



## A Design Challenge for Transforming Justice

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## PRACTICES AND CURATIONS

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### A Design Challenge for Transforming Justice

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Transforming Justice (TJ) is a collaborative project that began in 2014 to document and critically explore histories, understandings, and experiences of policing in Milwaukee. It has since expanded to emphasize creative geographies and countermappings of segregation and justice in the city. Initially based at University of Wisconsin-Milwaukee, the TJ collective (TJC) was a multiracial, transdisciplinary team that comprised a documentary filmmaker, historians, a social epidemiologist, and geographers. TJC met with community advisors and developed a two-part strategy for action. Our community advisors emphatically did not want yet another research project on deficits or trauma. Nor did we in the university wish to inhabit the role of what Clyde Woods called “academic coroners,” pronouncing on death and pathology in African American communities (2002, 63). The moment our project came together was one of heightened organizing and mobilization against police violence that had crystallized in 2013 into a nationwide Movement for Black Lives, and locally into a family-led campaign for justice for Dontre Hamilton, a young Black man who had been killed by a police officer in Red Arrow Park in downtown Milwaukee.

In short, the moment was one of action, and we sought to make three principal contributions. First, we wanted to critically engage with popular understandings of the criminal legal system and reform. There was a great deal of discussion in the city, state, and local media about mass incarceration and how it particularly affected Black men in Milwaukee, yet much of the conversation was separate from historical continuities of policing and imprisonment and from conversations on prison-industrial complex abolition (Loyd and Bonds 2018). To widen and deepen such critical understandings, we convened a series of workshops held mostly in community spaces in which we as multiracial groups collectively explored critical histories of policing, abolitionist perspectives on reform, and alternatives to calling the police. (This is not to say that critical historical or abolitionist understandings were absent in Milwaukee. They were not, but we felt the need for a space and time to foster such critical forms of understanding and practice.) Second, we wanted to intervene in prevailing, criminalizing narratives of policing in Milwaukee by focusing on young people’s experiences through forming what we called the Youth Video Collective (YVC). The YVC involved mainly young people of color who were part of Urban Underground and the ACLU of Wisconsin’s Youth Programs to create a series of short and impactful videos that gave a sense of their experiences and analyses of policing and segregation in the Milwaukee area.

Finally, because TJC viewed this as such a consequential historical moment for the country and city, we thought the documentation of our workshops and YVC videos would be an important part of shaping eventual historical memory. We aimed to make these videos publicly available on a website and wanted to explore their contents through other visual forms/expressions, particularly mapping through an intersectional feminist lens (Costanza-Chock 2020; D’Ignazio and Klein 2020; Elwood and Leszczynski 2018). The move to UW-Madison for one of the project leads created the opportunity to start a new phase of TJ by inviting cartographers and designers with the University of Wisconsin Cartography Laboratory (Cart Lab) into the project. Questions of audience and building critical understandings of racism and multiracial, multi-generational spaces for transformation continued to thread through this subsequent phase of the project.

This Practices and Curations contribution describes one of the project’s collaborations, a design challenge, that aimed to create and imagine new ways of visualizing (in)justice and place in Milwaukee. Engaging feminist principles of supporting multiple perspectives, the

curation comprises visuals and narratives from four of the groups that participated, using their own voices and emotional tenor to describe their design processes. Working toward abolitionist design, we conclude with reflections on (1) embracing pluralism and enabling multiple design processes, (2) centering authorship and ownership, (3) exposing and contesting dominant narratives, (4) exploring dynamic and relational visual representations, and (5) incorporating tangible materials for inclusive design.

## THE 2019 DESIGN CHALLENGE

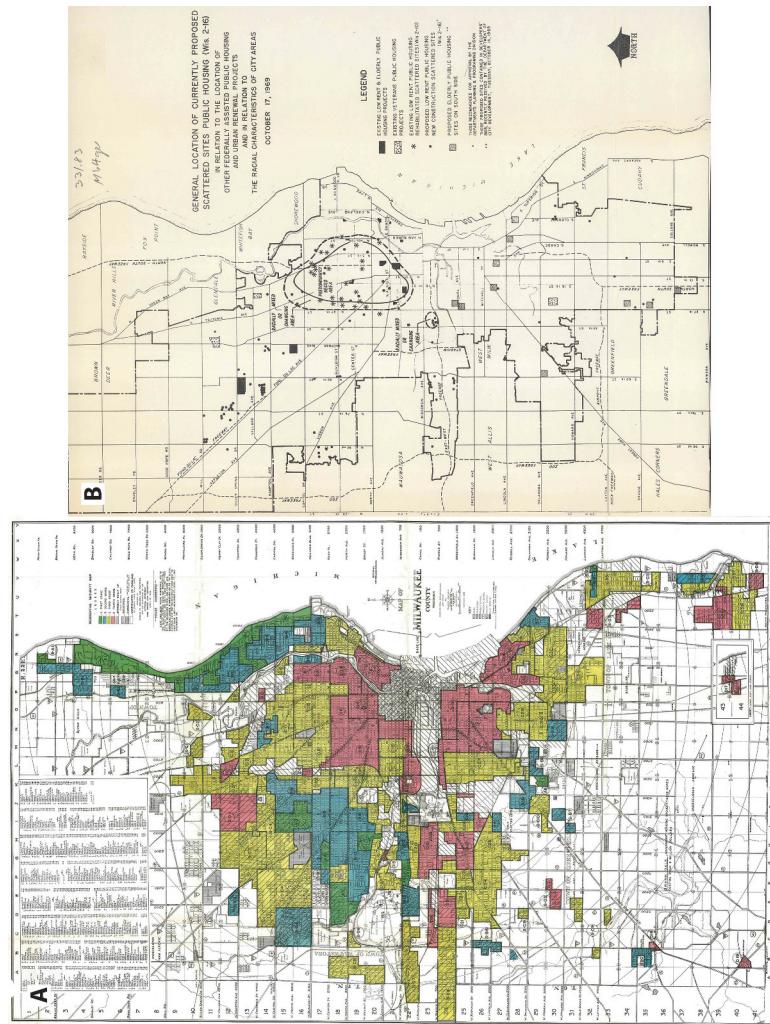
The Design Challenge (DC) is an annual, daylong mapping event hosted by the Cart Lab and the UW–Madison Department of Geography (Moore et al. 2017). First offered in 2015, the DC brings together geography and cartography students, often in collaboration with community partners, around a curated mapping theme (Iverson 2019; Kelly 2020). In partnership with TJC, the 2019 DC for Transforming Justice was informed by design justice, feminist praxis, local knowledges and context, and emancipatory and experiential design for alternative world building (Bosse 2020; Costanza-Chock 2020; D’Ignazio and Klein 2020), and included three events enabling critical conversation and reflection.

