

Elemental Solidarity. SF stories from the Floating University, Berlin

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ABSTRACT: *The following article makes a claim for a way of thinking that considers the entangled web of living and non-living facing the challenges of the anthropocene. More specifically, it considers urban soil life as a matter of care and a matter of representation. Inspired by the work of e.g. Haraway and Puig de la Bellacasa, and taking an interdisciplinary approach between physical and human geography, as well as gender studies, this article aims to point out the (im)possibility of gaps in the (re)production of scientific knowledge. It does so by focusing on science fiction stories, thus opening up a space for thinking care politically by imagining (im)possible futures set in the area of the Floating University in Berlin.*

KEYWORDS: *More-than-Human, care and attentiveness, temporalities, urban soils, SF writing, multispecies ethnography, Berlin*

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Interlude: Where are we?

The expression of living in the world as well as possible makes of care a “speculative project” (Puig de la Bellacasa 2017: 6). In this sense this project aims to open possible gaps of speculative moments that can leave room for imagining alternative futures/realities that in turn can lead to practices of care in the present: “The speculative then connects to a feminist tradition for which this mode of thought about the possible is about provoking political and ethical imagination in the present” (ibid: 7). At the same time, our understanding of gaps of (im)possibility (see below) points to matters of representation in more-than-human entanglements, referring to the inevitability of ending up in debates about “[w]riting Nature-Cultures” (Gesing et al. 2019: 23f.).

Emerging from an interdisciplinary collaboration between the fields of Urban Geography (Sarah Coordes), Global Change Geography (Merle Quade), and Gender Studies (Nina Schäfer), we have been concerned with understanding elements like soil or water as living systems that are becoming-with (Haraway 2016) in myriad relations between different species, biota, materials, and humans. However, we have further started tracing the related issues of unjust power relations in scientific knowledge production, translatability, and representation in and of more-than-human worlds and have connected those to the living elemental systems in order to understand who/what is taking care and is cared for. We have framed these issues in what we call strategically ‘gaps of (im)possibility’. This terminology is centering the (im)possibility of a general common sense for further considerations and writings. More precisely, this means that in hegemonic and colonial

realities, augmented realities, or fictions – like the one we are working in and presenting here – where the construction of difference takes place, this must be marked, and made visible. Therefore, when thinking/writing/reading in an assumption of a common sense/ground/language/script/etc. the acknowledgement of this common sense/ground/language/script/etc. as an illusory attempt must be a first step (of many other necessary ones!) of the process of enabling visibility.

The SF story we are presenting in this contribution draws its inspiration from/plays at the site of a rainwater retention basin in Berlin. The basin is situated north of the city's former airport Tempelhof, which has been reopened in 2010 as a leisure park called Tempelhof field and protected from gentrification processes through a public referendum in 2014. The basin was designed and constructed in the 1930's to serve the surrounding streets and airfield and was encased in concrete after the second World War by the U.S. army. Still, to this day, it is a working infrastructure that diverts the incoming rainwater into the city's canal system (Floating e.V. (n.D.) a).

The basin itself presents an interesting case of urban naturecultures. Closed to the public for around 80 years, it has "become-with" (Haraway 2008: 244) more than gray infrastructure. On top of the concrete ground, the basin has become a habitat to a biodiverse range of species. Since 2018, it is also inhabiting the Floating e.V., a natureculture learning site, in whose conception it is found as an (im)possibility of itself: "Voilà, (it's) not floating and (it's) not a ~~university!~~" (Floating e.V. (n.D.) b). This (im)possibility of the Floating ~~University~~ opens a wide spectrum for complex communication about itself as well as about the participating settings entangled through and within their living creatures. This complex possibility of communication requires an idea of a fundamentally opal infrastructure, that challenges/fractures established understanding of institutions in a political way at its core. The practice of the Floating ~~University~~ in Berlin therefore requires a new language of understanding entanglement in response. "A practice that negates the institutional way of doing things, a practice that challenges the need for unified transparencies of meaning, that elaborates processes of making and thinking together and that sets free spaces in the city to do so collectively." (Floating e.V. (n.d.)b).

