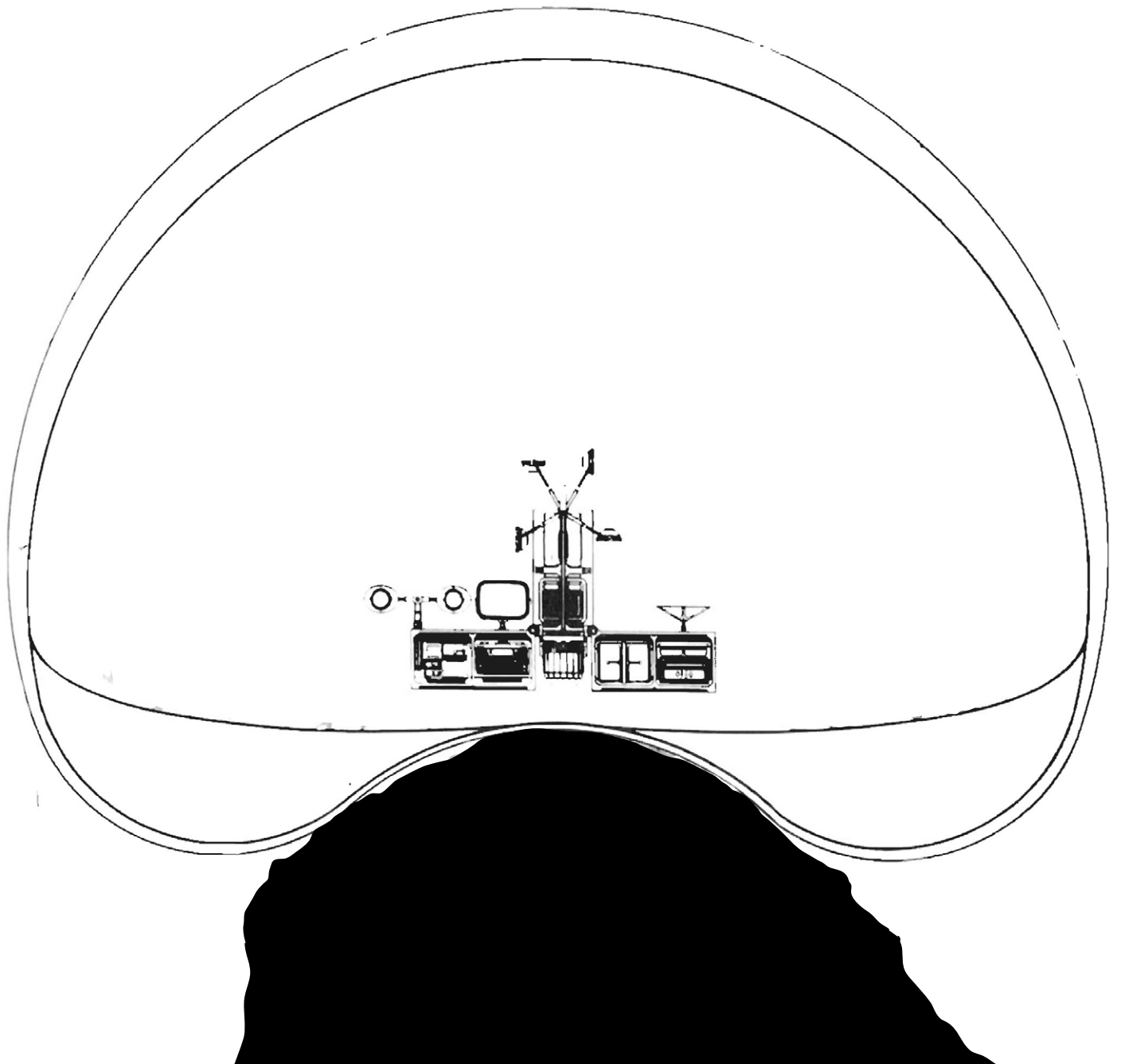


Virtual Cartopology

an International Workshop Drawing the
Everyday Life of Virtual Work Spaces



Drawing by: François Dallegret

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Introduction the context of the assignment 2

Because of Covid-19 and its necessary lockdowns the world never 'took place' more on-line than now. We work online, party online, network online and also teach online. The last few months we have seen more kitchen tables, beds and seats from colleagues and fellow students than professional, corporate and 'neutral' meeting rooms. We show more of our homely atmosphere than ever before, and, at the same time the public space is becoming more distant, with literally one and a half meters between every subject, everywhere. What does this mean? Because what actually happens is that I look straight into someone else's room through a virtual window without being there myself and vice versa. And in meetings with several people I see all spaces, neatly stacked by Zoom, Skype, Teams,.... like one big apartment block. How do we as spatial thinkers deal with this and what do we have to 'design' here?