Attention to design as a relational and situated process guided our approach to convening beyond a single-day event. We first organized a daylong gathering in Milwaukee bringing collaborators together to meet, sharing material context for the DC (Figure 1). Following Pulido, Barraclough, and Cheng (2012) on the critical possibilities for tourism, we visited sites of important civil rights and present-day activism to illustrate histories of contestation over segregation in Milwaukee. We concluded with a group discussion at the Urban Underground to further exchange ideas and design possibilities (Figure 2). This conversation pointed collaborators toward alternative geographies of Milwaukee grounded in experience and historical memory as opposed to conventional and problematic hotspot maps of race and crime (Jefferson 2018).

We then invited Dr Kelly Lytle Hernández to give a lecture on her Los Angeles-based Million Dollar Hoods project, which maps staggering investments in policing and incarceration and supports advocacy for redirection of those funds to life-affirming community needs (Million Dollar Hoods n.d.). Dr Hernández’s visit provided energizing theoretical and historical grounding on anti-racist and carceral geographies (2017, 2019) that further shaped planning for and engagement in the DC workshop.

Finally, nineteen students, including three members of the YVC, and five faculty/staff from UW–Madison and UW–Milwaukee gathered on March 2, 2019, in the Cart Lab to design. For group formation, we reviewed themes emerging from the field trip and lecture, identified those of shared interest, and engaged in team-building activities (Figure 3). Groups then spent the day designing together and sharing their processes, setbacks, and breakthroughs.

The success of the 2019 DC led us to launch a collaborative, critical writing project to curate four of the maps from the community-engaged design process. Following feminist principles of supporting multiple perspectives, we asked four of the groups to narrate their own design processes in writing using their own voices and emotional tenor (Caquard and Griffin 2018; D’Ignazio and Klein 2020; Pearce and Hermann 2010). The resulting “we” in each map’s narrative statement refers to collaborators in that specific group. In the discussion that follows, the “we” draws on survey findings from the DC, map statements, and the experiences of DC



**FIGURE 1** Maps from Dr Anne Bonds' lecture. Maps and mapping have shaped the racial injustices and segregation in the City of Milwaukee. Left: Historical redlining map produced by the Home Owners' Loan Corporation labeling black and white ethnic neighborhoods as "Hazardous." Right: City of Milwaukee map from 1969 depicting the location of public housing and urban renewal projects, which highlights Black and "racially mixed or changing areas."



**FIGURE 2** Group discussion at the Urban Underground in Milwaukee enabling exchange of ideas and experiences among DC organizers and collaborators: TJC, YVC, and Cart Lab. Photo courtesy of Rob Roth.



**FIGURE 3** The Marshmallow Challenge, a creative break during late morning of the DC meant to facilitate group collaboration and focus attention on afternoon priorities. Photo courtesy of Tanya Buckingham.

organizers to offer reflections on opportunities and challenges of design for transforming justice. Throughout, we refer to all contributors to the DC as “collaborators.”

