

Portfolio // three Analyses of the City Leipzig

// An exemplary set of Palimpsests of the Built Environment - un/building // Simulacra of Flora & Fauna – un/making
// An exemplary typology of Palimpsests on urban surfaces - dis/ordering //

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1. Introduction

The author's position, the city of choice, the terminology used in the portfolio and its usage are described in the introductory chapter. The three analyses of the portfolio are then carried out on this basis.

1.1. Position of the author

The author of the portfolio is a student in the master's program in economic and social geography and a former student of landscape architecture and environmental planning. Personal interest is in the physical appearance of the built environment and urban greenery rather than social phenomena. In the course of the seminar the concepts of *Simulacrum* and *Palimpsest* became especially interesting, thus those are applied as additional concepts and will be briefly explained.

1.2. Leipzig, the city of choice

Leipzig has been chosen for two reasons: First, the author has been familiar with the city for more than two decades, living and being in the city. Second, Leipzig is the only city the author knows well enough to apply three of the given concepts.

Leipzig is situated in the northwest of the state of Saxony and is one of its three major cities of that state with a population of approximately 600.000. The population has been declining since World War II until the German reunification occurred in 1989/1990. Since then, the numbers have been continuously increasing (Christoph Bein, Lars Kreymann, Jens Vöckler, Johannes Winter 2022: 19). This development led to a variety of changes in society and in the built environment.

1.3. Terminology

The terms *Palimpsest* and *Simulacrum* were first mentioned in the seminar about *il/legalizing the urban* (12.05.2023). The researcher *Ananya Roy* was talking in a video titled *Property as Simulacrum: Informality and Illegality in the Postcolony* among other things about Los Angeles, property and possession (Ananya Roy 2019).

1.3.1. Simulacrum

What can be said for sure is that the concept of the *Simulacrum* was popularised by the French sociologist and philosopher *Jean Baudrillard* (it was also popularised by the film *Matrix*. A copy of Baudrillard's book *Simulacres et Simulation* is seen in the hands of the protagonist *Neo*). What *Baudrillard* described as a *Simulacrum* is more or less a copy of a reality or a thing which becomes more and more distant from the original. He used three stages to describe the increasing differentiation:

- 1) »it is the reflection of a profound reality« (Jean Baudrillard 1994: 6). The *copy* is close or similar to the original.
- 2) »it masks and denatures a profound reality« (Jean Baudrillard 1994: 6). The *copy* is more distant from the original.
- 3) »it has no relation to any reality whatsoever; it is its own pure simulacrum« (Jean Baudrillard 1994: 6). The copy becomes its own *original* without a real equivalent. *Baudrillard* also called it a hyperreal (to him Disneyland is a hyperreality) (Jean Baudrillard 1994: 2 ff.) (Mike Gane, Catherine Constable, William Pawlett 2010: 95 ff., 184 ff., 196 ff).

The *Simulacrum* will be linked to the analysis of *Simulacra of Flora & Fauna* found in Leipzig.

1.3.2. Palimpsest

The *Digitales Wörterbuch der deutschen Sprache* describes a *Palimpsest* as something like *a piece of document or writing material which is rewritten again and again after the text has been scraped off again and again* (Berlin-Brandenburgischen Akademie der Wissenschaften 2023). Scraping off something old is to make space for something new. Of course, there are still traces of what should have been scraped off, they shimmer through the *layers* above. Over time, the traces of writing accumulate like *layers*. This process of accumulation and scraping/erasing is the link to the analysis of *Palimpsests* on *urban surfaces* and to the analysis of *Palimpsests* of the *built environment*. The link to the *built environment* is additionally linked to the concept of *un/building*.

1.3.3. negative space

The term *negative space* is used in a variety of disciplines, such as photography, painting, typography and urban design. It describes the space between objects– objects like buildings. *Negative space* refers to empty space and is not a solid object in itself, from a physical standpoint (cf. Martina Tritthart 2013). However, a sufficient academic definition could not be found. Negative space is linked to the analysis of *Palimpsests* of the *built environment*, more precisely to the *Burgplatz*.

1.3.4. place and space

The words *place* and *space* are used interchangeably, depending on who one asks. However, one of them means a physical location. For example, a location that can be described by coordinates. The other means that people associate a personal meaning to a physical location or they are somehow connected to that location. For example memories and emotions. The location where one used to hang out with dear friends, the fun you had with them, is burned into one's memory and associated with that specific place. But there is more about associations and *place/space*. How does one imagine the *Teletubbyland*, *Eisenbahnstraße*, *the Maldives* or the city *Moscow*? What emotions does one associate with these locations even though one may have never been or lived there? See? Consequently there are even connections and emotions to locations one has never been. And the tourism industry, for example, takes advantage of this (in the above examples, probably preferable for *the Maldives*) (Madeline Fink 2023).

