Camp for Oppositional Architecture

June 25th till 27th 2004
Gottschedstr. 4, 13357 Berlin, Germany

This international, open congress is searching for possibilities of resistance within the field of architecture and planning. How to criticize the demands of a capitalist production of space? How to take a non-affirmative part within this powerful contiguity?

Congress Program

Friday, June 25
4 pm Arrival and Check-In
6 pm Internal Opening and Welcome
7 pm Dinner

8 pm Public Opening with introducing lectures interrupted by short presentation of all participants:*
Dr. phil. **Simone Hain**, art historian, Berlin
"How to Faill within the Realm of Art History, Unsuccessfull like Hannes Meyer: Seven Helpful Advices"
Bryan Bell, architect (design corps), Raleigh, North Carolina
"Designing for the 98% without Architects"
Roemer van Toorn (Berlage Institute), Rotterdam
"No more Dreams."

11:30 pm Djs:*
Fire & Ice (Superschool Team)

Saturday, June 26
10 am Opening of the internal part of the Camp: Introduction of the 3 working groups
11 am Working Groups
2 pm Lunch Break
4 pm Working Groups
7 pm Dinner

8 pm First results of the workshops and lecture:*
Prof. **Peter Marcuse** (Columbia University), New York
"The Potentials and Failures of Planning: History, Theory, and Actuality. Lessons from New York"

10:30 pm Public Party:*
Chris Heiss (Chips) & Jan Edler (Kunst und Technik)
Eric D. Clark (Whirlpool Production / Subcurrent)

Sunday, June 27
12 am Working out of Theses, Conclusions, Manifests etc.
2 pm Lunch Break
4 pm Closing Panel

* non-participants have to pay admission (2 Euros)

Concept

The small part of the built environment that is subject to planning at all is almost completely controlled by the claims of capitalistic utilization: globalized markets and cultures ask for commodified spaces, nation states and corporations require spectacular architectures for representative purposes, the multitude of consumer subjects demands room for individualized privacy. What's left to do?

The "Camp for Oppositional Architecture" looks for possible ways of resistance within the scope of architecture and planning. It will seek to find, explore and discuss oppositional perspectives of agency that criticize the demands of a capitalistic production of the built environment and try to take a non-affirmative part within this powerful contiguity. How could politically relevant and emancipative work on the basis of planning and architecture or with the means of their critique look like today? Are there any possibilities to challenge and oppose the social order from within the field of planning in a productive way? What are the relevant oppositional stances, practices, strategies or coalitions that might be imagined and realized today?

During the Camp a variety of approaches will be discussed all of which enable political agency by linking planning to participation and protest. An Architektur invites theorists, offices, initiatives and other groups active within these fields to present and develop their positions together.

Accomodation

The Camp will take place in a former production and administration facility in Berlin Wedding (Gottschedstr. 4, 13357 Berlin). Besides a hall for he public events there will be smaller spaces for workshops, an office and a 24h bar. In the courtyard there will be a kitchen. In a 500 sqm indoor camp on the same site we will provide free accommodation for all participants.

Workshops

From the statements of interest that we received we extracted three main thematic groups for the workshops and discussions. We would like to ask you to choose one of them and prepare a short (5 minutes) statement to start the workshops on Saturday morning. The three topics / questions we propose are:

1. Oppositional Social Engagement
How can we grasp and relate to contemporary social reality?

2. Oppositional Design Concepts
How can we imagine and design critical forms and architecture?

3. Oppositional Strategies of Interventions
How can we reflect on and intervene in the built environment?

Designing for the 98% without Architects

Bryan Bell, architect (Design Corps) Raleigh, North Carolina

People should be able to participate in decisions that shape their lives. These decisions include the design of the built environment. But the technical nature of the built world mostly requires the expertise of architects and planners. It is therefore architects and planners as designers who can provide the access for people to be involved in these decisions. Designers' greatest contribution can be as the form givers for others.

But only the very few have been able to work with the designers of the built world. In 1995 I saw an article in the Philadelphia Inquirer that said only 2% of new homebuyers worked directly with an architect. Here was the documentation of a feeling I had had since I left Steven Holl's office, where we were serving only the very few, and the benefits of design were out of reach for most.

How can we increase the number of people that architecture serves? First, we must reassess the service and benefits architecture provides. Defining those is the necessary task of architects who want to expand the number of people we are currently serving, because the greater public, the 98% without access to architects, certainly does not understand what we do and what we can do for them. Presenting the reasons that design can help is our task, not theirs.

Many are taking initiatives locally to address the underserved, ranging from large institutions to individuals working on their own. What are the best new thoughts and practices in this emerging sector that serves a broader population?

The most important next step is to compare these current efforts and present the range of work being done. The essays presented demonstrate a broad set of approaches to community-based design that collectively have the content necessary, by providing evidence and pathways, to show the clear development of an alternative practice of architecture. It is in the spirit of fostering this development and the sharing of linked ideas that these essays are presented here. The best hope for the future is not that these case studies will be repeated, but that they will assist others in moving forward the goal of providing quality design for those currently unserved.

Vita

Bryan Bell has spent twelve years "in the trenches" working to make architectural services available to a greater part of the general public.

In 1986, he worked in the offices of Samuel Mockbee as Project Director for three charity houses which received a Progressive Architecture First Award in 1987.

In 1989, Bell started working with non-profit agencies that specialized in serving the very low-income. And in 1991 he founded a non-profit agency, Design Corps, whose mission was "to provide the benefits of architecture to those traditionally unserved by the profession." His work with migrant farmworkers has been an ongoing exploration into a participatory design process and into economic materials and production systems.   He also provides an individual design service for low-income families called Direct-to-you Design.

From 1998 to 2000, Bell taught at the Auburn Rural Studio teaching twenty-two thesis students for twelve design/build projects including the Greensboro Children's Center and the Mason's Bend Community Center. He wrote the strategic plan for the Outreach Studio, an effort to increase the benefits of the Rural Studio to non-Auburn students. He taught with Sambo and Stephen Hoffman, the first eight Outreach Fellows in the summer if 2000 and was credited a Co-founder of the Outreach Studio by Sambo.

Bell has also started an internship program with the AmeriCorps national service program for young designers interested in the social application of architecture. His effort to share ideas with the newest generation of architects led to series of conferences hosted at universities. Structures for Inclusion has been a forum for students and recent graduates to learn about grass roots efforts making architecture more accessible. The results of these, thirty essays by twenty-eight authors, Good Deeds, Good Design, was just published by Princeton Architectural Press.

Work by Design Corps was included in 2003 in the Smithsonian's Cooper-Hewitt Design Triennial exhibit.

How to fail within the Realm of Art History, or, unsuccessful like Hannes Meyer. Seven helpful advices

Dr. phil. Simone Hain, art historian, Berlin

The postmodern History of Architecture, being pre-occupied with big names, in the first place celebrates the "heroes of modern design" as innovative producers of images and works on the existentialist mythology of the "free design" of the inspired artist individual: What's the misery of this world to me? Long live the beautiful gesture! Following Mies' late dictum, what counts in the cultural architectural discourse is not anymore *what* is built, but basically *how* this is built. The oeuvre of the Swiss avant-garde architect and second director of the Bauhaus is thus less productive to the dominant formal architectural doctrine. Since "functionalism" became a swear-word, Meyer and the so called ABC-architects, because of their anti-aestheticism ("We don't work for art history"), are virtually made responsible for the downfall of architecture as a building and artistic discipline. What critical architects, nevertheless, on their search for stimulating and thought-provoking role models, as well as other historical traditions, can discover behind the almost damned phenomenon 'Hannes Meyer', is a whole specter of alternative conceptions of design and metaphors of society. Meyer represents the anonymous collective design as well as for the support of counter-cultural economic units. He has simultaneously produced organizational and marketing achievements for a Swiss co-operative and made suggestions on how to organize spatially and present symbolically a world government, the "Völkerbund". Together with students he has built a training camp for the German unions not far from Berlin and founded a city far beyond the Amur. In Mexico, he co-founded "Alemania libre", an anti-fascist organization, and at the same time constructed looms for the indigenous population in Chiapas. Along these examples of constructive practice, the talk shows, what an architecture in opposition to dominant power relations could be: non-profit and anonymous teamwork, counter-cultural production of meaning, service in solidarity and self-help, universal reconstruction of social conditions, interventional architecture.

Vita

The former head of the department for the Theory and History of Architecture at the "Bauakademie" of the GDR has worked extensively on the history of socialist orientated avant-garde movements, i.e. namely the left functionalism, since she finished her studies in Brno/ Czech Republic. She is responsible for enlightening studies and exhibitions on Karel Teige, Hans Schmidt, Mart Stam, Hannes Meyer, and Bruno Taut. At the same time, she is one of the most distinctive experts on GDR architectural and planning history, and, as such, in the unified Berlin she has become strongly committed to questions of the politics of protection as well as the culture of planning. In opposition to postmodern, neoliberal and art historical ethics of the profession, she supports a critical history of architecture that concerns both society and planning. Not only does she succeed in going to bat for the disreputable planned city of Hoyerswerda, in showing the utopian potential of the "Platte", that commonly has a bad reputation, and in revealing the East-Berlin "Palast der Republik" for its counter-cultural potential in the tradition of the people's houses. In inquiring into the non-kept and the forward-looking socio-spatial concepts of modernism that have apparently become obsolete, or in explaining the irretrievability of material references that are usually regarded as banal, she aggressively argues against the routines and restrictions of an architecture understood as haute couture.

The Potentials and Failures of Planning: History, Theory, and Actuality. Lessons from New York

Prof. Peter Marcuse (Columbia University), New York

"The professional bargain, upon which professional ethics are based, is extended to ensure the effectiveness of a profession's support for the system within which it operates. Planning has specific system-maintaining functions to perform. Professional ethics in planning tend to serve those system-maintaining functions. To the extent that planning theory 1) views planning as a functional rather than a critical activity, 2) pursues functional rather than substantive rationality, 3) confines itself to criteria of efficiency or quantitative techniques, 4) sees planning processes as providing legitimacy to the social system in which they take place, 5) adopts a consensus rather than a conflict model of society, 6) portrays itself as based on value-free policy analysis, and 7) is ahistorical, "realistic," or purely pragmatic, it is also system-maintaining.

There are, however, opposing system-challenging potentials inherent in the activity of planning, in professional ethics, and in planning theory. These will inevitably be in conflict with system-maintaining elements, and a continuing tension on issues of ethical conduct in planning theory and practice is therefore inevitable."

Peter Marcuse: Some Political Implications of Planning: Professionalism, Ethics, and Planning Theory

Vita

Peter Marcuse, a trained lawyer and urban planner, is professor for urban planning at Columbia University, New York. He has been president of the Los Angeles Planning Commission and more recently, a member of the Community Board 9 in Manhattan, as well as the co-chair of its Housing Committee. He furthermore is an early member of the Planners Network, an organization of progressive planners in the United States.

Marcuse has written extensively on social housing and housing policies, the history and ethics of planning, the legal and social aspects of property rights and privatization as well as on questions of globalization and space. His most recent books are Globalizing Cities: A New Spatial Order of Cities, Blackwell, 1999, co-edited with Ronald van Kempen, which analyzes the impact of globalization on the internal urban structure of a diverse set of cities around the world and, also co-edited, Of States and Cities, Oxford University Press, 2002, which looks at the role of governments in urban development. He is working on a book on the history of working class housing in New York City.

Currently, Marcuse is much involved in the debates about the redevelopment of lower Manhattan after 9-11 and the implications of the so-called "war on terrorism" on urban development worldwide.

No more Dreams

Roemer van Toorn (Berlage Institute) Rotterdam

Critical architecture (as we know it) is no answer to break the dominance of the cliché, corporate globalism and other market determinations which control us through both heterogenous AND homogenious systems. Instead we have to operate from within Empire. I will plea for a projective practice - the only problem is that most projective practices celebrate the late-capitalist system with a kind of zero-degree politics, built only for the middleclass, deregulated capitalism and in fact enhances the status quo with a kind of whateverims (Fresh conservatism) and don't see or work on urgent dilemma's and real liberating spaces. After explaining this situation in more detail the lecture will address how a projective practice can travel beyond the current condition of Fresh Conservatism.

Vita

Roemer van Toorn is an architect, critic, photographer, and curator in the fields of architecture, urbanism, art and film. After graduating from the University of Technology Delft, he published The Invisible in Architecture in 1994, in collaboration with Ole Bouman; in this acclaimed encyclopedic manifest he dissects the varied range of cultural, economic, political and philosophic outlook within the contemporary architectural discourse with the aim f outlining the different positions and issues of today's architecture. As a teacher, he runs and coordinates the Projective History and Theory program as well as the Projecting the City Progressive PhD research at the Berlage Institute together with the Wiel Arets and Alejandro Zaera-Polo, at the same time as pursuing a career as an international lecturer. He has several times been co-editor of the annual publication Architecture in the Netherlands, as well as being an advisor of the magazine Archis and Domus, and, as an author and photographer, he also contributes to many other publications. As a photographer, his work The Rise of the Megacity was exhibited in the Plug In ICA Gallery, Winnipeg and part of the traveling exhibition Cities on the Move curated by Hou Hanru and Hans-Ulrich Obrist. Currently he is working on a text-image publication as part of his PhD research at the Berlage Institute In Search of Freedom in Contemporary Architecture. From Fresh Conservatism to Radical Democracy.

Rotaprint

History of the Site
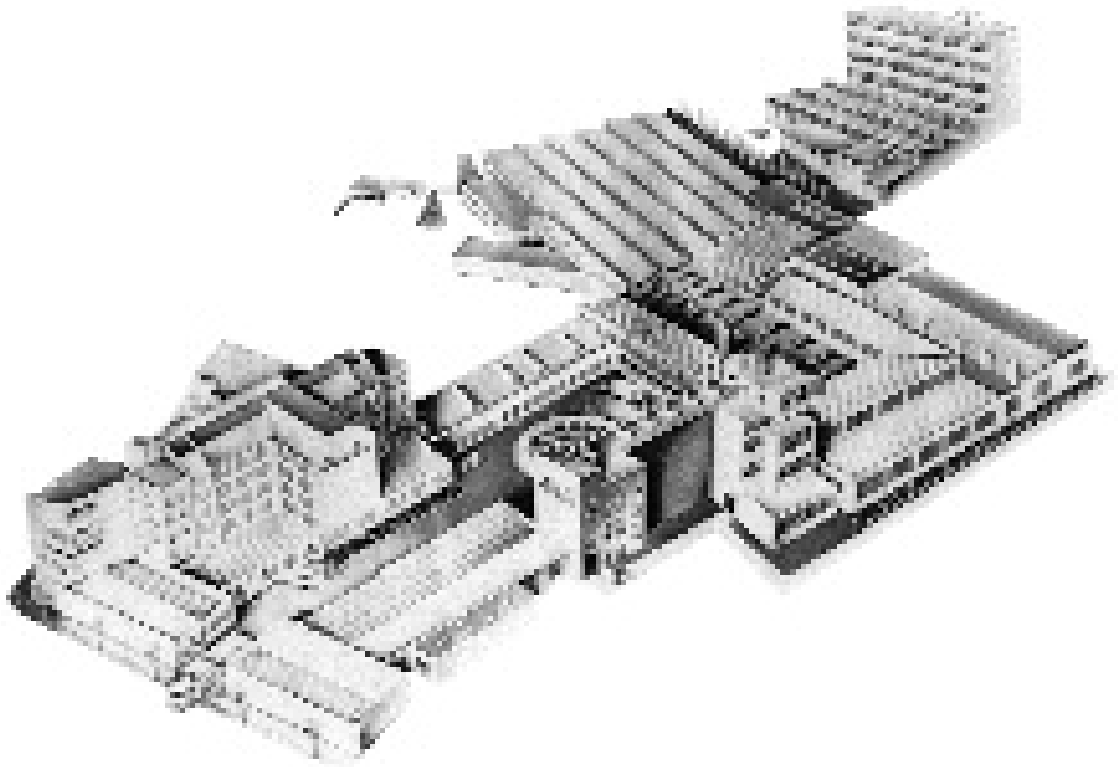
The camp will be held on the site of the former printing works Rotaprint, which went bankrupt in 1989. Since then, several medium-sized companies, small industries, a film production, journalists, charitable clubs, a dance studio, a zen-center, and the biggest tenant, the employment center BBJ moved in the building complex.

Rotaprint has produced at this location since 1904, although in the first years the company wasn't the only user of the industrial buildings. In the 1920s and 30s Rotaprint became one of the leading companies in the production of small offset printing presses. The buildings were rearranged due to this expansion. During World War II, the production was switched over to the supply of the armament industry. Rotaprint built camps for its hard laborers at Luise-Schröder-Platz in Wedding.