## CURATION

### Moving Through Milwaukee

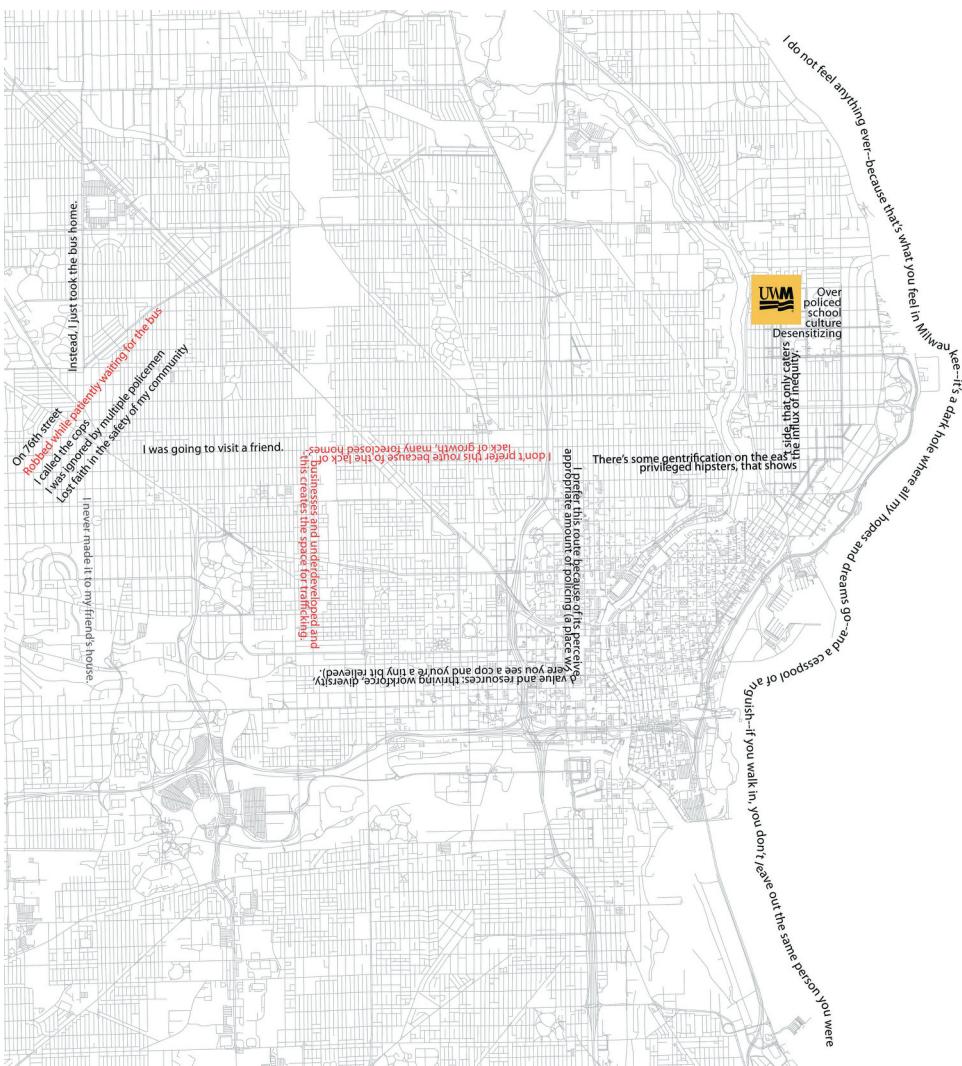
Since a big part of the weekend of the mapping challenge was focused on race, policing, and Milwaukee, we wanted to study and represent different experiences of policing and security today as part of a larger historical fabric of inequity, highlighting the ways that race and space intersect through emotional experiences. We also wanted to point out the structural violence of redlining while highlighting how the historic valuation and devaluation of different spaces shapes peoples’ contemporary experiences of urban space. In imagining what the map might look like, some of us drew inspiration from Pearce’s work (2008; Pearce and Hermann 2010) on narrative cartography and visually representing experiences of place.

One layer of our map represents redlining as a practice, which has historically concentrated wealth in white areas and created/amplified poverty in Black and, to a lesser extent, white immigrant communities. By highlighting the descriptions within the documents, the map represents the ways in which some peoples’ opinions about race and space become institutionalized through economic practices. The layer of our map that is made up of Chris’s narratives represents one person’s experience of moving through the space of Milwaukee (Figure 4). One of our map’s strengths is that it represents social/structural issues as inseparable from and entangled with personal issues. Since Chris was generous enough to share a few of his experiences, we were able to foreground the personal and emotional toll of uneven and unjust policing in Milwaukee, resulting in a map much less abstract than one which collapses or aggregates such experiences at a neighborhood or city level.

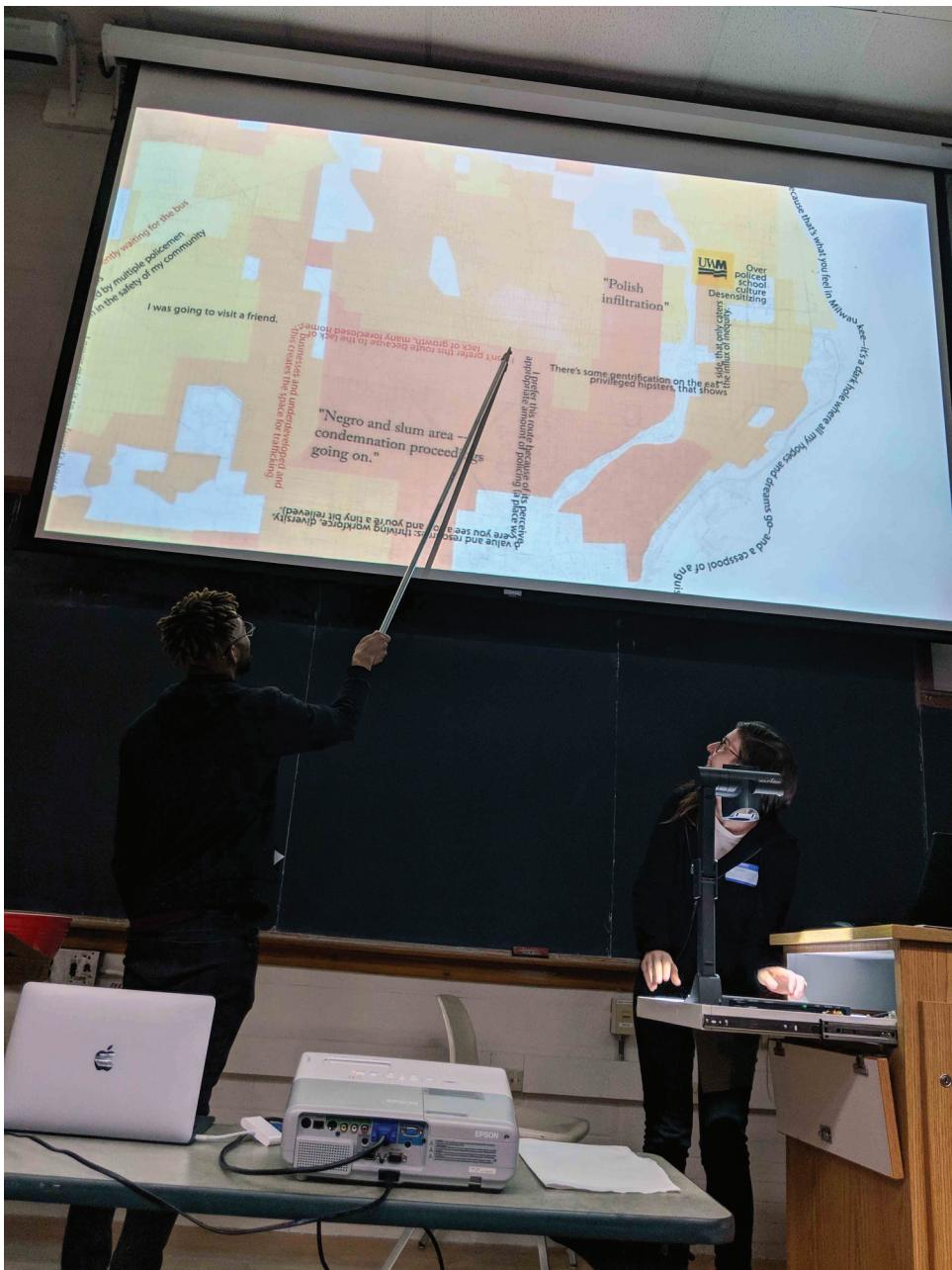
Historical redlining practices have contributed to the imagination that some areas of the city are undesirable and others are safe. Challenging the idea that one part of the city is objectively unsafe, this relational representation of space shows how economic disinvestment from some neighborhoods is related to investments in policing; as a result, threats of violence span the city, but in different ways. We hope that our representation, which situates several of Chris’s individual experiences within a longer history of injustice, will help complicate popular understandings of peoples’ day-to-day experiences of structural violence and racism.