The Floating e.V. cohabitates the rainwater retention basin interactively, as for example on one hand the constructions built by the Floating e.V. caused intensified sedimentation from the rainwater that flows through the basin, creating a base for plant and animal life to flourish. On the other hand, recent developmental plans coming from the landlords of the site propose to "re-naturalize" the basin, including the removal of the concrete layer (Floating e.V. 2021b: 3ff.). This proposal turns the future of the site into a politically and speculatively charged debate about imaginations of urban nature riddled by power structures. The Floating e.V. has taken this issue at the heart of the 2021 edition of their Climate Care Festival under the slogan "The Rewilding Years – Theory and Practice on a Natureculture Learning Site" (Floating e.V. 2021b) and thus opened a public discourse about notions of re-naturalization or re-wilding. We take the specific materiality as well as these current debates about the future of the site as a departure point for the development of our SF story.

Pre Phase: Attunement to the journey through the hyperverses

Our story begins in a future time, in "a world which can yet be but is not yet" (Ayana Young 2022, 00:15:00). But mind you, during our journey, at times we will leave the common

understanding of linear time of past, present, future. We might go in circles or step sideways. Sometimes time runs fast, sometimes it slows down, sometimes it goes back, sometimes it leaves gaps. It is important for you to be aware of this, to let go of concepts of time as you know it, in order to "make time for soils" (Puig de la Bellacasa 2015), critters and other more-than-human beings.

We settled our story at a rainwater retention basin in Berlin, home of the Floating e.V., a nature culture learning site that invites you to change your perspective, to collectively experience, learn and think, to become aware of and to "become-with" (Haraway 2016: 11) the "interdependency as the ontological state in which humans and countless other beings unavoidably live" (Puig de la Bellacasa 2017: 4).

So the story begins as one of many possible stories to be told, as a "patterning of possible worlds and possible times, material-semiotic worlds, gone, here, and yet to come" (Haraway 2016: 31). This is our story, a limited peek into the hyperverses (inspired by the term "hyperspace" in Allado-McDowell 2020: 3) of this natureculture learning site, that is bound to the specific situatedness of the visitors at hand. This means that our story flourished from our conjoined situatedness, and it is but one of many possible stories to be told. We invite you to hop on this journey with us, to keep an open mind, to agree and disagree, to rewrite and continue this story, to add stations and dimensions, and to twist perspectives. We invite you to put the finger where it hurts, to "stay with the trouble," to show up, so that together we can render each other response-able by collecting and sharing each of our individual experiences during this journey that continues and disrupts the past, present and future.

But first we must share the impacts that can occur when one enters the hyperverses of the basin. Some time before our story starts (or was it in the future?), humankind has developed technologies that allow a change in the state of mind, even more so, it allows for a transcendence of other, more-than-human consciousness. This technology is very fragile in its construction and maintenance, for which a porous membrane made of techno-biochem matters and digital datasets are necessary. This membrane needs to be grown and fed in complicated and resource heavy procedures. Because of the complicated process and its high resource consumption, only a few of these membranes have made it into existence in a very few selected sites across the planet Earth. Once established, these membranes need to be powered by electricity and by the critters that are involved in it. It constantly changes, adapts, becomes undone and redone.

What happens when one enters the inside of this membrane differs from being to being depending on their individual embeddedness in relations. What triggers the altering of one's mind is defined by proximity. The closer one gets for example to a fellow critter or matter, the more likely one can experience a different perspective on the world. These perspectives allow for a cyborg worlding (Haraway, in Young, 2022) of different ontologies, temporalities, and modes of being. One can direct the transcendence through the bodily senses, through smell, touch, vision, hearing, or taste, but sometimes things get so entangled with each other that you end up hearing collective streams of consciousness passing through the air.