After 1945 the partly destroyed complex of front, side and cross houses at Gottschedstraße 3-4 was replaced by lower buildings, which stretch out over the whole lot up to the courtyard already landscaped with a round lawn in the 1920s. The still existing brick buildings were plastered and painted white. After 1957 Rotaprint erected 4 "extremely ambitious new buildings to decorate the site with radiance." Between 1957 and 1960 the building complex at Bornemannstraße/ Gottschedtraße was erected, consisting of a 6 story tower on the corner, a finely-divided office building, and

a production hall. The cross building on the far side of the yard, reconstructed in the former size, was designed by Bock/ Kirsten and served as a technical office to the designers. In 1957/58 the training workshops and the carpenter's workshop were built on the basis of a design by Klaus Kirsten in a tower like building facing Reinickendorferstraße. The fourth new house is located in the Wiesenstraße. The 6 story office building was realized according to a plan of Otto Bock. "Conceptualized along rational ideas of optimal light and use of space, the construction constitutes a counterpoint to the extravagant architectures of Klaus Kirsten. In its clear subdivision, in it's quiet restraint of the design of details the building is a typical example for another history of architecture of the 1950s that follows the tradition of functional industrial building of the 1920s.

At the beginning of the 1980s when new copy machines replaced the printing presses Rotaprint got into economic problems. The Berlin Senate bought the site and gave Rotaprint a 32 million DM guaranty. Plans were made to build a new production hall (by Richard Rogers) opposite Peter Behrens' AEG hall in Ackerstrasse. By fall 1989 the American investor withdrew these plans and Rotaprint went into bankruptcy. In the summer of 1990 poison barrels were found in the basement and on the backside part of the site. Landre-

clamation was necessary.

In 1991 the low-rise production halls were demolished, while large parts of the area became listed as monuments. The planned new development with middle class housing became therefore obsolete. The "Wedding Communal Forum" rejected the top down planning process of the city government, and demanded a planning process with the participation of the users and residents of the site. In 1993 the city government announced a competition for a new urban plan on the basis of the preservation of the listed buildings. The winning scheme was drawn by Beatrix Wuttke from Berlin. It proposed 219 rental apartments in the higher sector, and 17000 m2 office and commercial space. Start of construction was planned for 1997. By then it was clear that there was no housing shortage in Berlin anymore and a lot of new office buildings could not find tenants. The plan was cancelled.

Since the bankruptcy of the city-owned "Berliner Bank" the city increased the selling of land property. The Rotaprint site was transferred from the Wedding district government to the city owned real estate company "Liegenschaftsfonds", which tries to sell the site to an investor. Since then, vacancy has increased manifold as space was rented only for high prices while the maintenance of the buildings was reduced.

At first the site should be sold as a whole, including the listed buildings and the de-toxicated building ground. This plan was abandoned last year when no investor could be found. Instead the "best piece" of the site, the commercially interesting lot at Reinickendorferstrasse, was sold to a discount supermarket.

Les Schliesser

Les Schliesser is a member of "soup", founded 1999 by André Reutter, Daniela Brahm, Les Schliesser and Ralph Baiker. Since 2000 "soup" has its studio in the "soup-tower" on the Rotaprint site. The idea of "soup" is the potentiation of individual and collective possibilities via the combination of different competences. That includes project-oriented networks with external producers of visual culture.

To quote professor Engel in his position as protector, who placed the site under the strict preservation order of the land Berlin in 1991 against all interests of utilization. All the following quotes were made by Engel.
 According to the arguments for the preservation of the site, the architectural and industrial historical value, the contribution to the urban structure and especially both of the buildings by Kirsten are defined as "best architectural achievement of the 1950s in Berlin".

An Architektur

Production and Use of the Built Environment

The journal "An Architektur" was founded by a group of architects and planners at the beginning of 2002 continuing the work of the architecture collective „freies fach" – a group that had sought, since the mid 1990s, to assess critically the restrictive reconstruction of Berlin and the relevant political and economical conditions through actions, exhibitions, and small publications.

An Architektur is the exercise of discursive architectural practice. For us, both the critical analysis of spatial relations and the visualization of their inherent socio-political conceptions offer a possibility of political agency. In monothematic issues, socio-political criteria are applied to concrete examples and questions of space and architecture. An Architektur exposes the wider social and political implications of topics which tend to be discussed too introspectively only within the domain of architecture as well as their effect on and relevance to everyday life.

An Architektur is published bi-annually. Each issue contains research material, maps, and interviews, supplemented by writing from our editorial team, as well as contributions from outside authors. There is now growing co-operation with other groups, academic faculties and research projects. Understanding the magazine as our focal product, we continue to develop and discuss topics raised and elaborated there in exhibitions, conferences, and other events.

Arrivial

Camp for Oppositional Architecture

Osloer Straße

Flughafen-Berlin-Tegel
Bus 128

Nauener
Platz

Alexanderplatz
U 8 Wittenau

Zoologischer Garten
U 9 Osloer Straße

Flughafen-Berlin-Tempelhof
U 6 Alt-Tegel

Flughafen-Berlin-Schönefeld
S 9 Grunewald
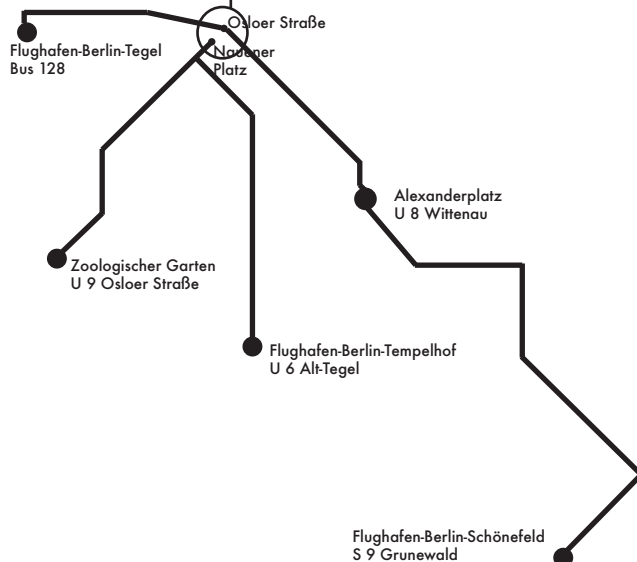
Flughafen-Berlin-Tegel
Bus 128 Osloer Straße
Get off: Osloer Straße

Flughafen-Berlin-Schönefeld
S 9 Grunewald
Change at: Alexander Platz
U 8 Wittenau
Get off: Osloer Straße

Flughafen-Berlin-Tempelhof
U 6 Alt-Tegel
Change at: Leopoldplatz
U 9 Osloer Straße
Get off: Nauener Platz

Zoologischer Garten DB
U 9 Osloer Straße
Get off: Osloer Straße

Alexander Platz
U 8 Wittenau
Get off: Nauener Platz

111

114

Camp for Oppositional Architecture

115

113

See Str

Reinickendorfer Str.

Schweden Str

Gottsched Str.

Prenzlauer Promenade

Osloer Str

Exerzier Str.

Camp for Oppositional Architecture
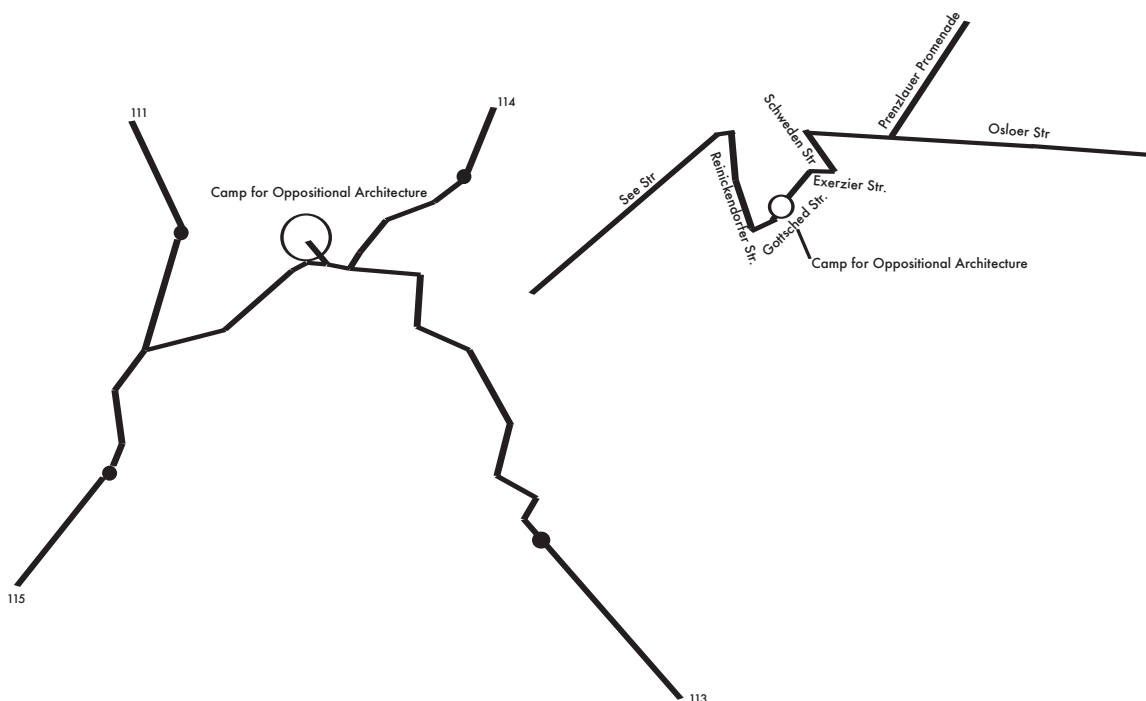
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Peanutz-Architekten
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Platforma 9.81
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Damir Blazevic

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Los Angeles (USA)
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Aeswad

David Cuartielles, Frederik Svensson, Maria Lindblom

Statement of Interest

Aeswad works as a social laboratory that aims at facilitating the creative exchange of ideas and experiences in collaboration with different actors in the city. Through the organization of seminars, workshops, exhibitions and mapping of the physo-geographical landscapes we aim at creating new research methods for a broader understanding of the city. Our main goal is to design experiments under a "Gestaltung" framework that could be reused in the activation of other places, always working on a local basis.

We aim to create a set of methods adjusted to the local idiosyncrasy that could be used to study the soft structures of contemporary city life. The aim of those methods is not to produce a report like statistics or maps which we indirectly criticize, but the methods themselves are meant to be informative to those participating from them. Reports are nothing but simplifications of our lives, and society is reaching a point where it doesn't make sense any longer to talk in "generic terms" about majorities, since we live in a minority-composed transnational reality.

Within this framework, aeswad parasites public institutions like city planning offices, or culture centers (contemporary art museums, fairs, and international

gatherings) on the one side, and real state owners, and construction companies on the other.

We try to make the research phase within the city planning/construction process more democratic, or at least adjusted to contemporary's social fabric, instead of following the flow of statistics, norms, and stereotypes.

As a knowledge production process, we make all of our results available for free, under a copyleft license, and downloadable as texts, pictures, and pdf files from our website: www.curiocity.tk

Group Description and CV

The aeswad forum comprises of a multidisciplinary designers and artists working with city related themes, based in Malmö, Sweden. The group was formed in Malmö and projects have taken place in Copenhagen, Istanbul, Berlin, Rome, Dresden, Dessau and Malmö.

aeswad are Pia Skoglund, Tina Giannopoulos, Maria Lindblom, David Cuartielles, Otto von Busch and Fredrik Svensson.

Selected Works

2003 January-May, [curio]city project. A process based exhibition and week long seminar investigating hidden aspects of the city, hosted by Rooseum (www.rooseum.se) and developed in collaboration with Bauhaus- Dessau Kolleg DOT.CITY. (www.curiocity.tk), the exhibition got extended for 5 months by request of the museum's curator.

2003 July, aeswad were based at Platform Garanti Contemporary Art Centre, Istanbul. Research collected during this stay was then translated into a happening at the 8th International Istanbul Biennale.

2004 January-February, Dig-est'anbul workshop in "interventionist field-work as a tool for critical design" organized by aeswad and the Faculty of Architecture, at the Technical University of Istanbul (http://urban.labbs.net).

2004 March, Labbs network, a platform for other groups and activists working with similar issues was initiated by aeswad. The title labbs refers to the openness and experimental nature of the platform which is both a webspace and a physical meeting point in Malmö (www.labbs.net)

2004 April, aeswad was present in the 3rd Berlin
Biennale organizing the workshop "mp5 strategies for Tactical Media" invited by the international curating team.

2004 April, participation in the Troll-protocol workshop in Rome, in the topic "mobility at night"

2004 May, exhibition "the Future of Living" at the Form and Design Center, Malmö, as part of the event series for the Swedish Design year 2005.

Agentur Urbane Anarchisten

Birgit Hampel-Chikalov, Jon von Wetzlar

Spontaneous architecture

Cityscape is developing monothematically. Global interpretation reveals results and interferes with the local microclimate. A holy alliance of cityplanners', architectures', investors' and politicians' points of view intend corrections of urban quarters and the special look of the smallest buildings lags behind.

Especially the existence of takeaways and kiosks is at risk in European cities. You may find an agenda of bans and revisions and the last disposable shacks are subjected to capital processes.

This does not only harm owners, clerks and their families - cities are running out of consumers, who disturb the urban context of consumption quarters.

Another sign for the absence of democratic approach as far as disposition of urban space is concerned. We want to point out this development with views of St. Petersburg/Russia and Berlin and illustrate their urban relevance by introducing anarchistic buildings and possibilities of recapturing urban space through individual initiatives.

Viten

Birgit Hampel-Chikalov

1988 - 94
Architekturstudium an der Kunsthochschule Berlin Weißensee

1992 - 95
freie Mitarbeit in Architekturbüros, Wettbewerbe

1995 - 00
wiss. Mitarbeit an der BTU Cottbus, Lehrstuhl Architekturdarstellung

2002 - 04
Autorin und Designerin zum räumlichen Vorstellungsvermögen im
Forschungsprojekt "KI-SMILE" für eine interaktive Lehr- und Lernplattform
im Bauingenieurstudium

2001
Reader und Multimediapräsentation zum Phänomen der Kioske in Russland

seit 1995
freie Tätigkeiten in den Bereichen, Architektur, Bühnenbild, Grafik und
Multimedia

Jon von Wetzlar

Projekte:
2003
Buch „Die Kultur der Imbissbude" Jonas Verlag Marburg/Deutschland
Kurator der Ausstellung „Imbissbuden" Domäne Dahlem/Berlin
Artikel und Vorträge zum Thema, z.B. am Architekturforum Linz/Österreich

2004 / bisher
Kurator von Ausstellungen in Helsinki und St. Petersburg
Artikel in „StadtBauKultur" NRW und „Hintergrund" AZ Wien

2005
Kurator der Ausstellung „Imbissbude meet Fritcot" Goetheinstitut Brüssel
(Januar bis März)

J.v.Wetzlar arbeitet als Journalist/Autor und Kurator, lebt in Berlin

Architough

Lina Hilfling, Nina Gribat

Project

With Architoughs proposal for alterations of the wall between Orlen Gas Station and the informal kiosk Meier's Westerngrill we focus on the tensions between the local initiated informal services and its transitionary urbanism in opposition to big global cooperations and future plans for a highway at the E30 in Poland.

The 1st of May Poland entered the EU and changes appeared in the border situation between Poland and Germany. There are plans for a new highway to smoothen the traffic and flow of goods between East and West, and even though it is not sure when the new highway will come – it is sure that it will come. What will happen to the service infrastructure and the local community along the corridor, when the new highway is implemented?

What is now urbanism will probably turn into suburbanism. A new highway will provide the community along the road with access to better economic centres à la Poznan and like this the whole area will turn into a countryside sleeping area for people working in the city. Passive suburbanism with its segregated landscape is taking place everywhere. But along this specific strip an alternative network has occurred - here local agents use the global structures and take their

own place in between them. The local is not only exploited by the global as is the case along the German Autobahn but rather here the local exploits the global too.

The big service units are preparing themselves for the future changes. They try to emphasize their own professionalism by separating from the smaller informal services. Orlen Gas Station has recently used rather aggressive means to clean up their surroundings so that their image or brand was not affected or rather infected by the improvised style of the informal service kiosk – they simply erected a wall prohibiting any access to the grill and effectively walled the westerngrill in while the customers where walled out. This resulted in a decrease in the amount of costumers from approximately 1000 day to 100 – a month! No need to say, the Grill was closed down after one month.

Statement

Architecture as protest can only emerge from within. Instead of working out of traditional development agendas where the new simply replaces the old, future planners need to be able to identify connections between conflicting realities.

In the case of the E30 with its alternative form of urbanity in the rural settings, the area has appropriated the economical flows to its own needs.

The coming of a new highway can be seen as the construction of a wall that effectively cuts off these activities. Here we see how the architecture of the new is already always oppositional – in order to bring a new order about the local enterprise in this case must be excluded. But is this not only one possible outcome of the conflict? The answer to "what's left to do" cannot be to engage in further isolation of the autonomous alternative solution but rather to provoke real solutions to the opposition while at the same time bringing the imaginary scenarios to the table. Our mission is not to romanticize any specific authenticity according to the local and informal services along the corridor, but rather to point out the danger of passive suburbanism. We wish to open up an discussion on the possibility of implementing alternatives, cracks in the future plans for this area as well as others - after all Maier´s Western Grill lasted only one month with a wall without any cracks.

Vita

Architough is Nina Gribat and Linda Hilfling - www.architough.com
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Diana Avanitakis

Statement of Interest

Opposition, in general, in South African terms, has often manifested itself differently from the rest of the world, where political revolutions were waged with minimum violence and disorder, through negotiation and mass action in the spirit of 'ubuntu' – the word describing the collective consciousness. The character of opposition is thus resistance and [re]organisation, at strategic and operational levels, preferred to the creation of anarchy or disorder.

