

"When I first came to Venice to live in 2004 I tried, as a sort of autodidact to decode the esthetic of Venice. I observed the façades of the great palazzos on the Canal Grande, including the Ducal Palace- and was struck by the complete indifference to anything that was not the façade. "Aha," I thought, "an esthetic derived more from scenography than architecture," and was quite proud of myself. A bit later I learned that John Ruskin had said as much a century and a half before. I came to believe that it was impossible to make an original observation about Venice, a thought which in fact, was not itself original, but had been authored by Mary McCarthy fifty years earlier. It was not until I saw the beginnings of Wolfgang Scheppe's Migropolis project that I understood the possibility of inventing a visual language to describe contemporary Venice. While Migropolis interrogates the mechanisms that globalization deploys to plunder Venice, it is equally a critique-in-practice of the means of representation available for a visual analysis: graphics and photography. In that it confronts the Debordian quandary: 'the spectacle' can only be critiqued in spectacular terms."

Lewis Baltz

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		030000 Borderline Street					040000 Entertainment Street								
		The Schengen Area	Case Studies	Militarization of Borders	Body Count	Case Studies	World Tourism Market and Venice	Venice Urban Territory	Case Studies	Tourism Infrastructure					
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# MIGROPOLIS

Venice / Atlas of a Global Situation

Wolfgang Scheppe  
& the IUAV Class on  
Politics of Representation

Vol. I.

HATJE  
CANTZ



*Migropolis* is a large scale project concerned with the transversality of an urban territory subjected to the conditions of globalization. The term globalization is misused in a societal consensus where it prospers as a pretentious gnosis still being a mere void abstraction. The *Migropolis*-project lays open the system of globalization by the means of a concrete, minute and tangible exposure of global structures on a confined urban territory. The practices to achieve this are the result of a detournement: reapplying the affirmative modes and visual techniques of a society of the spectacle in a discursive way.

It is the metropolitan area of Venice that is empirically investigated as a complex and paradox paradigm being exceptionally exposed to change caused by a worldwide connectivity, reference and interdependence of predominant values in economy and culture. The project's aim is to develop visual strategies for outlining the structures of Migropolis based on the territory of Venice, that acts due to its excessive numbers of tourists and immigrants as an anticipatory model of globalization.

In the pervasive society of the spectacle, one encounters an almost absolute hegemony of the fictionalized image. Reflecting this, the project attempts to visually represent identifiable phenomena in the city of migration with new cognitive methods in photography, data visualization and image-based technologies. The focus is on the representation of discursive - as opposed to persuasive - acts of visual communication.

This specific methodical approach is based on an epistemological doubt in the cognitive properties of visualization within the context of a performative system of images, as being in use in a society whose public consensus is established through the rhetorics of imagery. The collaborators tried to explore the options and techniques of a visual language within a societal iconographic infrastructure that is aimed to pictorial affirmation. The mediatized culture is based on fictionalization as a means of image-production. The project instead tries to develop a new access to a practice of the discursive image. This practice is going to be established in all genres of visual communication: notational systems as used for displaying quantitative data. Mapping and cartography as used for motion patterns of trade and tribes. Photography as used for displaying qualitative data and case studies. And a graphic treatment for the representation of psychogeographic analyses of the territory in question.

The subject of the theory and practice related to *Migropolis* is the visualization of the traces of migration in an urban context. The scope of the project involves at least three categorical forms of migrational entities found in the urban area of the survey:

1. Migration as a conflict zone, where wealth-based and poverty-based formations of mobility meet, as seen in the flux of tourism and the presence of legal – and especially illegal – immigration. Particular emphasis will be placed upon an understanding of parallel economic systems, cases of segregation and heterotopia in *Migropolis*.
2. Migration of commodities, products and services as a result of liberalization and deregulation in international trade, movement of capital and integration of financial markets. What is still accepted by mass tourism as an endemic product from a heritage of local culture and so acting as a souvenir, has been long since produced in the Far East.
3. Migration of the image, as observed in the global distribution, dislocation and displacement of iconographic tropes of historic Venice. Baudrillard's hyperbole of the loss of the original through its copies is demonstrated in the city's productivity to renew itself in multiple replications, ultimately appearing itself as a mere emergence of the latter.

The first project phase started in winter 2006, established the theoretical foundation of this intention and produced an array of more than 1200 pages with notational systems, complex mapping systems, case studies and photographic archives. The photographic archive alone contains more than 60,000 images and 10 terabytes of case studies, motion patterns, cartography and statistic data.

The second project phase in 2008 resulted in a methodical structure to organize and display the results in a syntagma of data visualizations and images.

