data.[39] The content is **full-text searchable** and available open access under the Creative Commons license CC BY 4.0,[40] apart from the works cited in *Campus Medius*, which are protected by copyright. The typefaces used on the website are open-source fonts, namely *Source Sans Pro* by Paul D. Hunt and *Source Serif Pro* by Frank Griesshammer.

Just like a mediator without information, a mediation—in the sense of our data model—stays invisible as long as there is no link to an *interface*, understood here as a mapping perspective (e.g., bird's-eye) and a mode of navigation (e.g., zooming). Hence, these visualizations are not neutral or free of ideology, but themselves part of their respective *dispositif* of mediation. In common with the substructure of campusmedius.net, they were programmed with open-source software: the front end in Angular and Mapbox GL JS, the back end in Django using a PostgreSQL database. The project code is fully documented and freely available under the MIT license at GitHub.[41] We have implemented the website bilingually and responsively, that is, in English and in German, as well as for both desktop and **mobile use**. It runs on a virtual server provided by the Vienna University Computer Center with all its data archived in the digital repository PHAIDRA.[42]

# 4.  Mapping Modern Media

In the last part of the introduction, I will sketch out the long-term plans that we are pursuing for campusmedius.net. We want to develop the website into a digital platform for mapping

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39   The metadata include title, URL, abstract, keywords, authors, dates of publication and of last modification, and details on copyright and funding. They are modeled on the vocabulary of Schema.org and encoded in JSON-LD format (URL: json-ld.org).

40   This license permits unrestricted use and distribution of the respective material, provided that the creator(s), who retain(s) copyright, and the source are properly credited. See URL: creativecommons.org/licenses/by/4.0/deed.en.

41   See URL: github.com/campusmedius/campusmedius.

42   See URL: phaidra.univie.ac.at.

media experiences. Guided by a virtual assistant, the users may independently select a media experience in their daily lives, precisely describe its heterogeneous components, and map how these mediators are connected with each other. The analytical aim of the platform would be to subject the conceptual premises of the historical case study to a contemporary test: does having a media experience in the (post) modern societies of the twenty-first century still mean using reason in sovereign signs, capturing life in examining gazes, or speaking up in governed transmissions? In the case of the "Turks Deliverance Celebration," these *dispositifs* of mediation arose from an interplay between the empirical material and a Foucauldian theory of modernity.[43] I want to highlight the word *interplay* in the sense of a mutual dialogue here, because data do not explain themselves, but it also leads nowhere to obey a theoretical system that degrades them to mere placeholders. However, we are confident that our data model enables us to define media and mediations immanently, so to say from below, by analyzing numerous mappings of media experiences in order to discover types of mediators and relational patterns that are distinctive of mediality as a (post)modern field of experience.

The idea for this collaborative platform evolved from courses on "Mapping Modern Media," which I have taught at different universities since 2016. Instead of geo-referencing data sets, the students are encouraged to consider mapping as a critical practice by selecting and inquiring into media experiences in their daily lives: Who or what is given in such a course of action? How are these mediators connected with each other? To which demand is the media experience responding? And what might an alternative response be? For these courses, the data model of *Campus Medius* 2.0 had to

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43   Foucault did not actually formulate such a theory, but in the lectures on governmentality he summarized his studies on modernity and adjusted his approach. Instead of defining epochal shifts around 1650 and 1800, he conceptualized a sovereign, a disciplinary, and a liberal regime, which can all be traced from the seventeenth up to the twentieth century. See Michel Foucault: *Security, Territory, Population. Lectures at the Collège de France 1977–1978*, trans. Graham Burchell, ed. Michel Senellart, Basingstoke: Palgrave Macmillan 2007 [French 2004], esp. pp. 87–114.

be translated into a series of practical operations or rather mapping exercises.

1. *Select*: What do you regard as a media experience? Choose a concrete situation, a course of action that plays a role in your everyday life, and give reasons for your choice.
2. *Inventory*: Who or what is given in this media experience and actually makes a difference? Pick five mediators and describe the course of action from these different perspectives.
3. *Visualize*: How are the mediators connected in terms of space, time, and value? Map the spatial, temporal, and evaluative relations of the media experience.
4. *Analyze*: What drives this course of action? To which urgent demand is the media experience responding? Observe and think deeply, then explain its leitmotif.
5. *Critique*: Can you imagine another response to this demand? Which mediators are involved? How are they linked? Create a counter-map showing an alternative mediation.