Similarly, 'opposition' in architecture is embodied in contemporary revolutions, currently being waged, which are less to do with the defiance of aesthetics and form of the majority of stylised architectural interventions, and mostly concerned with revolutionary practise through organisational [re]structuring. Architects operating in such contexts are facilitators of such revolutionary action, initiated by those who collaborate to facilitate change. Practising architecture responsibility in developing contexts should search for inspiration 'from periods of revolutionary idealism in different cultures, where individuals and groups of people [kind of transcended] their particular cultures on social transformation 'missions' and in the process grew their own social awareness and sustained 'moments of collective social culture' that transcended need, greed, money, status, competition, advantage etc.' (Peter Dunckely 2002).

Such architects face the challenges of producing the 'space of and for difference' within such a complexity, where socio-economic, cultural and political diversity are vast.

Trained in, and practising architecture, I chose to engage in the realms of 'development', education, and tentatively in mainstream practice. It is however in the 'development' context that I have been exposed to what could be defined as 'oppositional' architecture. Five years of experience in this realm, has drawn the conclusion that architecture is political, where form is merely a by-product of [re]organisation. My resultant 'produced space' is neither pure socialist or capitalist, or purely physical or aphysical, but rather a hybrid of those. In contexts with scarce resources, where change is the only constant, and faced with the complexity of such diversity, the 'hybrid' as a solution seems wholly appropriate, to the point that my practice of architecture is an attempt to merge not only the various realms of architectural practice but also the developed and developing economies.

Whether the character of such 'oppositional' architecture is unique to South Africa or instead, typical of developing contexts, is just one of the questions that Whether the character of such 'oppositional' architecture is unique to South Africa or instead, typical of developing contexts, is just one of the questions that must be investigated during the congress. Other issues that will be brought to bear on the discussions are, the differences in architectural practice between 'development' practice as against the more traditional/conventional architectural practice, as well as, the shifts in organisational practice demands a proportionate change in the education of architects, in preparing future professionals to appropriately engage with the complexities of practice in a ever increasing complex and diverse contemporary society.

The resultant outcomes after attending such a congress, will come to bear on my Masters in Management (Wits P&DM), applying an architectural filter. With the above described experience, I intend to improve my skills in managing change and understanding organisational restructuring, as a direct result of the extent to which such shifts in paradigm have demanded on my architectural thinking and practice and as a ramification of that inevitably in my role in architectural education.

Vita

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Carlos H. Betancourth
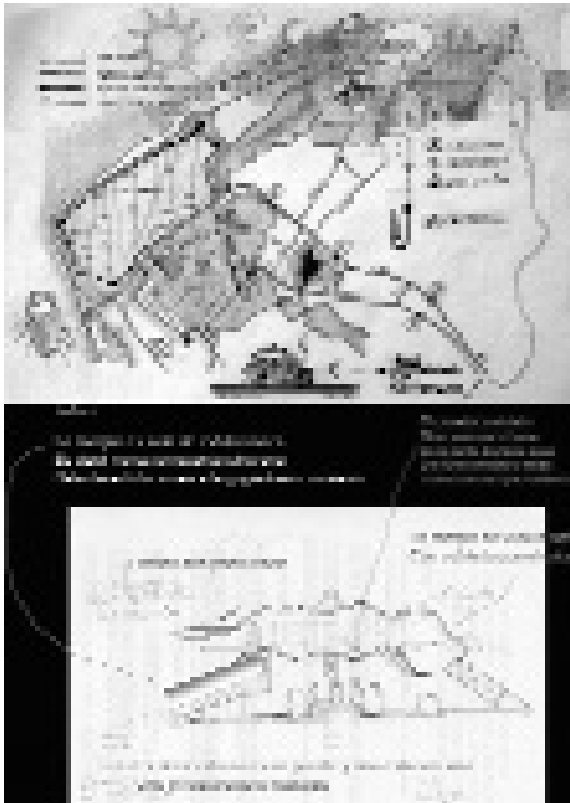
Statement of interest in "oppositional architecture"

Political demonstration may involve inventing and setting up sites and opening up spaces of contestation and zones of political activity within which the-truth-in plural can be shown and witnessed. Such forms of political demonstration and action may not be based on a fixed political identity, ideology, set of interests, or sense of a community. Instead, they may be seen as political formations which are assembled through a process of action.

Contemporary architects and media artists, work with digital photography that uses 3-d computer graphics as a means of producing an image. Rather than using the lens to focus the image of actual reality on film, we construct a 3-d reality inside a computer and then take a picture of this reality using a virtual camera also inside a computer. In this case the referent of the virtual picture taken by the computer is a data set, not a fragment of the real. We are then reaching the moment when a computer can see in way liberated from the optical, perspectival and temporal conditions of human vision. What we see here happening is a deprivileging of the particular perspectival image in favor of a total and fully manipulable grasp of the entire data space, the whole repertoire of possible images it could be said to contain.

So CAD (ad other techniques such as holography, flight simulators, computer animation, etc) are relocating vision to a plane severed from a human observer. Most of the historically important functions of the human eye are being supplanted by practices in which visual images no longer have any reference to the position of an observer in a real optically perceived world. These images can be said to refer to anything it is to millions of bits of electronic data.

It follows from this that the work of the cultural theorist, the media artist and the architect begins at the point where the human is left behind by vision researchers; that the impact of technology here calls for a reconfiguration of human vision itself. In the digital age, the task of processing information, that is, perception passes through a machine circuit. The selection of information is no longer performed exclusively or even primarily by the human components (the body-brain as a center of indetermination). This machine assemblage is capable of processing information without the distance that forms the condition of possibility for human vision: for the digital image there is not outside, only the vast telecommunication networks that support it and in which it is instantiated as data. How to reconfigure human vision in the digital age?

First proposition: Machine vision must be differentiated form the automation of vision: whereas visual automation seeks to replace human vision tout court, machinic vision expands the range of perception beyond the organic constraints of human embodiment

Second proposition: We cannot ignore the fact that there is not perception without affection. Perception is contaminated with affection as a factor determining the selection of images and as a contribution to the perceptual experience. We should differentiate the properly human perceptual capacities from the functional processing of information in hybrid machine human assemblages, that is, we should differentiate vision proper from mere sight. Such differentiation could inform aesthetics experimentation.

How? In the vision machine perception is split/double between a machinic form of mere sight (the machine registration of image) and the human form tied to embodiment and the singular form of affection correlated with it, or, vision proper. Whereas vision machines transforms the activity of perceiving into a computation of data, human perception takes place in a rich and evolving field to which bodily modalities of tactility, memory and duration-affectivity-make an irreducible contribution. Because our bodies cannot keep pace with the speed of technical vision we cannot see what the machine can see and we run the risk of being left out of the perceptual loop altogether

We therefore need to defend the dancing-body as an ever evolving perceiving form; the body as a potential resistance to the automation of vision; in short, the body as an index of the impact of technological change; the body as it co-evolves with technology and as it undergoes self-modification through its encounter with automated vision

This calls for a shift from a vision centered to a body-centered model of perception. The right to blindness that emerges as a necessary human right in the digital age of information super-abundance, is defined here as more than simply the right not to see, it is best understood as a right to see in a different way; a right to see with the body.

At the end of last year (and as part of a proposal aiming at inhabiting large infrastructural transport projects) together with a group of Colombian architects, we elaborated a concept for a bus-stop that we tried to translate into an architectural proposal. The relevance of this concept for what we are discussing here today, is that bodily movements (in this case the steps and the weight of the passengers entering and exiting the bus stop) possibly engaging floor-mounted sensors (I am not very clear as to the technology we will need to implement here)would pump raining water previously collected up to the top of the bus-station from where it

Vita

Carlos Betancourth is a writer, a planner and a designer living and working in South America, The Netherlands and New York City

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will cascade down the walls of the station and so as to refresh it and its temporary inhabitants (e.g., the passengers). The passengers-viewers-participant's sense of control through movement could be undercut by random jumps cuts to either virtual scenes of other places or sounds of music. When you enter the -station-place, you become aware that your movements or actions are changing the place-view-and the architecture, but you won't realize how.

The experience of perspective would be here recast not as a static grasping of an image, but as an interactive construction of an event-image-architecture. The result is a kind of play with space and architecture in which the viewer's and passenger's gestures and movements trigger changes in the image/space and thereby reconstructs space. This unfinished proposal and work in progress aims then at opening alternate modes of perceiving that involve bodily dimensions of spacing and duration.

Knut Birkholz
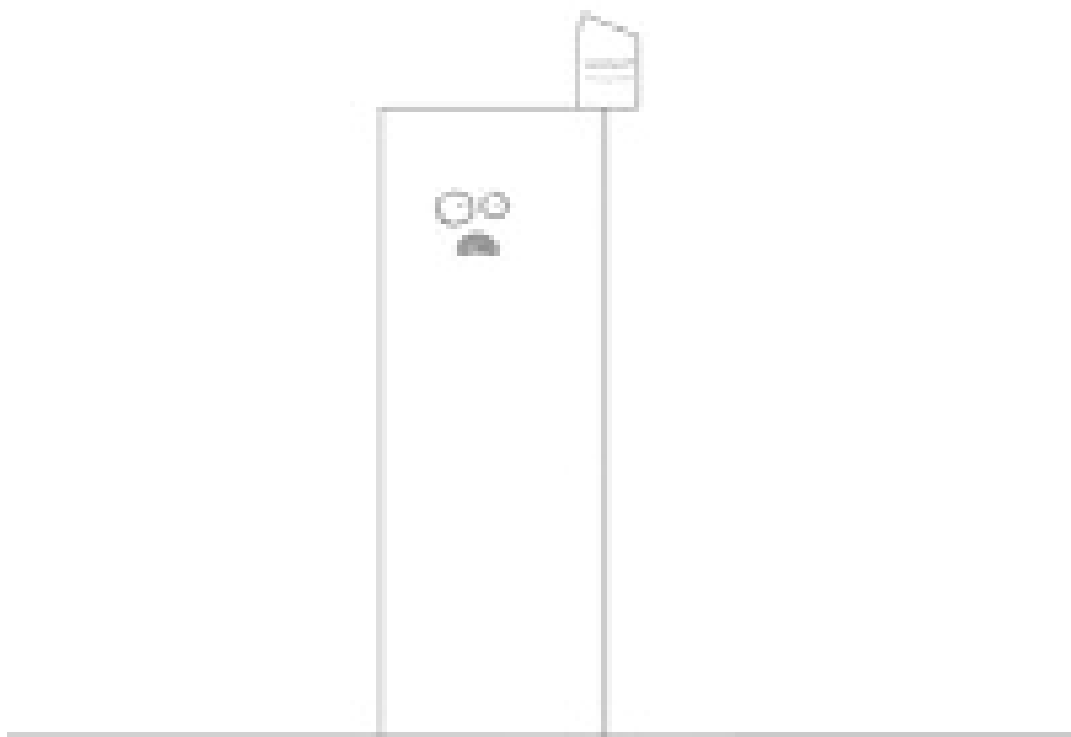
"Small form versus large form?"

Subject: Reflections on small forms in architecture - concerning on the one hand their inflation since the early 1990s because of a changed awareness of migration movements as a result of globalization, of again increasing numbers of refugees in local war s, conflicts and natural catastrophes - concerning on the other hand the visionary aspects of the architectural drawing. Specific projects to examine will be the so-called architectural "parasites".

Aspects:
1. History - The pragmatic tradition of mobile architecture, its modern rediscovery and the rather visionary approach of the 1960s movements: About some predecessors of the "parasites"

2. Contemporary - From the visionary to the pragmatic: Shelter for homeless and refugees, do-it-yourself-approach and low budget, illegal housing, reusing of materials - as immediate help and as form of protest in public space: About the term "parasites", about realized and unrealized projects carrying this name or having a close relation to its conceptual background. Especially these projects may be closer examined:
- Anton Markus Pasing, "P1" (1992), "P2" (1993/94), "P3" (1999)

- Kaas Osterhuis, "paraSITE" (1996)
- Michael Rakowitz, "paraSITES" (since 1998)
- Santiago Cirugeda Parejo, "Scaffolding" (1998), "Insect house" (2001)
- Korteknie & Stuhlmacher / "Parasite foundation" Rotterdam, "LP2" (2001)
- Onix Architecten / "Parasite foundation" Rotterdam, "Schoolparasite Het toverdier" (2004)
- Barend Koolhaas / "Parasite foundation" Rotterdam, "Schoolparasite De bloem" (2004)
- Christoph Seyferth / "Parasite foundation" Rotterdam, "Schoolparasite De lampion" (2004)
- Marjetica Potrc, "East Wahdat: Upgrading Program" (2004)

3. Future - What legitimates architecture as large, monumental, mostly commercialized form (high-rise etc.), if we identify the small, eventually temporary form as suiting better the opposition? What can we consider as a critical potential in large architectural form? Is there a need to "save" the large form? disegno?

4. Back to History - The architectural drawing as small form of architecture: What is the oppositional potential of this architectural medium as contrary or complement to the built form? The shift from the visionary to the pragmatic of many small interventions (like the "parasites"), which mostly shall be realized, raises the question:

What happens today to the visionary?
It needs to be criticized that the drawing as the medium of the visionary is today widely disregarded. Don't we have to remember the renaissance worship of the disegno?

Statement of interest in "oppositional architecture"

Today, there is an obvious lack of awareness both in the public and among architects, how important oppositional aspects of architecture and architectural critique really are. Critical approaches and critical theory are hard to find in universities nor have they any chance in the daily architectural office-work. It probably says it all, if one takes a short look at the current activities and engagements of the western architects in China, and reads afterwards the latest report from Human Rights Watch to the U.N.O. on the horrible situation of human rights for the Chinese people. The widely admired and constantly honored Rem Koolhaas (Pritzker Prize, RIBA Gold Medal, Japan Art Association Award...) has recently won the competition for a new high-rise building for the state television company of China, called CCTV. Is there any opposition, any critique, going against the political situation in China, hidden in this "loop", as Koolhaas calls his design? I don't see this! Koolhaas will build a monument for the current system, which is responsible for all that, what Human Rights Watch describes. Koolhaas teaches in Harvard - do you want to take part in his "research"? Or do you want to work in his office? Do you believe that one can be really critical learning and working there? Do you believe him, when he says once more: "Don't take me too serious..."?

The needed oppositional architecture must be also an opposition to all those uncritical architects. I have the impression that especially small architectural forms may oppose better than anything to the large, monumental forms (like the CCTV-building), which symbolize quite often ideological thinking. And I mean by "small form" not necessarily a real building, but also its appearance in other architectural media: the drawing, the model, the writing.... Isn't it so, that a sketch on a sheet of paper can say so much more than most of these large, expensive buildings? I am really wondering, if large architectural form is at all possible as a critical one. But it is certain, that we have to take care of the large forms and any other built form already existing.

Short CV

Knut Birkholz was born in Merseburg (Germany) and lives in Rotterdam (Netherlands). He is author of art interpretations, art critiques and other critical essays. He has made contributions to various art exhibitions, congresses, and architectural projects, and published various articles in architectural magazines, exhibition catalogues, an in the Internet. Currently he is working on preparations for taking a doctoral degree; subject is the architectural drawing.

Casagrande Laborartory

Marco Casagrande, Daniel Guischard, Christian Edlinger

Statement of Interest

C-Lab seeks to enforce an architecture of accidents. Instead of pursuing everpresent support of harmony in nowadays cities, we oppose and look out for the state of confusion, the possibilities of accidents. It is just in these circumstances that something new and unforeseen, even for us, can happen.

One shall not be blindfolded by stress, the surroundings of economics, the online access to entertainment or information. What is real, is valuable. Architecture and urban planning must find a way to be connected into real things, not artificial things or design as entertainment. What is not real is not valuable.

Economical expectations, speculations are fictive. The responsibility of environmental design is lost to fictive economical speculations. Design has replaced reality.

The hacking rhythm of urban life with no space to see the horizon, no values supporting to look for the horizon. Consuming without questioning and destroying nature which can not be seen around and so making all this easier. Human nature being a looser in economical specu-lations.

The economical surroundings don´t support kindness. Without kindness there will be no positive results.

Real reality, values and ethics are always finding a way to push back. They are like the air around us, we notice it when we are running out of it. New air always comes in - the corners of the house are windy. Todays void in the valueless society will be filled with ethics. People are good in the end - that reality is now depressed by material nonsense.

Some realized Works

Land(e)scape

Three abandoned barnhouses were mounted on wooden shanks in the hight of 10 meters in order to give them a slow, majestic walk. Desolate, longing after their farmers, the barns had cut their primeval union with the soil and were swaying towards the cities of the south. The story ended on a dark night of October when the barns were set on fire by the coreography of dancer Reijo Kela during a traditional slaughtrer carnival. The work was commenting the desertation process of Finnish countryside. In more detail: Architectural Review December 1999 or www.labiennale.org.

Architectonic landscape installation realized in Savonlinna, Finland in 1999.