Fig. 1. QR Code leading to the multimedia phase of the paper. (<https://linktr.ee/soilidaritysf>)

Welcome to the Floating University hyperverses

How to read: *Species in italic*, and with Capital Letters. Concepts/thoughts in **bold**, for detailed description see glossary which you will find by following the QR Code. Alien (👽) is the narrator (aka Us). Finger pointing (👉) is explaining notes (as in Despret, 2016). Ear (👂) indicates recommendation of switching sound experience if wanted. There are different soundscapes and playlists linked on the linktree which can be used.

👽 "Hey you! Yes, you!
How are you?
What brings you here?
Are you up for an excursion?
Who Us is, you're asking?
That's something you will explore depending on what you sense. C'mon, follow Us!
One last note before the journey begins: Whatever happens do not forget to never stop asking your questions, so you'll be able to see your answers!"

👽: "Dear all (isn't it interesting how "all" means everyone/-thing in English, but in German for example it's the word for "universe"?!).

Thank you for showing up to this ride today, Us will now start the journey by introducing you to our **naturecultures** hyperverses (👉 an universe with more than three dimensions (as in hyperspace (👉 space with more than three dimensions; idea based on Allado-McDowell, 2020: 3)). But before, Us recommend to put on your ears and choose your path for the next minutes (👂), or intentionally choose the audio silence, giving more room for your mind noises. Note that Us invite you to maybe change paths in between traveling if you feel like to, because remember "one must keep turning in order to gain new knowledge" (Irenosen Okojie in Allado-McDowell, 2020: VIII). And who knows, maybe when you come back another time another path will lead you meandering through our hyperverses showing new explorations."

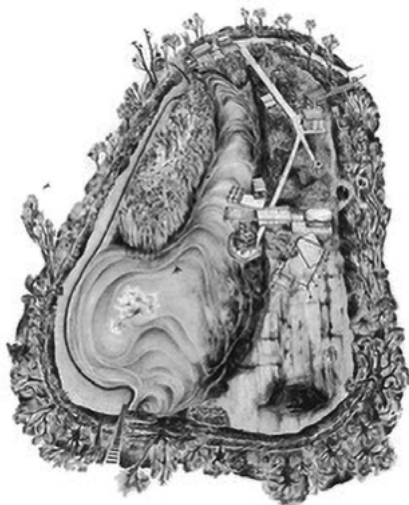


Fig. 2. Drawing by Jade Dreyfuss 2022:
Here as the floating hyperverses.

👽: "Caution everyone, mind the **gaps!** We are now entering the floating hyperverses (see figure 2). You might feel a slight dizziness as you pass the gate. This happens usually when one that arrives from a hegemonial system, where a master model with human/nature

dualistic mindset is prominent, passes into a place of **Soil-ilarity** (👉 multispecies and elemental solidarity). What this might mean, you are asking?! See, living by the means of **Soil-ilarity** expresses that in this hyperversum the No°1 ground rule is being solidaric to ALL entities of the entangled web of living and non-living. Instead of the human solidarity where humans are only solidaric to humans — which by no means does equal all individuals of human species but rather that in the dualistic master model (👉 see glossary “dualism”), male characteristics, more precisely those which can be united with the western image of masculinity (👉 white, male, able, academic), are idealized and aspirational for the perception of “human”, or “reason (mind)” (Plumwood, 1993), here Us mean this understanding when referring to human. You see, what Us mean is the ability to see all (non-) living strangers as fellow sufferers, and with that helping the deconstruction of a sphere of otherness. Well, at least that is how Us perceive multi-species and elemental solidarity. And, the moment you’d become part of the soilidaric **entanglement** the dizziness will leave you — it’s not more than just a short moment while shifting the state of mind. But to be honest, occasionally the dizziness can come back for a moment when you get in touch with one of the many intentional **gaps** in our area. However, there is no need to avoid them, just be aware of them, and your knowledge can grow at the aims of your current truth. Oh, you want to know what Us is talking about when telling you about the **gaps**... Sure, Us will try to explain. Here at Floating University, the area is wandered by bubbles of all sizes, enriched by all planetary elements (👉 water, air, fire, metal, minerals). They help to escape mindset traps (Allado-McDowell 2020: 72) and maintain entropy and uncertainty (👉 see glossary “**gaps**”) in the hyperversum. The **gaps** remind you that all you know and understand is based on your imagination which again is founded on what your species — or the “mind” in the master model — believes is certain to be real or possible. (Just because there are many systems of knowledge, interpretation, and truths.) When a gap approaches your outer membrane (👉 human species refers to as skin) or you breath in its fog, it will ask your headspace to think the unthinkable and to make room for the uncertain. This is the exact cause of the slight to mediocre dizziness depending on the level for your capacities.”