To make the map, Chris pointed out the common routes that he takes through the city, and Steph took notes as he described his experiences on those paths. Nick looked through the Mapping Inequality website (Nelson et al. n.d.) to find redlining information and mapped the redlining blocks alongside quotes from HOLC documents. Nick and Steph plotted the narratives along the map, so that Chris’ words literally traced out his movements within the map. We used QGIS (n.d.) to explore and process the background data, Adobe Illustrator (n.d.) for the design and layout, and printed the final layers as transparency sheets (Figure 5).

We didn’t expect the map to look this way in the end—the transparency suggestion came to us from outside of our group. We imagined something printed and opaque, or digital and animated—we found that sometimes simpler techniques work better! Though our final result



**FIGURE 4** *Moving Through Milwaukee.* Our map is a series of transparencies layered over an opaque basemap of Milwaukee. One transparency represents how urban Milwaukee was divided into different regions by the Home Owners' Loan Corporation (HOLC) in the 1930s. Another includes quotes from HOLC's racially and ethnically disparaging descriptions of several of these areas. The third (pictured) features Chris's narrative experiences of navigating the city as a young Black man. These include his thoughts, feelings, and memories about moving between his home, school, work, and friend's house. By layering Chris's present-day experiences navigating through Milwaukee on top of a map which represents the history of redlining, our map highlights the continuities and discontinuities between how HOLC represented different neighborhoods historically and how one Milwaukee resident lives there today, including experiences of threatened and lived police and interpersonal violence.



**FIGURE 5** Presentation of *Moving Through Milwaukee* as a series of overlays at the end of the DC. The mix of analog and digital media was a feature of the day. Photo courtesy of Tanya Buckingham.

was not perfect (it was made in a day after all), the *process* of making the map also felt really valuable. Though making a “polished” map can take loads of time, intense collaboration can produce something rich, meaningful, and unanticipated in much less time. Several months later, both Nick and Steph still reflect on Chris and others’ stories as they/we navigate city landscapes. We’re grateful for the experience of having worked together.

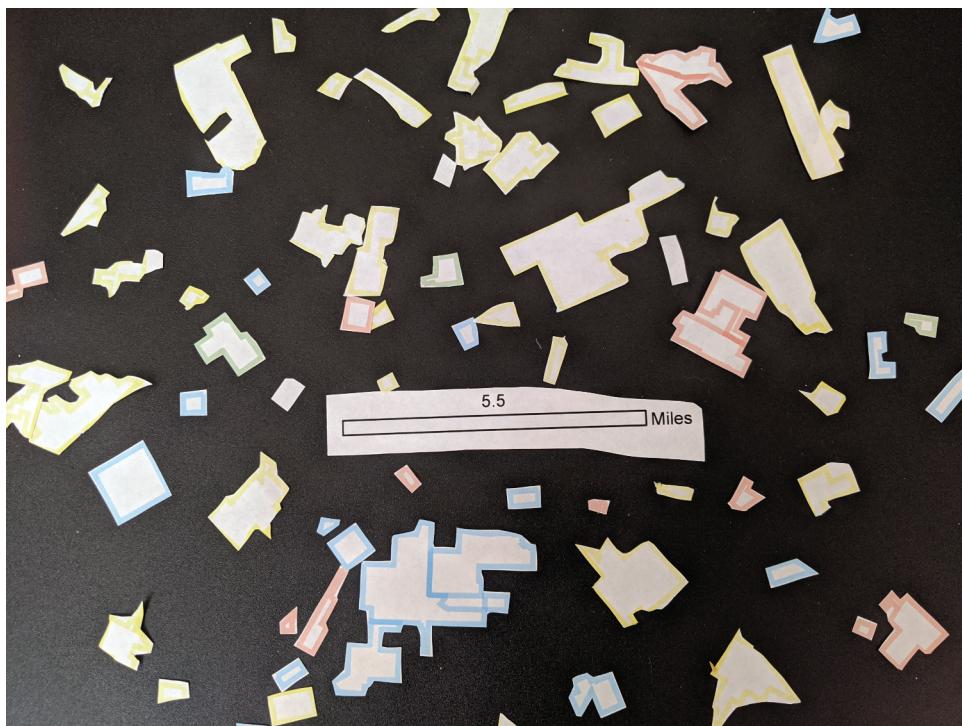
### Cartographic Puzzling: Redesigning Cut Up Space

What questions can a map answer? On its own, a map sometimes isn’t the best way to represent data or answer questions, especially in relation to complex topics. Any answer provided by a map generally provokes more questions about the map itself, from the data sources to the multiplicity of messages the map communicates. So, how could we make a map to support transformative justice in just one day? That was our quandary during the first half of the DC. We wanted to represent the complex legacies of historical redlining in Milwaukee, which have contributed to the division of the city along racial and economic lines.