1.3.5 immersion

The term *immersion* is used in several contexts, e.g. virtual reality, computer games, Film studies. It describes how much one immerses, dives or sinks in an alternate world or reality (cf. Hans Jürgen Wulff 2022). *Immersion* will be linked to analysis of *Simulacra of Flora & Fauna*.

2. An exemplary set of Palimpsests of the Built Environment - un/building

The first analysis concerns the *built environment*, namely: *Fockeberg*, *Rosenthalhügel*, *Promenadenring* and *Burgplatz*. These are the examples where the concept of *un/building* and that of the *Palimpsest* are applied.



Abbildung 1: Promenadenring. Stadt Leipzig, Freiraumentwicklung 2023

2.1. the first layer of the urban palimpsests

Fockeberg and *Rosenthalhügel* are both small but distinctive hills in the south and in the northwest of the city. The first one was initially *built* up on debris of the Second World War. The second one was initially *built* up on household rubbish at the end of the nineteenth century. What both hills or *buildings*, if one likes, have in common is, that they were initially *built* up on something. Something that nobody wanted anymore or could not have been better used, maybe something old (Stadt Leipzig, Freiraumentwicklung 2023) (Stadt Leipzig 2023).

The *Promenadenring* was a former fortification built around the city center and *unbuilt* around the year 1777. Reasons were to make room for building sites and green spaces. Monuments of famous people from *Leipzig* have been added. The *Promenadenring* comprises various sections and not all of them will be included in this analysis. Almost the same goes for the *Burgplatz*, which is located to the south-west of the *Promenadenring* next to the New Town Hall. On this place stood the castle named *Pleißeburg* (hence the name of the place), which was *unbuilt* around the year 1900. The freed space was needed to *build* a new city hall. What these two examples of *unbuildings*, if one likes, have in common is that they had to be *scraped off* to make room for something new (Stadt Leipzig, Freiraumentwicklung 2023) (Stadt Leipzig 2023).

2.2. additional layers to the urban palimpsests

More *layers* were added. More transformations took place. To the *Fockeberg* and *Rosenthalhügel* greenery and seatings were added to the inventory of the hills. The *Rosenthalhügel* got a Toboggan run and a lookout. Fire *unbuilt* the wooden lookout in the year 1943. A new and even higher lookout was *built* 1975 and is made of steel. It will probably last longer and resist unintentional *unbuilding*. Though *layers* of the *built environment* were added, the initial *layers* of the hills, still shimmer through. Not only were *layers* of the *built environment* added. As intended, the *social layers* then added up as a result. In the case of the *Rosenthalhügel*, the former social use is unknown. Since it was used for household rubbish, it is assumed that there was no special social

use. Today, however, the hill is used for social gatherings, as a meeting place, to go for a walk, to have fun on the toboggan run and to enjoy the view of the city. Almost the same is true for the *Fockeberg*. On New Year's Eve and any other day, the hill is also used to enjoy the view of the city and the vivid colors of fireworks. People use it to *recreate*, to participate in soap box derbies and for sporting events. The view from the hill was even used for an episode of the famous crime series *Tatort* by the regional television station *Mitteldeutscher Rundfunk* (MDR). Both hills, their *layers* of the *built environment* are commercialized, e.g. for tourist purposes. Through their use and their *social layers*, people form memories and *spaces/places* become *places/spaces* (Stadt Leipzig, Freiraumentwicklung 2023) (Stadt Leipzig 2023).

(Due to the limit of 800 - 1000 words, social layers will be not commented on furthermore.)

Over time, the greenery and the *built environment* of the *Promenadenring* have undergone changes, additions and losses (how typical of a *Palimpsest*). Some were caused during the Second World War, some by a change in use and others by the ambitions of monument conservation, to mention a few. For instance, when the Central Station was *built* in the year 1915, the greenery of the section *unterer Park* was redesigned. But the greenery that lasted and was not *unbuilt*, was that of a lawn surrounded by *Populus* trees. They are still there. This *layer* of an urban *Palimpsest* was not completely scraped off and remains partially visible.

