The group developed a system of taking decisions by formulating a question that needs to be answered - e.g. how big to cut the salad leaves - and leaving another person to decide. The act of cooking questioned pre-existing structures, responsibilities and hierarchies that are normally being performed and reproduced.

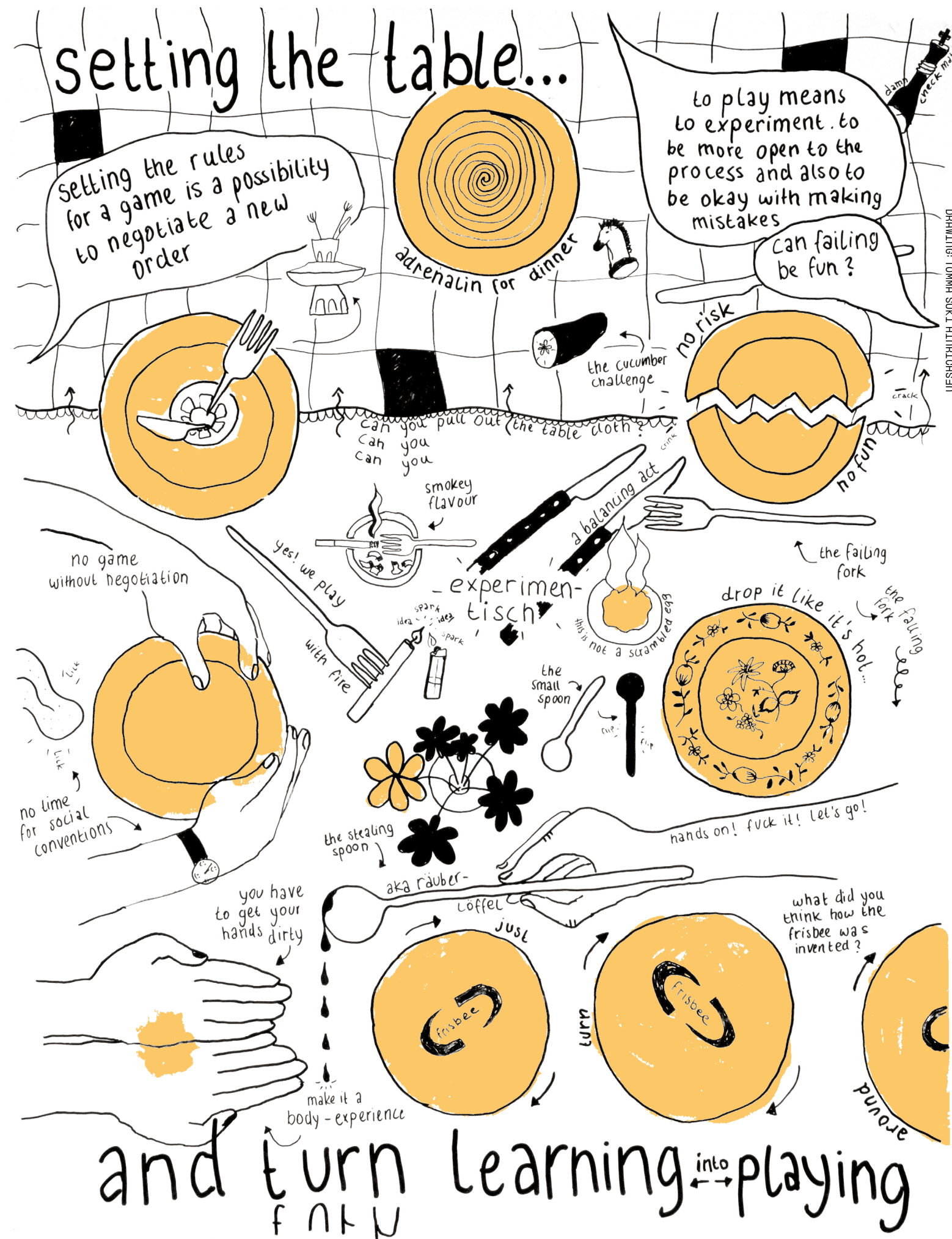
#3 LEARNING FROM FLOATING - WHAT INSTITUTIONAL CHANGES DO WE NEED? - MAIN COURSE -

The starting point of the discussion around the main course was the physical experience of the Floating learnscapes that helps the cognitive process. The cognitive mapping of the site, linked to physical experiences, discovers new, more diverse points of view. The circumstances - being exposed to weather conditions, but also being in a new setting, in a different environment from the well known institutional spaces - welcome students to create their own learnscapes, to appropriate, design and shape their new learning spaces, to follow desires e.g. to go out instead of sitting inside in summer. How can this spirit be brought back to the institutions? Architecture needs to change towards more flexibility and temporality. Space is the third pedagog after the teacher and the students. Both the physical and institutional architecture of universities create expectations that students need to succeed and some may feel trapped by that. There is thus need for more flexible and temporal spaces that support alternative learning practices.