In thinking about how to represent the multiple ways that redlining continues to shape Milwaukee, we began with digitized layers of the original 1938 Home Owners’ Loan Corporation map downloaded from the Mapping Inequality website (Nelson et al. n.d.). Noting the arbitrariness of the data and the violent ways it has been used to cut up neighborhoods, we decided to look at the map as pure abstraction, removing the map labels. Without the labels as context, the polygons and spatial fragments no longer looked like a city—just a kaleidoscope of shapes (after kanarinka 2011, who removed labels in “The City Formerly Known as Cambridge” so that residents could rename public spaces, encouraging the physical rearrangement of the map space). While the resulting polygons may have had a spatial reference, they were not *human-referenced*—having little to do with the everyday lives of Milwaukee residents.

The redlined polygons needed to go—a spatial transformation was in order (Figure 6). We printed the map and cut apart the polygons with scissors, underscoring the artificiality of the separations. Putting the pieces back together into a redlined map would be nearly impossible since the divisions had no lived logic to them. There were no landmarks, no familiar shapes, and no interlocking pieces to guide the map user. There was no recognizable *Milwaukee* in that pile of shapes. And yet, those shapes and lines had, and unfortunately still have, an impact on racialized communities in Milwaukee today (Foltman and Jones 2019).

When we were done cutting apart the map, we invited other DC collaborators to reimagine and reconstitute the cut-up geography of redlined Milwaukee by creating their own groups of polygons in shapes that had meaning to them (Figure 7). Creative imaginaries emerged from the disembodied puzzle pieces of redlined Milwaukee. In doing so, we created a puzzle with no official “solution”—no one singular resulting image—and instead encouraged the creation of new geographies, new maps, and new city spaces. The process of physically cutting up the redlined map of Milwaukee into unrecognizable fragments allows for reflection both on the violence of these cartographic representations that broke up communities and reinforced residential segregation, and on the multiple ways the spatial fragments of the map could be rearranged. The inability of the map user to reconstruct the original map enrolls them in the creative process of DIY (design it yourself) *mapmaking*—putting together city spaces in unexpected and imaginative ways—allowing for a reconsideration of how we might

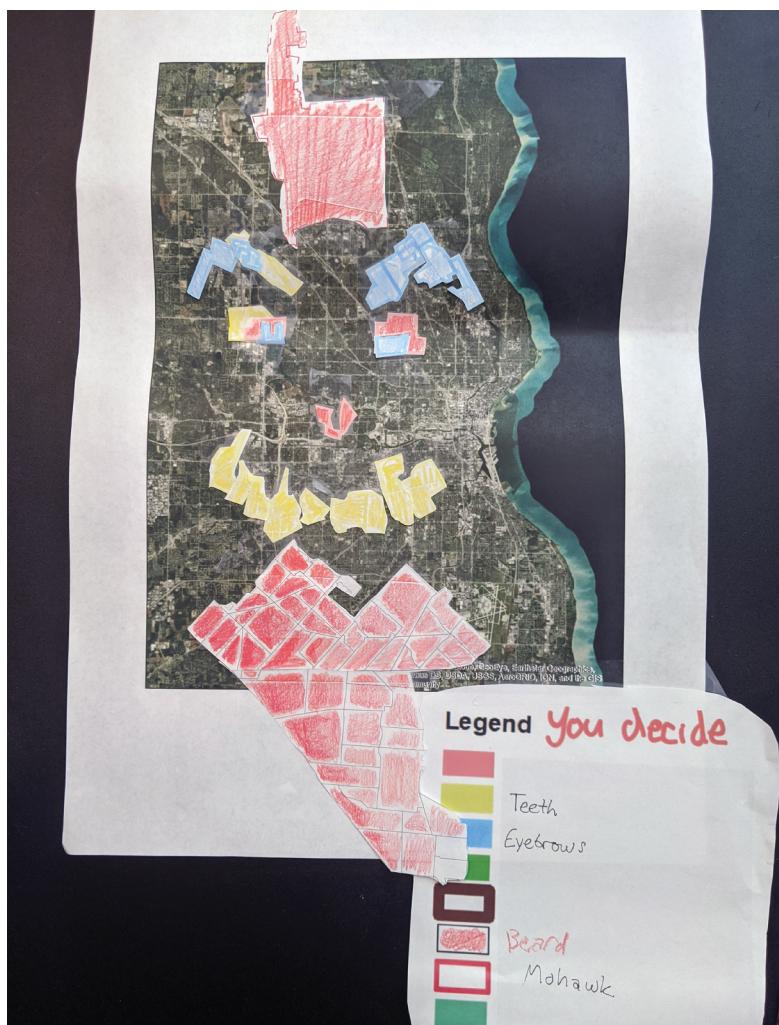


**FIGURE 6** *Cartographic Puzzling*. Our map involved physically cutting up the 1938 Home Owners' Loan Corporation (HOLC) map of Milwaukee to reflect on the violence of redlining and cartographic representations that reinforce racial segregation. We then invited DC collaborators to rearrange the resulting spatial fragments and HOLC categories in multiple new ways as a means of rethinking the ways the city is represented and mapped. Photo courtesy of Rob Roth.

refigure maps to reimagine alternative urban futures. In other words, this *cartographic puzzling* allows for a reflection on the ways that maps can cut up communities in ways that both produce and reinforce socio-spatial divisions. The act of (literally) breaking down map borders, and thinking of how they can be reimagined and human-referenced by the people who live in these areas, can offer a way to start re-constructing different—and more just—visions of the city.