The *Promenadenring* features more interesting examples of transformation, like the section of *Goerdelerring* and *Tröndlinring*. In the year 1913 the *Feuerversicherungsanstalt* was completed. (Has the reader ever heard of the *Feuerversicherungsanstalt*? -The author of this analysis certainly has not until this very moment.) The building later became the headquarters of the *Ministry for State Security* (also called *Stasi*). This is what the building is renowned for till today. Even though the building was not *unbuilt* and the urban *layer* was not *scraped off*, at least physically, its former use became unrecognizable to those unfamiliar with the building's history. For the majority this *space/place* is associated to the infamous *Stasi* and its wrongdoing.

In the same year, 1913, the artist *Max Klinger* designed a perron connecting the *Promenadenring* and the *Matthäikirche*. This perron was *unbuilt* and some components of it were stored when the headquarters of the *Ministry for State Security* were expanded in the 70s. Years later components of the perron were found in a depot and the *rebuilding* of the perron was finished in 2010. In other words, the urban *layer* was *unbuilt* and scraped off to make space for an other *layer* and then was *rebuilt* and *rewritten* again. This is a *Palimpsest* of its kind (Stadt Leipzig, Freiraumentwicklung 2023).

Another example of a *Palimpsest* of *un/building*, different from the other examples above, is the *Burgplatz*. It is located to the south-west of the *Promenadenring* next to the *New Town Hall*. During the Second World War, a majority of the buildings adjacent to the *Burgplatz*, were *unbuilt* and destroyed. The new city hall remained. The war finally ended and the *Burgplatz* was used as a parking lot and was wasteland. In 1990, the *rebuilding* began after several years. The adjacent buildings were somehow *rebuilt* and an underground car park has been *built* below the *Burgplatz layer*. Its entrances penetrate the *Burgplatz* and are the only components visible of the underground car park. The special thing is, the former *layer Pleißeberg* was *rebuilt* (although penetrated by the entrances). But not as one might have expected. In fact, all that was done to the *Burgplatz* was to seal it with to different colors of cobblestone and placing some stone blocks as seatings. Nothing more, not a single tree nor a single bush. The *Pleißeberg* was *rebuilt* only requiring two dimensions and dark cobblestone retracing to former outline of the castle on the pavement. *Negative* space is what remains three-dimensional. In the author's view, the *un/building* of the *Pleißeberg* conforms closest to the description of a *Palimpsest* provided in the Terminology chapter mentioned earlier: In fact, the castle **was scraped off** or *unbuilt*, but the two dimensional character of the *rebuilding* or *rewriting*, which equals the visible traces which remain, resembles the most a piece of document, which is itself two-dimensional. The only limitation is, that the current *layer* was done on purpose and does not simply shine through the *layers* above. (To which *stage of Simulacrum** would *Baudrillard* assign this particular two-dimensional *layer*? The second one seems fine...) (Stadt Leipzig 2023).

2.3. future layers, future un/building

Of course the transformations does not stop here. More *layers* of *un/re/building* will be *scaped off*, *added*, *rewritten* and will *accumulate*. Taking the expansion buildings of the Stasi headquarters as an example, its upcoming development is recent issue. It is likely that this site will be converted into a space for remembrance, research, and education (Stadt Leipzig 2017).

2.4. Conclusion

The presented examples of the *built environment* illustrated the convergence of the concepts of a *Palimpsest* and *un/building* with an emerging addition of *rebuilding*. In both cases as *layers*. More precisely:

- *scraping off* → *unbuilding*
- *rewriting* → *building*
- *rewriting* → *rebuilding*

What was not shown is, that *layers* do not necessary overlap but can also occur beside each other, and that transformational processes can take varying amounts of time. The examples demonstrated that both concepts, in the urban context, are ongoing transformational processes, caused by human action or by natural events (fire), occurring in a plethora of different configurations.

3. Simulacra of Flora & Fauna - un/making

The second analysis concerns the flora and fauna, primarily the botanical garden of the the *University of Leipzig* and secondarily, the *Waldarboretum of Erholungspark Lößnig-Dölitz*. These examples apply the concept of *un/making* and the concept of *simulacra* in the *built environment*.