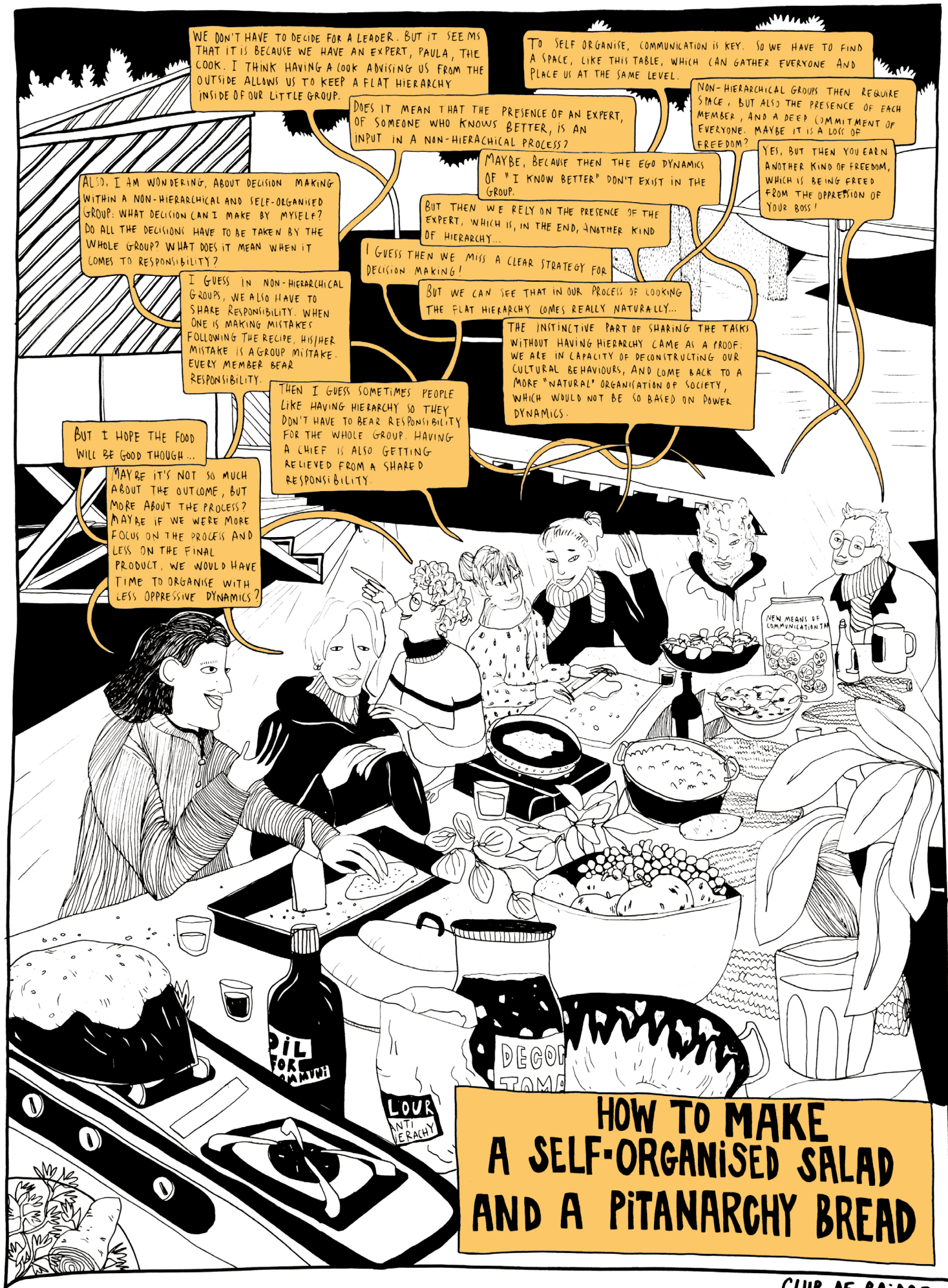
#4 HOW CAN WE FOSTER A LEARNING COMMUNITY OF PRACTICE? - DESSERT -

Starting point of the discussion was the understanding of practice as the opposite of a project. Teachers and student groups isolate themselves in the comfort of their project work, defined by a semester. What could enable a practice that allows to go beyond the project boundaries? A practice needs continuity and a community. The group looked at Floating and their experiences on site. The way courses and design studios are run can be understood as project making, whereas Floating itself is an ongoing place. A community of practice is understood not as the process of generating disciplinary knowledge (e.g. how to design a building), but as an embodied position and a network of people. The group defined three steps towards a community of practice - (1) a collective space that is open in which to assemble; (2) cross-pollination (creating moments of exchange for different learning groups); (3) deliberately exchanging moments of practice. The group further developed two proposals: cross-courses designed to deliberately intersect and a yearly assembly (of the learnscapes network). A good reference was PAF - Performing Art Forum - a completely self-organised forum based on four rules: 1. Make it possible for all. 2. Don't leave traces. 3. The doer decides. 4. Assume asymmetries. With this in mind, new motivations and intentions for next year were expressed, how to turn the Learnscapes network into a community of practice. Stay tuned..

With workshops by: Meike Schalk, Heidi Svenningsen Kajita, Barbara-Rosa Siévi & Nelly Ginnet; Mirjana Mitrovic; Linda Furker & Felix Classen; Ammar Hatem, Sifan Pan & Nathalie Hellmons; Michael Akstaller, Anouk Albrecht, Senta Hirscheider; Nina Fischer & Maroan el Sani. Lectures by: Saskia Hebert & Andreas Lang. Discursive Dinner with Kristin Laz, Paula Brstmann, Benjamin Foerster-Galdenius, Markus Bader, Raul Walch & all participants. Drawings by: Tomma Suki Hinrichsen & Club de Bridge. Photos: Kristin Laz & Raul Walch. Texte: Kristin Laz



DRAWING: TOMMA SUKI HINRICHSEN



CLUB DE BRIDGE 22



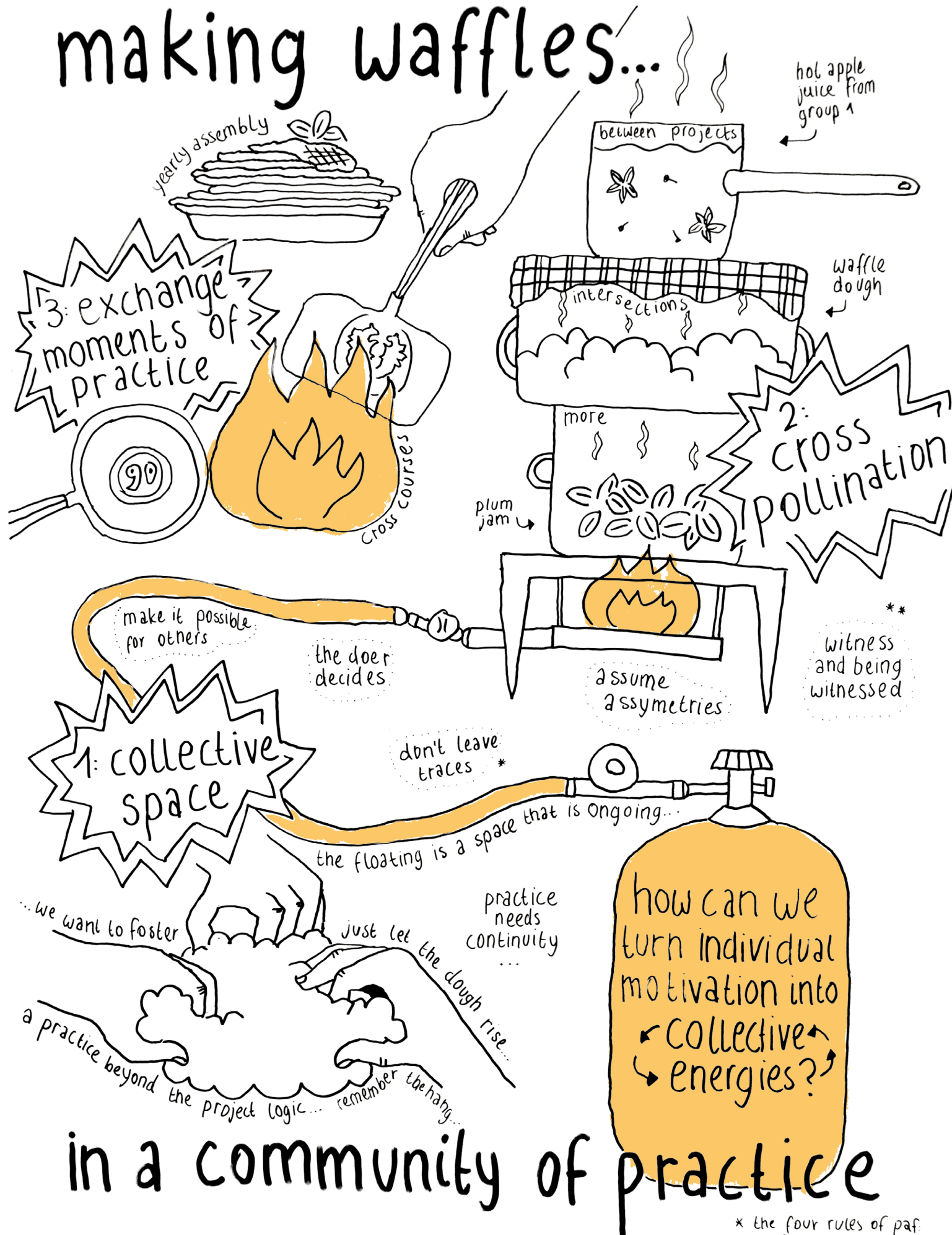
CLUB DE BRIDGE 22

making waffles...

DRAWING: TOMMA SUKI HIRICHSEN

Floating Kitohen

Recipes prepared and contributed by TDD & Friends



HOW CAN WE FOSTER A LEARNING COMMUNITY OF PRACTICE?



LANDSCHAFT DER
VERSCHWENDNUG

KARTOFFELBREI MIT
MISO-ZWIEBELN
FÜR 40 PERSONEN

10 kg weichkochende Kar-
toffeln, geschält
und in Stücke
geschnitten
2 L Sahne
750 g Butter
+ 500 g Zwiebeln
+ 500 g Möhren
20 grosse Zwiebeln,
geschält, halbiert
300 g weisse Misopaste
1,5 L Wasser Misosauce
3 L Wasser Möhren
40 Möhren mit Bund,
geschält und mit
ca. 1 cm grün
4 lila Blumenkohl
gewaschen am Stück
mit Strunk
2 Bund Dill, gezupft
40 Rotkohlblätter
● Salz
● Pfeffer
● Olivenöl
Zwiebeln mit der
Schnittfläche nach unten
in eine ofenfeste Form
legen. Miso mit Wasser und
Butter in einem Topf er-
hitzen, gut verrühren und
ca. 10 Minuten bei niedri-
ger Hitze köcheln lassen.

Die Flüssigkeit
über die Zwiebeln geben,
die Ofenform mit Alufolie
verschliessen und bei 200
Grad ca. 40 Minuten backen.
Danach Alufolie entfernen,
Zwiebel-Hälften umdrehen,
mit der Miss-Flüssigkeit
beträufeln und ohne Folie
ca. 20 Minuten weitergaren.
Möhren in einer
Butter - Wasser - Salz
Mischung ca. 20 Minuten
köcheln und gar werden
lassen.

Währenddessen Kar-
toffeln in Salzwasser gar
kochen. Wasser absieben
und Kartoffeln unter Zu-
gabe der Butter und er-
wärmter Sahne zu einem
leckeren Brei verarbeiten.
Mit Salz und Pfeffer ab-
schmecken. Warm halten.

Blumenkohl in ko-
chendem Wasser ca. 10
Minuten Vorgarten. He-
rausheben und in einer
ofenfesten Form mit Oli-
venöl und Salz abgedeckt
ca. 20 Minuten fertig
garen. Kartoffelbrei auf
einem Tablett oder Tisch
zu einer Landschaft ver-
teilen. Mit Zwiebeln, Sosse,
Möhren, Blumenkohlen und
Dill dekorieren und gege-
benenfalls in einem Rot-
kohlblatt serviert essen.