The exercise starts by selecting a concrete situation in everyday life that could be classified as a media experience and by explaining this choice. In the inventory, step two, the students are asked to define five mediators and to describe the selected course of action from these heterogeneous standpoints. The actual mapping follows in a third step where charts or diagrams are created that visualize the relations between the mediators. I encourage the students to explore the connections in terms of space, time, and value, but it is not strictly necessary for all three perspectives to be represented. Steps four and five are intended to be a critique of the analyzed situation: after contemplating to which urgent demand the media experience is responding, identifying its leitmotif, an alternative response or answer should be given in the form of a counter-map.[44] One student of mine chose to look into her habit of watching

44   On critique as the "art of not being governed quite this way," see Michel Foucault: "What is Critique?," trans. Lysa Hochroth [French 1978], in: *The Politics of Truth*, ed. Sylvère Lotringer, Los Angeles: Semiotext(e) 2007, pp. 1–81, here p. 45 [trans. modified]. On critical cartography and counter-mapping, see Jeremy W. Crampton and John Krygier: "An Introduction to Critical Cartography," in: *ACME. An International E-Journal for Critical* →

*Tatort*, for example, a very popular crime series produced and aired by public service broadcasters in Germany, Austria, and Switzerland. She asked herself why she views this TV drama almost every Sunday evening and concluded that she mainly appreciates the sense of community, knowing that millions of other viewers see and hear the same program at the same time. Yet if the "sense of community" is the real motive behind this media experience, what alternatives are there to feel in touch with others? Does it have to be a community of people with a similar language and cultural background (as in the case of *Tatort*)? Or could it also be a collective assembling more diverse members?

In conclusion, I will present some works created in these mapping courses. The first example was made by a student from UCLA's Center for Digital Humanities who mapped the movement of the hose in a hookah session with five people sharing a water pipe, which he described as an opportunity to have easygoing conversation. One of his classmates in this course from 2016 constructed a timeline of unboxing an iPhone in an Apple Store, treated like a spiritual rite, and defined two points of no return: the removal of the plastic around the box and of the phone's screen protector. In a class on sound mapping held at the University of Liechtenstein in 2016, one student charted how his daily activities were influenced by pupils playing in a schoolyard near his office. Another participant in this seminar temporally arranged photos in order to visualize how he was woken every morning by a passing train.

At the University of Applied Sciences (FH) in Vorarlberg, Austria, a student of media design drew a **timeline of preparing**
Fig. 13, p. 50 **espresso** on the stove, a procedure that seemed to organize her morning routine into a phase of personal hygiene while the coffee is brewing, and a phase of calm me-time before the workday begins. One of her classmates in this course from
Fig. 11, p. 49 2017 had a **blood sample** taken from a peripheral vein and represented this physical intervention in a series of sketches.

→   *Geographies*, 4/1 (2005), pp. 11–33, URL: www.acme-journal.org/index.php/
    acme/article/view/723, and the inspiring "critical cartography primer" in
    Annette Miae Kim: *Sidewalk City. Remapping Public Space in Ho Chi Minh City*,
    Chicago: University of Chicago Press 2015, pp. 112–145.

As she concluded that a need for self-assurance drove this experience, her counter-map shows an examining **look in the mirror**. The next year, 2018, the design students at the FH Vorarlberg created, for instance, a visual discourse analysis of an advertising brochure, a video documentation of selecting a selfie on the phone, a diagram of walking the dog with a leash, and a visualization of viewing a photographic exhibit.

The following examples spring from a course in 2019, which I again held at the University of Liechtenstein. In this class, a student of architecture dealt with her **daily entries in a sketch book**. As an alternative approach to her attempt to build a personal archive of architectural forms, she mapped photographs that were taken on study trips. Another participant in this seminar described and visualized the morning shower as a mediation between the privacy of the bed and the public life of work. His counter-map then addressed **car driving** as a means of commuting from one place to another, but also as a situation where the mind oscillates between concentration and memories or dreams.

The student projects of 2020 were strongly shaped by the changed living situation that arose from the coronavirus pandemic. On the one hand, they were concerned with the digitization of workflows as in the case of an architecture student who observed her **fidgeting in videoconferences** and represented this "restless energy" in a timeline. On the other hand, there were several attempts to structure the course of the day while staying at home, for example, by **meditating**, watering plants, or medicating the cat according to a fixed schedule. As stated by the students, the projects mentioned here revolve around communication processes, partly between different humans via technological devices, partly addressed to oneself, to flowers, or to pets.