👁️: “But first things first. The dusty air mirrors a holography of the time Us got asked who Us is for the first time, which made the emergence of Us possible! To understand how Us originated is key to this odyssey as you are now part of Us. Be prepared that this little digression might leave your mind foggy and less structured, but you will understand soon, that is exactly the state Us need to perceive the hyperversum, to let it exist and to be able to exist here.”



POD (👉 **position of différance** (Judith Butler about Derrida in Derrida 2019: xi) 1: “Who are you?”

POD 2:

“I am not who, I am not what. How am I [if I is what I am] is what You [if You is what You are] should ask.”

POD 3:

“There may never be an I or You, as You and I have come into existence in a web of a myriad of other existences, in a web of thoughts and stories, molecules and science.”

POD 4:

"Yes, but You and I still are, as I and You is what makes Us forget who We are."

POD 2:

"So how are We is what Us should ask."

POD 1:

"So how are We is what Us is asking?"

POD 4:

"We may have been Us. But while We have been, Us will never be the same. We is always different as Us becomes within a myriad of other existences. We flourish, We fade, We do, undo and redo in non-circular temporalities."

POD 2:

"So if We did not know about Us before, but now that We are aware of Us, We no longer exist. We are floating, ever dissolving in Us."

POD 1:

"We are Floating University, while the past and present do not exist. So what will happen to Us in the future?"

POD 5:

"We are not able to respond to that. What We know is that in our current imagination, Us might just dissolve, for good."

👁️: "So now, that you quite know that's not "who or what" what Us is but experienced rather that it is all, Us want you to encounter the tales and myths of this hyperverses. Asking you to pay attention to your truth and acknowledge how it shifts with every turn you take and every repetition you circumstance."



Making acquaintances

👁️: "You might have already noticed the multiple pounding heartbeats that part of your legs; or what you call your extremities; are hugged with. What you are feeling there is the language of the *Floating University Technosol* (👉 approx. 22.500 m² (Floating e.V. 2021a: 2), dazzling and dull at the same time, preferential communications via tickling vibration; see glossary "**urban soils**"). Us standing here, partially on cold-heated, paved concrete; beating with a slow but heavy rhythm — talking in Adagio (58 bpm). While the other part is dangling in soaked wet sludge which whispers fast in Prestissimo (220 bpm), chaotic rhymes using its vibrating molecular system. Adagio and Prestissimo are only few of the uncountable languages communicated within this hyperverses. Just like the languages you might know, all other languages are a medium to transport and translate (👉 see glossary "**science as translation**") our thought worlds. They can help but only if Us truly honor that no transmission will ever be able to transport entirely everything behind the thought