This assignment is a on-line collaboration between the FHE University in Germany and the KULeuven University in Belgium and documents each others virtual workspaces. You will be given a cartopological training kit to exercise yourself and become sensitive to the daily reality in these virtual spaces on the one hand and on the other you will be taught documentation skills to notate (mostly through drawing) and imagine the more tangible and embodied qualities of space.

As such, you will be asked to deal with this topic by participating in and sharing your virtual working space through doing, making, mapping and drawing those sensitivities that aren't so clearly materialized in the virtual world.

Cartopologists join the narrative of the lived reality with the physical place. Cartopological maps find themselves at the intersection of two families of disciplines: those born from a spatial perspective (architecture, urban planning and cartography) in which the use of plans based on standardized notational systems are pushing narrative and nearness into the background and those born from a fascination for human behaviour and interaction (ethnography and anthropology) where the one-direction nature of a written outcome minimizes the active experience of space.

Cartopologists look for the extent to which spaces are inhabited and make up the day to day. It is a search for knowledge that is not immediately written down or told at first, but is rather hidden in habits and embodied in actions dealing with places that it is taken for granted. Cartopological maps support them as it takes the role of a research instrument to calibrate the cartopologist in their role of participant-observer. It is a way in which you collect thoughts, experiences, ideas and reflections not only by observing the research location and the participants, but also by actively engaging with that location and the activities that take place on that location. This demands from the cartopologist to take the brave position of not knowing, having trust in the estrangement and susceptibility as a curious researcher to become integrated into the participants' environment while simultaneously mapping what is going on.

So the cartopologist embarks on fieldwork to search for knowledge hidden on location, while the map shelters this messy process providing a platform to document and localise these experiences at the same time.

Most cartopological maps start with **analog drawings** and there are several reasons why (the) drawing is important for that. The two most valuable in the context of this project are the following:

First, by means of a visual language, cartopology provides a common ground by creating drawings that can be 'read' and appropriated by both scientists and non-scientists, related to different disciplines. It welcomes, collects and classifies material based on its geographical importance without taking in account established borders between disciplines and fields.

A second reason why drawing as a visual language is precious to cartopology is because it enforces strictness while observing and looking. The more you observe, the more you know what to draw, the more you dive into the world you are observing, the more you can connect with that world. Collecting observations through drawing creates that necessary intimacy. Being at the drawing table and mapping the location's narrative, the cartopologist turns to abstraction, dealing with proportions, scale and orientation. The relation with the location changes from being part of it towards looking at it from a distance. The dialogue between the observation on site and the notation at the drawing table, or between the local intimacy and the abstraction of a drawing is where the understanding and visualizing of the (often hidden) narrative of a location happens. Drawing is not simply documenting what we see, it is a craft through which we learn to see.

<https://en.wikipedia.org/wiki/Cartopology>
<https://cartopology.institute>

Marlies Vermeulen

Marlies Vermeulen (Tielt, Belgium, 1986) has a background in architecture and works as a cartopologist. As a founder of the discipline cartopology, she and her dissertation (Cotutelle agreement with RWTH Aachen, Faculty of Architecture; Maastricht University, Faculty of Arts and Social Sciences; Zuyd University of Applied Sciences, Lectorate of Autonomy and Publicity in the Arts) explore the value of maps as a research instrument to document the daily life of (public) places. Currently Vermeulen is setting up the Institute of Cartopology.