All in all, these courses and workshops are quite experimental, a kind of laboratory to develop our digital mapping platform that also aims to serve media education. Analytically, the major challenge is to define a clear methodological procedure without predetermining what counts as a media experience. We want to collaboratively map the *campus medius*, the field of media, whether the course of action be taking a selfie or walking the dog. In spite of this openness regarding

content, the results have to be comparable so that a multitude of mappings may disclose media as types of mediators and mediations in the sense of relational patterns.
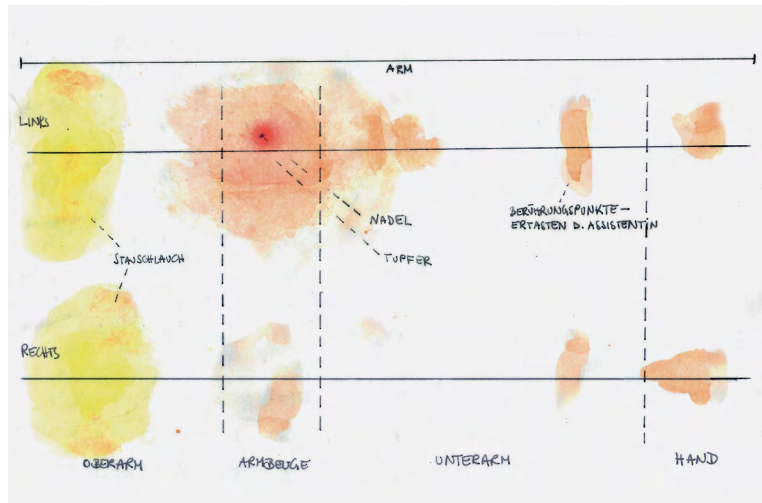


Fig. 11: Astrid Neumayr: Diagram of a venipuncture, created in a course taught by Simon Ganahl at the Vorarlberg University of Applied Sciences in 2017.
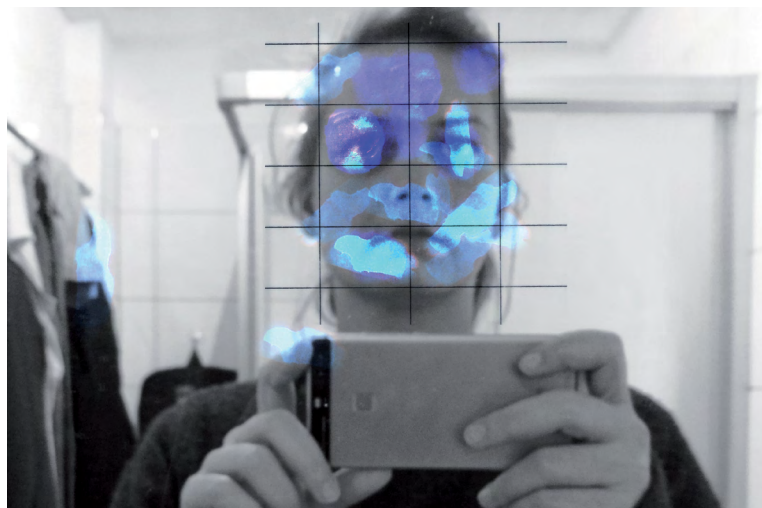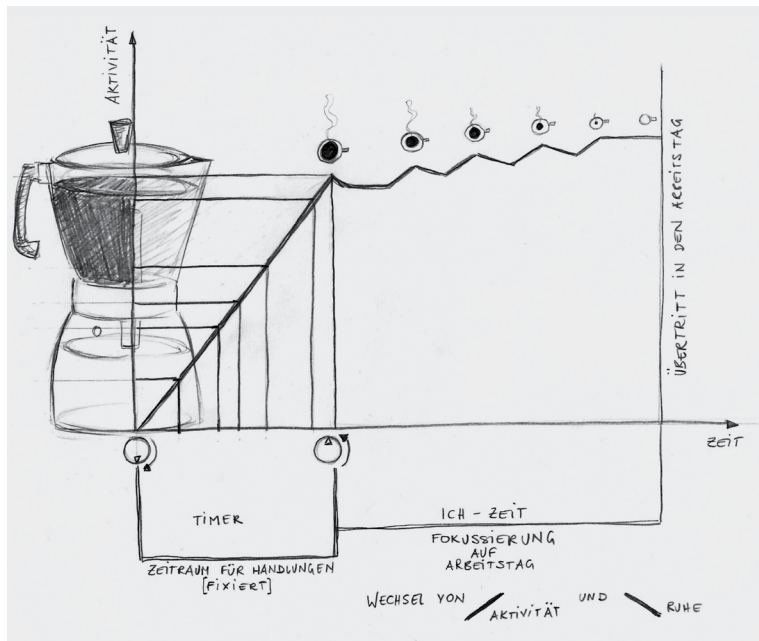


Fig. 12: Astrid Neumayr: Representation of looking in the mirror, created in a course taught by Simon Ganahl at the Vorarlberg University of Applied Sciences in 2017.