LANDSCAPE
OF WASTE

MASHED POTATO
WITH MISO ONIONS
FOR 40 PEOPLE

10 kg soft boiling
potatoes, peeled
and cut into pieces
2 L cream
750 g butter
+ 500 g for onions
+ 500 g for carrots
20 large onions,
peeled and halved
300 g white miso paste
1,5 L water for miso sauce
3 L water for carrots
40 carrots with bunch,
peeled and about
1cm green
4 purple cauliflower
washed in one piece
with stalk
2 bunches dill,
plucked
40 red cabbage leaves
● salt
● Pepper
● Olive oil
Place the onions
cut-side down in an oven-
proof dish. Heat the miso
with the water and butter
in a saucepan, mix well and
simmer over a low heat for
about 10 minutes.

Pour the liquid over
the onions, cover the oven
dish with aluminium foil
and bake at 200 degrees
for about 40 minutes. Then
remove the aluminium foil,
turn the onion halves over,
drizzle with the miso
liquid and continue cook-
ing without the foil for
about 20 minutes. Simmer
the carrots in a butter -
water - salt mixture for
about 20 minutes until
cooked.

Meanwhile, boil po-
tatoes in salted water
until done. Strain the
water and mash the pota-
toes, adding the butter
and warmed cream to make
a tasty mash. Season with
salt and pepper. Keep warm.

Boil the cauliflow-
er in boiling water for
about 10 minutes. Lift out
and finish cooking in an
ovenproof dish covered
with olive oil and salt for
about 20 minutes. Spread
the mashed potatoes on a
large tray or table to
form a landscape. Decorate
with onions, the sauce,
carrots, cauliflower and
dill and eat served in a
red cabbage leaf, if de-
sired.

GEFÜLLTE
ZUCCHINIBLÜTEN

● Zucchini Blüten,
aus dem Beet an der
Floating geerntet
● Ricotta aus
Brandenburg
● Salz
● Pfeffer
● Olivenöl
Ricotta mit Salz,
Pfeffer und einem Sprit-
zer Olivenöl vermengen.
Zucchini Blüten behutsam
öffnen und mit der Ricot-
tamasse füllen. Blüten
vorsichtig schliessen.
Olivenöl in einer Pfanne
erhitzen und Blüten von
allen Seiten anbraten.
Mjam!

STUFFED
ZUCCHINI FLOWERS

● Zucchini flowers,
harvested from
the Floating
● Ricotta from
Brandenburg
● Salt
● Pepper
● Olive oil
Mix the ricotta with
salt, pepper and a dash
of olive oil. Gently open
the courgette flowers and
fill with the ricotta mix-
ture. Carefully close the
flowers. Heat olive oil in
a pan and fry blossoms on
all sides. Yum!



TDD: TDD is a nomadic dinner club community founded in 2007
by Gülsüm Güler & Inci Güler. The gatherings mostly take
place in temporary used architecture, where a shared res-
taurant atmosphere is created. The Team members are artists
working in the field of photography, education, graphic
design and fine arts - with a passion for food, public and
interdisciplinary dialogues and community building. Bon
Appétit!
/ www.tddblogger.com

RADIKALE
RADIESCHEN

1 Bund Radieschen
mit Blättern
aus der Floating,
gesäubert
1/2 TL Salz
1 Zittr. Saft ausgepresst
und aufgefangen
2 EL Olivenöl
1-2 Kornblumenblüten
aus dem Beet
● Pfeffer
Das Radieschen-
Grün im Mörser mit Salz,
Pfeffer und Olivenöl zu
einem Pesto zerreiben. Die
Radieschen mit der Wurzel
halbieren, salzen und mit
Zitronensaft und etwas
Olivenöl für 5 Minuten ma-
rinieren.
Pesto auf einen
Teller streichen. Ra-
dieschen-Hälften auf das
Pesto geben. Mit Blüten-
blätter der Kornblume, die
übrigens essbar sind, den
Teller garnieren - Fertig!

RADICAL
RADISH

15 radishes
with leaves
from the Floating,
cleaned
1/2tsp. salt
1 lem. Juice squeezed
and collected
2 tbsp. olive oil
1-2 cornflower blossoms
from the bed
● Pepper
Grind the radish
greens in a mortar with
salt, pepper and olive oil
to make a pesto. Halve the
radishes with the root,
salt and marinate with
lemon juice and a little
olive oil for 5 minutes.
Spread the pesto on
a plate. Place the radish
halves on the pesto. Gar-
nish the plate with petals
of the cornflower, which
are eatable by the way -
done!

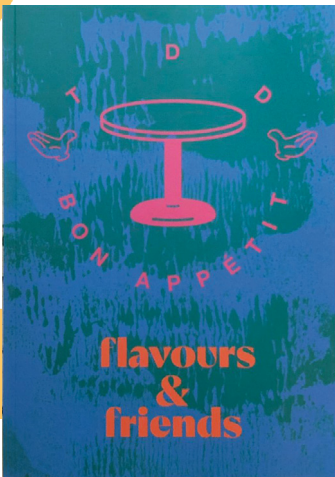


RASEN POMMES
FRITTIERTER SALBEI

1-2 Bund Salbei
2 Eier
200 g Mehl
200ml Hafermilch
150ml Mineralwasser
● Sonnenblumenöl
● Salz
Salbei aus dem Beet
ernten und waschen. Tro-
cken schleudern oder mit
einem Küchentuch trocken
tupfen.
Eier, Mehl, Hafer-
milch, Salz und zuletzt
Mineralwasser zu einem
glatten Teig verrühren. 30
Minuten kühl stellen.
Sonnenblumenöl in
einem Topf mit ca. 5 cm
Rand oder einer Pfanne mit
hohem Rand erhitzen. Ein-
zelne Blätter in den Teig
tauchen und im heißen Öl
wenden und ausbacken bis
alles goldbraun ist. Mit
einer Küchenzange aus dem
Fett fischen und auf einem
mit Küchenpapier ausge-
legten Teller abtropfen
lassen. Salzen und heiß
servieren! Dazu schmeckt
ein Apéro. Fertig!

LAWN FRIES
DEEP FRIED SAGE

1-2 bunch sage
2 eggs
200 g flour
200ml oat milk
150ml mineral water
● sunflower oil
● salt
Harvest the sage
from the bed and wash it.
Spin dry or pat dry with a
kitchen towel.
Mix eggs, flour, oat
milk, salt and finally
mineral water to a smooth
batter. Leave in a cool
place for 30 minutes.
Heat the sunflow-
er oil in a saucepan with
approx. 5 cm sides or a
pan with high sides. Dip
individual leaves into
the dough and turn them in
the hot oil and fry until
golden brown. Fish out of
the fat with kitchen tongs
and drain on a plate lined
with kitchen paper. Salt
and serve hot! Serve with
an aperitif. Ready!



TDD FLAVOURS & FRIENDS (2022)
by Gülsüm Güler, Inci Güler
Eigenverlag, fast 500 Seiten,
Photography: Gülsüm Güler,
Design: Lisa Schweizer, Softcover, 30x21x4cm, 49 €

Das erste TDD-Buch erscheint im Eigenverlag, beinhaltet
über 500 Abbildungen, 108 Rezepte für jeweils 40 Personen,
eine chronologische Abfolge von 31 Dinner Locations aus 15
Jahren Supper Clubbing, ein Vorwort der Herausgeberinnen
Gülsüm Güler und Inci Güler und ein Interview von Kavita
Meelu. Es erscheint in deutscher Sprache mit Übersetzungen
ins Englische. Das Buch ist eine Hommage an das gemeinsame
Kochen.

self published, almost 500 pages, Photography: Gülsüm Güler,
Design: Lisa Schweizer
Softcover, 30x21x4cm, 49 €

The first TDD book is self-published and contains over 500
illustrations, 108 recipes for 40 people each, a chronologi-
cal sequence of 31 dinner locations from 15 years of Supper
Clubbing, a foreword by the editors Gülsüm Güler and Inci
Güler and an interview by Kavita Meelu. It is published in
German with translations into English. The book is a tribute
to cooking together.

BEEREN-TERRAKOTTA

RICOTTA WÖLKCHEN
AUF SCHOKO-ERDE

FÜR DIE BROMBEERSAUCE:

viele Brombeeren von den Büschen
200 g Zucker
4 EL Gin

In einem Topf einige Brombeeren in etwas Wasser erhitzen, Zucker hinzufügen bis die Masse andickt. Rühren. Von der Flamme nehmen und die restlichen Brombeeren in den Topf geben, den Gin unterrühren und pürieren. Beerensauce durch ein Sieb geben und bis zur weiteren Verwendung kühl stellen.