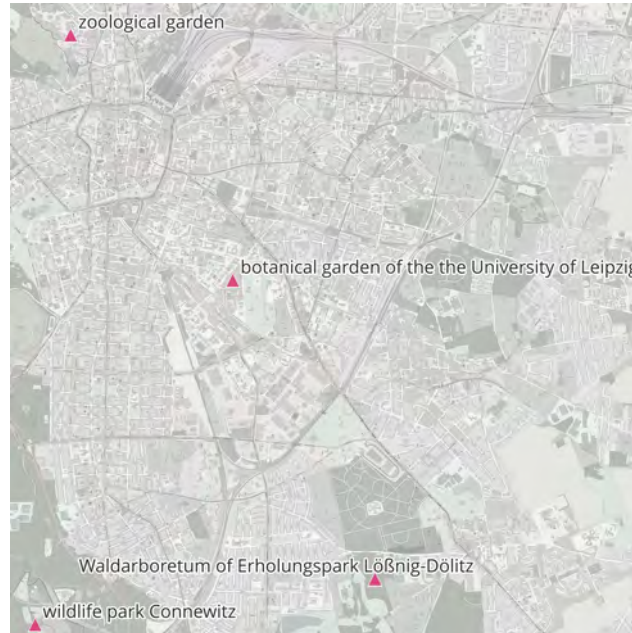


Abbildung 2: Map of the locations of the analysis of Simulacra of Flora & Fauna. Christin Fischer 2023 based on Open Street Map

3.1. Location and Historical Background

The botanical garden of the *University of Leipzig* is located between the *Friedenspark* and the *Universitätsklinikum Leipzig* in the south-east of *Leipzig* but relatively close to the city centre. The goal of a botanical garden is to showcase plants native to different regions of the world in an attempt to *copy* their natural habitats. Not only plants, there are frogs and butterflies, too. It is an artificial space that requires frequent maintenance to keep non-indigenous species thriving in an alien environment. The botanical garden of the *University of Leipzig* is one of the oldest in Europe, 450 years to 500 years old, only three hectares in size. That is enough space for around 10.000 plants and 4.500 different species in open areas and in greenhouses. Its purpose is education, research and *recreation*. For professionals and the general public there are various workshops, meetings, tours and events (Universität Leipzig Fakultät für Lebenswissenschaften 2023).

The *Waldarboretum* is, as the name suggests, an Arboretum and comparable to a botanical garden but just for woody plants, focusing on trees and bushes native to different regions of the world in an attempt to recreate or *copy* their natural habitats. It is as well an artificial space. The *Waldarboretum* mainly exhibits trees from North America and Eurasia. The site is located within the *Erholungspark Lößnig-Dölitz* and occupies an area of six hectares in the south-east of Leipzig close to the famous cemetery *Südfriedhof Leipzig*. Several non-indigenous species of conifers (such as Douglas fir, Sequoioideae) and of broad-leaved trees (such as sugar maple, red maple) are growing. The year 1995 marks the beginning, with the planting of trees, the construction of nature trails and the installation of information boards. The *Waldarboretum* is intended for education, research and *recreation*. According to the book *Stadtfortst Leipzig in 3D*, 2004 is the year when it began to resemble a forest (Andreas Sickert 2011) (Hochschule Osnabrück 2012).

There are other places in the city of *Leipzig* that are intended for *recreation* by *copying Flora & Fauna*. The zoological garden *copies* the habitat of animals. So does the wildlife park in *Connewitz*. (It is debatable how well either *copy* can provide for the welfare of animals with cages and fences). Other forms of *copying* are fake plants made of plastic in restaurants and shopping centres, though some of which mix the *real* and the *copy*. Varying quality effects the authenticity of the *copy*.



Abbildung 3: What is the reader's opinion: real, copy or already hyperreal? If so, to which stage of Baudrillard's Simulacrum would the reader assign it to? Christin Fischer 2023

3.2. the concepts and their links

Following the lengthy introduction one question arises: *What is the link between the concept of un/making and the concept of the simulacrum?* The link between mentioned examples is their *recreational* intention or character. Although the following hypotheses are yet to be proven, they are considered sufficient for the analysis:

By *copying* the *flora & fauna* of different regions of the world the space of the surrounding city is *unmade* and *recreation* is enabled. The *immersion* is perfect if one can forget this urban surrounding and also its stressors and therefore *recreates*. This *makes* a parallel reality of *flora & fauna*, an artificial space (that can be assigned to the different stages of *Baudrillard's Simulacrum*). In a nutshell:

- copying → unmaking
- making → Simulacrum
- Simulacrum = an artificial space
- Simulacrum → immersion → recreation

3.3. components of the simulacra and immersion

An additional hypothesis is as follows: The artificial space or *Simulacrum* gains its immersive power from components that engage the sensory system, incorporating the visual, auditory, olfactory, and somatosensory systems. The incorporation and *immersion* vary between the open areas and the greenhouses of the botanical garden. Although the plants are observable, fragrant and palpable in the open areas, the noise from traffic, the rescue helicopters and ambulances of the near by *Universitätsklinikum Leipzig* are still present and odor

and humidity resemble those of the city. The somatosensory and olfactory system will not fully participate in the experience of *immersion*. But the greenhouses will alleviate these impediments. The glass dampens the outside noise. The boosted humidity, which provides comfort to the plants, butterflies and frogs, removes any external odors. Occasionally, some technical equipment noise may be heard. However, if one is fortunate enough to be alone, nothing else will disturb this near silence. Sure, this is technically an artificial space that *copies* different regions of the world. But will it feel like that? What is the extent to which an individual can immerse themselves in the *Simulacrum*? Will the *Simulacrum unmake* the reality of its urban surroundings and will it enable *recreation*?