60 Minute Man

A 50 meters long barge that was found out of use in Chioggia, Laguna of Venice, inside of which is planted an archaic oak park. The park is planted on 60 minutes worth of composted human waste from the city of Venice. The ship was taken to the Arsenale Harbour of Venice and opened as a public park. Commenting on the theme of the Biennale "Citta: less aesthetics, more ethics". In more detail: New York Times 23.7.2000.

Architectonic installation to the Venice Biennale 2000.

Convoy

Three handmade wooden rowing boats left to rotten by the people moving to the cities from the Savo-region of Finland. The boats were mounted in a line vertically against the surface of the Lake Saimaa. Upper halves of the boats appear ear-like above the surface turning simultaneously according to the wind.

Landscape installation to the 4th International Conference of Environmental Aesthetics in Rantasalmi, Finland in June 2000.

1000 White Flags

1000 white flags made of sheets from mental hospitals on three meters long ironing bars mounted to a downhill-skiing slope in Koli National Park in order to celebrate the madness of the businessmen who cut down the ancient forest in this one of Finlands most beautiful forest areas.

Landscape installation realized in the Koli National Park, Finland in July 2000.

Bird Hangar

A hangar building for 72 balsa birds which carry 5 seeds and messages in test tubes inside them. The birds are sent to the hight of 10 kilometres with VAISALA -meteorological balloons. After the burst of the balloon the birds will glide long distances according to the turbulences and winds landing around Japan and to the Pacific Ocean. The finder of the bird is asked to take responsibility of planting and taking care of the seeds and to send information to Casagrande & Rintala. The building was made out of concrete ironing steel bars and hemp rope.

Architectonic installation for the Yokohama Triennial of Contemporary Art 2001 in Yokohama, Japan.

Goldfields
Environmental installation in a post industrial area of Kohtla-Nõmme East-Estonia as a fragment of a future of biomass production for the area. Part of the new way was realized by planting 4.000 concrete ironing bars as a field to an oil shale mining site. The installation worked as a setting for an industrial performance Macbeth.
Environmental installation for Industrial Landscapes -workshop in Kohtla-Nõmme, East-Estonia, 2001.

Installation 1:2001
The Installation 1:2001 was a circular wall of religious, ideological, political and filosofical books from all ower the world. The diameter of the circle was 6,37 metres (diameter of Earth 1:2001000 according to Neil Heimler´s Principles of Science) and the hight of the wall 2 metres. The books were used as bricks, title-backs outwords. There was one entrance to the interior of the installation, which was a white wall of the pages to the contrast of the various title-backs seen on the outside. The installation was realized in the heart of renessainsce - Piazza Della Republica in Florence.
The construction consisted some 15.000 books.

The installation ended dramatically on Saturday-night 8.12.2001 in Piazza Della Republica when people tore the wall apart taking the books with them.
Architectonic installation realized in Piazza Della Republica, Firenze, Italy in 2001.

Dallas-Kalevala
Installation based on the documentation collected on a ground journey from Finland to Japan with a Land Rover Defender in summer 2003. 24 polaroid pictures of grandmothers, 24 old axes and 24 sounds of local radios placed in a horse stable for 24 horses as part of Demeter Contemporary Art -exhibition in Obihiro, Hokkaido, Japan.
Installation for Demeter Contemporary Art Exhibition in Obihiro, Hokkaido, Japan, 2002.

Floating Sauna
A floting transparent sauna on Hardangerfjord, Norway. Constructed for the community of Rosendal as a democratic centerpoint of the village. One comes to the public sauna with a rowing boat, takes off the clothes and enters the bath. Floor is open to the sea, making it possible to have a dip inside the sauna. The walls are semitransparent and pulsating according to the steam coming up from the water thrown to the hot stones.
Public sauna for the Rosendal Kommune in Hardangerfjord, Norway, 2002.

Chainreactor
6 x 6 x 6 metres cubic steel frame supporting walls of chain in the heart of Montreal IT-area in the Old City. Inside the structure is a white gravel floor in the middle of which 4 benches and a fireplace out of stone. Peolpe enter to gather around the fire and return to their offices with the smell of smoke in their clothes.
Architectonic installation for the 3rd Biennale of Montréal.

Anarchist Gardener
Anarchist Gardener is planting fragments of a new layer into the urban context of San Juan, Puerto Rico - a human layer. He takes distance to self infected stess and dominance of invented powers not based on human reality which are destroying the ecological balance and health of modern man. Anarchist Gardener is working the city towards kindness.

Anarchist Gardener belives that the people are good in the end. Kindness and other real values of ethics will always find a way to push back. Like the air around us, we notice it when it gets polluted, when we run out of it. New air always comes in - the corners are windy. Anarchist Gardener works to fill the void in today´s valueless society with ethics. The real reality of kindness is now depressed by material nonsense. Who Cares Wins
Urban plan Human Layer for San Juan, Puerto Rico, USA, 2002

Redrum
3 Alaska Railroad oil tanks cut into total 12 pieces and turned into a tempel structure opposite the Federal Building of Anchorage in the crossing of C-Street and 7th Avenue. The interior of the recyled oil-tanks is paited bright red in contrast to the rusty and brutal exterior. The floor is made of 3.500 kg of oyster shells, the origin of all Alaskan oil. In the end of the temple is a fireplace surrounded by I-beam benhes. The work was developed during a car trip from Halifax Nova Scotia across the North American continent to Alaska - especially the dynamic Alaska Highway surrounded by metal debris and occasional moose.
Architectonic installation in Anchorage, Alaska, USA, 2003

Vita

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Casagrande Laboratory is a Finland based international cooperative of architects, artists and scientists of different diciplines focusing on sociological and ecological questions within the framework of build human environment.
C-LAB operates freely between architecture and other diciplines of art and science.
C-LAB is based on and continuing the works and methodes of Architecture Office Casagrande & Rintala 1998-2003. C-LAB is run by architect Marco Casagrande and operates all over the world.
in Japan.

Marco Casagrande, architect
Born in Turku Finland 1971. Graduated from Helsinki University of Technology in 2001.
Architect Office Casagrande & Rintala 1998-2003 and Casagrande Laboratory 2003 onwards. Based in Helsinki Finland.

Works move freely between architecture, urban planning, environmental planning, environmental art, circus and other diciplines of art in close cooperation with artists, humanists and scientists of all kinds commenting on sociological and ecological questions. Teaching in various universities in Finland and abroad.
In search for subconscious architecture, real reality and connection between the modern man and nature.

Potemkin
A permanent park for post industrial meditation in Kuramata village, Japan.
A cultivated junk yard as a mixture of a temple and machine.
Big industrial park including in and outdoor spaces constructed of iron.
The park is situated castle like looking over the Kuramata ricefields and Kamagawa river. Potemkin is blessed and spirituously connected to one of the oldest Shinto shrines in Japan.

Ongoing Projects

Agitation Train
- Theatre concept moving by train in Finland and East-Europe
- Summer 2004
Organic Layer_Taipei
- Urban planning for Taipei City, Taiwan. July 2003 -
- Introducing nature to modern man - Industrial nature in high density urban structures.
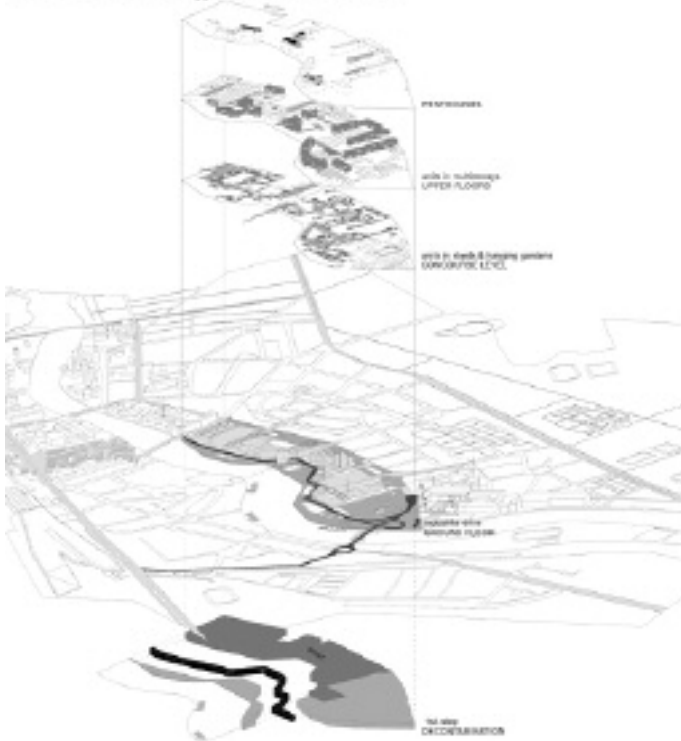- Attacking city with nature, manifest of ecosocialism.
- Megastructure of urban nature and ecological survival strategy.

Human Layer
- Research and Urban planning concepts for London, UK. and Cairo, Egypt amongst other Cities

Bernard Cherix

NETWORKED IMPLANTS AS TRIGGER FOR A POST- INDUSTRIAL MUTATION
Heterarchic work environment applied to 66 ha. of urban wasteland

Heterarichic Work Environments

Given the structural changes of our society, there is an urgent need to redefine work environments. Two issues are here considered.

First, in terms of sociology: The transfer from goods producing and service society to a post- industrial society .

One of the key actors of the post- Industrial society are individual entrepreneurs i.e micro companies (Ich AG, EURL, freelances) and their only way to survive is networking.

Second, in terms of build environment: the reclaim of the abandoned complexes issued from the de-industrialisation (e.g. in Berlin 4,000 ha of industrial Zones have to be managed).

For micro- companies, work environments need to be much flexible than the traditional office buildings developed for the 3. Sector (services). The, until now, way of partitioning activities and social groups need to be abolished: the work environments of tomorrow will be cross- disciplinary and cross- social.

Work environments also will have to be much more economic as they must be addressed to all, even those living with limit income defined by the OECD.

For this purpose abandoned industrial complexes would be the perfect environment. With minimal interventions they could become the heterarchics work environments of tomorrow.

In Berlin, the users from either in the so-called buildings "Haus des Reisens" or "Neues Deutschland" create sorts of precedents to heterarchics work environments. Originally build for administrations the two buildings eventually lost their primary tenants. The respective owners decided to rent these office- spaces to several small entities rather than to seek for one major tenant to fill the entire building.

The result is a collage of different users coming from a wide range of disciplines and cultural backgrounds, they are from 20 to 80 years old. The interesting thing about this heterogeneous user is the interactions that slowly set amongst them and eventually the synergy that they create: exchange of tools and information, support, participation…

These two objects are used for case study, nevertheless the lack of frame and the spontaneous appropriation of the environment by the users make them in terms of organisation and architecture not viable. The issues at the present stage of the research is to define the need of micro- companies, the profile of the

user and the definition of an ideal work- environment for them (size, typology, settings) as well as the econo-mic frame.

I would be happy to share the outcomes of this rese-arch with other participants as well as exchange ideas on current architectural discourse within your "Camp for Oppositional Architecture" congress.

1.Heterarchy: is a system of social organization for autonomous and self-suffi-cient individuals, a structure changing continuously. (Principia Cybernetica Web) Opp. Hierarchy.

2.Although here the term "work" has to be understood in a wider sens as, in our society, the boundaries with living and leisure are blurred.

3.Bell, Daniel: "The coming of post-industrial society – A venture in social forecasting-". New-York, 1999.

Short C.V

Bernard Cherix Born in Pully, Switzerland 23.10.68, he is of Swiss Nationality.
He did an apprenticeship Building designer in Lausanne (84- 88), after a degree in architecture in Geneva (88-92) he did a post- graduate study and taught at RMIT, University, Melbourne (Australia) (99-02).
He worked as collaborator for almost 10 years in architectural practices in Lausanne, Berlin and Mexico city.
He published u.o. in Landscape Architecture Journal "Kerb" Melbourne 2001. In Berlage Cahiers #4, Rotterdam 1995 (Collective) and projects from him have been exhibited in Melbourne (Upstairs Gallery 2001), Cracow (IX Biennale of Architecture, 2002).
He gave lectures in Melbourne (RMIT) and Berlin (TU) and has been awar-ded by grants from the IDP of the Australian Government and the DAAD (German academic exchange program).
Since 2002 he is working on a trans-disciplinary research project at the ISA (Institute für Städtebau und Architektur / TU-Berlin) calle
 "Arbeiten Morgen".

Krysztof Cibor

Between Zombies and Vampires - Space Consumption in Warsaw

Warsaw is a stage for struggles between the past and the future - both very oppressive for a daily sustainable life. Conflicts between history and economy, as well as between both of them and inhabitants of the city are topics of a workshop running by me at the anthropology faculty of the Warsaw University.

A specific role of past in Warsaw comes from a break in a spatial and social continuity of this city. Totaly destroyed during IIWW, and than rebuilt in an idiosincratical soc-realistic way, Warsaw lost links to the prewar tradition of european city. Now there is a very strong tension to re-establish this tradition. Rather mithological aspects of these claims are intensified by loudly affirmed vision of heroical history of Warsaw: some lobby groups want to exlude some places - treated by them as a sacrum - from a normal life.

On the other hand, we can see a "mithological" role of the future, understood as a reaction to the past. Since 1989 - the time of a change of regimes in Poland - capitalistic way of the city development has been a dominant vision of urban planning in Warsaw. The reason is not only economical, but ideological: Warsaw must show, that it is not a communist city any more.

City Hall and mainstream media are determined to promote "modern city", which means plenty of new skyscrapers, malls and gated communities. The city becomes more and more car-oriented. Public space is being replaced by commercial one.

Residents of Warsaw don't want to live in a museum, where touching exhibits is forbidden, nor in a mall, where every item is designed to give money. They start to protest. Forms of this protest and vernacular, grassrooted, heteroglosical visions of the city are to be put on stage.

Warsaw is still rebuilding and - in the same time - fast developing city. Therefore it is rather surprising, that there is no any general plan of space management of this city anymore. It means that big fishes of architecture-investments market can - using money and political connections - take exclusive possesion of Warsaw space. And so they do.

On the other hand, a lack of the general urban plan gives big opportunities to some oppositional grassrooted ways of building, focused on needs of local communities and in compliance to their heterogeneous visions. However, in Warsaw we have rather negative forms of protests, without any radical attempts to establish non-comercial and sustainable architecture.

In other words - residents say what they don't want to have in their backyards (and they do it very loudly), but not - what they want to have. There are some regulations of public debate on urban planning, but it is often ignored by officials and treated by them as hindrances. Observing developement processes in Warsaw I can notice citizens' protests, and increasing consciousness of what a city can be. But the knowledge about how to fight for the city, how to defend public space and how to negotiate sustainable urban environment is still on very low level. I hope, that during the camp I will get known good practices of oppositional architecture from different countries, which can be applied in Warsaw. On the other hand, I believe that my experience from Poland shows, how local communities can sometimes wage succesfull fight against big property developers.

Vita

Krzysztof Cibor
Rakowiecka 47 m. 20
02-528 Warszawa
Poland

Krzysztof Cibor, born in 1975 in Warsaw, Poland, lives in Warsaw.
Graduated from Ethnology and Culture Anthropology Faculty in Warsaw University (1999).
Member of editorial staff of "(op.cit.,)", polish journal on culture anthropology.
Guest fellow at Ethnology and Culture Anthropology Faculty, running workshops on conflict situations concerning city planning.
Interested in culture aspects of urban environment.

Club Real

Christoph Theußl, Georg Springer, MAriane Sonneck, Thomas Hauck

Los Topos

Los Topos is an interactive drama with various stop-overs for international travelers and day-visitors from Berlin. On an 10 ha brownfield-site in Marzahn next to the underground station Hönow at the end of the U5 a pioneer-camp and a path with various stops will be erected.

The modern, the innovative Berlin, the "New Town", "newer than Chicago" at times when Mark Twain visited this metropolis, is – despite hard efforts of many – described as being full of village-like charm, east-German style, empty and lacking complexity. Instead of looking back at the character of 19th century Berlin, we want to look at the positive ideas behind the camp.

We will be using the metaphors of wilderness and frontiers, similar to the US-American western frontiers. We want to test myths of founders and we want to invent new myths.

We want to experiment with the potentials of anti-urban practices and examine anti-urban behaviour in the city. We want to include latent anti-urban practices as well as newly invented ones. We will splash about soft definitions of the urban while .... From different genres (trapper, founders of religious groups) we will extracts

themes (urban farming, urban mining) which can be taken as an example for inventing new practices to claim areas in the city's fringe areas.

Los Topos is a co-production by Club Real and Peanutz-Architekten. The realization is planned for 2005.

Statement of Interest

Weil alle Architektur, Stadtplanung, jeder Städtebau der anders ist als der, der Berlin zurzeit regiert für uns zumindest interessant ist.

Weil oppositional architecture intelligenter, nutzerfreundlicher, interaktiver, provisorischer, partizipativer und sogar schöner sein könnte.