FÜR DIE SCHOKO-ERDE:

40 g Mehl
1-2 TL Speisestärke
2 EL Zucker
30 g Kakaopulver, ungesüßt
40 g Butter, erhitzt
und geschmolzen

- Salz

Mehl, Speisestärke, Zucker und Kakaopulver vermischen. Erhitze, geschmolzene Butter hinzufügen und mit den Händen so lange vermischen, bis die Masse aussieht wie der Schlamm im Floating Becken. Matsch, Matsch, Matsch!

Auf einem Backpapier im vorgeheizten Ofen bei 180 Grad 15 Minuten backen. Auskühlen lassen.

FÜR DIE RICOTTA-WÖLKCHEN:

400g Ricotta, abgetropft
100g Mehl
2 TL Backpulver
3 Eier

2 EL Sternanis, gemahlen oder mit einem Mixer zu Staub gemahlen

2 EL Zucker

- Sonnenblumenöl

Ricotta, Mehl und Backpulver in einer Schüssel mischen. Eier in einer weiteren Schüssel so lange verquirlen bis sich die schaumige Masse etwa verdreifacht.

Den Eierschaum unter die Ricottamasse heben und mindestens 1h kühl stellen. (wichtig) Ofen auf 180°C vorheizen. Das Öl erhitzen. Mit Hilfe von zwei Esslöffeln kleine Ricotta Wölkchen formen und ins Fett geben.

Ausbacken bis die Wölkchen sich von allein wenden, sonst gerne nachhelfen. Herausnehmen und auf einem mit Küchenpapier ausgelegten Teller abtropfen lassen. Ricotta Wölkchen in den Ofen schieben, ca. 10 Minuten, bis sie verrückt aufgehen.

Währenddessen den gemahlene Sternanis mit Zucker mischen und beiseite stellen. Die Wölkchen aus dem Ofen nehmen und in der Sternanis-Zucker Mischung wenden.

Schoko-Erde auf einen Teller streuen, Ricotta-Wölkchen darauf platzieren und mit der Brombeersauce garnieren. Lecker!

BERRY TERRACOTTA

RICOTTA CLOUDS
ON CHOCOLATE EARTH

FÜR DIE BLACKBERRY SAUCE:

lots of blackberries from the bushes
200 g sugar
4 tbsp gin

Heat some blackberries in a little water in a pot, add sugar until the mixture thickens. Stir. Turn off the heat and add the remaining blackberries to the pot, stir in the gin and puree. Pass the berry sauce through a sieve and chill until ready to use.

FÜR DIE CHOCOLATE SOIL:

40 g flour
1-2tsp cornflour
2 tbsp sugar
30 g cocoa powder, unsweetened
40 g butter, heated
and melted

- salt

Mix flour, cornflour, sugar and cocoa.

Add heated, melted butter and mix with your hands until the mixture looks like the mud in the Floating Basin. Mud, mud, mud!

Bake on a sheet of baking paper in a preheated oven at 180 degrees for 15 minutes. Leave to cool.

FÜR DIE RICOTTA CLOUDS:

400g ricotta, drained
100g flour
2 tsp baking powder
3 eggs
2 tbsp star anise, ground
or with a mixer ground to a dust

2 tbsp sugar

- Sunflower oil

Mix the ricotta, flour and baking powder in a bowl. Whisk the eggs in another bowl until the foamy mixture roughly triples in size.

Fold the egg foam into the ricotta mixture and refrigerate for at least 1h. (Important) Preheat the oven to 180°C. Heat the oil. With the help of two tablespoons, form small ricotta clouds and place them in the oil.

Bake until the clouds turn over on their own, otherwise help them along. Remove and leave to drain on a plate lined with kitchen paper. Put the ricotta cubes in the oven for about 10 minutes, until they rise crazily.

Meanwhile, mix the ground star anise with sugar and set aside. Remove the little clouds from the oven and toss them in the star anise and sugar mixture.

Spread the chocolate soil on a plate, place the ricotta clouds on top and garnish with the blackberry sauce. Delicious!

How to

support

Floating

~~University~~

as a

Hybrid

Infrastructure?

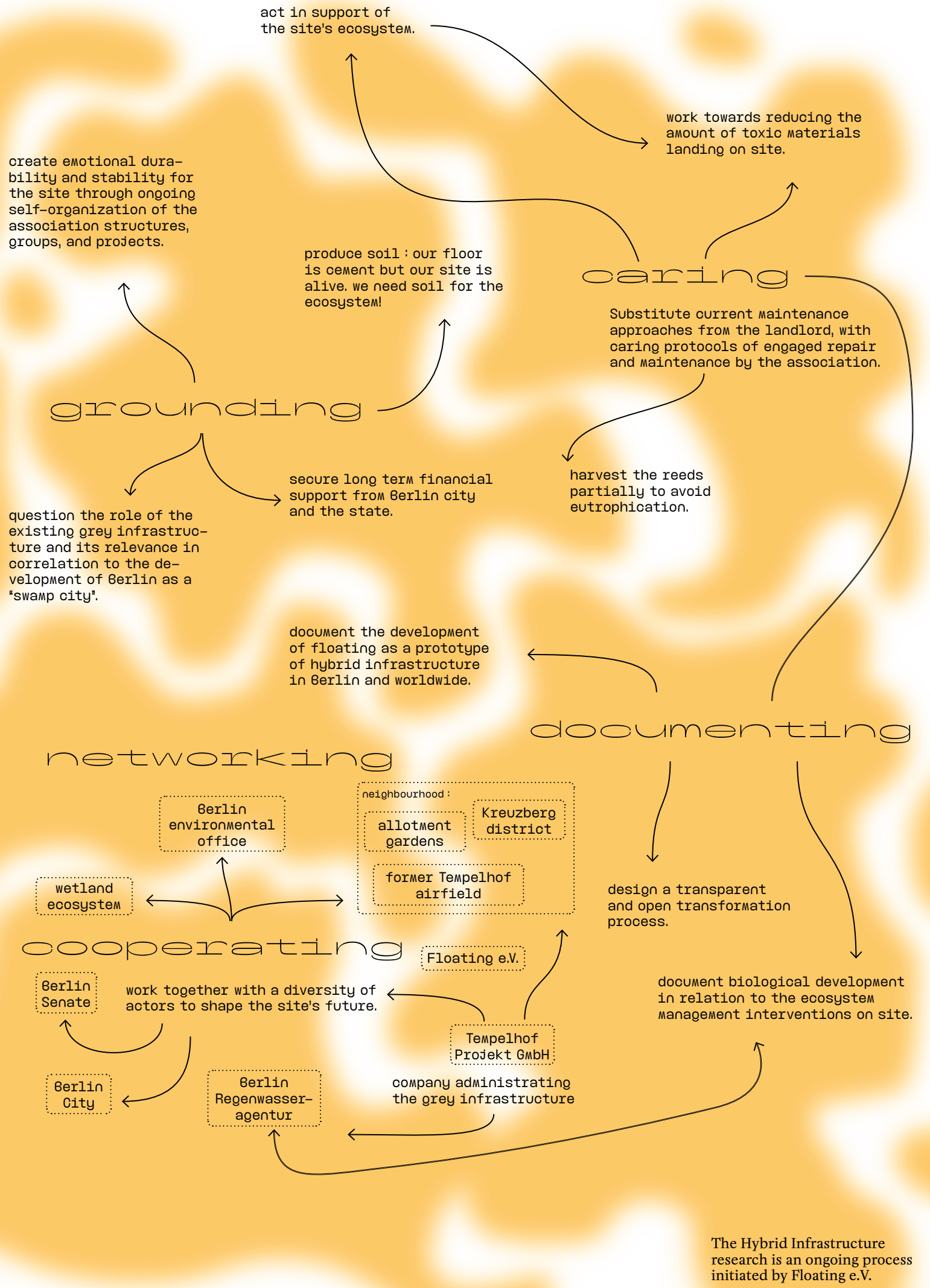
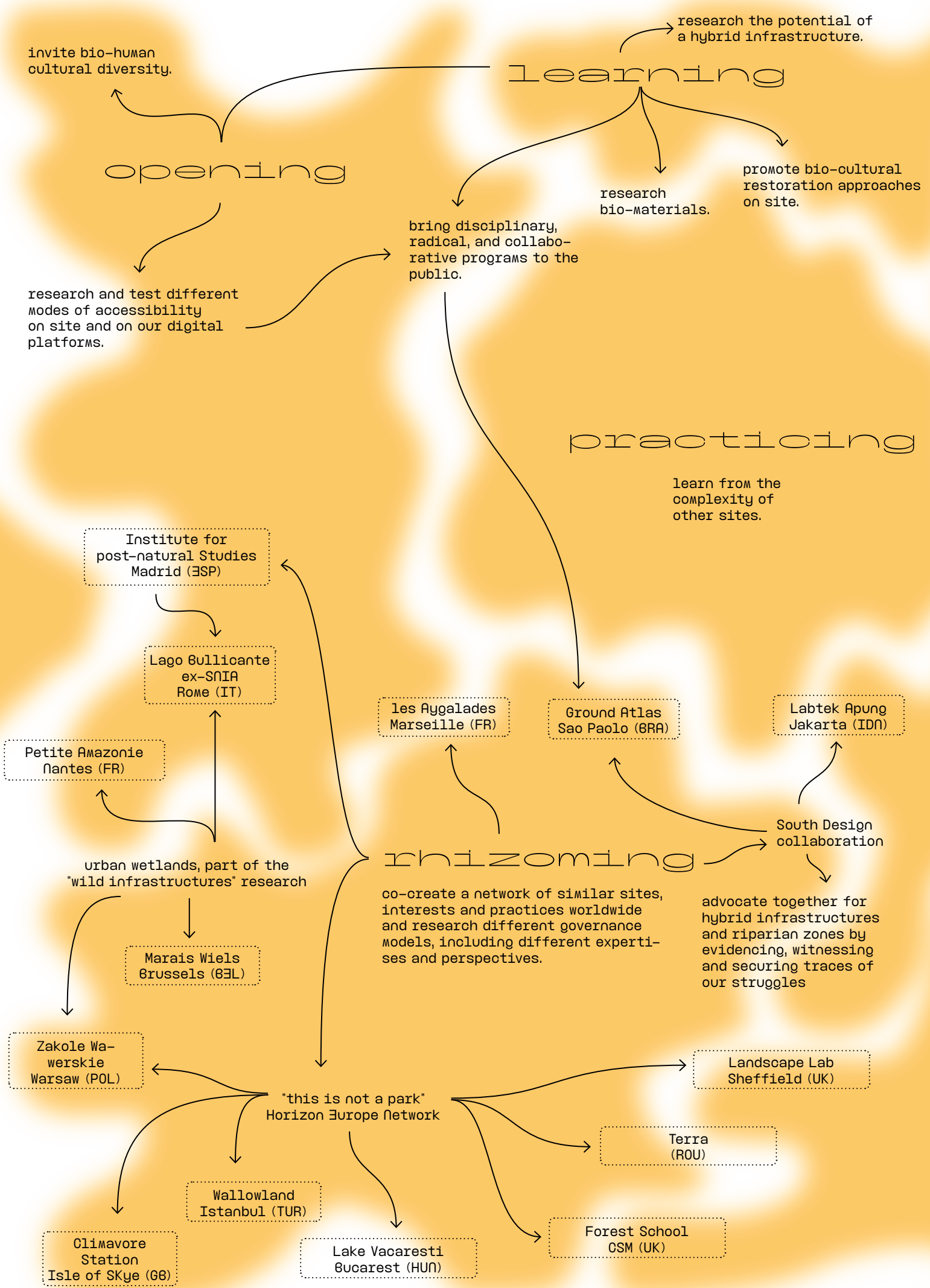
Floating University is set on a very particular site: a functioning grey infrastructure originally designed and built to manage water fluxes in the city. Yet on top of this area designed for techno-efficiency, sediments have accumulated, supporting the unforeseen development of a wetland ecosystem. In the last years an important reedbed has developed on the western side of the basin, sheltering many species of birds, insects and amphibians, some of them being listed on