In addition, Vermeulen has her own practice Dear Hunter with her partner Remy Kroese since 2014 and teaches at various universities such as the KULeuven, FH Erfurt and Zuyd University of Applied Sciences. In addition, she regularly organises workshops together with, among others, Leiden University, KABK The Hague and the Sandberg Institute. Vermeulen is also regularly asked for lectures at home and abroad.

<https://dearhunter.eu>

<https://cartopology.institute>

Carolyn Stapenhorst

Carolyn Stapenhorst (Georgsmarienhütte, Germany, 1976) is an architect with a passion for architectural theory and its significance for practice. She is particularly interested in the theories of design and especially in the possibilities offered by personalised methods and highly specific tools for architectural design. Carolyn has been developing this passion for many years in the form of her dissertation (on the notion of concept and its operative nature in architectural design, Politecnico di Torino, 2012), a professorship dedicated to design tools (RWTH Aachen University, 2014 - 2019), numerous publications and now within the professorship in Erfurt (since 2019), which touches on both areas of design practice and theory. Not least, this interest brings Carolyn together with Marlies, whose dissertation she is supervising. In parallel to her teaching and research activities, Carolyn works together with Luciano Motta as an architect in the Studio Motta Stapenhorst in Italy and Germany since 2007.

Intent exercise and training

You work **together in duos**, ideally in combinations of students from the two universities.

The final task of the whole series of exercises is to draw a virtual working place for each other, based on drawings and mapped material produced in the previous exercises by yourself and your duopartner from the (virtual) workplace you are in at the moment.

The first weeks are devoted to learn cartopological observation and documentation skills. You pass the resulting material on to your duopartner in order to draw a virtual workplace from there.

1 • Exercise: Looking around like

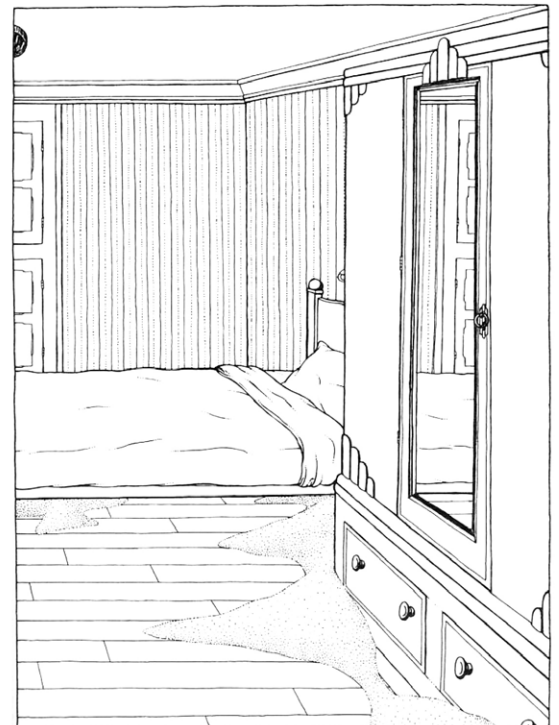
This exercise asks you to look around in the room you are working in. What do you see? Which objects are important and which are not? Which parts carry a great memory? Are others reduced to practical reasons? Take a step back and try to draw each and one singular object that is important to you and try to draw why it is. If it is hard to draw then write down, next to the drawing why it is hard to draw it. This is at least how [Jan Rothuisen](https://janrothuisen.nl) would describe his working process. But maybe you prefer to look at your workspace like [Mitch Miller](http://www.dialectograms.com) explains. He calls his work dialectograms. He borrows elements from ethnography, psycho geography and graphic art to depict the relationship with place. Over an extensive period of fieldwork the people of that place are encouraged to work with him and share in the process of depicting their environment. Or maybe you prefer the way [Dennis Wood](https://en.wikipedia.org/wiki/Denis_Wood) looks at places, from a distance and seemingly more objective. Or, more poetic and artistic like [Sophie Vanderlinden](http://www.sofievanderlinden.be). As an introduction to this exercise you will get examples of various ways of looking and documenting to start your own drawings and mappings.