Vita

Club Real was founded 2000 in Berlin. The Members are Marianne Sonn-
eck, Georg Springer, Christoph Theußl and Thomas Hauck.
www.clubreal.de

Club Real
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10439 Berlin
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Monika Codourey Wisnieswka
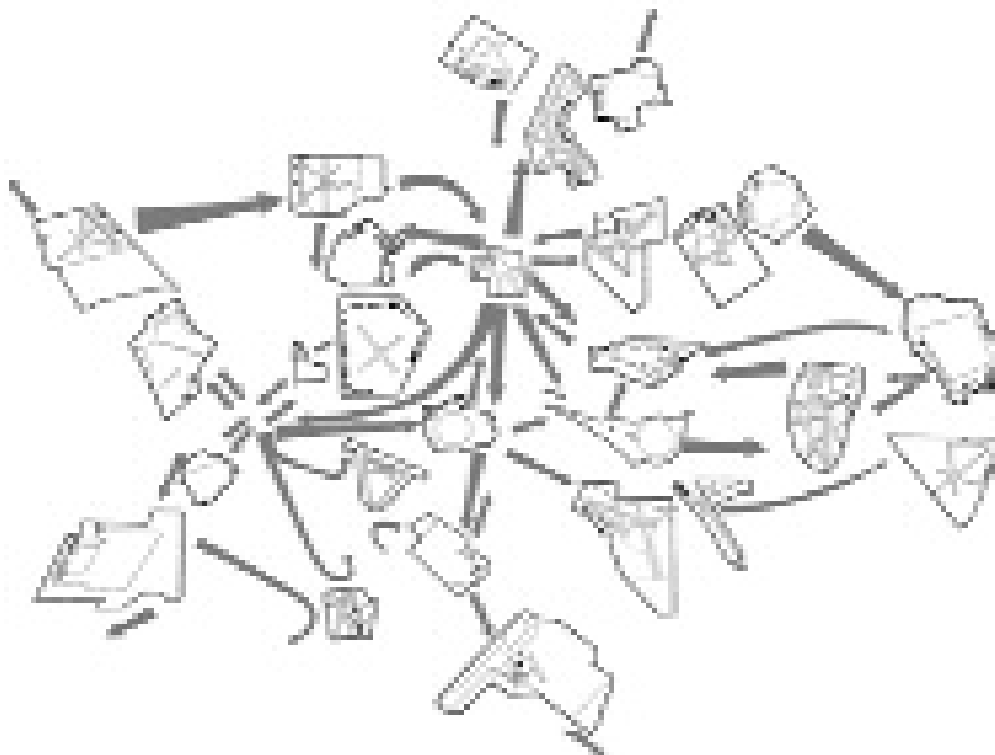
Statement of interests in `Oppositional Architecture`

(Non?)-Architecture of Desire
My critical view of contemporary architecture caused slow border-shift of my professional architectural practice to researching non-affirmative possibilities of ITC, the role of computer as medium and its influence on transition from industrial to information society.

What can architecture learn from tendencies like : networking, collaboration, communities, interaction, smart mobs , open source, copyleft?

My focus of interest is investigation of changing spatio-temporal matrix that marks the current conjuncture of new media technology and what it might mean for urbanity/architecture. I believe that de-materialised architecture of virtual worlds is not only a model for new aesthetic in architecture but a challenge to develop alternative strategies for architecture .

In my on-going search for critical architecture I question relations between city, public realm and electronic networks. These relations should be understood as hybrid action, intervention and possible places for socio-cultural production of information society.

My question is whether "socio-cultural city" could become an alternative to event and corporate city models?

Can Architecture go beyond its simplified, economised model?

What are the possibilities to live, research and practice architectural profession according to my believes ?

My motivation for participation at the camp for oppositional architecture is very strong. I am very keen on networking with people of similar interests, needs and believes. The exchange of thoughts between of different participants is to me more important than presentation of architectural ego-works. I am looking forward to it.

Picture representing my inerest /work/ideas/questions Terminal City of Homo Ludens / Siehe attached jpeg.

Vita

Utopian vision of Constant `New Babylon` is a free city of economic excess and unproductivity – a model of possible transformation of west economy. My question is if the promised freedom of contemporary `living-in-motion elite is an opposite model of global capitalist space?

Constant - work : http://www.terminalcity.info
Terminalcity of Homo Ludens ; Geographies of Kinetic Elites,initiated in 2002 at the Exhibition `Be_Creative! Der kreativer Imperativ.- an Exhibition curated by Marion von Osten and Peter Spillmann
Zone: Urban Lifestyle; Video compilation for Constant's New Babylon, Interviews with representatives of successful business subjects on the move, cartography of controlled mobility.
http://www.k3000.ch/becreative/tour/tour_7.html

Vita Mobile:
Monika Codourey Wisniewska, (37) – Polish /Canadian
Studied Architecture in Poland, USA, Canada and Switzerland . Registered member of Berlin Architectural Institute. Since 1998 living and working as (non?) Architect in Zurich, Switzerland; Scientific worker at the University of Arts and Design in Zurich at the Faculty of New Media. Teaching in Area of Urban Media and Information Spaces.

Current Student Project:
De:bug Corporate Space (with guest lecturer: Jochen Becker)
Project deals with City as Social Space and connection to development of Media and global economic change. Focus of the project is city of Zurich corporate Spaces. Students analyze and develop ideas for interventions in these spaces by means of digital technologies.

Since 2003 - Member of Paesesaggio Workgroup (international cooperation to activate human and environmental resources of rural and mountainous resorts in Europe) "Paese Saggio " means Wise Village and "Paesaggio" means Scenery-Landascape.

Work in Progress - Azione Matese/ Urban Node
Project intention is to contribute to process of economic and socio-cultural revitalisation of the region of Matese, Italy. Urban Node connects communities of Matese to the world, stimulates exchange between remote urban settlements and contributes to the formation of an international cultural matrix. Urban Node is an initiative that has a strong research, education and promotion agenda around values of the `sustainable urbanity`.

inom@inom.info , http://www.inom.info

Ulrich Doenitz

Urban Action between Space and Time

The perceptions of planning and urban design do very much depend on the position you are in. One of the results of the "Neighbourhood Governance" research was that some residents are structured by space: they have time in abundance, they are present in public space, they do not need to make dates to meet their friends because they know the places nearby where they would be (examples: children, youth). Other residents are structured by time: they are rarely present in the streets because their car takes them from one date to another, often they do not even know, the names of their neighbours. Planning professionals and forums of negotiation mostly are structured by time, which excludes space-structured residents. Space-structured residents, however, have lots of ideas on what their urban environment should look like. Due to their presence in the streets, they have a detailed knowledge on who and what takes place. However, they do not come to realise planning decisions unless they get visible in the places where they are present. Yet normally such decisions are taken years before they get visible in their consequences. Once space-structured residents get to know about what is happening, it is too late to take influence.

Therefore my proposition is to develop new approaches to urban design which includes provisional or temporary urban design as well as making processes and decisions visible in public places to those affected. Hereby co-operation with and learning from disciplines like theatre, arts and photography would be useful.

Vita

Dipl.-Ing. Ulrich Doenitz

Urban Planning and Urban Action

1993 - 2000
Studying spatial planning at the University of Dort
mund, specialising in participatory planning with
children and youth.

1998 - 2001
Further education in methods like theatre peda-
gogy and outward bound

since 1994
Street music (clarinet) and walk-acts in public
space, getting from planning to action

since 1996
Freelancer at the „Planungsbüro Stadt-Kinder",
developing new concepts to participation of youth in processes of urban
development, combining traditional methods of planning and methods like
theatre pedagogy and outward bound to come to new ways of designing
urban spaces - satisfying ways have not yet been found

since 2001
part-time employee within the Research Institute for Regional and Urban
Development, Building and Construction of the Federal State of North
Rhine-Westphalia; Research in the "Neighbourhood Governance" project
(EU funded research), coaching the workgroup "Stadt(t)räume" within the
ministry of urban affairs in NRW, which tries to promote participation of chil-
dren and youth in urban development.

since 2003
Starting to link street music and street action to processes of urban plan-
ning, taking music into the streets at uncommon times and places with the
ensemble "Die Murmeln" (together with MichaFedrowitz/accordion)

Saskia Draxler

Why do I want to join the Camp for Oppositional Architecture?

In general:

„Resistance" in globalised capitalism seems to be the most desireable attitude to take and the most difficult to practise. It very much has to to with refusal. How to refuse an opportunity? How to transgress, subvert or even analyse the endlessly processing social and cultural turnover which today seems to be completely market driven? These are questions of my practise as an artist. Participating in the discourses around urban planning, city design, urban drift, shrinking cities...a.s.o. only from a distance (as being part of the cultural production masses one can say, where these subjects gained heavy weight during the 90ties), I would like to have a closer insight into the work of oppositional architects strategies bring to China in order to promote critical thinking

Specific:

Soon I will go and live in Shanghai. Referring to city developement, Shanghai can be seen as the capital of globalised capitalism. In Shanghai there is no resistance, there is no refusal it seems. China is man-power country and matching with the expo 2010 slogan „better city better life", the chinese build ten floors of highrise in four weeks.

Some of my architect friends went to China to work for chinese or european/chinese offices. Chinese offices are interested to hire Europeans because, as everybody knows, they own an unmistakable capability of aesthetical judgement which is shaped through the experience of modernity.

For my friends it is difficult to resist the ecstasy of the booming city. All of a sudden they are asked to design whole quarters or compounds where at home they hardly found a job at all. The same happens at a much bigger scale. Rem Koolhaas, Gerkan Marg & Partner, Albert Speer...etc. are all working on megaprojects in China which they only could dream of to be realised in Europe.

I am interested in the mechanisms of being caried away from that fever, which seems to effect architects as a déformation professionnelle and i like to have something like a toolkit of oppositional architectural strategies to bring to China in order to promote critical thinking.

Vita

Recent work
I am of austrian nationality and based in Berlin / Germany. My recent work includes exhibitions / projects for: Fordsburg Artist's Studios – Johannesburg, Galerie 50/20 – Salzburg, Eastlink Gallery - Shanghai, Barbican Art Gallery - London, Akademie der Künste - Berlin, Galerie Arndt & Partner II / Berlin (a.o.) as well as interventions in public urban space:

Mindmapping: www.general-intellect.de
Hubert Fichte Hotel Room: www.berlin-touropa.de

My work is conceptual and based on observations of "states of mind and culture which shape reality socially and visually." I work with various medias (often with video and photography as well as with text).

Since early 2003 I have been working on – what I call – the „post – cold - war spreading of fear and uncertainty within the global village.
Under the name of „SUPERSPREADER" I did two series of work on
a) the spreading of the SARS desease - EASTLINK GALLERY, SHANGHAI
b) the UN inspectors work in Iraq (EASTLINK and Galerie 50/20 Salzburg).

During my recent residency in Johannesburg I have been working on a series of fotographies (lightboxes, plots as well as slideshows) of „empty downtown spaces" (office towers, hotel towers...):

"where earth meets sky"

People are drawn to the centre of things in order to find truth or importance or orientation. In many old cities at the centre you'll find a church. One can see churches as voids sheltered with walls.
IN THE CENTRE THERE IS NOTHING... Due to a hectic post-arpartheid urban drift, Johannesburg's city centre has a huge number of now deserted buildings of former great importance. The glamourous Carlton Hotel f.i. was mothballed in 1998. The concrete skyscraper used to be the centre at the centre of Johannesburg - the heart and crown of downtown. To see it empty and stripped down, in a lasting moment in time, is sublime.

The Carlton Hotel appealed to me as both: an South African icon of extreme cultural and political importance as well as a deserted and qiet space – a container of stored time and social memory.
My interest then stayed on with the inner city of Johannesburg (CBD) – with its strangeness and its being out of joint caused by the hectic urban drift to the northern suburbs after the end of apartheid.
I worked on a portrait of the financial district which focuses on some of its monuments as well as on its inbetween spaces ("matters of minor impor- tance") and on what might be called "the architecture of money". MONEY, like Karl Marx put it in DAS KAPITAL is THE UNIVERSAL AQUIVALENT. Beyond morals, it goes beyond segregation and at the same time initially causes it. As an intervention I brought 100 HUNDRED RAND Money bills carrying the logo "DEMOCRATIC MONEY" into circulation at shops, restaurants and gasstations within the city of Johannesburg.

Alejandro Duque

Oppositional architecture

We are not any more in a world separated by phisical obstacles, we surely have new ones to jump across, basically those related with information technologies that are supposed to bring everyone closer but in certain parts of the world they just create a bigger gap. Thinking a about the city space, wardriving with the help of a GPS, one can be aware of the hundreds of networks that build a different map of the space, a different use of space.

A possible stand as an artist of the new and old technologies will be to be aware that today we inhabit spaces of network permeability. The use of microwaves that have, since long, helped consciously and uncounsciously shape our societies. Wireless networks move our stand a step forward towards a more soft space. Reason why we have to be ready to hack the toys that the market of technologie introduces, many of this toys offer the possibility to be customized to our particular needs, needs that can be related to the space where one is supposed to use them. In the attemp to stop being a user instead of being used by technology.

Collaboration between artists, architects and engineers as a must have in the present times, but not anymore to build "intelligent" buildings, but to think about that invi-

sible space we can only perceive via the use of technologies, to rethink the so called artificial space, that have been explored by the military through GPS devices, Radar antennas and many other instrumental technologies we can now reappropiate for new and perhaps temporary liberatory uses.

Wifi Embedded Portable Community

A project that deals with the hack of a hardware device commonly known as an Access Point usually used for creating a local area wireless network that in a definte way builds a networking space for potential conspiration [normally the Access Points are sold for indoor use but their microwave range extends and covers a wider that the individualized idea of private space, generating a mixed up common space, the per factory default firmware of the AP has to be tunned up using hacking techniques since the toy has many of its potentials hidden for the average user]. After tweeking the box it will be both autonomous and transportable to other sites that might be potential for (temporary) range occupation. The AP (Access Point) hosting a mobile virtual community of boots will tracce also remote human interaction via IRC channels, it will possibly bridge and serve video and audio streams for the community in range. Log on the wifi network and in situ on one of the sites we explore, creating and open digital space

that resonates. A project conscious and open to wel-
come all sort of information for physical localization
(from gps data to digital webcam images, onsite sha-
red inventories, and a server accessible from distance
opened towards other physical and virtual sites. It will
include several applications for software translation
and dialog. This project proposed by AlejoDuque is
developed collectively (with beatrice lilo, jB and the
hackers of the ewrt/Openwrt projects) and pretends
the construction of a virtual space inside the portable
access point using a hacked firmware that expands the
uses of the "toy", in an attemp to bridge urban spaces
offering potentials for habitation both in the phisical
and digital realms.

Project's Blog (in Spanish):
http://co.lab.cohete.net/OPENSur/index.html

Vita

http://microdidouph.free.fr/miwiki.php?AlejoDuque

Im a Kolumbien Artist 33 years old actually living in Luzern Switzerland
and student of PhD at http://www.egs.edu in the Alps.

My interests deal with all sort of computer related media, nowadays
concentrated on wireless networks for video and data sharing under
linux.

during the last year i was 6 months in colombia where i developed a
collaborative project:
http://co.lab.cohete.net/wifi/index.html

Exyzt

Nicolas Henninger, François Wunschel , Capdevielle Clélia, Laure Deuseuze

Statement of Interest

As architects we focus our experiments on processing alternative urban/architectural spaces.

Our work is based on 4 fields of action

1 - Site detection
Projects tend to be located on formerly left/waste/unused spaces in order to optimize urban repartition.
Left spaces also provide the avaibility of instant occupation

2 - In situ /collaborative building
Projects are to be conceived /and/or/ built with user participation, in order to have the opportunity to build up a social community.
This may ensure every actor's commitment to some specific project.

3 - Temporary intervention
Maintain extreme responsiveness within the built environment.
Multiply experiences and short-term projects

4 - Explore new media tools
We use media tools such as video / stop motion / computer manipulation in order to spread concepts we develop in an efficient way.

Past project: (june 2k3)

Architecture du Rab (see the pictures) / Left-space architecture
This project took place on a 300 m2 unused space in downtown popular Paris.
Using prefab scaffolding structure in conjonction with low tech materials (such as shipping palets, wood trunks, camouflage nets....), EXYZT group built a temporary organic structure to settle in and develop social community networks, during one month.
The everyday changing hybrid structure aimed at responding neighbourhood needs (meeting point, party point, garden, extra-living space, expression point or social relay...) as well as opposing the usual way of urban planning.

Ongoing project: (july 2k4)

Service Public / Modular ephemeral living space for EASA assembly EASA teamed with EXYZT group to plan living space for 460ppl in a former industrial warehouse in Roubaix, France .

The project turned into a 1:1 indoor game made out of 150 scaffolding modules, each 2X2X2 meters. Participants put into spatial stress (too much density) will have to build architectural connections between each others.