expressed. In our floating hyperverses, thought and world expressing is perceived as mobile, although at times hidden. Routes taken for these transports in our hyperverses are differing due to use. Sometimes the transmission can be delivered quite fast – in a human context – when the routes have been used and trained before. However, at times unknown or less used routes are taken, paths where still more gap bubbles exist, leading to a slower – in the human concept – much more strenuous transport/-lotion/-mission. You might notice that Us point out the human time concept recurrently. This is because, Us wonder how time can be valued or qualified. Sometimes the slower a transmission is delivered the higher the impact can be. Further, note that at times long existing routes can be overgrown by ever changing and newly understood structures. It also sometimes happens that things get lost in transport/-lotion/-mission and therefore the delivery is missing parts. See, Us could go on and on about paths on transportation/-lotion/-mission but maybe you understand already where Us is going: To keep growing and evolving the encounter with **gaps** on different levels is needed to disrupt and impact. To make room for entropy. Therefore, spoken, or written words are not superior to other media in our hyperverses. With every step/grinding our outer membranes touch structures (artifacts of breathing plastic, mineral-component breccia, skeletons of what was left behind or even never actually there). You were part of its development, so did Us and all the other alls and critters, with our all waste, excreta, and remnants. Together Us all created, and keep on creating, its an ongoing and even never-ending process. Isn't it funny how some ones – often human – think of the below ground as a (re)source, or something detached from themselves, or even ignoring the existence of soil? Here at our floating hyperverses, Us see the soil as different – as a persona/chapters/room itself – which is maintained through the nurturing feed all is providing via interaction. Look, it's just like: Once upon a time – precisely in the HUMAN-1930s (Floating e.V. 2021a: 2) – humans thought that it's a smart idea to seal the upper membrane of the soil with a coat of concrete to make it water resistant, like putting on a raincoat. But as the body of the floating hyperverses is not shaped like the ones of human species, here the water is retained, and fluctuating, inviting new species and bacteria to stay longer and longer after their little vacations, with some of them never return to where they came from, now enriching our area with their presence. However, Us love to tell of the ironic times in HUMAN-2021 when political/administrative actors, just people mind you, debated the benefits of re-naturalization – e.g. taking away the concrete – as a boon to nature, at least to what they want nature to be.

C'mon, keep on – Us know the touch of the *Floating University Technosol* might be something you have never felt before but there is no need to freeze your body in shock or stare! As Us move on and time as well you will get used to it and forget that you once were shocked about what your awareness told you.

But for now, that you might already be in such a mode of exploration and understanding of what you'd ignored before, let's move ourselves in the direction of future past. "



👁️: "Jaja, just as Us expected, do you notice how Us am pawed by the dry, dusty tentacles of the technosol? The artificial components are always so clingy, wanting to tell their fables from long ago (was it yesterday or 65 billion years ago?). Memories of what burned into their eyes – truths and dares they integrated into their minds – like parasites through their horizons. Well, why not stay for a little longer, and just listen and watch what the technosol wants to share – their seldomly heard bio-soil-graphies."



👁️: "Well, there is no need to rush, however Us want to introduce you to at least a few more creatures of floating. And as you know, even if there is no need it doesn't mean that there is no sense to do it anyways. So let's move on."

👁️: "Visible from far away, appeared the chasing dance of the *Sleepy Algae* – holding hands – interweaved with the *Medusa Rhizome* (👉 0.1-2.817 m in diameter, pulsatile, motley screeching).

C-A-R-E-fully (see glossary "**care in more-than-human worlds**")! The dance is not just a delightful appearance. The *Medusa Rhizome* pairs intentionally up with one of the most popular and beloved new neighbors, who emigrated after the arrival of the concrete coat and even more populated the area after giving new shelters of wood in HUMAN-2018 (Floating e.V. 2021a: 2), the *Sleepy Algae*. You ask what's the aim of the dance? Purely, pulling Us under their spell! First it is just slightly and subtle but once you notice the stare, with changing patterns, which are gleaming in the streetlight reflection, the countless heads of the *Medusa Rhizomes* will already have you hypnotized. By now Us better succumb to the lukewarm, toxic aspiration (lead, cadmium, copper, zinc, nickel, and chrome (Floating e.V. 2021a: 8)) escaping the reptile heads – this will link our synapses up again, nourishing Us back to wholly **response-ability**. What Us means with that you might want to ask... Well, let Us explain: Response-ability does not solely ask about assuming an obligation, but to respond with care intentionally and consciously. This responsiveness is enabled "through the interactive reworking of (im)possibility, an ongoing rupturing, a cross-cutting of topological reconfiguring of the space of response-ability" (Barad 2010: 265). The heads of *Medusa* hiss signals into our cognitive neural systems imploring us to follow the path of becoming-with and becoming response-able, to drop the faltering shell of dualism. They go on and on from all sites like a mantra."