The *Waldarboretum* does not have greenhouses nor their dampening ability to silence the nearby *Connewitzer Straße*. But its trees grow tight, which is comparable. Artificially remaining are the nature trails and the information boards. It is very likely that one will be alone there, which means that there will be no distracting human noises to hinder the *immersion*. The sensory system will process the *immersion* almost undisturbed. Familiarity with mushrooms may reveal species uncommon to the *Leipzig* region (cf. Andreas Sickert 2011). And maybe this will attenuate the immersive power of the *Simulacrum* if one is knowledgeable in the realm of the mushrooms.

It is different with the zoological garden and the wildlife park. In these spaces, one is constantly reminded of their super artificial nature: Whole busloads of people, children, teens, families, the elderly, pour into the zoological garden (This statement is not an exaggeration. The author observes the entire procedure almost daily from the workplace.) Consequently, it is noisy and busy. The zoological garden contains dozens of cages, fences, fees, animals trained to do tricks for treats, restrooms, restaurants and food stalls (entire thirteen!) or boats pulled by a cord (Zoo Leipzig GmbH 2023). The sensory sensation, both qualitatively and quantitatively, is significantly different from the aforementioned examples.

(Disneyland was referenced in the Terminology chapter, which explains *Baudrillard's Simulacrum* and its relationship to hyperreality. One might wonder: Has the zoological garden become hyperreal?)

The wildlife park is a popular spot for mostly locals and is generally less intense in every aspect than the zoological garden. In addition, it is located within a forest rather than in the city centre.

Can those *Simulacra unmake* the reality of its urban surroundings and enable *immersion*? What is the extent to which an individual can immerse themselves in these *Simulacra*? Is the *recreational* character the same as of the botanical garden and the *Waldarboretum*? Similar questions may be asked in the context of restaurants and shopping centres and their mixture of fake and real plants. But this would delve into an even deeper realm...