#### Our MKE Map: How Well Do You Know Milwaukee?: A Game for Kids K-12

How could we represent people's diverse experiences? Our design process was heavily influenced by the field trip to Milwaukee, as our team had limited experience in Milwaukee previously. We were jarred after learning from discussion during the field trip that the official Milwaukee tourism map (VISIT Milwaukee 2019) removes the Black and minority

**Legend**

<span style="color: red;">■</span>	Grade D - Hazardous
<span style="color: yellow;">■</span>	Grade C - Definitely declining
<span style="color: blue;">■</span>	Grade B areas - Still desirable
<span style="color: green;">■</span>	Grade A areas - Best
<span style="background-color: black; border: 1px solid black; padding: 2px;">■</span>	citylimit
<span style="border: 1px solid black; padding: 2px;">■</span>	neighborhood
<span style="color: red; border: 2px solid red; padding: 2px;">■</span>	Policing Districts
<span style="color: green;">■</span>	osm_parks

<del>Legend</del>	<del>Arbitrary</del>
	<del>BUILT FROM 1930</del>
	<del>WHO DECIDES?</del>
Grade D - Hazardous	
Grade C - Definitely declining	
Grade B areas - Still desirable	
Grade A areas - Best	
citylimit	
neighborhood	
Policing Districts	
osm_parks	

FIGURE 7 Milwaukee geography creatively reassembled from HOLC fragments and satirical critique of the HOLC map legend. Photos courtesy of Chelsea Nestel.

neighborhoods deemed “uninteresting” or “unsafe” for visitors (Bonds 2019). Effectively labeling these neighborhoods as “undesirable” echoes the redlining insurance maps made nearly 100 years ago. By graying out these landscapes on the map, VISIT Milwaukee erases the Black and minority communities living in these spaces from popular consciousness, diminishing their stories.

To critique this decision made by the area tourism agency of how it presents the city to outside visitors, we wanted to provide a way for Black and minority neighborhoods to be represented according to the feelings and experiences of the people who live in those spaces. Similarly important was highlighting the positive community building and engagement ongoing in these neighborhoods. Yet, we were aware that these communities are not our own, and wanted to ensure our project centered the voices of residents in the Black and minority neighborhoods rather than pushing them further off the map.

We started with the idea to create quiz-like questions that could be shared to learn more about Black and minority communities. The intended audience was both residents of Black and minority neighborhoods facilitating dialog within the community as well as “visitors” to provide a more complete understanding of Milwaukee. As a way to stimulate positive dialog about the city, people from different areas of Milwaukee could learn about places they may not know or purposely avoid. Our intention was to challenge people’s understanding of the *entire* city and increase sympathy for the communities that live, work, and play in those places. The day of the DC, we spent a lot of time discussing how to obtain “data” for the quiz, drawing from critical conversations about data during the field trip and Dr Hernández’s (2019) invited lecture. Since we are not from Milwaukee, we wanted the city’s residents to be able to choose personally significant landmarks in Milwaukee and share their situated experiences of them, good and bad.

Accordingly, we moved on from our quiz idea to more of a flexible, cooperative board game to allow Milwaukee residents to bring their own experiences as the “data” for the game (Figures 8 and 9). Players both identify their own personally meaningful landmarks and control the way these places are verbally and visually communicated. The game board itself uses a consistent visual hierarchy, keeping Black and minority communities on the map. The game includes some example icons that can be reused, but also allows players to create their own icons that can be shared back to the game, leading to a growing icon library across games. We imagined the gameboard being set-up at the Urban Underground community center or other in-person settings, rather than posted online, to reduce the risk of ideas or personal experiences being misconstrued or misrepresented, fully moving away from a “visitor” audience. Feedback during the DC and at the presentations suggested the game could serve as a useful, semi-structured sketch mapping activity for youth at the community center to share their experiences and facilitate discussion about positive community-led change.

### **Love in the Heart of the City**

Our group was challenged with depicting boundaries of tension and visualizations of tension. We worked hard to expose tensions that could explicitly challenge maps that perpetuate histories of segregation by representing disenfranchised communities of color as dangerous or in development. Questioning the violent and damaging social implications of hot-spot crime and redlining maps (Jefferson 2018), we considered alternative ways to visualize tensions that centered the



**FIGURE 8** *Our MKE Map*. An example game piece for “Historical Location” on the Milwaukee gameboard. The premise of our game is that there are two teams. The first team places markers on a map of the city indicating places of importance or significance to them (i.e. places they love, favorite restaurants, places they go for support, historical places) and the second team guesses the landmarks or point of interests based on verbal descriptions of the places. The teams then switch roles, and the team with the most correct guesses after several rounds wins. For playing at the Urban Underground community center, leaders could structure each round with a prompt about a particular experience or emotion to facilitate discussion among youth. The game allows for in-person collaboration and interaction, participation from all age groups, and a less formal setting than other classroom-like spaces that can restrict open conversation. Photo courtesy of Chris Archuleta.



FIGURE 9 The box cover for *Our MKE Map* centers the map and game on individual experience and sharing.

complex and dynamic experiences of Black residents of Milwaukee, highlighting experiences of vibrant life and everyday survival. More specifically, we sought to reconsider how boundaries are mapped with the intent to expose the lives and lived realities of those that are often hidden or erased by maps that are used as tools of the state to restrict and control communities of color.

With two members of our group originating from Milwaukee, Darrin and Trevonna shared their own experiences of racialized tensions, especially along community boundaries, both artificial and real. Together, our group engaged with their stories, reflecting and making connections with Milwaukee's history, one riddled with struggle, activism, and racial injustice. Darrin and Trevonna shared how these histories impact and affect their own lives. After a deep engagement with these subjects, our group considered asset mapping as a way to highlight spaces of strength, struggle, hope, and safety that ground the diverse Black community in Milwaukee.