<https://janrothuisen.nl>

<http://www.dialectograms.com>

https://en.wikipedia.org/wiki/Denis_Wood

<http://www.sofievanderlinden.be>



2. Exercise: Tidying up

Conrad Gressner adds in the 16th century the unicorn to his zoological encyclopedia. It is a book of more or less 4500 pages and is seen as the founder of modern zoology. Even though he does not explicitly express doubts, Gessner is unsure about the existence of the unicorn. However, for him this is not a reason at all to not include the unicorn in his book. He believes it is wiser to add the animal until the moment that it is proven the animal does only exist in our imagination. In the 18th century cabinets of curiosities were very popular, collecting all kinds of objects from around the world and each with its own story. Natural history museums were set up and are still popular for their amazing collections. However, these collections have another capacity of being classified and structured. Since the 18th century, collections are the basis of analysis and are used for systematic study, to identify, to name and to describe. A good collection allows to make new, smaller and more specific collections.

By looking around and collecting all important objects and aspects on your map you also somehow are creating a collection of information about your workspace. this exercise is about structuring, re-organising and ordering these objects. Physically but also on your drawings. So re-organise your workspace using your previously made drawings. As an introduction to this exercise you will get to know maps of Alexander von Humboldt, drawings of Cornelia Hesse-Honegger, Border Encycopedias and other maps like Hills with a History.

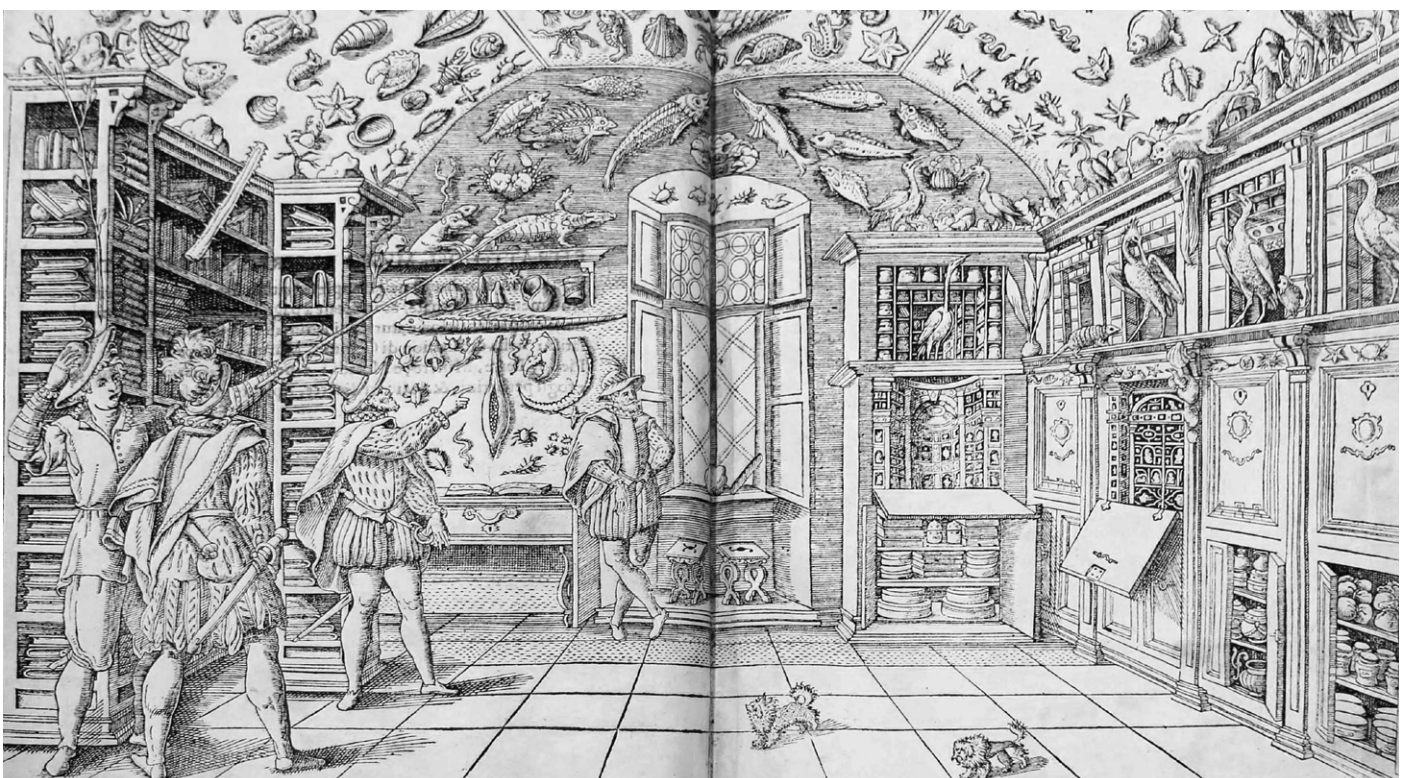
https://nl.wikipedia.org/wiki/Historiae_animalium