Berlin's red list of protected species. Meanwhile, the rhizomatic network that developed started to penetrate the concrete layer of the basin, while contributing to the filtration of the water flowing out into the canal. In this sense, the grey infrastructure spontaneously shifted towards a green-blue infrastructure: not only regulating the water flow but providing additional benefits for human and non-human well-being through different ecosystem services.

This article has been written prior to the destruction of the reedbed ecosystem. For more information please refer to pages 4/5 of this Reeder. We all are the Reeds!



An ongoing research by Floating e.V.



grey

blue

green

GREY INFRASTRUCTURE

Grey infrastructures are traditional stormwater infrastructures in the built environment such as gutters, drains, pipes, and retention basins

BLUE INFRASTRUCTURE

Blue infrastructures refer to water elements, like rivers, canals, ponds, wetlands, floodplains, water treatment facilities, etc. They can be natural or artificial.

GREEN INFRASTRUCTURE

Green infrastructures are natural or artificial places including forests, floodplains, urban trees canopies, rain gardens, infiltration trenches, wetlands and soils, that provide additional benefits for human well-being, such as flood protection and climate regulation. Green infrastructures are also habitats for other species, such as plants, animals, fungees.

natureculture

hybridity

NATURECULTURE

A concept created by Donna Haraway in order to write the necessary entanglement of the natural and the cultural, the bodily and the mind, the material and the semiotic, etcetera. 'Naturecultures' offers us an important route to rewrite these modernist oppositions in such a way that rather than representing parts of the world, a transcription with the world is being proposed. Concepts thus do not capture or mirror what is 'out there', but are fully immersed in a constantly changing reality. Jussi Parikka, 2021

HYBRIDITY

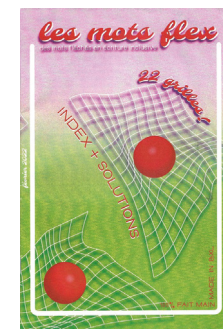
The word hybrid comes to English from Latin. Since the 17th century it was used to describe the offspring of a breeding between two strands of the same species, either animal or plant. In bio-regionalism Hybrid Zones are territories where such processes of hybridisation have higher chances of occurring. For this reason, hybrid zones are considered natural laboratories, which might last temporarily or stay permanent. As a term in the natural sciences, Hybridity seems to act as a disruptor to categorical approaches by cutting across them. Later etymology of the word hybridity referred more generally to the mixture of elements - a composite. Floating University Berlin is a hybridised eco-social infrastructure: grey stands for urban infrastructure, blue stands for water infrastructure, green stands for 'natural' spaces or parks, and Blue-green, grey-blue hybrids are well known in cities around the world. Unique to Floating and to Berlin, is the challenge and subsequent hybridisation of such traditional ideas of infrastructure with social, artistic, pedagogical and post-disciplinary practices. Central to understanding hybridity and its potential for us at the site of Floating, is the relational aspect of the hybrid in question - more particularly, how do the different elements correspond to each other, in an eco-social, blue-green-grey infrastructure where different actors simultaneously engage in activities of growing, maintenance, repair, design and living learning?

Hybrid Infrastructure is a working group, composed by members of Floating e.V Association working in its different fields (space, lobby, program, communication, learnsapes, WEB (water-earth-biodiversity)...) coming together to dream, draw, research, prototype, negotiate and implement a new vision of the site Floating University inhabits with a multitude of species (wetland plants, birds, frogs, foxes, bees, macro- and microorganisms). This new vision would include an evolution of the shape, structure, function, and ethos of its infrastructure, maintenance system, appreciation and legal status. We work towards transforming the basin into a hybrid infrastructure and situating Floating e.V as its caretaker. We are reimagining the long term transformation and also the short and midterm coexistence. Indeed, today Floating is considered by different organizations as a grey, a blue and/or green infrastructure. Floating's activities add a sociocultural layer to the rainwater basin. The Hybrid Infrastructure working group is putting what is already happening in a conceptual understanding and vision. We advocate for this hybrid version of the site, in order to benefit the biodiversity growing in the basin, continue using it as a living laboratory (observation, monitoring, analysis), open this space to the public, and develop prototypes of sustainable architectural practices among others. We currently try to work within the political sphere by carrying this vision to the different actors entangled with the site: civil society, politicians, owners, maintenance subcontractors, nature protection and urban planners in order to make this hybrid project real legally and spatially. Ultimately, Floating can become an sustainable pilot project, act as example for other cities and initiatives and connect a network of similar hybrid infrastructures.

arrow words

Expand your floating vocabulary.