# MIGROPOLIS™

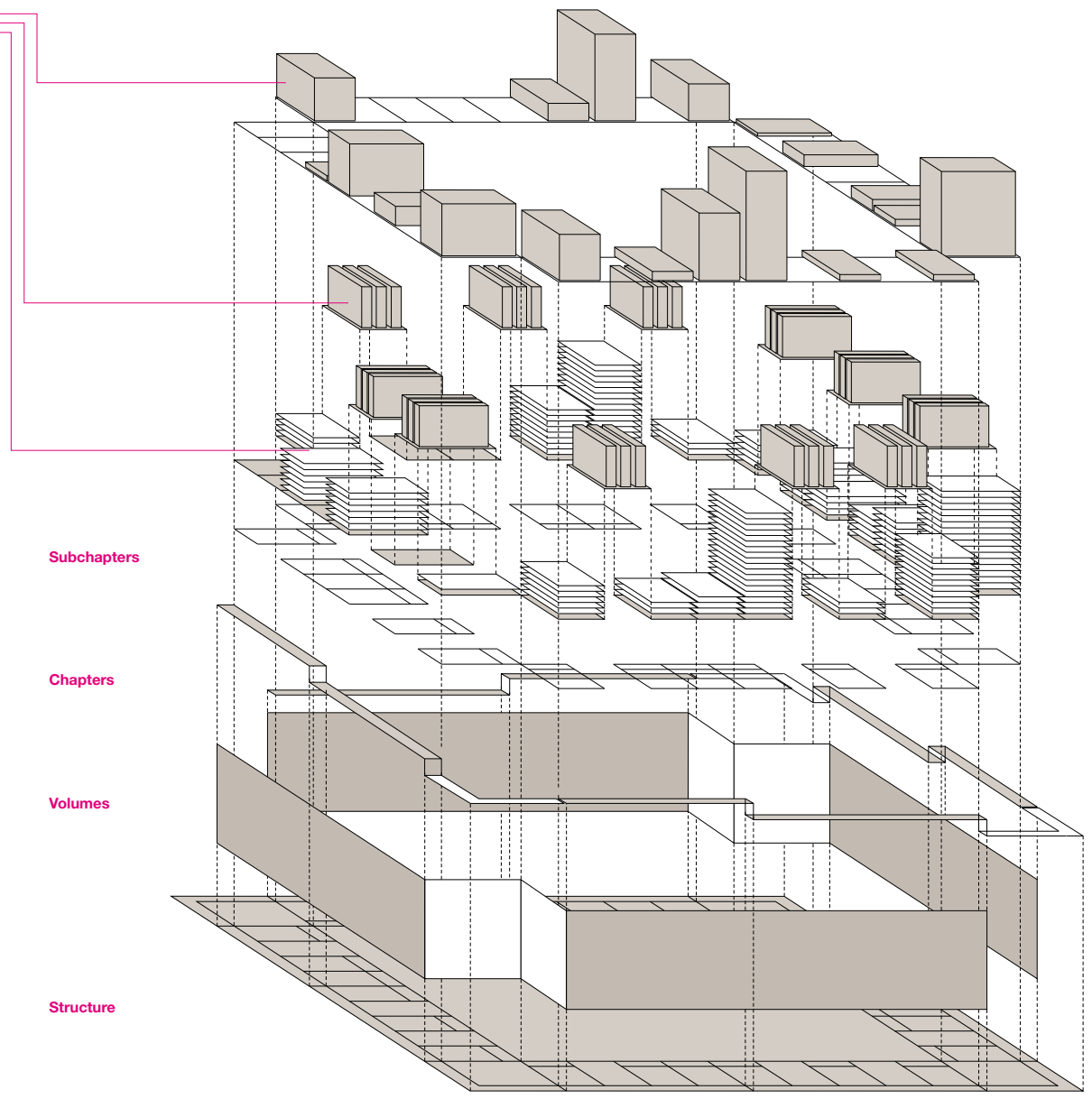
## Venice / Atlas of a Global Situation

Wolfgang Scheppe

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Miguel Cabanzo, Katerina Dolejšová,  
Nera Kelava, Andreas Klostermaier,  
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## The Gameboard and the Chapter Structure

The Monopoly gameboard is a singular societal visual paradigm for a connotation of territory and economy. Because of this metaphoric quality it is used as a background for the logical structure of the Migropolis project. There is also a tradition in the Situationist movement of using gameboards, the rules of games, and game theory. Moreover, chance plays a decisive role for the topic of this survey. Once, the interviewee of a case study, that had migrated from a country with a devastated economy and without any prospects, told the interviewer: "You were really lucky to be born elsewhere."



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## Wolfgang Schempe

### Vita

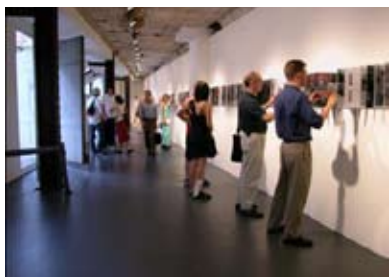
Wolfgang Schempe works in a field of transversality where science and visual arts overlap. He holds a Ph.D. in Philosophy from the Ludwig-Maximilians University in Munich, Germany. His primary areas of study included Communication Pragmatics, Politics of Representation and Speech Act Theory, resulting in his dissertation, *Speech Act Theory and Philosophy of Language*. Wolfgang Schempe has taught at different institutions and has many publications in the area of visual culture.

Professionally, he established Wolfgang Schempe Associates (WSA), a multidisciplinary creative office specializing in the development of communications- and identity-strategies for countries, organizations and corporations as well as non-profit projects. The work of WSA has received international acknowledgement in a large number of essays, reviews and features. WSA received numerous awards from the Art Director's Club of Berlin and NewYork, several European Design Awards and other prizes.

Among his most widely acclaimed projects is his co-founded and co-authored visual archive on urbanism, named *Endcommercial*, that has been published as a book and shown to international acclaim at leading art institutions in the US and Europe. His work is usually aimed to construct large archives in collaboration with collectives established for the respective topics, and an epistemic reflection on the capacity of cognition in visual communication. Great effort is dedicated to the logic structure of the archive.

Wolfgang Schempe's work has been exhibited at KunstWerke Institute for Contemporary Art (Berlin), Storefront for Art and Architecture (NewYork), Fondation Cartier pour l' Art Contemporain (Paris), Fondazione Olivetti (Rome) and Haus der Kunst (Munich) among others.

He teaches politics of representation, image theory and philosophy at the IUAV, Venezia.



Recent exhibitions of Wolfgang Schempe in New York, Berlin, Paris, Rome, Munich.