Through the lens of tension, we wanted our map to elicit an emotional response. We first considered fire as a way to visualize racial tensions within Milwaukee, but felt that would elicit negative and violent reflections of the city and community, something we were actively working to challenge. Eventually, we considered the metaphor of a beating heart to animate the visualizations we wanted to portray. Limited by time and technology, we instead chose to outline our map of Milwaukee as an anatomical heart, tracing the borders of the city against the borders of the organ (Figure 10). Tracing paper, a projector, and a scanner allowed us to embed the heart within the geographies of the city. With varying levels of mapping experience, these analog methods allowed our group to engage in cartographic processes and practices that may have otherwise felt intimidating, challenging, and restricting for novice map makers.

The heart is a symbol of love, emotion, and life. It is the epicenter of one's physical and spiritual existence and a muscular and resilient organ. Extending the metaphor of a beating heart

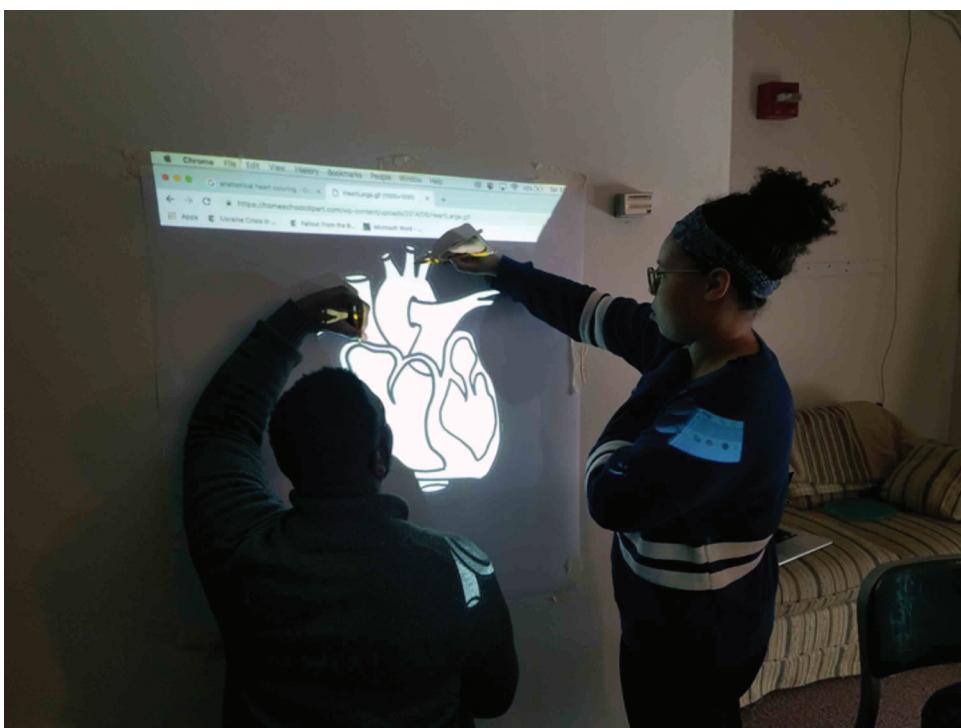
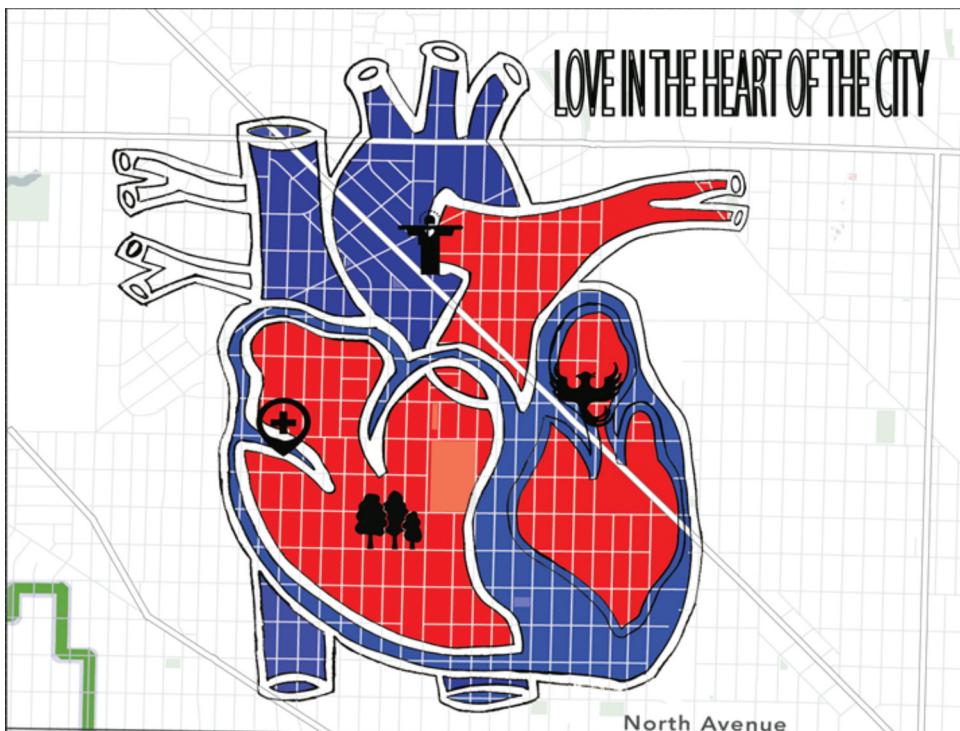


FIGURE 10 Projecting and tracing process for making *Love in the Heart of the City* at DC. Photo courtesy of Tanya Buckingham.

to aid in visualizing the vibrancy of Milwaukee, we represented the oxygen-poor ventricles and atria by the color blue (Figure 11). This part of the map is meant to represent historical systems of oppression, such as the tension areas produced by gentrification, gerrymandering, and community disinvestments. In contrast, the central parts of the heart were signified by red (oxygenated blood) in an effort to portray, despite all the historical particularities of violence and segregation, the vibrant and strong community centers within Milwaukee. Within the boundaries of Milwaukee, we chose to highlight specific cultural institutions that Darrin and Trevonna identified as essential and grounding for their community. After some consideration, we settled on the Sherman Park neighborhood, a community hospital, a community church, and the Sherman Phoenix. The latter is a community and business-of-color space that was built from the ashes of a 2016 uprising in the neighborhood in response to the police killing of Sylville Smith.