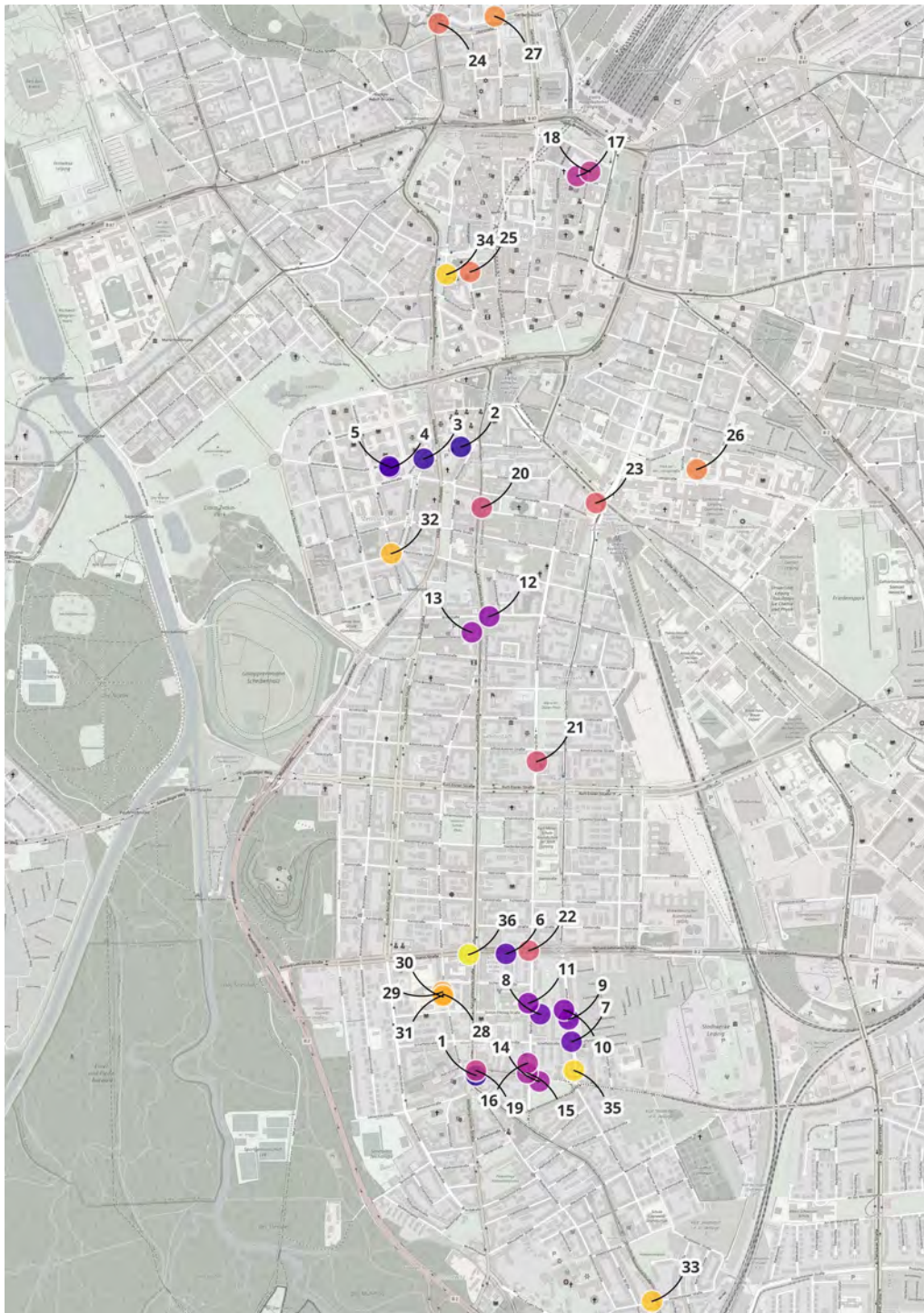
3.4. Conclusion

This second analysis has raised many unanswered questions. In addition to the *un/making* of the urban surroundings of *Leipzig* and *Simulacra*, the sensory system was briefly issued as a key factor to *immersion* and *recreation*. Individuals' perception of sensory sensations and their level of *immersion* and *recreation* are highly subjective. (In addition, it is widely recognized that greenery such as plants, trees, and bushes have a positive effect on well-being and health, which can be attributed to their *recreational* properties.)

Therefore, the aforementioned questions can only be answered on an individual basis. So does the assigning of the stages of *Baudrillard's Simulacrum*. One final and individual question remains: To which stage should one assign the mentioned examples?...

4. An exemplary typology of Palimpsests on urban surfaces - dis/ordering

The final analysis concerns another type of *Palimpsests* found on *urban surfaces* in *Leipzig*. More or less walls, if one will. Here, this concept will be linked to the concept of *dis/ordering*, which will be elaborated in the Findings & Results chapter. Readers will see bracketed numbers, such as: (30), indicating a corresponding number on the map below, representing the finding's location. Pictures of the findings are in the appendix.



4.1. The idea behind the analysis and its methodological approach

The exact moment that sparked the idea for this analysis cannot be remembered, but it may have been during a long queue at a bakery (01). This was the beginning of the author's work, starting to take pictures and collecting the exemplary findings in *Leipzig* with a mobile phone. These findings were discovered on *urban surfaces* such as building walls or facilities. The corresponding *Palimpsests* refer to the *layers* of various materials found on these surfaces.



Abbildung 4: In front of the bakery (01). While waiting in line, there is a lot to discover, to read and to see. Over time, changes can be observed. New *layers* are added, old *layers* are pasted over, and eventually those old *layers* reappear. Christin Fischer 2023

One limitation was personal interest or interest in a particular visual appearance. Thus, uninteresting results were omitted, even though they were a very small minority. Therefore, the approach was rather non-systematic and non-scientific and, as mentioned, only exemplary.

At some point, a qualitative saturation occurred. New findings were too similar to previous findings. This was the end of the gathering that lasted about two to three months, from June 2023 to August 2023, resulting in 36 examples.

Urban surfaces and their *Palimpsests* were gathered primarily in public or semi-public spaces, mostly outdoors. If one is interested in visiting the findings, there are no legal hindrances.

4.2. Findings & Results

4.2.1. urban surfaces

Thinking of *urban surfaces*, what comes to one's mind first? Yes, walls for example. Walls of buildings made of concrete or brick. But there is more: Blackboards (24) and information boards (04), clothing bins (07), mailboxes (09), distribution stations (14), vehicles (21) or shop windows (17), to name a few.