Chloé Horta Horta lives and works in Brussels since 2015. She works with prints, graphic matters and editorial design. In 2022, she writes and published an inclusive arrow word puzzles in french called Les Mots Flex. She designs and edits paper publications, sometimes web but strongly interested into printing and books. Instagram: @chloehrt



LES MOTS FLEX (2022)
Self-published printed and shaped in February 2022, during a residency at Ateliers du Toner (Brussels).

proper name, given language, periodic table of elements, symbols,		English	German	French	ARROW-WORDS: BY CHLOÉ HORTA TYPEFACE: DINDONG BY CLARA SAMBOT									
building	↘	she acts	↘	a zone	↘	a	↘	stomach	↘	Nitrogen	↘	all kind of life on earth		
digger		bird or machine		inside		a gathering		letter or turn		be in spanish				
↘		↓		↓		fluffy plants	→	↓		↓	tyniest animal	↓		
a technical pee	→					short for Sebastian	→		half or beer in France	→		↓		
1 st element	↘	old C	→	before a word	→	minimalist lyrical piece	→		she suckled	↓				
		devoted				as sad, as rolling	↓							
this	↘			little Mister		short adverb	↘				a disk	→		
make						scottish little cakes	→				for liquid or gender			
↘		black Floating's bird	→	↓						before every week end on a calendar	→			
		an alien who links												
passionate about IT	→	↓				above	→	his dog was conditioned	→					
be								a						
↘			a fluid effect	→				↓		the purple yam	→			
			they talks							He				
the most common Floating plant		with him and them	↓	common name in China	↘	occitan tool	→			it's there	→			
↘		↓		↓	↓	still the icon for recording								
						best couple with a screw		with F and M on ID	→	little Edward non exhaustive ending	→		wears horns	
Tempelhof could have been... ..but it became	→					↓		an indian language	↓	↓		not far from here	→	
								↓				a baby's nest	↓	
↘			asian bread			a baby fly	→	goldenated at the sun				↓		
	a conifer	ace number	→	↓	a sleep phase	→	↓		yellow paste	→				
	10 ²⁴ g	Chrome			the				spanish the					
	↓	↓			↓				↓	between hrs. and sec.	→			gram
↘														↓
ability to see in the dark												on fire at the Floating	→	
a jumping creature	→													

The site despoiled

by Matthias Kinnigkeit



FLOATING UNIVERSITY, 2022, MATTHIAS KINNIGKEIT

Zu Beginn der Residenz hatte ich noch kein Ziel für den Aufenthalt bei der Floating. Ich hatte gehofft, dass der Ort, sowie die Gesellschaft der anderen Künstler*innen eine Richtung für meine Arbeit anstoßen würde.

Mein Arbeitsprozess, der so gut wie vollständig digital auf meinem iPad Pro stattfand, began mit dem Skizzieren von losen Kompositionen. Sie fügten sich zusammen aus verschiedenen Elementen, die ich als besonders charakteristisch für den Ort empfand. Darunter waren zum Beispiel widerspenstige Tropfen an Pflanzenwildwuchs, die aus dem blanken Beton hervor wucherten oder die kantig graphischen Formen der hölzernen Laufwege und Plattformen. Das Anfangselement dieser Zeichnung war ein Haufen abgetragener Erde und Pflanzenreste, von denen sich einige im leeren Basin aufrichteten.

Darauf aufbauend versuchte ich klarere und bewusster Linien zu finden, um das Wahrgenommene ins Zeichnerische zu übersetzen. Die geteilten Gedanken

und Gespräche mit meiner Residenz-Crew begleiteten durchgängig diesen suchenden Prozess. Am letzten Tag meines Aufenthalts hatte ich schließlich eine abgeschlossene Zeichnung, die ich mit nach Nürnberg nahm, um sie dort farblich weiter zu bearbeiten. Diese zusätzliche Ebene erlaubte es mir visuelle Ansätze weiter zu entwickeln, die sich im vorangegangenen Prozess ergeben hatten.

Da normalerweise die Figur im Zentrum meiner Arbeit steht war es für mich sehr überraschend, dass sie in dieses Bild nicht ihren Weg fand - zumal die Floating ein lebhafter Begegnungsort ist, stark geprägt von Gemeinschaft und Austausch. Die Fokussierung auf den Ort anstatt auf die Menschen führte dazu, dass die Erfahrung aus der Residenz eher ungewohnt für mich war. Die markante Schönheit der Floating und die Gesellschaft der anderen Künstler*innen half mir aber dabei, mich auf dieses Neuland einzulassen.

In the beginning of the residency I did not have a clear goal in mind for the one week stay. I was hoping for the place and the company of my fellow artists to reveal a direction for my work.

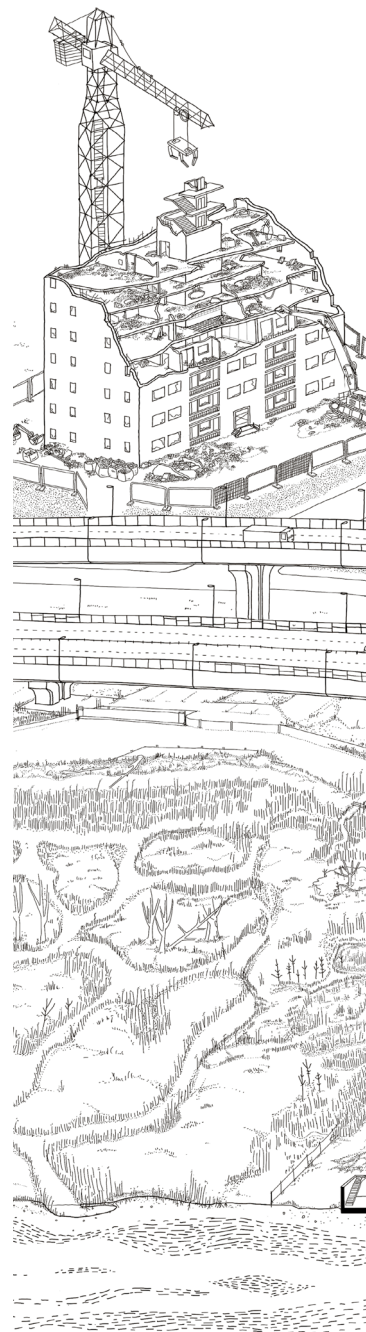
I started by sketching rough compositions on the iPad that I used for most of the process. The sketches showing various elements that I perceived to be particularly representative of Floating. For example vigorous drops of foliage sprouting out of bare concrete or the sharp graphical shapes of the wooden walkways and platforms.

The element that started this drawing was a pile of excoavated soil and vegetation, of which a few rose over the empty basin.

Following along I attempted to find more clear and purposeful lines to translate my impressions into drawing. The shared time and thoughts with my residency group continuously accompanied this exploration. On the last day of the residency I had a finished drawing.

Being back in Nuremberg I went on to incorporate color into the image. This allowed me to further develop the visual leads that had presented themselves during the preceding process.

As the figure usually inhabits the center of my work it was surprising to me that it did not find its way into this piece. In particular as the Floating is a vivid meeting place characterized by exchange and community. Focusing on place rather than people resulted in an experience that was rather unfamiliar to me. However the unique beauty of the Floating and the company of my fellow artists helped me navigate this new ground.



Wild Infra-structures

Excerpt from a research
by Jeanne Astrup-Chauvaux

Wetlands are places where water accumulates, therefore enabling a wide range of bacteria, micro-organisms, plants, animals and fungi to settle and develop. They are also places where water infiltrates the grounds, contributing to the filling of our groundwater reserves. Especially in urban contexts, where a high percentage of the grounds is sealed and impervious, this can help mitigate the risks of floods due to channeled rivers, or unexpected heavy rains.

Finally Wetlands are places where water evaporates, the micro water drops in suspension in the air helping clear the air from flying dust particles.

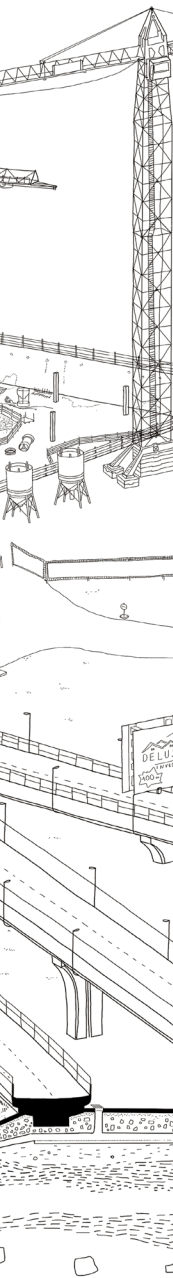
These dynamics: accumulation, infiltration, evaporation, are part of what we call “ecosystem services”. It is the system

western environmental sciences came up with to quantify the profitability of ecosystems to human beings. Turning their dynamics into another currency to apply in a profit-oriented mindset.