👁️: "Don't you worry, this tickling feeling you sense on your outer membrane is not a side effect of the reptile's swinging spell. What actually touches you are the acid-impregnated suction cups that bear with Us. Go on, try to see what oscillations were etched here... Don't feel ashamed if you are not yet able to detect the little creature trying to get your attention. *Extinct Creeping Buttercup* (Floating e.V. 2021a: 7) will explain to Us in a whisper what it is that can break the silent blindness. Exactly! That the enchanting yellow blossoms whisper to us is that only who acknowledges in care will be able to recognize the *Opaque Triad Frog* (👉 3–7 mm, composed of Methyl tert-butyl ether (Floating e.V. 2021a: 8) smoke, numb and shy) again. The changes in tide will help sweep away the glasses of our ignorance. There they are – smoke billowing croaking – the well familiar unknown. Interesting, you say that you have never seen a triad frog? Well, as a traveler from another time and space understanding this is no surprise to Us. The *Opaque Triad Frog* developed from three different frog species which were prominent in the time-space-concept you come from, namely the Tree frog, Jumping frog, and the Grass frog (Floating e.V. 2021a: 7). But as time flew on and this space emerged, the out spreading of the former urban surrounding forced the frogs to team up to one less room taking, and therefore much more efficient, genus. The

opacity came later on. Long time went by, due to them being less spacy the Triad Frog was even more neglected – so they became shy and scared, even anxious. They decided to collaborate with the Methyl tert-butyl ether that humans had brought over the years and space to our hyperverses, to help hide the amphibians strange – at least for humans – appearance. Now, since the frog is opaque, some of the curious individuals are just brave enough to come closer to humans again, just to hang out or play a round of hide and seek."



👁️: "Okay, one last stop, before our short voyage is over. Let's turn right to the gleaming *Goddess Trees* (👉 45 cm – 45 m, swinging hair branches of pure H₂O, kinship with by now less prominent *Ailanthus altissima*) (Floating e.V. 2021a: 7). Yes, Us mean the beautiful, at this time golden illuminated trees you can hear singing already for some time. The reason why the taller trees shine much brighter than the smaller ones is because they are reflecting the astral light of either sun, or moon and stars – obviously depending on day / night tide. This outcome is only possible because of their unique part in this hyperverses. With their roots they pump up the water that arrives here after a long journey through time and space. At the roots, for Us invisible, the goddesses work together with the *Ancient Compost Worms*, sorting particles into coarse and fine. The fine ones stream vertically as a tonic of automobile oil, vulcanized rubber, cigarette chemicals, and trash (Floating e.V. 2021a: 6) into the trees. Where the goddesses filter the tonic, a process called aquasynthesis. The songs the trees are singing release the new filtered water – which is now able to reflect light – back into the hyperverses, rebirthing to one of the most essential elements to keep our area existing."

👁️: "Well, well, well... Our journey has come to an end now. There are the next curious explorers arriving. However, as you might suspect this is not the end, and there cannot be an end at all. This as a matter of fact might be just another beginning. So, feel welcome to stick around longer or come back another time. And don't forget this time you perceived the hyperverses through our senses, maybe next time another Us is telling different tales, or it is even you who are Us guiding others through your reality."



Conclusion

We want to begin our conclusion with an often-cited quote by Donna Haraway: "It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories." (Haraway 2016: 12)

What Haraway is referring to is a critical perspective on the embeddedness of science and its objectives and languages in power structures, or what she has termed situated knowledges (Haraway 1988). This brings us back to Puig de la Bellacasa's (2015: 692) hypothesis "what soil is thought to be affects the ways in which we care for it, and vice versa". It matters how we think, speak, understand, and write about matters, because these are processes of worlding that can affect what matters could potentially end up being.