Fig. 13: Alexandra Kraler: Timeline of making espresso, created in a course taught by Simon Ganahl at the Vorarlberg University of Applied Sciences in 2017.
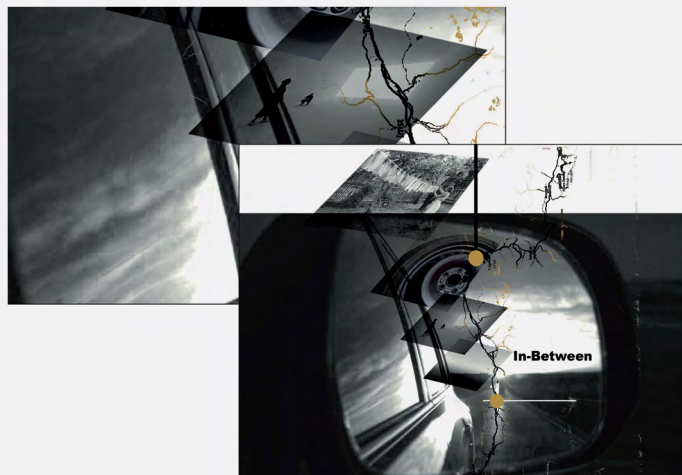


Fig. 14: David Juen: Map of a car ride, created in a course taught by Simon Ganahl at the University of Liechtenstein in 2019.
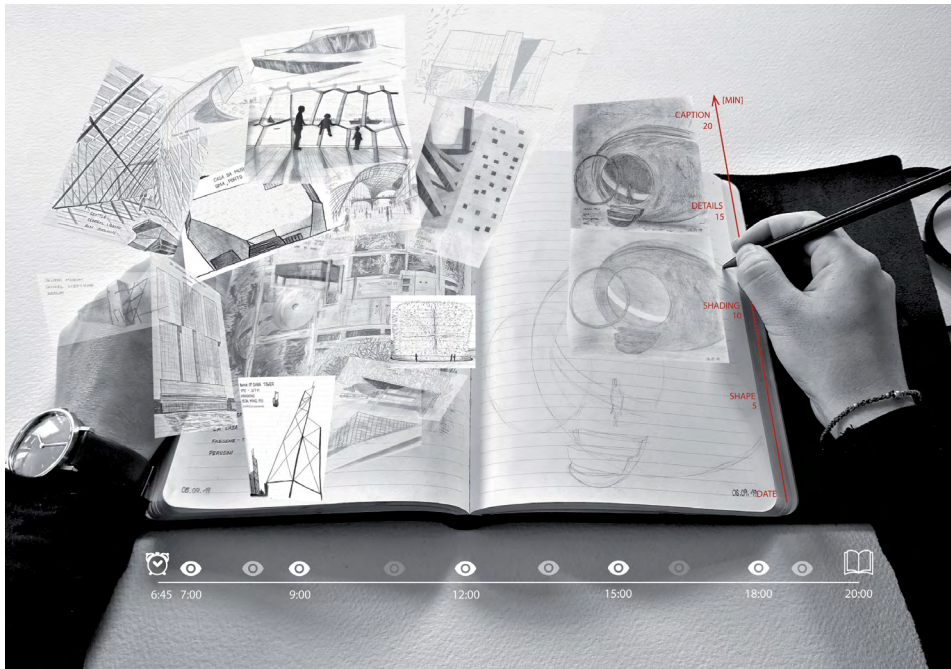
Fig. 15: Lina Gasperi: Visualization of an entry in the sketch book, created in a course taught by Simon Ganahl at the University of Liechtenstein in 2019.
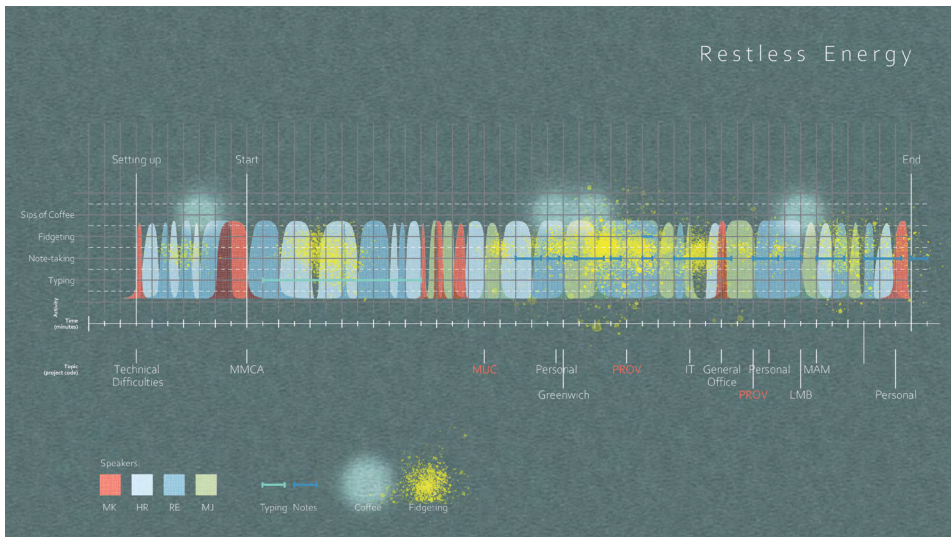