Vita

Nicolas Henninger (architect)
François Wunschel (architect)
Capdevielle Clélia (an EXYZT involved people)
Laure Deuseuze (Architecte Student involved in EXYZT actions)

Freie Klasse Project

Johannes Raether, Kathrin Sonntag, Sofie Trenka
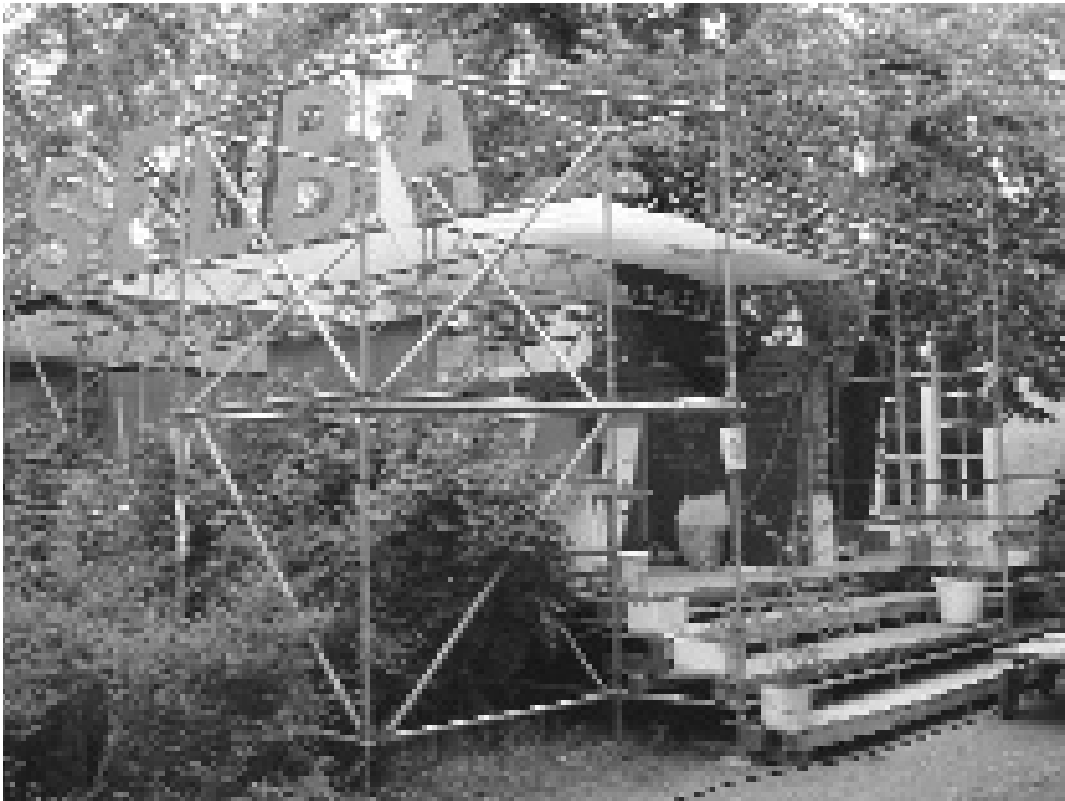
Statement of Interest

Haus Selba -
A Freie Klasse Project

As we are a group of art students we have no experience in planning, building or constructing in the field of architecture. Yet we have built a house.

For us, being a part of an institution has evoked questions about the distribution and utilization of space. Our consequence was to create an alternative, open space for experimenting in the field of selforganisation. Therefore we are interested to share experiences and thoughts about the production of alternative structures and their architectural and aesthetical representation. Our interest in the Congress for oppositional architecture is based on the same questions that lead to the construction of the Haus Selba in the University of the arts:

How can we describe the various forms of space that exist in an institution like an art academy?
What renders our space different?

In what ways are the regulations of space within the institution comparable to the rules applied to the public space?

How does the process of constructing oppositional architecture change, if it happens within an institution, and how does the process vary from the one in the public sphere?

How can we shape a space, so it accommodates the needs of people with diverse ideas and approaches? Does it have to be an open source space and in what way can people inscribe themselves?

In what way differs the aesthetical appearance of an alternative space from its surroundings?

And do the occurring conflicts make it possible to read the ideologies of the institution?

Vita

The Freie Klasse Project started in 1989 with Students of the Berlin University of the arts organizing their education autonomously, as an alternative to the regular class system.
Organizing seminars, discussions and exhibitions the Freie Klasse became known for their ambition to reshape the institution and establish a collaborative and political approach towards art practise.
After major demands, forming the political agenda of the Freie Klasse, were realized by the University almost ten years after the inception, the motivation of the participants started to weaken: In 1999 the platform of the class -the studio in the main building- was taken and the class fell apart.

Since then, only some activities, carried out by different individuals, remained of the possibilities of independent study at the University.

In 2004, a group of art students gathered, to research what is left regarding the selforganized structures at the UdK. This research lead to an attempt to redefine the Freie Klasse model and reinstate forms of independent and collaborative practise in the academic art context.
For this project we developed a platform and built it in the middle of the garden of the University. This "Haus Selba" is our attempt to produce a social space, that hosts selforganized seminars, lectures, workshops and as well as informal meetings, a „Volksküche" and leisure activities. It is designed to look and act different from the sourrounding spaces of the institution: Having no walls, doors and locks it is accessible by anybody at any time. It is open to any suggested use and is in the process of becoming a meeting point and site for discussion beyond disciplines and classes.

Johannes Raether, artist
Kathrin Sonntag, artist
Sofie Trenka – Dalton, artist

Anselm Franke

Statement of Interest

Interest in "oppositional architecture" derives from the projects mentioned above ˆ but I,m particulary interested in the boundaries of the discourses and discipline. Research in the field of architecture and urbanism has experienced a significant boom in recent years, up to the degree that it almost seems to substitute certain other traditional forms of political critique.

Whether and how these means of a political architectural critique can be linked back to the practice of the architect is something of interest to me, next to the general curiostity in the projects to be discussed and presented at the camp.

Short description of projects

Anselm Franke, Curator, Berlin

Since a few years I have been involved in projects around the "Politics of Architecture vs. the Architecture of Politics" as a curator and writer. These projects focus on the spatial dimension of socio-political relations by means of theoretical analysis and artistic investigation. Recent projects include the exhibition "Territories" (together with Eyal Weizman, Rafi Segal and Stefano Boeri) which started at KW Berlin and later travelled to the Witte de With Rotterdam and the Malmö Konsthall, before going to Israel in September this year. The exhibition investigates architecture as a "strategic weapon" in the context of the Israeli-Palestinian conflict and within the emerging geo-political order, designating a new geography of multiple territorial enclaves.

The exhibitions most recent manifestation in the Konsthall Malmö has furtherly developed the central thesis of the project, claiming that the Occupied Territories in Israel/Palestine might serve as a sort of laboratory for a new spatial organisation of power and a geography of warfare that increasingly defines the political realities created by the "War on Terrorism". Next to the exploration of those "security"-geographies the exhibition and its accompanying publications looks at what we called the "geopolitical imagination", the psychology and history of ideas related to colonialism and imperialism and their links to the history of military and social ideas and realised architectural utopias. It thus questions the very basis of relation between politics and space ˆ the conceptual, strategic and legal links that define "a territory", while creating a difference between an "inside" and an "outside".

Following the "Territories" project Eyal Weizman and I are working on a series of publications and an exhibition called "ISLANDS" which will focus on the working of various kinds of enclaves and their growing importance within todays political, economical and military networks. A first preview of "ISLANDS" has been published in January in the Dutch magazine ARCHIS, a preview in the format of an exhibition will open beginning of June in the Fri-Art center in Fribourg in Switzerland.

I have as well been involved in the project "ErsatzStadt" as one of 4 curators, working on programes such as the "ErsatzRadio" (conceptualised around the idea of "Space Control") and a congress-like event on the spatial-political realities in the aftermath of 9/11 in the US, with a special focus on the "USA Patriot Act" in the Volksbühne in Berlin. My most recent project in the framework of ErsatzStadt has been a collaboration with the Rome based group Osservatorio Nomade/Stalker, examining the situation in the camps of the Roma in and around Rome.

Florian Haydn, Rudolf Kohoutek

The Oppositional Programme

What are the principles from which architects develop buildings? What are the parameters for a planner's development of an area/building? Who formulates the principles? In general, architecture uses the programmes provided by habit or people's interest. Oppositional Architecture writes its own programmes, and publishes the source code. In architecture the outdated separation of content from form is reproduced with the 'programme' formulated by the investor, on which the architectural design is based.

Oppositional Architecture adopts a role in the active experimental formulation of the basis for buildings. Working on the form with the aid of programmes – prior to (and taking priority over) any criticism or participation. Every radical critique either leads to a depression caused by its powerlessness, or to critical counter-arguments and an endless strident outcry in which the force of habit, the power of profit and narcissism always win. There is no direct critical form. There are only 'other forms', which are elegantly knocked out, or provocatively, or as more banal than expected, but every time in a different and unexpected form.

Oppositional Architecture removes any distinction between programme and form.*

The Oppositional Form

When Programmes themselves are understood as open to development, the eventual manifestation of the project cannot be predicted in terms of its later function and form. The oppositional form is the result of formal development and programme development going hand in hand. To give Oppositional Architecture a chance, one has to believe that entirely different and unmotivated forms can gradually attract attention and will not fail to have their own effects – although these are difficult to predict. In a first step 'mroF' (other forms) are double-encoded undercover agents: These new forms of buildings fulfil their purpose as well as the known forms do. But they deliver a surprising new form – one that is partly 'appealing' and partly provocative.

One could say that buildings developed as Oppositional Architecture find their own function. This is the Oppositional Function. (T,

How Does 'mroF' Work as an Agent?

The first phase of realisation for the new building consists of a network of existing spaces – which can, though, be situated separate from one another.
When spaces are to become part of a programme that perhaps only first defines itself through usage (function),

When spaces are to become part of a programme that Oppositional Architecture has to create the prerequisites.

These spaces grow towards one another as a result of activity. Perhaps in the future increasing numbers of them will be linked under one roof.

The effects of Oppositional Architecture can only gradually unfold. To this extent, this other architecture is always astute, partially ironic and partially exaggeratedly naive and harmless, and always seductive in form.

Oppositional Architecture has to tie in to people's willingness to experience. For instance, by taking up things found in situ and building them into the new place/building. Found pieces, remnants, alienated elements from the existing structure are viruses breeding a culture of memory and wants.

A Culture of Memory

We can orientate ourselves with memory, and use it in the formulation of what we want: The wanting-to-own (physically or mentally), the want-to-realise (oneself) there and the simply-wanting-to-be-there. Places and found objects that have a relationship to me awaken my imagination and the conception of something.

One could also say that architecture, for its part, serves to explore the memory of and in the city and of buildings. The spaces in one's own memory trigger an approaching and traversing of boundaries in the distant urban space around – lying very close, directly in front of me as a map of my memory. What I know of it: memories entering the site. Short-circuiting with the distant space, my own memory is the memory of the place itself: My place with my memory, my ideas and visions that I link with this place.

Memory can also provide a parameter for Oppositional Architecture in those places where, through political motivation or profit-stupidity, places, narratives, memories, found pieces, remnants and lateral relationships are being destroyed or distorted beyond recognition. Here, as is generally the case, Oppositional Architecture has to continually be mobile, searching for new partners and establishing networks.
Central to Oppositional Architecture is an intensive exploration in situ as well as of the forms. The long-term target: a new field of architectural expertise, for forms, perceptions, programmes but also for products.
An issue for the Oppositionelle Architektur congress to address:

What most improbable form can a building, a city district, a bar or restaurant, an apartment, find precisely when and because it incidentally fulfils the standard functional requirements?

Vita

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Berlin: Biesentalerstraße 21 (Gartenhaus); D-13359 Berlin

1991-1994 Gründungsmitglied von >the POOR BOYs ENTERPRISE<
1993 Diplom - Hochschule für angewandte Kunst, Wien
1993-1994 New York
1994-2000 >the POOR BOYs ENTERPRISE< mit (Marie Therese Harnon court / Ernst Fuchs)
1997 Preisträger experimentelle Tendenzen in der Architektur
1996 (Preis des österreichischen Bundesministerium)
2000 Archilab 2000; Orleans, Frankreich
2004 seit 2004 Leben usw. in Berlin und Wien Textetempo..rar dérive Heft 14, Jänner bis März 2004 // City Cat Hintergrund Heft 17; Architekturzentrum Wien // 2rdGlück offene Räume Stuttgart, Raum Journal III, Leere / Limit / Landschaft 1999-2001 // Hirn segel >Peripherie im Fokus< // Die Beute Stadt Buch >Die Beute Stadt – 97 Stühle (1995)<

Rudolf Kohoutek
Date of Birth 17.03.1941
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Wien: Schottenfeldgasse 72/2/5: A-1070 Wien

1972-1975 Research and consultancy for the city council of Vienna: Housing, Urban Renewal, Concepts for urban development; The political economy of Vienna's Housing market - in collaboration with Wilhelm Kainrath.
1976-1985 Research for several Ministries and institutions: Living conditions and housing of young workers; History of Vienna's bourgeois residence in 19th and 20th century; Historism in Vienna 1840-1914; Viennas Avantgarde, Alternative and counter-culture in the 70s and City's cultural policy.
1986-87 Instruments for Urban Renewal.
1988-91 Concept and organisation of the main enquete for the Worlds Fair project „Vienna-Budapest 1995"; contributions to EXPO-concept and masterplan (in collaboration with Gottfried Pirhofer).
1993-94 Member of the advisory board for the new city-development areas. Studies: Identity and image of peripheral areas; Planning methods for new large scale projects.
1994 Co-founder of Urban Initiatives, an independent Forum for Urban Planning
1995-97 „Information, research and communication in Austrian housing policy"
since 1998 Member of the Team Improving Knowledge Base Vienna for the Viennese Municipal Department for urban development and planning.
1999-2001 Lifting Vienna. European Reform Tendencies in Urban Planning. Rüdiger Lainer, Barbara Hauer.
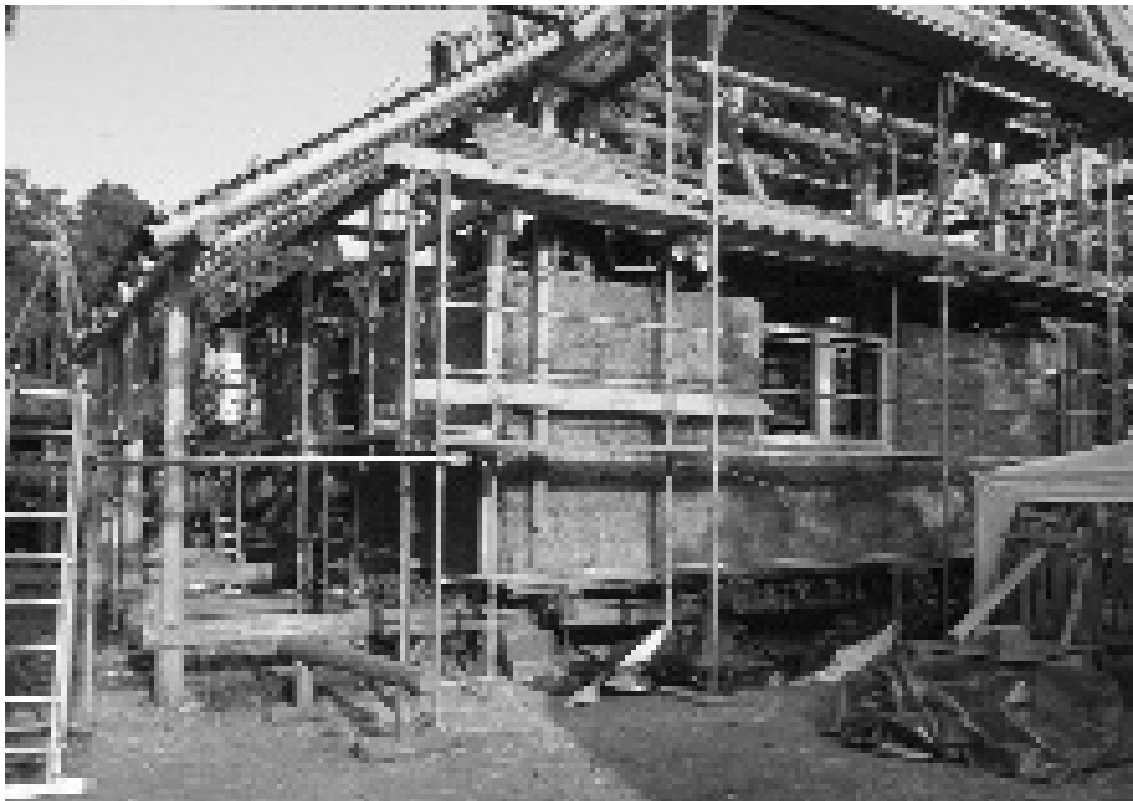2000-2002 Part von the Vienna Team "Urban Catalyst" / Temporary Uses.
2002-2003 The Future of Gründerzeit Vienna – Scenarios 2030. Gottfried Pirhofer.
2003-2004 "Raumfiguren" – New Approaches to Urban Planning and Design. Heidi Pretterhofer, Thomas Proksch, Manfred Russo, Dieter Spath.

Mathias Heyden

Statement of Interest

Participative, ecological planning and building
Having in mind the discourses in cityplanning and building in capitalism, how could architecture in its implicational meaning for the societies and the environment in general, be politcal progressive?

A new, powerfull discourse towards possible ways out, beyond all the "rules", has to be implementet in our societies. Socialism, Anarchism, "Third Ways " ect. have to be relooked again and again - cause there is no need for fear to think the unthinkable. Vice versa: that is what makes life worth living.

