BIOGRAPHIES

● **DIANA ALVAREZ-MARIN**
is an architect and researcher at the chair of Digital Architectonics. She is the co-author of the book "A Quantum City, Mastering the Generic" around which she pursued her PhD "Atlas of Indexical Cities: Articulating Personal City Models On Generic Infrastructural Ground". Her research explores the shift from mapping to modeling that takes place under the influx of abundant information and the role of the observer in these articulations. She graduated with honors from the Ecole Nationale Supérieure d'Architecture et de Paysage de Lille, France. She has collaborated with O.M.A. in Rotterdam and group8 in Geneva for several years. She attended the MAS program in CAAD at ETH Zürich from 2011-2012. From 2013-2016, she was a visiting researcher at the Future Cities Laboratory in Singapore. She has taught several courses for architecture students around her research on cities: "A Quantum City: Mastering the Generic" and "Indexical Cities: Articulating your own city of Indexes". She loves writing and thinking in both natural and programming languages.

● **BUREAU D'ÉTUDES**
is a French conceptual art group that was founded in 1998 by Léonore Bonaccini and Xavier Fourt. The group has developed research on the structures of power and capitalism for the past 20 years (www.bureaudetudes.org). The group now lives in the countryside and works on a scale 1:1 collective project across agriculture, commons, and resymbolizing research (www.fermedelamhotte.fr). Bureau d'études is a co-founder of both the 'Laboratory Planet' collective and journal (laboratoryplanet.org) and the 'Aliens in Green' project (aliensingreen.eu), a participatory action project that combines hands-on DIY science protocols, xenopolitical role play, and queering rituals.

● **ULRIKE FELSING**
is a design researcher and lecturer at the Bern University of the Arts. From 2021-2025, she codirects the Sinergia research project: Participatory Knowledge Practices in Analog and Digital Image Archives, funded by the Swiss National Science Foundation (SNSF) together with Prof. Dr. W. Leimgruber and Dr. P. Fornaro, University of Basel. Ulrike led the project on the digital transformation of the Swiss National Archives at the HKB, which was funded by the Bern University of Applied Sciences BFH (2018.) She conducted the research project "The Exploration of Design Methods in the Field of Transcultural Visual Communication" in collaboration with Dr. R. Baur, which was funded by the SNSF (2010-2015).

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In 2018, she completed her PhD thesis on "Reflexive Kataloge: Ein Medium der Übersetzung als Ausstellung, Film und Hypertext." (Bielefeld: Transcript). Ulrike studied visual communication at the Academy of Visual Arts Leipzig, Germany. http://ulrikefelsing.ch.
→ She is the author of
Baur, R. & Felsing, U. (2019). "On the Cultural Anchorings of Knowledge Visualization", in: *Design Issues, – MIT Press Journals*, 35/1, 52-66. https://doi.org/https://doi.org/10.1162/desi_a_00520

● **MAX FRISCHKNECHT**
is a design researcher, programmer, and graphic designer. Currently, he is a PhD candidate at the Sinergia research project Participatory Knowledge Practices in Analog and Digital Image Archives, funded by the Swiss National Science Foundation (SNSF) from 2021–2025. Max holds an MA in Design from the Bern University of the Arts HKB, where he conducted a research project on the role played by personal data in political communication in Switzerland's social networks. He studied visual communication at the Academy of Art and Design FHNW in Basel. https://maxfrischknecht.ch/

● **SEVERIN HALDER**
is an activist and geographer driven by experiences with everyday resistance in the peripheries of places such as Rio de Janeiro, Bogotá, and Maputo. Those inspirations guided him through the last decade while working within kollektiv orangotango, community gardens, and academia in and beyond Berlin. He holds a PhD from the Freie Universität Berlin, worked at the Humboldt Universität, and taught at various universities on topics such as critical cartography, political (agro)ecology, and action research. He is currently tracking the evolution of 'This Is Not an Atlas' as an ongoing transnational project with fellow counter-mappers and working on a global visual handbook of anti-authoritarian counter-strategies.
→ He is co-editor of
kollektiv orangotango+ (2018). "This Is Not an Atlas: a Global Collection of Counter Cartographies." Bielefeld: transcript. https://doi.org/10.14361/9783839445198

● **BORIS MAGRINI**
is curator at HeK Basel. He studied art history and philosophy at the University of Geneva and completed his PhD at the University of Zurich. He edits the Italian pages of Kunstbulletin and he regularly publishes on contemporary and

media art. Curated shows include *Entangled Realities – Living with Artificial Intelligence* (HeK, Basel, 2019), *Future Love. Desire and Kinship in Hypernature* (HeK, Basel, 2018), *Grounded Visions: Artistic Research into Environmental Issues* (ETH, Zurich, 2015-2016), *Hydra Project* (Zurich and Lugano, 2016), *Anathema* (Fri-Art, Fribourg, 2007-2008), and Mutamenti (Bellinzona, 2007). His book *Confronting the Machine* (Berlin/Boston: de Gruyter 2017) examines the traditional narratives that relate artistic production to technology and society, while offering an unconventional perspective on digital art. Some of his recent publications include: "Building New Paradigms – A Brief History of Artificial Intelligence and Art" in *Entangled Realities* (Basel: CMV 2019), "Alternative Visions: Human Futures" in *Transdiscourse 2 – Turbulence and Reconstruction* (Berlin: De Gruyter 2016), "Beyond Mere Tools" in *Political Interventions*, Edition Digital Culture 1, (Christoph Merian Verlag and Migros-Kulturprozent, 2014) and "Hackteria: An Example of Neomodern Activism" (Leonardo Electronic Almanac Vol. 20, Issue 1, 2014).