<https://www.smithsonianmag.com/history/pioneering-maps-alexander-von-humboldt-180973342/>

<https://borderencyclopedia.eu>

<https://dearhunter.eu/emratlas/>

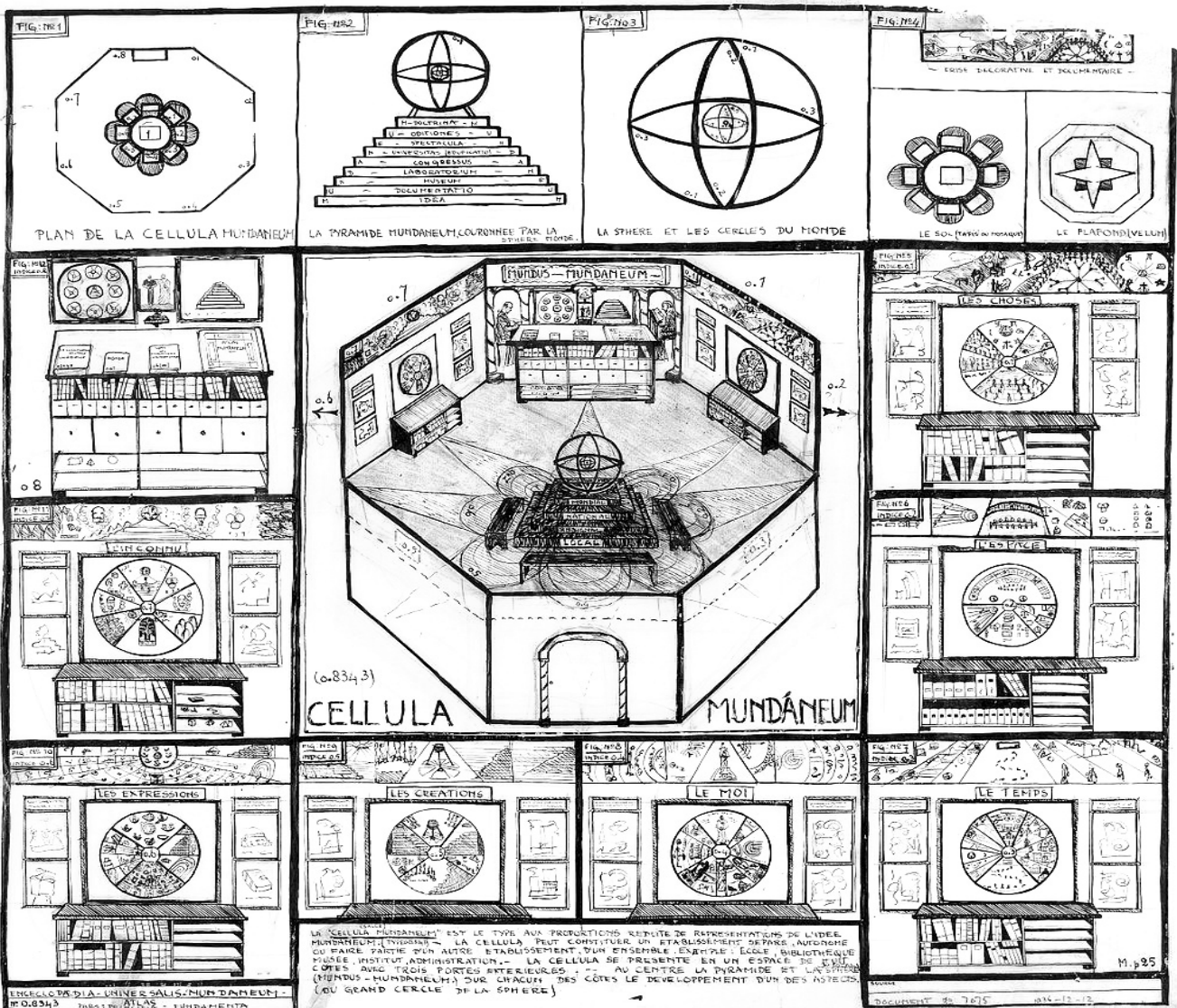
<https://www.groundworkgallery.com/artist/cornelia-hesse-honegger/>