Urban Wetlands are places of vivid interactions and a proper maze made of waters, grounds, organic mater growing and decomposing, birds migrating, cars driving by, people engaging closely or looking at it from a distance. Like many others hard-to-define spaces, urban wetlands are often overseen in city planning, because they are such complex spaces and can't be understood if only looked at from above. They are entangled in the mess of capitalist urban development, too often based on dynamics of profit, demolition and growth.

‘Wild infrastructures’ investigates the dense network of relationships between urban and infrastructural grids and the spontaneous development of ecosystems within them.

In this case, this development occurs albeit the technocratic maintenance protocols that usually rule such spaces. In their turn ecosystems profit from human absence or neglect and can rapidly expand, while supporting multiple species to develop with them and becoming spaces of solidarity of other human practices. Walking, hiding, dwelling, cooking, sleeping, harvesting, weaving, reading, singing, carrying, caring, are some of the practices one can come across when engaging with wild infrastructures.



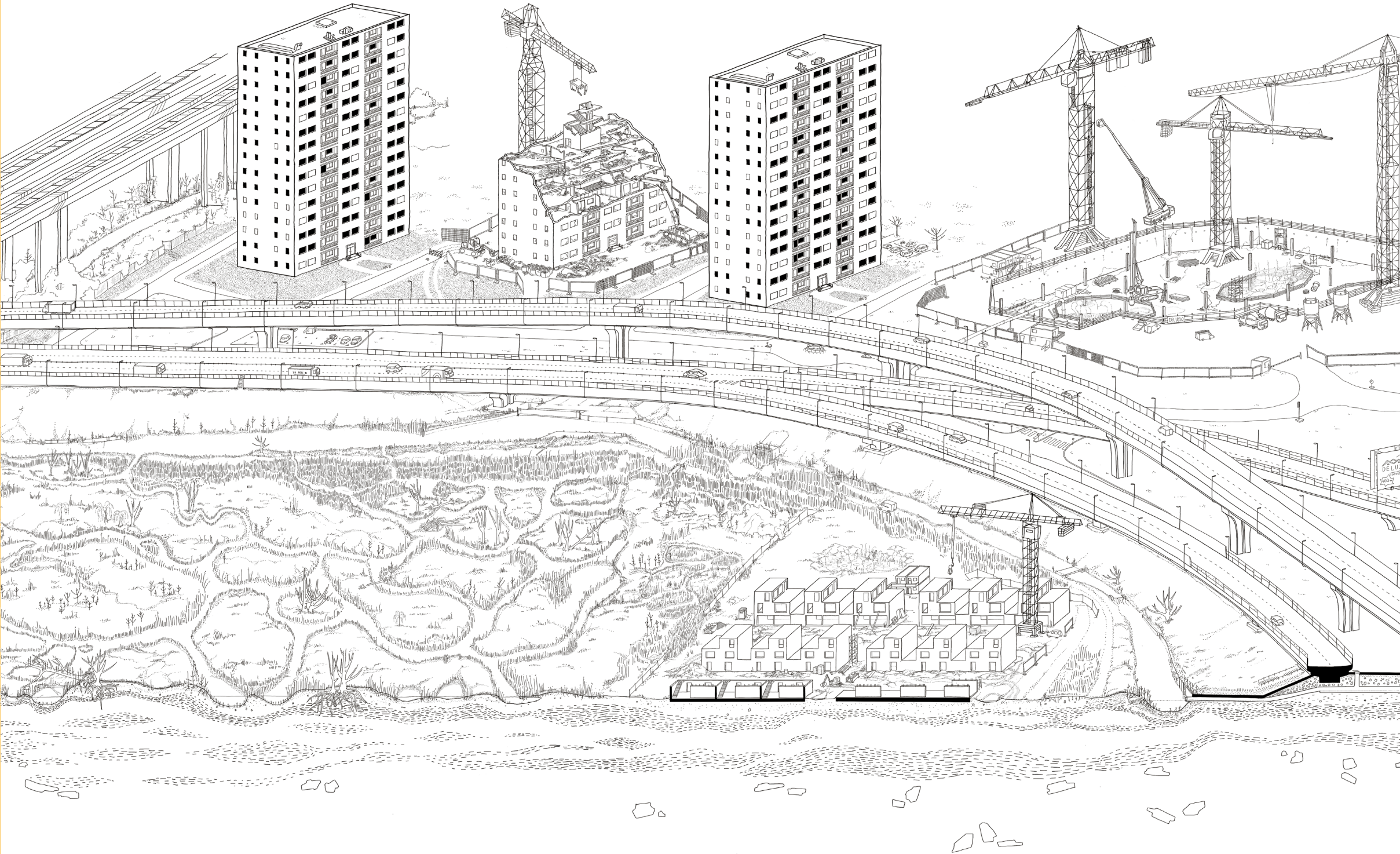
Matthias Kinnigkeit (*1992 in Haan, NRW) lebt und arbeitet in Nürnberg. In seinen Zeichnungen und digitalen Arbeiten beschäftigt er sich insbesondere mit Dynamiken der Zwischenmenschlichkeit. / lives and works in Nuremberg. In his drawings and digital works he explores in particular various dynamics of interpersonal relationships.
/ www.instagram.com/matthiaskinnigkeit

‘wild infrastructures’ is a Master Thesis research conducted at the University of the Arts Berlin under the supervision of Anna Kokalanova, Alexandra Ranner and Jean-Philippe Vassal. The research’s outcome is a 5-channel video installation in which the viewer follows the perspectives of 5 protagonists – humans

and other-than-humans alike – through a fictional urban wetland. The installation was completed by an axonometric map of the imaginary urban wetland showing at once the different dynamics influencing the space.

Original size : 300 x 120 cm,
digital print on PVC
(construction site banner).

“How to approach, represent and include the complexity of urban wetlands in our urban narratives?”



Jeanne Astrup-Chauvaux (she/her) is a berlin based human being working at the intersection between urban practices and performance. She graduated from the University of the Arts Berlin (2022) and is a member of the board of Floating University Berlin, where she worked in different fields since 2018. Alongside her involvement in Floating eV, Jeanne co-initiated spätspäti, a collective questioning institutional learning structures, space production and relations of trust and power through collective performative action. She is also a founding member of Urban Fragment Observatory and Collectif Trouble.

Meine Floating Momente !



Love

Was wäre, wenn es die Floating auf einmal nicht mehr geben würde?
Es wäre sehr schade weil so viele schöne Erinnerungen in der Floating sind.

Was wärest Du schon immer mal sagen können?
Floating for ever!

Was bedeutet die Floating für dich?
Die Floating ist ein Ort zum Bauen, Basteln und Spielen. Sie bedeutet mir sehr viel ~~man~~ ich freue mich immer auf die nächsten Projekt wochen.



Was war dein Liebstes Moment in der Floating?
Jeder Tag ist ein Abenteuer. Wir hatten schon so viele schöne Momente in der Floating z.B. der Filmdreh, Die Schatzsuche oder das Hörprojekt.



Smile



PS. We love Floating

00000000

Meine Floatingseite !



Das bin ich nicht

Name: Lotti
Alta: 10

Ich habe schon sehr viel Zeit in der Floating verbracht und habe mich immer sehr gefreut andere Leute kennen zu lernen!

Was wäre, wenn es die nicht mehr gäbe?
Es wäre sehr schade und doof weil wenn man das vergisst das geben würde nicht mehr viele ihr zuhause verlieren dann wäre es traurig

Floating power!!!

Was bedeutet die Floating für dich?
Sehr viel weil ich schon sehr oft dort war und es ein Ort ist an dem ich spielen, entspannen und ein bisschen chillen kann.

Das braucht die Floating um andere Kinder anzusprechen?
Ich würde vielleicht sagen das die Floating ein Ort ist an dem man sich treffen kann und das man sich dort treffen kann

Was wärest du schon immer mal sagen?
Es ist ein Ort der sehr schön ist und stinkt doch der Tiere!

Was war dein Liebstes Moment in der Floating?
Mein Liebstes Moment war als ich und Marlon uns einen Film ausdenken mussten und wir Filme gedreht haben!