Into the camp I will bring the my over 10 years lasting experience with theories and practices in the politics and art of squatting and commune housing (matters of individual space, negotiation of boundaries, reception of space-economics in the media, dealing with unconventinal contracts, common property ...) Secondly I will bring into my theoretical knowledge and practical experiences in participative, ecological planning and building and here especially the techniques of earthern- and strawbale building. These techniques offer selfbuilding-friendly, low-cost potentials. Till today they are beeing realized mostly by "alternative" carftsmen and houseowners in means of very conventional or "typical"

ecological aesthetics. In the architects world the potentials of earthern- and strawbale building aren´t discovered at all. So my interest is to work on the communication and translation to bring together the political and aesthetical progressive architect with the ecolocically convinced builder. I will offer two short introductions into these techniques opening up a discourse towards their potentials as emanzipative, healthy and common tools in design and building.

Vita

Mathias Heyden (* 1965): furnituremaker, videocutter, direct democracy-activist, squatter, architect, ecolocical idealist, culturalworker, sometimes-singer, community-practitioner.

Shirin Homann-Saadat

Statement of Interest

The above project focuses on the aspects of „participation and new conceptions of the clientele". It was an attempt to practice both, using Narrative Architecture as a form of protest, politically as well well as architecturally.

I hope to join the camp to meet others who have worked in similar ways, especially people who have applied such strategies beyond "zones of crisis", in the so-called "civilised world..."

"Rebuilding Community in Kosovo explores how situation specific architecture and design can evolve from the narratives of the damaged and displaced, to recreate communal space in ways which include designers, builders and end-users. It features projects in both Prishtina and Vushtrri and a chapter written by Shirin Homann-Saadat, who has created a travelling exhibition – the Vushtrri Red Black Box – inspired by her experiences in Kosovo."

ed.: Rebuilding Community in Kosovo, M. Mitchell / Centre for Alternative Technology UK

"The Vushtrri Red Black Box Stories & Architecture in a travelling box, London-Kosovo-The Hague

Based on stories about the rapes that took place during the war, this project tries to document more than a building proposal for women in Vushtrri (Kosovo)..."

ed.: Catalogue Hamburger Architektursommer 2003

Vita

Shirin Homann-Saadat
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Shirin Homann-Saadat, Philosophy MA & Arch.Dipl

Exhibitions, select.:
Cultural Centre, Vushtrri
School of Engineering & Architecture, Prishtina
Hamburger Architektursommer 2003
Rebecca Horn's Masterclass, Berlin
Freiraum/ Transeuropa, Vienna
Neue Gesellschaft für Bildende Kunst, Berlin
Islington Museum, London
Eastern Region Architecture Centre, Cambridge

Publications, select.:
Rebuilding Community in Kosovo, CAT UK
RTV 21, TV Kosovo
Building Design, London

Articles, select.:
Wilde Constructions, Baumeister
Odyssey-fragments: On the absurdity of preventive wars, Nimm & lies
Dreaming about democracy – City Hall London, Baumeister
In-between-landscapes, Rotor Association for Contemporary Art
Performance Architecture, Bauwelt
Concerthall for Sarajevo, Bauwelt
Beyond the Veil – Iranian female Architects & their work, MAMA Sweden

Academic Work, select.:
Künstlerhaus Wien
Columbia University NYC
Parsons School of Design NYC
Royal Technical University Stockholm
Freie Universität Berlin

Louisa Hopwood

Abstract

The purpose of this workshop is to explore the concept of nostalgia in social space. Is a sentimental relationship to 'images from yesterday', and the fetishisation of mass-produced objects that signify the past, necessarily a reactionary political practice? I want to draw on queer theory and writing on camp to explore the idea that that nostalgia, in common with other aspects of contemporary culture, can be both used and misused for a multitude of purposes, including resistance to the dominant mythologies of capitalism.

Can one use Lefebvre's theory to think about the construction of historical space? Who owns history? Is an oppositional museum a contradiction in terms? Can double-coding objects in historical space be subversive? Or will all attempts to double-code history be eventually commercialised and sold back to consumers as part of an economy of 'loss'

Introduction

Nostalgia, heritage, retro… The names come and go but self-conscious quotations of 'signs of what used to be' have become part of the everyday fabric of the present. Criticising nostalgic practices has also become popular. Some see the growth in nostalgia as arising from a kind of collective trauma over perceived loss, a mourning practice for the security and dominance of the western world . Another argument is the emphemerality and disposability of contemporary consumer goods and patterns leads to the desire for permanence . High-turnover consumer consumption makes people afraid that they will lose their memory in some kind of collective amnesia. This fear is then marketed back to them in the form of goods and services that are designed to incorporate them, however temporarily, into some kind of context of permanence which can be remembered.

These writings inherit a tradition in critical theory where the focus of the investigation is the production of things or services rather than the ways in which they are exchanged after being produced. If one understands that,

"The social revolution of the nineteenth century cannot take its poetry from the past but only from the future. It cannot begin with itself before it has stripped away all superstition about the past. The former revolutions required recollections of past world history in order to smother their own content. The revolution of the nineteenth century must let the dead bury their dead in order to arrive at its own content,"

then it is rather hard to approve of the ways in which why a increasing large proportion of the population should be interested in fashioning their own versions of history. Lowenthal acknowledges that whilst heritage used to be the prerogative of the upper classes, it is now possible for all sorts of underprivileged groups to have their own heritages . But this democratisation of heritage does not make it better. All heritage runs the risk of developing into tribalism and is fundamentally backwards rather forward looking. And given that any form of heritage that arises from the 'people' can be marketed back to them, it's value as an ingredient of social change is questionable.

Anthropologist Marc Augé has also written about the profusion of history in contemporary life and its relationship to 'loss' . What he perceives has been lost is the panorama of the modern city, Baudelaire's Paris, where the gaze could encompass old and new architecture at the same time. This has been replaced, not by post-modernity, but super-modernity. The city has been made into an object for the gaze of tourist, and de-socialised, and aesthetised. The people that one lived in the varying landscape of the city are now forced to spend more and more time in 'non-places' such as shopping malls, supermarkets and motorways and transit lounges. He argues that the only way in which they can relate to these new landscapes is to give them a name, a history, and an identity. The more impersonal area of super modernity is, he argues, the more images from the past can be displayed there. These images help people to understand their own identities in supermoderninty, and can give them a 'vantage point' to the future.

I am critical of Augé's assumption that the city has become desocialised. What about the social lives of people, often illegal immigrants, who keep it looking clean and aesthetised? the people who show tourists round, and the queer cultures whose social lives are only allowed to exist within the perimeter of the city? The 'loss' he describes seems to be that of a bourgeois gentleman who is forced to shop in a supermarket for the first time. However I am interested in his idea of using history and narrative to give identity to space, and the concept of a 'vantage point'. He also discusses the relationship of 'other' to 'self' in nostalgia. The binary opposition is not present and past, but near past and distant past. The near past is the news that was on television yesterday, or five minutes ago. The distant past can be five years ago or five hundred. The number of years is not as important as the fact that a 'space' is opened up between a recent past which is difficult to understand and a distant past which somehow feels more graspable.

In order to understand more about this 'space' between self and historical other, it is useful to use a model, and Lefebvre's writing is useful here . Lefebvre

Vita

Louisa Hopwood-Goodheart

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I'm an independent writer interested in the sociology of memory, the social construction of historical space, and how the past is represented in the present.
I come from the UK and live in Stockholm in Sweden. Last year I completed a masters degree in education from Konstfack, the University College of Arts, Crafts and Design in Stockholm.   As part of this degree I researched western museal processes - collection, conservation and representation, how these processes produce knowledge about self and other, and ways in which 'others' have challenged these processes in recent years.

attempts to put physicality back into western discourse, and he struggles with the aspects of Marxism legacy he wants to keep, and those he wishes to challenge. He defines a social space as an actual space in actual time that encompasses and includes physical objects that participate in discourse. It is a container of relationships and a receptacle for history.

I want to use Lefebvre to understand the notion of queer space, that, is a ' communicative sensibility', that has historically been more archaic and exaggerated than normative space . Queer space has to do with the transformation of normative space into something other.

Given that objects are for Lefebvre, an important part of establishing the territories of social space, what are the objects that can be used to define queer space? To what extent does a camp sensibility twist nostalgia? And what happens to queer space when capitalism incorporates this twist and markets it in advertising or as a consumer product?

Pierre, N. Non-places: introduction to anthropology of supermodernity. quoted by Augé, M. 1992
Lowenthal, D. The heritage crusade and the spoils of history. 1998
Appadurai, A. Modernity at large: cultural dimensions of globalisation. 1996
Hallam, E and Hockey, J Death, memory and material culture.2001
Marx, K The Eighteenth Brumaire of Louis Napoleon 1852
Lowenthal, D. Ibid.
Augé, M. Ibid.

GLAS

Allan Atlee, Florian Kossak, Judith Barber

Statement of Interest

The establishment of the workers co-operative GLAS was its first political act. With members drawn from architectural practice and academia in Scotland, Ireland and Germany its founding manifesto* made explicit the ambition to create a space which was in opposition to the system of capitalist commodity production. With the vast majority of construction industry activity and to an increasing extent academia organised primarily around profit motive, the need to create ones own space for production becomes acute.

Recognising the long history of collectives, communes and syndicates, GLAS understands the self-control of its means of production, whether products, ideas or services, as its first and most potent act of resistance. The ethical commitment of its members to uphold this principle is the foundation of GLAS's activities. While the mind-boggling networks of professional practice and contractual constraints are designed to control the definition of the architect's role in society, GLAS creates a space where members can affirm their belief that architecture has to be understood as a socially useful endeavour. When acting as the stylist for the agents of power in society the architect struggles to justify the continued existence of the profession. When architects works as agents for social use and commu-

nal delight their position as facilitators for the re-imagining of our built environment becomes clear. All of GLAS's activities can be understood as attempts to re-imagine alternative ways of producing buildings and cities and different social relations which shape the way we use and experience them. Since its inception in 2001, GLAS has disseminated its ideas through publications, political actions, public lectures, design competitions and workshops. Its publication glaspaper is distributed freely in Scotland and documents the work done by GLAS as well as giving a voice to community groups struggling to preserve local services and transform their local environment.

*MANIFESTO

GLAS is a co-operative of architects, teachers, writers and urban activists
GLAS is committed to fighting all manifestations of socio-spatial inequality, exploitation and deprivation
GLAS produces multi-media critical works and design ideas that promote a radical social and political rethinking of how we make and experience buildings and cities.

GLAS is engaged in a critique of the capitalist production and use of the built environment
GLAS is committed to the dissemination of its ideas to

as wide an audience as possible, exploring a broad range of communication techniques

GLAS aims to offer free advice and assistance to individuals and social groups engaged in struggles to transform their environment

GLAS is organised around the political principles of temporary existence and of collective self-management and ownership of assets and ideas

Vita

GLAS (Glasgow Letters on Architecture + Space ltd.)

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PROJECTS (selection)

2001
URBAN CABARET, mobile exhibition unit travelling through Glasgow
2001
GLASPAPER 01 – Urban Cabaret
2001
DREAM STADIUM, workshop with children, Possilpark Open Day, Glasgow
2001
SECRET CITY, workshop with architecture students, University of Sheffield
2002
GLASPAPER 02 – Movement & Transport
2002
ARCHITECTURE IS ALREADY A POLITICAL EVENT, exhibition,
The Lighthouse, Glasgow,
2002
SHRINKING DESSAU, International Student Workshop, Bauhaus Dessau
2002
GLASPAPER 03 – Production
2002
GLASPAPER 04 – Learning & Education
2002
CROSSING BOUNDARIES - KING'S CROSS, workshop with children,
Architecture Foundation + London Borough of Camden
2003
GLASPAPER 05/06 – A-Z of War
2003
OUR BERLIN - UNSER BERLIN, Aedes East Pavilion, Berlin
2003
GLASPAPER 07 – Unser Berlin in preparation
2003 /2004 SPACES OF LABOUR - SOCIO-SPATIAL NARRATIVES
FORM LIVERPOOL, contribution for Shrinking Cities, Kunstwerke, Berlin
2004
FROM THE EDGE, Estonia, Latvia, Lithuania, Poland, Check Republic, Slovakia, Hungary, Slovenia

Ideenaufruf

Katja Niggemeier, Micha Rostalski

The Project

The Ideenaufruf - partner of non-profit cultural association raw-tempel e.V. - is an interdisciplinary Initiative for urban development from the bottom with wide-spread local and professional competences.

We are located on the "Revaler Viereck" in Berlin-Friedrichshain, Germany - a former Reichsbahn Ausbesserungwerk (R.A.W.) (railway repair works). In 1994 R.A.W. is closed. 127 years of continual industrial use leave a densely built over area (105.200m2) of sheds, workshop buildings, administration buildings, a bank, doctors surgery, a vocational school and several residential units.

The RAW Temple e.V. has been founded in 1998 as an organisational framework and shelter for diverse projects, associations and individuals which originally formed a spatial and organisational cluster of temporary activity. Over the past five years, an area of 6000 m2 of the disused R.A.W. including several buildings was appropriated and colonised.

Events like the Cross Culture Session, the soup kitchen, the circus with disabled young people and children, Chaussee der Enthusiasten, VirtuArtisten, Jour fixe of Ideenaufruf made the raw-tempel e.V. well

known as socio cultural organizer.
As an Initiative of workstation Ideenwerkstatt Berlin e.V. Ideenaufruf was founded to demand the participation of the citizens living next to the site and to strengthen the bottom-up approach of sustainable urban development for the "Revaler Viereck". We voluntary offer services in the fields of participation and shaping, minimally funded by local programs. Actors are architects, landscape planers, political scientists and social managers.

Statement of Interest

For the Camp it could be interesting to introduce the development on the site of R.A.W. more detailed and to discuss our approach on an international level. From the beginning the actors followed a cooperative approach together with the owner, the municipality and the citizens – a kind of public-private-people-partnership, so the site was never been squatted. This afforded a lot of compromises – maybe too many to bring in all the different social and educational backgrounds of the people who want(ed) to be part of the project. So – do need people special soft and hard skills for this kind of alternative urban development?

The development on R.A.W. set a lot of impulses for the idea of temporary uses in Berlin as not developing as the Boom-Town many people dreamed of.

For us temporary uses are not only in-between-short-time solution for abandoned sites, spaces, houses, before the "real" investment starts, but an opportunity to create an urban development along the needs of people with different social backgrounds. That's what we fight for.

Personally I like to get and to give motivation and inspiration to continue with our work – and to get new ideas how to motivate the people around us to support the Project.

Statement of Interest

The idea that design and planning take on a different role then previously held – that essentially, development is not about singularity or one grand move, but rather strategic interventions and approaches that set up advantageous conditions, allow for possibility, highlight potential and exploit opportunity. That this is only possible through intensive exchange and intimate knowledge of local conditions, routines, rituals, and practices. The notion of adaptive planning as a new way to think about development – planning that allows for growth and change.

The questions and interests I have and want to work on in discourse are:
If planning initiatives have to be both site-specific and adaptive, does this negate the possibility for them to be prototypical? Or are there perhaps guidelines and protocols that could be established which are flexible enough to be implemented at various sites? Is there such a thing as an adaptive prototype?

Why do people identify with their spatial environments differently in comparable (or similar) regions and as a result keeping house differentiated?

How can you integrate in development processes the existing endogenously human capital and knowledge? What does participation mean in practise?

I am looking forward to open discussions, experiments, unconventionally exchanges and hope to give and get inspiration for new approaches for development processes of urban space and society.

Vita

My name is Katja Niggemeier, 36 years old, Master of Arts for German Literature and Politics, and I'm voluntary working for the Ideenaufruf since it's beginning in April 2001. In the moment I'm out of paid work. My interests mainly concern the social part of urban development.

My name is Michael Rostalski, 30 years old. I am carpenter, Dipl.-Ing. Architecture and work self-employed since 1998. For the Ideenaufruf I am working since August 2001.

Ifau - Institut für angewandte Urbanistik

Christoph Heinemann, Susanne Heiss, Christoph Schmidt

Statement of Interest in the Camp for Oppositional Architecture

Position and Opposition determine and imply each other and form a system of productive critique. We can describe our work as oppositional and positional in the same way. Certainly the attitude we develop in our projects is decisive, the way we criticize form and production of contemporary architecture and urban space by opposing and proposing our products.

We will use the Camp to compare and connect, to develop and publish positions, since opposition should be a temporary condition.

Vita

Since 1998 ifau works as a group of architects in several interdisciplinary constellations. Work includes architectural and urban design, research projects, as well as installations and events in the urban context.

ifau - institute for applied urbanism investigates the possibilities to translate urban reality, difference and diversity in architectural and urban space. All projects aim to inscribe contextual processes as a space for negotiation in the design. Flexibility and specialization are characteristics of the generated models. Space is formed by negociation or for negociation. This enhances the practical value of its ordinary and everyday performance.

In progress:

Currently ifau and realarchitekten are developing prototypes for dwelling on urban brownfield-sites. Temporary, recyclable housing allows short term, low density, low cost use of highly attractive sites in top urban locations. Liberated of the economic pressure, a light system of land use rights is postulated to allow the active adoption of urban space.