● PHILIPPE REKACEWICZ
is a geographer, cartographer, and information designer. After earning his degree in geography from the University of Paris 1 (Panthéon-Sorbonne), he worked at Le Monde diplomatique from 1988 to 2014. Between 1996 and 2008, he jointly headed the cartographic department of GRID-Arendal in Norway, a delocalized office of the United Nations Environment Program (UNEP). He is a specialist in both geopolitics and international relations. His interests include questions relating to migration, refugees, forced displacement of populations, and borders. He co-founded the participatory research website visionscarto.net with Philippe Rivière in order to bring these research studies together. The website is dedicated to radical and experimental cartography and geography and is focused on social and spatial justice and competing fights between public and private spaces. In January 2017, he embarked into the program "Crosslocations" at the University in Helsinki's anthropology department as well as the program "Territories of urban extension" at the ETH – University of Zurich.
→ He is the author of
Terrorisme, insurrection ou résistance : cartographier et nommer «l'internationale djihadiste» https://visionscarto.net/djihadisme-international, juin 2015, visionscarto.net

Atlas du monde diplomatique, "Mondes émergents" Nouvelle édition entièrement refondue, Paris, Mars 2012 (Philippe Rekacewicz dir. in collaboration with Alain Gresh, Olivier Zajec et Catherine Samary).

● BIRGIT SCHNEIDER
is professor for knowledge cultures and media environments at Potsdam University, Germany. She studied art and media studies, as well as media art and philosophy in Karlsruhe, London, and Berlin. After initially working as a graphic designer, she worked at the research department "Das technische Bild" at the Humboldt University in Berlin from 2000 to 2007, where she received her doctorate with a thesis on the digital history of textiles. Since 2009, she has been researching in the context of fellowships at the European Media Studies Department of the University of Potsdam as well as in Munich, Weimar, and Cambridge, UK. In 2010, she represented the Chair of History and Theory of Cultural Techniques at the Bauhaus University Weimar. She has been Professor of Media Ecology in the Department of European Media Studies at the University of Potsdam since 2016. Her current research focuses on images and perceptions of nature, ecology, and climate change, diagrams, data graphics, and maps as well as images of ecology. She is head of the mixed-methods project "analyzing networked climate images", co-speaker of the "Network Digital Humanities" of the University of Potsdam, and a member of the research group "Sensing. On the knowledge of sensitive media".
→ She is the author of
"The Technical Image" (Cambridge 2015) and "Image Politics of Climate Change" (Bielefeld 2014) and the German monographs "Textiles Prozessieren" (Berlin, 2007), and "Klimabilder" (Berlin 2018).

● CHRISTINE SCHRANZ
is a designer and holds a PhD in Spatial Design from the University of Vienna, in cooperation with the Zurich University of the Arts. She is Head of the Research Program at the Institute Contemporary Design Practices at the Academy of Art and Design FHNW in Basel. Currently she is leading a four-year research project funded by the Swiss National Science Foundation (SNSF) on "Commons in Design. Open Source and Open Design in Contemporary Design Processes", which investigates the foundations of commons-based design and the changing self-image of designers in the context of digitalization, with specific research on gender, space and working environments. Other research activities include fellowships at the Archaeologies of Media and Technology (AMT) research group at the Winchester School of Art – University of Southampton (2017) and the Chair of Art Theory & Curating at the Zeppelin University in Friedrichshafen (2013/15) as well as a doctoral fellowship at the Chair of Visual Arts at TU Berlin (2011/12). Christine studied Scenography (MA) and Visual

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Communication (diploma degree), both at Zurich University of the Arts.

→ She is the author of

"Augmented Spaces and Maps. Das Design Von Kartenbasierten Interfaces." (2020). Berlin, Basel: Birkhäuser. https://doi.org/10.1515/9783035620252-fm

"Commons for Mapping: How Social Computing Changes the Design of Interfaces." In *Interface Critique Journal* Vol.1, Florian Hadler, Alice Soiné, Daniel Irrgang (Eds.) (2018) 168-175. DOI: 10.11588/ic.2018.0.44740 This article is released under a Creative Commons license (CC BY 4.0).

● PAUL SCHWEIZER

is a geographer and popular educator. He has studied youth cultures in urban peripheries of cities such as Naples, São Paulo, and Istanbul. As a member of kollektiv orangotango, he co-conducts collective art projects in public space. He co-edited 'This Is Not an Atlas' and curates the notanatlas.org platform. Currently he co-organizes collective mapping processes in Europe and Latin America in order to facilitate a global dialog of critical cartographies. His ongoing interests lie in developing decolonial mapping methodologies that embrace diverse forms of (not-)knowing.

→ He is co-editor of

kollektiv orangotango+ (2018). "This Is Not an Atlas: a Global Collection of Counter Cartographies." Bielefeld: transcript. https://doi.org/10.14361/9783839445198

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