Fig. 16: Mio Kobayashi: Timeline of a videoconference, created in a course taught by Simon Ganahl at the University of Liechtenstein in 2020.
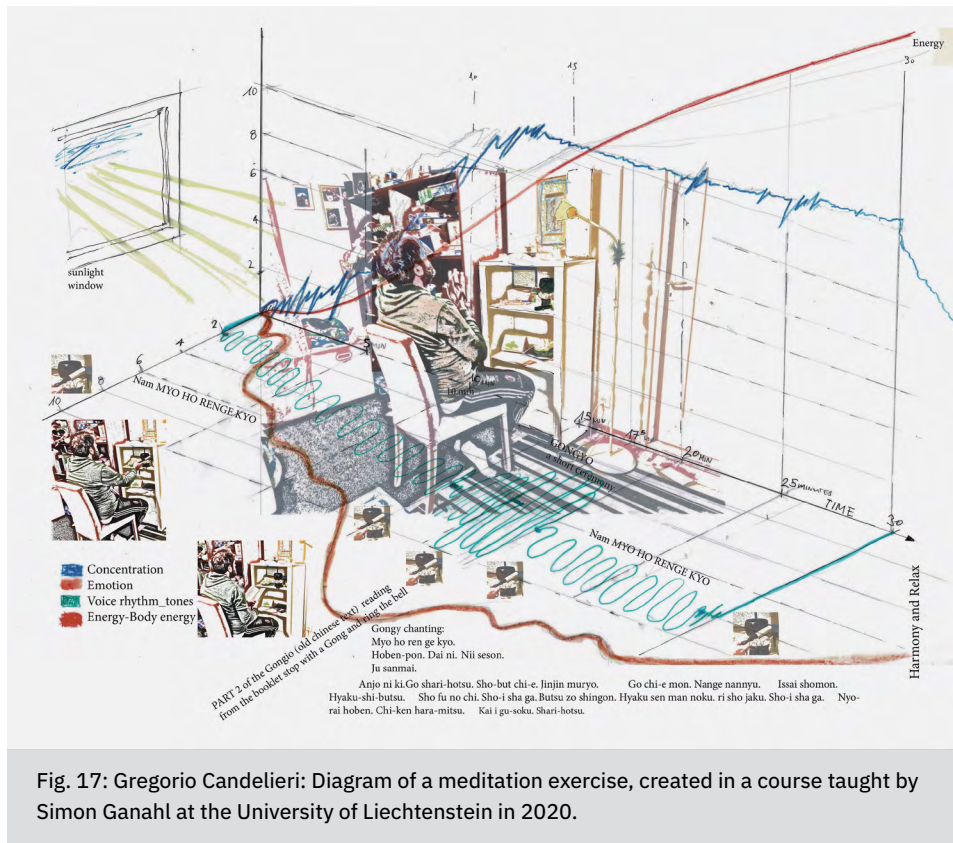
Fig. 17: Gregorio Candelieri: Diagram of a meditation exercise, created in a course taught by Simon Ganahl at the University of Liechtenstein in 2020.