3. Exercise: Redecorating

This exercise challenges you to generate new insights and findings. To light up a new perspective on your workplace. Through collecting and structuring you came to other understandings of your place of work. It is the hardest of the three exercises as you cannot lean on looking around or reshuffling your collection anymore. You will have to create something new. You will have to redecorate. As an introduction to this exercise you will learn from other mapmakers in this stadium of their work, through drawings by Piranesi and Thomas Moore and about Archigram and the drawings of Carlijn Kingma. Or maybe about that one cartographer who drew Schotland much bigger than England to prevent an invasion.

https://en.wikipedia.org/wiki/Giovanni_Battista_Piranesi
<https://archive.bridgesmathart.org/2016/bridges2016-65.pdf>
<https://www.archigram.net/story.html>
<http://www.carlijnkingma.com>



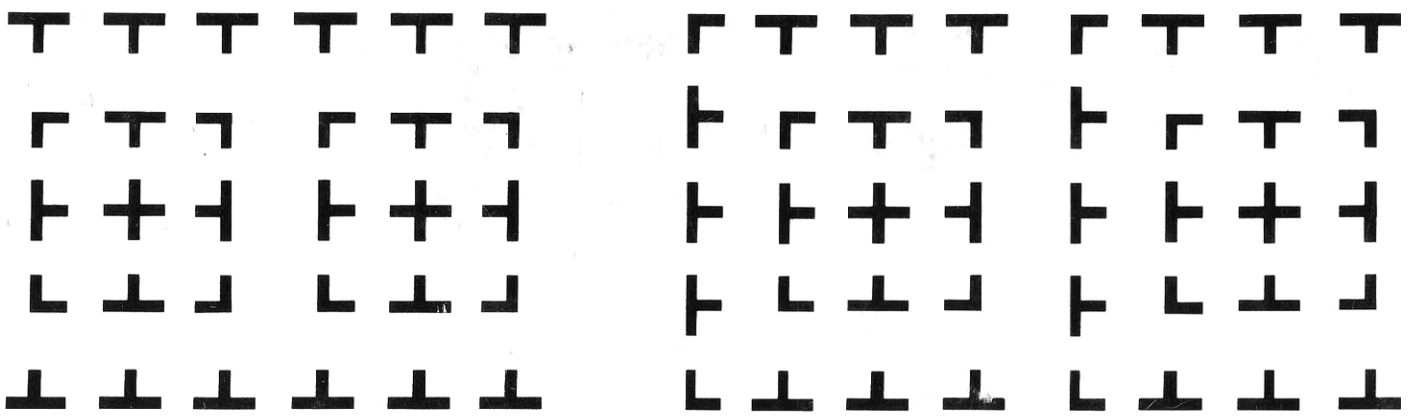
4. Exercise: Change of Scenery

After three weeks of three intensive exercises, the following weeks are dominated by dialog and interview through the exercise 4. Change of Scenery. You will challenge each other by asking questions. Based on previous drawings and maps you will ask each other to change the camera viewpoint. What stays hidden in the virtual workspace? What can't we see?