Our group's experience with the DC was grounded in self-reflections, considerations of other people's perceptions, and our own varying knowledge and experiences of police violence, structural racism, and social justice work. Engaging with these topics, experiences, and realities through the technologies of creativity and design proved liberating and generative. The DC coupled with TJ produced unique and creative opportunities to imagine change and the potentialities for coalition building in social justice work.



**FIGURE 11** *Love in the Heart of the City* engages with themes surrounding racial boundaries and tension areas. Our group chose to visualize the city of Milwaukee as a pumping anatomical heart to expose the tensions of racial violence in contrast to the resilience and strength of the diverse Black community found in Milwaukee. The map highlights the critical cultural epicenters, Sherman Park, a community church, a community hospital, and Sherman Phoenix. Our map portrays a nuanced and dynamic physical and social geography of Milwaukee.

## REFLECTIONS

The design justice collaboration between TJ and the Cart Lab exemplifies the transformative potential of partnership, process, and design for alternative world-building. Closing presentations and survey responses from collaborators highlight several key insights and reflections from the DC, potentially transferable to other critical and collaborative mapping projects.

First, the curation vividly illustrates the potential for a feminist approach to embrace pluralism and enable multiple design processes (D'Ignazio and Klein 2020). We used the events leading up to the DC to consider Milwaukee's broader context and enable conversations from different perspectives and experiences. As such, our gallery of narrated maps, presented in the groups' own voices, reveals different mapping journeys with reflections focused on particular mapping techniques, group design objectives, and approaches to space. One group

reflected on the difficulty of representing both “historic and perceived boundaries” on a map, while another observed that street map data was “not good enough for our need to visualize intersections and space.”

Second, conversations across the DC events raised important ethical questions of positionality and authorship. The group that created the *Our MKE Project*, for example, balanced the limits of their personal knowledge about Milwaukee with their awareness of racialized institutional knowledge production. Engaging through humility led them to devise a game form that would enable open-ended curiosity about the city that could involve residents and nonresidents. Another group “wanted to avoid telling stories that are not ours to tell or presenting a map that is more negative than positive,” and so tried to create a map that would invite “transforming and reimagining space.”

Third, many collaborators sought to expose the flimsiness and fabrication of dominant narratives and visual imaginations, “challeng[ing] the meaning of map lines.” *Love in the Heart of the City*, for example, used scale and symbolism to challenge the occlusion and distortion of Black Milwaukee. Their choice of focus centered on vibrancy, filling the map frame with life, stating that “By plac[ing] the map with key landscapes on the heart, we show how and where tension in said neighborhood can affect the entire health.” Other survey responses considered how to challenge the “social perceptions of neighborhood and the narratives people outside of communities tell.”

Fourth, a number of groups grappled with temporalities and the limits of Cartesian space by creatively exploring dynamic, relational design solutions. For example, in cutting the HOLC map into pieces, *Cartographic Puzzling* not only questioned the violence of the original map, but also rethought the spatial through the social. Unlike traditional spatial transformations that maintain an emphasis on the geometries of the Cartesian grid, these reconfigurations stacked, ripped apart, or reprojected sections of Milwaukee. All four projects invited map users to be part of this creative remapping, whether through questioning arbitrary boundaries, open-ended learning, tracing a personal narrative, or reimagining where is Milwaukee’s heart.

Fifth, many groups embraced tangible materials to invite inclusive participation in transforming time and space, including paper, pens, markers, and scissors. Moving through Milwaukee’s use of stacked transparency sheets offered a way of visualizing interactive layers in analog form, with the curves of words above the streets suggesting daily paths that exceed the linear street pattern. Across groups, transforming space did not require complex technical solutions and instead materialized through critical reflection, experimentation, and creative practice.

The projects in this curation suggest potentially endless ways of mapping (in)justice and lived experience. Seven years after TJ came together, our current moment remains one of ongoing organizing amidst persistent racialized criminalization and police violence. TJ continues to inspire abolitionist politics through convenings to actively build desired worlds. Curation collaborators reflected on challenges and potentials of this work considering: How can design center personal experience of both the mapmakers and map viewers? How can maps tell stories from non-dominant, subjective positions? How can maps work to undermine dominant white visual imaginations as well as their material manifestations as segregated and racialized geographies? Their insights suggest a political, if not ethical, imperative to engage with community collaborators in creating visualizations that can elicit feelings, invite curiosity,

up-end reified depictions of segregation, and occasion critical conversations on how cities and justice might be otherwise.

Through the extended project, we are contending with erasures generated despite our intentional abolitionist praxis. Although not part of the initial project or DC, conversations arose during revisions around recognition of First Nations of Wisconsin sovereignty. This includes consideration of differential complicities within settler colonialism, for example, through “Land-Grab Universities” (Lee et al. 2020), including UW-Madison, where our DC convened, which occupies Ho-Chunk land. In this way, ethical engagements around mapping extend beyond the creation of a map, both before it is conceived and after it is realized. Viewing mapping as ongoing processes imbued with power necessitates continuous reflection and accountability by challenging and/or actively disrupting systems of injustice.

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