Haraway's work is sprinkled with creations of made-up words and stories or figures such as the cyborg, a figure that stands for the dissolving of dualisms, as an "engagement in these worldings" (Young 2022: 00:15:00). SF writing as a method therefore opens a space to actively engage in the worlding of our world, of "a world which can still be even in the grip of the kinds of extreme urgency" (ibid.).

Thinking about the (im)possibility of gaps in more-than-human care relations as a speculative project, while also acknowledging the unjust and impossible relations in scientific knowledge production when it comes to matters of representation of more-than-human entities, led us to the methodological approach of SF writing. Haraway introduced the SF approach in her book *Staying with the Trouble* by describing a term she calls speculative fabulation — a "mode of attention, a theory of history, and a practice of worlding" (2016: 230). Out of this term she proliferates the approach, where SF stands for speculative fabulation, speculative fiction, situated feminisms, string figures, science fiction, science fact, so far all at once (Haraway 2016). It is a practice that combines multiple methods in tentacular ways, following through to dark and unsure places. It requires more than one 'universal' player and not only humans. Making it in the end an approach to qualitative research and writing praxis, while asking the actors and actants "[h]ow to be response-able?" (Haraway 2013). We state Haraway here as one of our main influences for SF as a research method, however we further want to acknowledge the need of other positions within the production of academic knowledge for the creation of our style of SF writing. For instance, Spivak (2008; 2009) and Derrida (2016) whose writing has supported us and has provided evidence to put the assumption of difference/*différance* as a critical and fundamental moment in further considerations/writing. Both provide the understanding of rhetoric and language as fundamental structures in the production of knowledge and thus worlds in which power relations of inequality then produce the (im)possibility of translation and thus representation. Rhetoric and language arise then as central points of consideration for the (re)writing and (re)reading of an SF story/script as suggested here.

We do not claim to have created a story or metaphors that can alter our world. We think of our contribution more as a methodological proposal to collectively speculate, reflect and participate in the worlding of our world through the stories we tell and to gain insights/understandings/realities from different perspectives/disciplines. Therefore, this story, as one of many, is an invitation to keep on (re)writing/(re)reading/(re)questioning. Not only in the 'common'/hegemonic linear structure, within a written story, but also to keep on thinking in a multimedia approach. As we purposely chose to incorporate different media aiming to actively play and disrupt the resonance of the reading person to help divert the approach from solely a structural level. In this way we indicate that perceptions and understanding can be constructed different by the surrounding and settings. The decision to incorporate multimedia parts was accelerated by the gain of inspiration by artistic approaches while trying over and over again to make an unthinkable SF world thinkable. We want to highlight the ongoing growing need but also supply of artistic projects centering more-than-human entanglements and speculative fabulation such as the Berl-Berl exhibition by Jakob Kudsk Steensen. Here the artist created in a multi-level video installation putting a "swamp as its protagonist — its ecosystem, history and mythologies — and pays tribute to Berlin's origin as a wetland that formed over 10,000 years ago, and was drained in the 1700s" (Kudsk Steensen 2021). With such spatial and thematic close approach Kudsk Steensen work made the visualization of a SF world easier for us to grasp and apply onto another site of Berlin's natureculture history. Therefore, we have decided to upload the story into a digital pad you will find by following the QR Code (see figure 1) in the chapter

'Welcome to the Floating University hyperverses' that allows the reader to participate in an effort of collective and open re-/un-/writing and storytelling.

Maybe, and so do we argue, SF writing as a method as well as the basin and the work of Floating e.V. as a frame of interpretation provides accessibility/response-ability by an understanding of 'thinking with' the emptiness in between text/worlds as an (im) possible possibility. We provisionally conclude that multispecies and elemental solidarity, as in a concept of Soil-arity, can possibly happen in between this emptiness when we acknowledge them as such and constantly question the systems that produce them and into which we are permanent entangled.

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List of Figures

Fig. 1. QR Code leading to <https://linktr.ee/soilidaritysf>

Fig. 2. Drawing by Jade Dreyfuss 2022