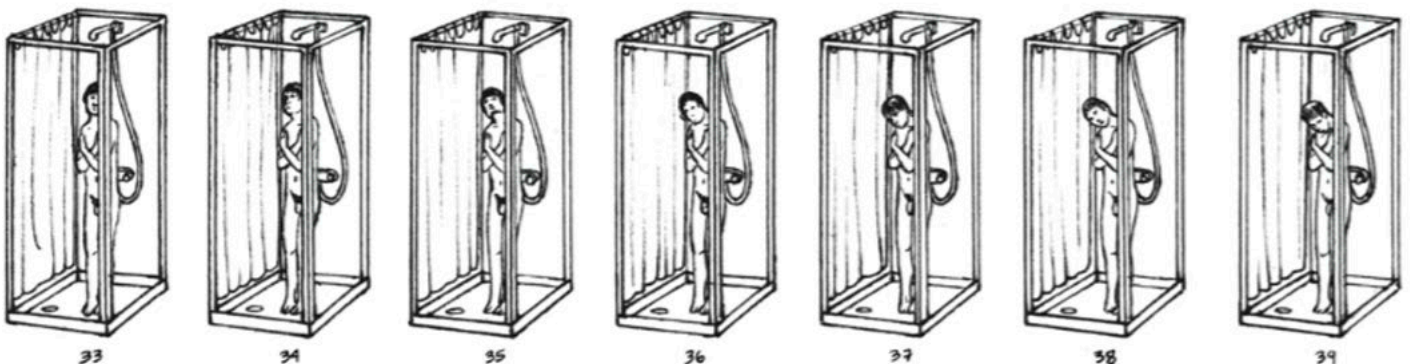
5. Exercise: Change of Scenery

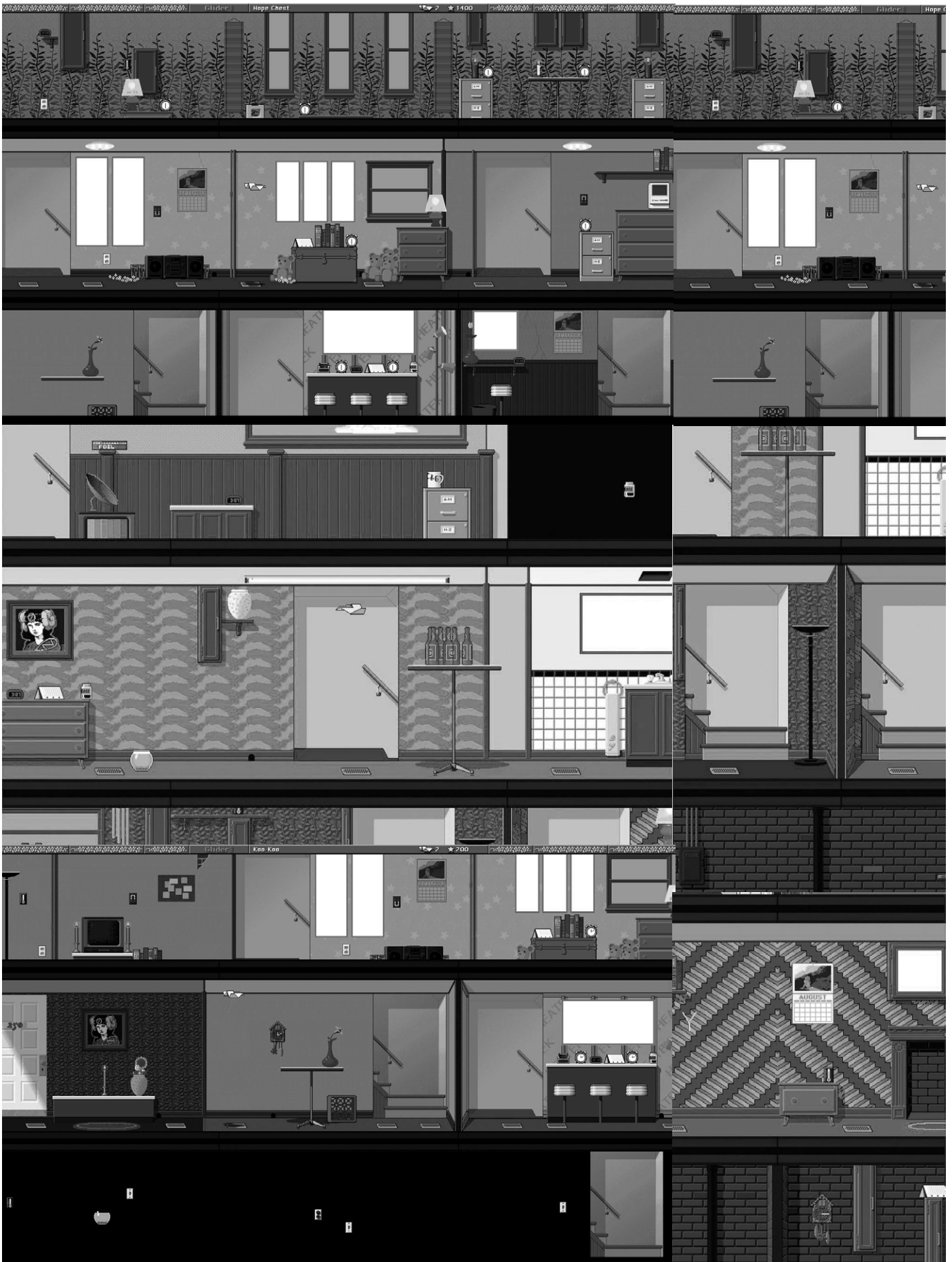
Exercise 5 is one you have to make yourself. Make a Fill-in-map and give it to your duopartner to execute in order to get to know what has not been told or mapped yet.