10000000



rats toxicity air conditioning



Excerpts from a diary
by Eliza Chojnacka

[27-08-2022]

State of toxicity is a mutual condition, never closed in the binary scheme of oppressor and victim. These are multiple experiences spreading among all involved sides. The threat of one to another escapes from durable recognition of toxic relation, which is a consequence of the circular cause and effect chain. Two separable bodies, already bounded and affecting one another, are staying in a shared poly-state. There is no clear origin of toxicity and no indicated state of negative action. In fact, each of us constantly escapes and loses individual priorities entangled within the multidimensional surroundings. Circumstances of being together, require an acceptance of external factors or rather lack of such dual recognition of internal and external. Staying in relationship means influence of the eternal character of our co-existence. Common control over own body and health in a name of guarding a vicious circle of illusory purity is a struggle in front of constant fluid exchange with lovers, unwittingly soaking of non-organic matter and sharing flats with other species. The danger of filth comes from believing that there is a state of cleanliness implemented in individual purity. Within the non-avoidable toxicity of industry, pollution is a hidden construct for post-anthropocentric interspecies understanding. Toxicity permeates our bodies, co-creates lands, and flows through interplanetary space, creating all what is individual to the common - our own enemy ingrained in us.

[29-07-2022]

July 2022 boils during the heat-wave in Europe. The apocalypse never felt more current. Morning news shake my mind between the terror of Russia, the deal to resume Ukraine's grain exports and drying lawns in London park. The last photo shows separately sitting people during lunch break on pale beige grass on a hill. The text is written in the same tone as any description of recurrent floods in Poland. I check the temperature in Sicily, where my friends just bought a lovely house. I feel uncomfortable in my crocs with mud stuck to the soles- it is supposed to be feral girl summer, yet it is floating fata morgana. An after-work visit to the shopping mall nourishes my body with dense clouds from the air-conditioner. Reels from IG denude my desires - MANGO vs ZARA? What a restless feral girl summer.

[03-08-2022]

Rats have eaten my peaches. The glancing surface of eaten flesh. Irregular rodent bites enhance the structure of wet parenchyma. In its obsessive character of the movement, this destructive action glitches the fruit with certain grace. Invading this nutritious snack by the intruder strikes me off with disgust. Scaredom of crud hidden in the potential sharing against filth. Yet, this late-night feast of rats commands my touch of muck. Unsure if the soap will stop the plague, I use alcohol disinfectant. Detestation stays anyway, gloop of unknown slime sticks to my skin for the whole day. They ate my sweet dessert, topping of my lover's oatmeal, taking its destiny to the sewage. Trespassers of this kitchen are part of collective routines. All products are packed in plastic storage boxes with holes on the top, where only small flies are able to intrude. Rats' luxurious diet is based on a chance to meet other visitors' meals. Burned onion crumble dry cream with rotten raspberry is on today's menu. Curious of the incomers, each of us observes those who are brave and visit the table in spite of the cook's presence. Is Sharing Caring until it does not put your comrades in danger?

Eliza Chojnacka is an artist-researcher based in Berlin. A graduate of Social Design at the University of Fine Arts in Vienna. Her practice grew on the moist ground of Krzak Collective, a non-profit collectively run garden and cultural space in Warsaw. She uses this experience now working at Floating University taking care about hosting programs and production of the site, in between cooking from what have left. In her work, she treats uncertain, ephemeral practices such as walking, fermenting, cooking and gathering as a way of unfolding stories. Centering her interests around poetic, cultural and social ties to care and maintenance, she often takes the position of a host. Currently her focus lies in more-than-human communication and collective practices of resilience.

A Tribute to our friend Martin Kaltwasser * 30.10.1965 + 30.10.2022 We miss you!



PORTRAIT BY KATHERINE BALL

Martin Kaltwasser, unser Freund, Mitstreiter und floating Aktivist ist am Sonntag dem 30. Oktober 2022 gestorben. Wir sind unendlich traurig über diesen großen Verlust.

Unsere Gedanken sind bei seinen Lieben, seiner Familie und all seinen Freunden. Einige von uns haben Martin vor langer Zeit kennengelernt. Als er '89 nach einer ersten künstlerischen Ausbildung in Nürnberg nach Berlin kam um Architektur zu studieren. Andere haben ihn erst kennengelernt, als er vor drei Jahren begann, am Rande des Regenbeckens einen Atelierraum für uns alle zu gestalten. Jeden Morgen kam er mit einem Lastenfahrzeug voller Werkzeug und verwandelte einen Haufen Restholz und Fenster zum ersten und einzigen vollständig geschlossenen und isolierten Gebäude auf unserem Campus. Als das Gebäude endlich eine Tür hatte, machte er sich auf die Suche nach einer zukünftigen Nutzung. Angeregt durch den Plan der Bezirksverwaltung, das Becken in einen Sportplatz umzuwandeln, veranstaltete er einen Workshop mit der Floating Kindsuni, um Sportgeräte zu bauen. Die Kindergruppe baute eine Tischtennisplatte und sägte Tischtennisschläger aus, Hanteln und ein Hockeyfeld und nannte das Atelier fortan "Floating Sportshall".

Nach dem Workshop schrieb Martin: "Kinder zeigen uns, dass der Spaß bei der Sache, Neugier auf das Machen und Tun und Lernen und Offenheit die größten Motivationsfaktoren sind, um zu handeln, zu agieren, alleine oder zusammen Dinge zu bewegen, Energie zu entwickeln, zu kommunizieren, zu bauen, Anstrengungen auf sich zu nehmen, Verantwortung zu übernehmen und über uns hinauszuwachsen.

Sobald der Spaß nicht mehr vorhanden ist, läuft etwas falsch. Sobald wir nicht mehr neugierig und offen sind, läuft etwas grundfalsch.

Kinder merken das sofort bei sich selber und bei uns Erwachsenen und zeigen uns das umgehend. Sie sind die besten und ehrlichsten Feedbackgeber und klügsten Partner für unser gemeinsames Handeln."

Martins einzigartige Kombination aus profunder Kritik, Kreativität und Humor prägte sein rastloses Handeln und seine Produktivität. Nun ist er von uns gegangen und hinterlässt uns mit Schmerz über diesen Verlust und Trauer. Aber er inspiriert uns, uns weiterhin für eine bessere Welt für alle einzusetzen, denn wir haben nur diese eine. Wir werden an ihn denken, wann immer wir eine Partie Tischtennis spielen - und es wird immer mehr als nur ein Match sein.

Auf Wiedersehen, Martin.

Our friend, collaborator, inspirer and floating activist Martin Kaltwasser died on the 30th October 2022. We are incredibly sad about this big loss.

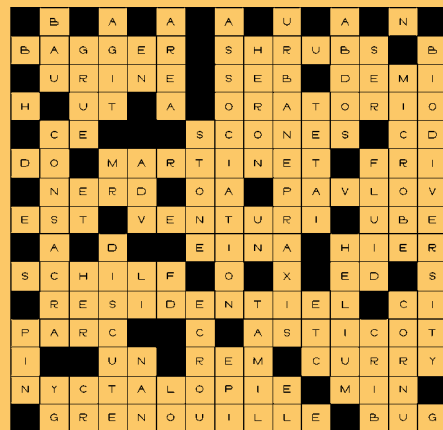
Our thoughts are with his dear ones, his family and all his friends.

Some of us met Martin long ago. When he started to study architecture in Berlin in '89 after a first education as an artist in Nürnberg. Some just met him, when he started sculpting an atelierspace for all of us on the side of the rainwater basin three years ago. He arrived every morning with a cargo bike full of tools and transformed a pile of left over wood into the first and only fully enclosed and isolated building on our campus. When the building finally had a door - he went on the search for a future use. Inspired by the district administrations plan to transform the basin into a sportsground, he held a workshop within the kids uni to build sports facilities. The group of children built a ping pong table and ping pong rackets, weights and a hockey court and called the atelier further on "floating sports hall".

After the workshop Martin wrote: "Children show us that having fun, having curiosity about making and learning and openness are the greatest motivating factors to act, to move things alone or together, to develop energy, to communicate, to build, to take responsibility and to surpass ourselves. Once the fun is gone and as soon as we are no longer curious and open, something went fundamentally wrong. Children notice this immediately and show it to us. They are the best and most honest feedback providers and the smartest partners for our joint actions."

Martin's unique combination of profound critique, creativity and humour informed his restless actions and productivity. Now he has passed away, leaving us with pain about this loss and sadness. But he inspires us still to keep pushing for the world as a better place for all, as we have only this one. We will think about him whenever we play a match of ping pong - and it will always be more than just a match.

Bye bye Martin.



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