These *urban surfaces* were mostly found outdoors but also indoors. An exemplary indoor space, which is at least semi-public, is the entrance area of the *Geisteswissenschaftliches Zentrum* of the *University of Leipzig* (04).

Graffiti and stencils *layers* can also be found on streets and sidewalks. Nevertheless, these instances are outside the scope of this analysis, except for one noteworthy case (27).

4.2.2. Palimpsests and their layers

The found *Palimpsests* contain *layers* of paper and stickers (13), *layers* of paint and color (33), *layers* of graffiti

and tags (08), *layer* of tiles (36), protective *layers* (20), *layers* of scratching (34), *hidden* layers (12), *layers* of removal (33) (28), or *layers* of covering (05) (32) and plants (15) (11). (There are several additional *layer* types. However, explaining them would exceed the word limit.) Although it may seem like a stretch, a *layer* of *negative space* (27) was identified and will be further discussed in the special findings chapter (27).

4.2.3. dis/ordering

The aforementioned *Palimpsests* are related to social practices that involve *order* and *disorder*. Firstly, there are *urban surfaces* specifically intended for displaying posters that showcase events such as concerts (35). These surfaces are *orderly* employed for this exact purpose. However, as shown in the example (35), there is also *disorder*. Some pieces of the posters was torn down and the paper was covered with tags.

Then there are *urban surfaces*, such as as those of distribution stations (14), that are not legally allowed to be covered with posters indicating events and such. The covering or *disorder* here appears to be accepted in some way. It is suspected by the author that some might have been decommissioned. However, some distribution stations still have numbers or IDs that appear official, untouched and new. These distribution stations are still covered in posters, tags, graffiti, and the like (06).

Additional *urban surfaces* were found where the *disorderly* illegal use was actually tolerated, such as the bakery mentioned above (01). This tolerance may be due to complete resignation. The owners likely attempted to combat the *disorder* at first, but it was impractical to keep up with the multiple *layers* of *disorder* that accumulated fast. Others persevere and persistently combat the *disorder* to reinstate *order* (08). No resignation will be manifested. These examples from (08) involves a continuous exchange of *layers*, *order* and *disorder*. Initially, graffiti and tags accumulate and subsequently, they are painted over in white color. Then, again, new graffiti and tags accumulate, which are subsequently covered with a *layer* of white paint once again. This endless cycle continues. According to an additional observation, the owner of the building, or whoever painted the *disorder* over with white paint, seems to loose its motivation. The white paint is done more and more slacky. Finally the *disorder* might triumph here es well.

One certain *layer* can put an end to the seemingly never-ending cycle. The solution is facade greening. It is not possible to tag or spray the leaves correctly. As a result, the greenery remains untouched. Examples of this skill of greenery where found in *Leipzig*: (11) and (15). Example (15) is unique because the wall belongs to a property (*Haus der Demokratie*) where *Ökolöwe – Umweltbund Leipzig e.V.* has its headquarters and they actively promote facade greening (cf. *Ökolöwe – Umweltbund Leipzig e.V.* 2023). However, there is still an issue to be resolved. Some individuals may perceive facade greening as *disorderly* or out of control, leading to their refusal to implement it.

4.3. notable findings

Several of the findings are notable and warrant at least a concise, individual account.

Madonna mit Kind (virgin with child) (20)

The first *layer* is a black colored stencil that depicts a woman holding a child. It is named *Madonna mit Kind*. On the right side of the stencil, there is a text that provides background information. This information was likely added by the urban administration and building owner after its rediscovery. The artist, *Blek Le Rat*, created the stencil in 1991, as indicated by his signature or tag at the bottom. The stencil is dedicated to the artist's wife *Sybille*, as indicated by his writing above the information about the artwork. The rediscovery and restoration occurred in 2012, effectively preserving one of the oldest known stencils (Stadt Leipzig 2013). A protective *layer* made of glass is present above this *layer*. Protection means maintaining *order*. At least it is an attempt. A *layer* of *disorder* is added on top of this layer *with* tags and a sticker. One tag is above the woman *Madonna*, while four are above the dedication to the artist's wife. The sticker is positioned at the bottom right corner and partially peeled off.

Beside this *Palimpsest*, a plaque states that any damage inflicted to this property will be reported. It did not help prevent the *disorder*. The plaque is partially covered in graffiti.

Hidden messages (12)

This *Palimpsest* was discovered coincidentally while waiting for a person to lock his bike. At this distribution station, there are ordinary tags, a few posters ripped off, and some silicone dots, indicating that something was previously attached but then removed.