6. Exercise: Atlas

Once the 5 exercises are executed you are asked to make an atlas of all your material. Each student's workplace has been documented and researched. Now, the final part of the assignment: set to work on drawing each other's virtual workspace.





w1

Introduction assignment + Set up duopartners
To Do: Exercise 1: Looking around like.

w2

Done: Exercise 1: Looking around like
Discussion on Exercise 1 + Explaining Exercise 2
To Do: Exercise 2: Tidying up

w3

Done: Exercise 2: Tidying up
Discussion on Exercise 2 + Explaining Exercise 3
To Do: Exercise 3: Redecorating

w4

Done: Exercise 3: Redecorating
Discussion on Exercise 3 + Look back at all three exercises + Explanation Exercise 4:
Change of scenery
To Do: Exercise 4: Change of scenery

w5

Done: Exercise 4: Change of scenery
Discussion on Exercise 4 + Explanation Exercise 5: Make a fill-in-map to get to know what
has not been told.
To Do: Exercise 5: Make a fill-in-map to get to know what has not been told.

w6

Done: Exercise 5: Construction of the fill-in-map
Discussion on Exercise 5 the construction + Explaining Atlas
To Do: Make the given fill-in-map + Start making Atlas

w7

Done: Exercise 5: Filling in the fill-in-map + Ideas about Atlas
Discussion on Exercise 5: Filling in the fill-in-map + Atlas + Explaining Drawing Virtual
Workingspace
To Do: Finalising Atlas + Start drawing Virtual Workspace

w8

Handing in Atlas (review)
To Do: Working on drawings Virtual Workspace

w9

Finalisation drawings Virtual Workspace

w10

Finalisation drawings Virtual Workspace

w12

Final presentation

We will mostly communicate through the website: www.cartopology.institute
Each week you will upload your material:

- Go to: <https://www.tumblr.com/>
- Make an account with the email address you wanted to use and communicated in the first class.
- Click on the little 'man' on the right to select the right blog, namely: Studentblog (somewhere at the bottom)
- Once selected the right blog click at the top on the symbol 'camera' or 'video' or 'text' to make a new post accordingly. (It is possible to add text to a photo post)
- Upload your image. You can only add a .jpg or png. Modify this beforehand in photoshop.
- Scroll down and add extra information if necessary.
- At the bottom you find a #. That is the place where you add # (and not in the main text or description).
- Always add the #namesurname (#marliesvermeulen) (or a nickname if you don't like to use your own name) and #weekweeknumber (#week1) in order to filter per student or week. Be careful, do this accurately without typing errors. The smallest
- Click 'post' to upload the post.
- Refresh the website: Op <https://instituteofcartopology.tumblr.com/teaching> and check if your post is posted.

You will be provided by grids and basic structures to make your drawings and maps. They will be handed out at the start of each exercise.

References Get inspired

<https://discoversociety.org/2020/09/15/a-day-at-a-time-a-research-agenda-to-grasp-the-everyday-experience-of-time-in-the-covid-19-pandemic/>