The silicone dots were the focus of the author's attention and motivation for further investigation. During the investigation, a small piece of paper, which had a torn corner revealing writing on its backside, was discovered. Without removing the poster, the author captured a photo of the writing visible on it. Then the photo was uploaded to an image recognition website. It was identified as Arabic script. Issues such as refugees, rights, deportation, and a call for a demonstration were discussed. (Side note: Back then, the front side was not investigated because the focus of the analysis was different from today's.) However, the front side could have provided some clues to answer the following question: Why is this writing on the backside? The poster fast fixed with adhesive tape, it may have been intended for easy removal. Was there Arabic writing on the front side as well, possibly suggesting additional information on the backside? If that is the case, the reason might be to conceal information from the police, which could prevent a demonstration. Regarding the context of *dis/ordering*, this assumption may be interpreted in the following way: The poster was attached in a *disorderly* or illegally manner to a distribution station near a complex of buildings called *Feinkost*, along with bicycle stands and a tram stop. The reason for doing so may have been to make the poster visible to as many people as possible, provided they are proficient in Arabic.

negative space (27)

This example does not quite align with the statements above, and it is unique in its way. There are no physical *layers* of paper or tags present in it. This example is primarily about what is left, which is referred to as a *layer of negative space*. Because the workplace and a supermarket are nearby, the author frequently passed by this place during lunch break. The location is situated beside a road and a bustling intersection, indicating that it is not intended for loitering or *recreational* purposes. The place is simply a small strip of vegetation.

Some time ago a person was observed drinking and eating there. Some days later after that observation, the person was gone, yet the trash of his feast remained and furthermore traces of his presence as well. The grass was flattened and remained down showing the *layer of negative space* of him as an imprint on the ground. Although this initial observation might be from two or three years ago, it is still relevant as the *negative space* and some trash remain until the present time. However, it is unclear whether all of this trash is his or not. Leaving trash there, whether by him or anyone else, results in *disorder*. However, his repeated return to this small strip of vegetation and the meticulous renewal of its *negative space layer* can be seen as a very *orderly* or routinely behavior (even if this conclusion is a far stretch).

4.4. Conclusion

As observed in the analysis of *Palimpsests of the Built Environment*, the *Palimpsests of Dis/order* is a transformational process. However, it is less dramatic and works more like a cycle of the same *layers* of *disorder* (such as graffiti, tags, posters) and the subsequent restoration of *order* (such as overpainting, protection, and removal). No drastic change was observed. At times, *disorder* prevails, while in other instances, *order* combats *disorder*. Interestingly, although facade greening could halt this process, it is sparingly used.

5. appendix

01:



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04:



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06:



07:



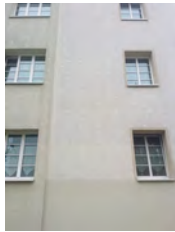
08:



09:



10:



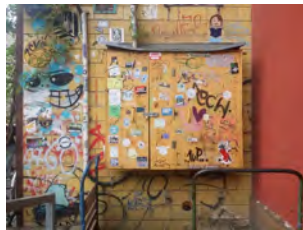
11:



12:



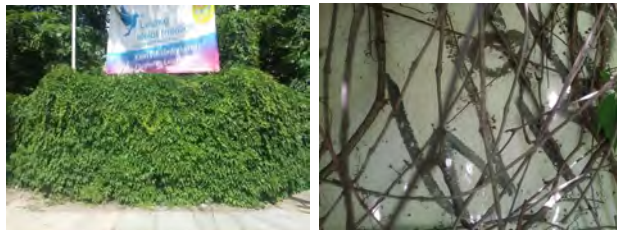
13:



14:



15:



16:



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23:



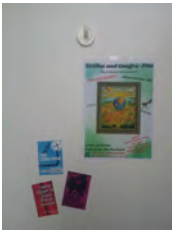
24:



25:



26:



27:



28:



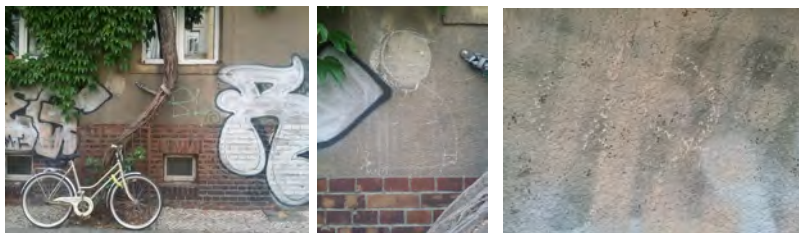
29:



30:



31:



32:



33:



34:



35:



36:



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