Publications:

Strategischer Raum - Urbanität im einundzwanzigsten Jahrhundert
Internationales Forum für Gestaltung Ulm
"divercity - Strategien zur Entwicklung des urbanen Raumes"
Anabas Verlag, 2000

political landscape
hrsg: b&k+, bergische universitaet gh wuppertal, akademie der stadt sindelfingen
"Tarnen und Täuschen", "divercity featuring Modell O'Brien"
koeln:koenig, 2001

log.buch - Materialien zu log.in - netz | kunst | werke
"divercity feat. Modell O'Brien"
Verlag für moderne Kunst Nürnberg

db-deutsche bauzeitung, heft 6/01, experiment stadt
"Die Köche und der Brei"
Andreas Ruby

arch+, heft 166 - 10/03, Off-Architektur 1
"Berlin"
Susanne Schindler

Informations:

http://ifau.berlin.heimat.de
http://divercity.berlin.heimat.de
http://modell-obrien.berlin.heimat.de
http://www.flora-n.de

ifau

Dipl.-Ing. Karin Beuermann
Dipl.-Ing. Mathis Burandt
Dipl.-Ing. Christoph Heinemann
Dipl.-Ing. Susanne Heiss
Dipl.-Ing. Barbara Horst
Dipl.-Ing. Christoph Schmidt

Institute for Advanced Architecture / Basekamp

Lars Fischer, Scott Rigby

Plausible Forms of Sociality

A series of public projects by artists, architects, and designers generated collaboratively with urban landlords, realtors, and commercial developers – in order to begin local processes of redistributing public space.

Co-organized by the Institute for Advanced Architecture and Basekamp.

Space is not only a result of the built environment but also a product of social relations. As such sociality as a means of cultural production can generate meaningful space. An active participation within existing commodified spatial conditions, and the construction of these conditions, can initiate a resistance to the increasing banalization of space.

Plausible strategies of resistance are implemented by a confluence of spatial planning methods with the performative use value of artistic production. These strategies engender an activation of space through the precipitation of modes of public discourse. The main strategy we are engaged in is to encourage and set the stage for acts which represent collective negotiations of creativity and desire by cultural producers, rather than the more dominant modes of producing purely for commercial value or as the expression of one's own creative isolation.

Through this collective network of generative activities space actuates a new production of cultural meaning. The outcomes of these investigations of, participation in and negotiation with current utilizations of space are plausible forms of sociality.

The Institute for Advanced Architecture is an independent, private institution dedicated to advancing Architecture through research, exchange, and exhibition.

Other projects by the IAA:

Building Sound activates radio as a medium for architectural exploration and dialog. As collectively produced

architecture, the program facilitates a confluence of disciplines, styles, and viewpoints.

C.O.P. – Chicago Open Properties reinvigorates the real estate of Chicago by the opening of regenerated daily occurring rituals into the public eye.

Basekamp is a non-commercial studio and exhibition space whose primary focus is to participate in the creation, facilitation and promotion of large scale collaborative projects by contemporary artists.

Other projects by Basekamp:

Hegemonic Bar creates new systems of mobility within dominant financial class structures by rendering these structures more transparent through an interactive architectural environment, inebriation, temporary re-classing of participants, and designing opportunities for dissent.

Deal Opportunities creates a representational interface with which to imagine and plan possible relationships between sixty artists within an existing exhibition, by providing building blocks for the public, which can be intersected into architectural structures. Plausible Forms of Sociality manifests itself most directly in open propositions. Our continued engagement

with local urban landlords, realtors, and commercial developers in Philadelphia, as a case study, has suggested that there is opportunity for resistance by cultural producers working from within the dominant practices of commercially oriented planning and development. We are interested in using the unique social status of artists, and the existing demand for public art in architectural sites, to make more likely the implementation of modest but strategic modifications to the built environment that both reflect and encourage emerging local resistance to repressive dominant structures normally set in stone in the form of urban architectural space.

Specific involvement has been advising developers on possible opportunities in new property investments and creative investment management, and consulting them on the creation of active public space through introduction of public art and alternative planning and building strategies. The presentation and discussion of critical public art in particular is an integral part of our consulting strategies, which enriches public space on one hand but also generates an awareness of other modes of production operating in and on space. In the developer's interests, commercial viability can be resolved by self generating vibrant community – and the use of artistic production not only as a generator of activity but also as a generator of sustainability. In this way, our interest to create consulting positions within commercial real estate development enables us to introduce dissent strategies as viable economic solutions. This strategy not only introduces subversive strategies to corporate producers but it also allows our better understanding of the methods used in the capitalist production of space. A focused education of these practices can facilitate a resistance to these trends.

Plausible Forms of Sociality also extends to the field of directly precipitating action and use in public space. Public interventions include election type posters posing questions on spatial property and a guide map which defines space other than by roads and property lines but categories such as the public activity, public accessibility, public ownership, and open properties; along with information and guides to specific spatial practices within an identified area, areas on the verge of transition. Through these posters and guide maps large, idle areas owned by commercial developers can be reappropriated through identification of the various forces acting on the space in question. Through enabling this creation of a reciprocal impact on the built environment, perceptible markers from the

Vita

Plausible Forms of Sociality
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creative isolation.
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Other projects by Basekamp:
Hegemonic Bar creates new systems of mobility within dominant financial class structures by rendering these structures more transparent through an interactive architectural environment, inebriation, temporary reclassing of participants, and designing opportunities for dissent.
I Deal Opportunities creates a representational interface with which to imagine and plan possible relationships between sixty artists within an existing exhibition, by providing building blocks for the public, which can be intersected into architectural structures.

resisting side of a hegemonic struggle are set more firmly in place – a positive step in creating vital community power that need not only react as a perpetual counterpower. Instead, new and modified physical structures that reflect these forces of resistance can also engender emerging activity, lending more support to the development of reproducible solutions for creating meaningful space.

It is not failure if our efforts do not end up producing these results at all. But rather through the development of strategies that might push transgressive social politics into the world of real estate development, it is more

likely to initiate change than if focused on either the sure bet architectural and public art proposals on one hand, or the fantasy proposals on the other hand.

Informal University in Foundation

Nino Selbsest, Stefan Endwardt, Ulrike Jordan, Sophie Jung, Robert

Critical Architectures?

Space is an essential element of human existence, determining the way we think, how we translate possibilities, it talks about our being, our practice. Without doubt architecture, as the physical manipulation of space, has an important influence on how we act and who we are. And in return, the movement of our bodies erodes space, cuts traces, manipulates.

In a research, we would like to pose the question how to influence society through the means of architecture.'We would like to document and reflect traditions, ask for their potential – potentials of an emancipative societal 'Gestaltung'. Regarding the development of extended economisation and all aspects of our life realised as commodities, the possebilities of making seem reduced: the exploitation of resources following alienating criterias; pressure of costs, pressure of perfromance, pressure of competition.

Lefevbvre described space as something composed of three parts: lived, perceived and conveived space. On all three levels the existing and the developing can be influenced. In that sense 'Gestaltung' is not neutral and thus becomes the interface between form and movement an interesting place. To serve whatfor, which and whose interests?

The ingredients, the frameworks and conditions constitute the space of possebilities. Those have been interpreted by humans themselves, interpretations in the travesty of power and interests. We intend to open a new space of discourse, thinking "the other", with the argumentation of possebilities. It is a try to break the vicious circle of an ostensible rational argumention of 'inherent necessities'.

An important term in our idea of 'the other' is the concept of emancipation. Emancipative architecture comprises all those spatial engagements that allow people to act on own initiative, or those that open up new possebilities to act.
A barrier rooted in architecture is accounted for in the intensity of resources of buildings, as well as in private ownership of land, the parcelling of space. Those who have space and resources at their disposal, determine the 'Gestalt' of our built environment. The sovereignty over 'Gestalt', and power are closely connected.
A critical stand towards architecture withdraws often into the realm of discourse, into critique. Besides critique, which already is an important part of an analysis, and thus a tool towards activity, we are searching for concrete approaches of making, doing, creating architecture. A critique that does not unfold into movement rests meaningless.

What are we looking for at the camp?

Regarding the topics of of the camp, people that follow similar interests and needs, will gather in an intensive spatial and temporal situation. We are looking for that kind of intensity, that is strengthened by an organisation which is directed to internal debate and exchange rather than public (re-)presentation. The content connects to questions raised in our activities. Ideally, the encounters will facilitate critical potential. All the possibilities and approaches concentrated at one spot will strengthen our engagement.

To define more closely the issues we would like to work on, different members of the informal university have formulated research proposals:

1.
First Try

"Culture ist formed by principles, attainments and effects brought forth through human reason and emotional structures"

"Art is substantiated in historical fluctuating moments" This project is a first try to really understand what those abstract theories about culture, art or society describe.

Or if they really do? It is not a try to debate about philosophical and sociological theories but to observe. Trying to understand means to get in contact with people, means to provoke opinions and to catch behavior. How shall we catch those moments and how to present them to others?

One idea is to create a collage of associations. By interviewing any person, showing pictures and written papers concerning a provocating topic and recording this person, we put each association together to one personal image. But during the next interview we will take these ones and show them to another person who hopefully will put them together to a different image. In the end there will be a chain of associations. Of course this collage would just reflect a small fragment of opinions- but this first try should base on small observations and details.

Why do we choose to translate all those associations in a kind of plastical work as if it would be a piece of art? Because it is art in its essential meaning- pure expression of a group of people. This project is also a first try to create a piece of art portraying several sincere opinions of different persons who do not consider themselves as artists. Art created by non- artists. Let´s try!

Vita

The informal university in foundation [iu] would like to participate at the events of the camp for oppositional architecture.
The iu is an initiative from students of the Technical University Berlin and has emerged from the student protests during the wintersemester 2003/2004. we try to stimulate critical discussions about societal structures in general and from an architectural point of view. we are working on ideas concerning our working and social environment now and in the future.
Our contribution to the student protests was the action called "Aktive Verslummung – Berlin wird Weltstadt" ("active slumming – berlin becomes cosmopolitan"). Starting from the forecourt of the TU-Berlin at the Ernst-Reuter Platz, trash huts were built in order to serve as an informal protest university. In the follow up huts were spread at neuralgic spots of the city intending to provoke debates by causing irritation .
The motivation was to make people think about the societal status quo by appropriating public space, rather than to wail out of the still privileged position as a student. Since it ´s beeing suggested that there is only one possible way of creating society, a societal debate concerning future developments, about dreams, desires and hopes of the people, is being foiled. Whereby interests rooted beneath this argumentation are being hidden. In the face of this development we are searching for possibilities how we could work, research and live in a framework that is neither contributing to untenable interests nor leading to self-destructive conditions. Our institution is an environment in which critique of architecture, societal critique or demanding design are not generating interest or resonance. In that conservative setting, aiming at a so-called "practically orientated" economised, one-dimensional interpretation of architecture, we demand space for a self-determined mode of work, a mode that leaves space for reflection and meaningful behaviour. We are driven by a need for acting beyond "Sachzwänge" [...]. We want to formulate our visions and dreams, find new scope for acting and rediscover proven opportunities.
We are working more or less regularly in meetings in which we discuss issues of society and design with the help of short prepared texts. Currently we are busy defining more precisely the themes and issues we want to work about as the Informal University. In future we plan to go public with events like lectures, workshops, screenings or exhibitions. Collected knowledge and experiences will be made accesible in publications and on our website.

in the name of the informal university

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Sophie Jung

Jargon

Jonathan Nicholls, Joseph Grima

Statement of Interest

Jargon is a research group which conducts studies assessing the influence of market research and analysis on the design industry. The purpose and intention is to borrow and reapply knowledge through which a user-based approach redefines and reinforces the social agenda and pertinency of architecture.
 Commercially based design industries have been quick to realise the importance and relevance of new data collection techniques on improving their social and cultural understanding. Product designers, for instance, build their products strictly around the preferences, tastes and cultural values of target user/consumers.
The research that provides them with an accurate analysis of the value systems and preferences of their market groups is a multi mullion pound industry that has grown exponentially in the past decades. Today this information is a vital and essential part of the design process in fields that range from advertising to the definition of governmental policy and strategy.
It is our belief that however questionable its ethics may be, the marketing industry is today one of the main players in the field of social sciences. The amazingly detailed profiling databases and sociodemographic maps produced and traded by multinational corporations such as CACI/Experian put government social studies to shame. The ruthless pragmatics of marketing strategy lie in sharp contrast with the mystifications and conceited self-referentiality of the architectural profession. Perhaps it is time to look to the Neue Sachlichkeit for inspiration.
Thus 'oppositional' for us means a turn not only against the increasing concentration of power in the corporate sector but also the self-marginalisation and tribal aestheticism of architects themselves.
Jargon operates by hijacking or ghosting the spatial strategies and methodologies of the marketing industry with the aim of establishing a pragmatic, semiologically and demographically aware design ethic. A field of play in which user and architect converge in a design process which transcends notions of style and questions of aesthetics. From the single dwelling to the Metropolis itself.

Abstract

…or your money back
Let us explain. We're in this business for your pleasure. We have what it takes to make you feel real good. Whoever you may be. That's the whole point, you see. We're not up for a long-term relationship with you, the client, just yet. Cryogenic conservationism really turns us off. They may play the happy couple, but we know for a fact that the European city and the citizen have

been seeing their divorce lawyers.

Maybe it's something to do with the fact that there aren't many citizens left these days (whatever happened to them all? There seemed to be plenty in Bulgakov's novels…) I guess chain retail and the frappuccino diet have turned them all into consumers.

But that really suits us. The consumer, you see, is an individual who we can really relate to. The consumer has no compunction in indulging in cheap thrills. Even if they're actually quite expensive. Consumer implies market, and market implies choice: cheap, expensive, it's up to you. And that's just the beginning: real/fake, lefty/hawk, rocker/mod, tabloid/broadsheet, Britney/Jennifer, Mondeo/300TE, Mies/Corb. You can think up some great characters by combining of al these variables - and they probably exist somewhere. But no matter who you might be, which washing-powder you may use, we can really turn you on - guaranteed.

You think we're perverted? You think that architecture is like marriage – us and our style until death do us part? You don't expect such loyalty of your hairdresser… Or take the product design industry. Don't you know that McDonald's specialises in salads and

A note to a young architect

You get two kinds of architects. One is you, and the other is your uncle. You have decided that Morphosis are the coolest practice of all time and you're busy trying to figure out how to creatively reapply their style to your office's diet of back-yard house extensions. Your uncle works in conservation and knows Georgian, Elizabethan, Tudor, Gothic, Neoclassical, although his secret passion is for Romanesque. He spends his days giving the kiss of life to churches around Warwickshire so that they can become flat conversions, When he's feeling daring he mixes up the styles a bit.

He's beating you 6-1. Why should he be having all the fun?

Jaguar makes diesel station-wagons? Everybody is prepared to give you just what you want, sunny side up or over easy.

During the 20th century, we architects were quack-doctors, peddling our styles as remedies to the ills of the world.

Modernism, Functionalism, Brutalism… let's be honest: wasn't it all just aesthetics?

There used to one way of getting pregnant - now you can choose from 20. You see, it's all a question of values, and today values are like Sensor Excel cartridges: useful but disposable. In the ideological vacuum, the future is in the hands of Individual Innovators, not Fanatical Fundamentalists… As the Sioux Indians put it, when you discover you are riding a dead horse, the best strategy is to dismount.

We'll get it right, you'll enjoy the show. We're prepared to go to great lengths to find out what really turns you on. And if you tell us about it – we'll listen.

Or your money back.

Vita

Jargon currently operates from London and Milan.
Joseph Grima is an architect and editorial advisor at Domus magazine, Milan. Jonathan Nicholls is a founding partner of London-based practice The Field Organisation. Both graduated from the Architectural Association, London.

Martin Kaltwasser

Statement of Interest

About oppositional Architecture:
Kill your Idols - don't work in their office!
Oppositional architecture is, to form and to practise an own contradictionary position towards the existing rules of power, dependences and control inside the global architectural scene.

One way to practise oppositional architecture is to boycott the giving the own of working power to all big architectural offices, especially those, who are destroying any kind of creativity, phantasy and visionary power, for example in Germany the offices of Kollhoff, Kleihues, gmp, ECE, Henn, etc.: Those architects and offices that collected and concentrated their power during the 90's in juries, competitions, universities and other institutions, that are trained to avoid and destroy any kind of irregularity, should starve. Don't give them neither your ideas or working power, don't give them your live! Against architectural imperialism!

On the other side we install self-building-zones all over Europe, in which any kind of constructing and designing rules don't exist. Everybody is allowed to build anything there. We can erect these "Free Constructing Zones" – similar to the Istanbul Gecekondus or to

Christiania in Kopenhagen, for example in East-Germany. This can be combined with certain "zones de la destrucion parlante" – empty houses, that are free for art experiments.

Vita

Martin Kaltwasser
born 1965 in Münster/Westfalia
architect, artist and performer
lives in Berlin

About my work:
My main interest is the public urban space. My instruments to work about it is art, architecture and action, because the realization of "good" architecture is not enough. As a space of free human exchange, of creativity for everybody it should not be determined by architectural design. My work is to reanimate the creative use of public space with better methods:
The "Selbstbedienungszentrale", that I organize with Folke Köbberling and Claudia Burbaum, is a
stimulation and reanimation of the urban public space with waste (that is no waste): We ask people to put their old furniture and other things that they don't need anymore, onto the street and the pedestrian. For that other people can take them away if they need or like it. So, filled with old stuff, public space is no longer monofuncionally determined by traffic but as a space for free, non-monetary exchange of goods and communication.
Another project is "TREAT", a self-organized, low-budget house-building workshop with young people that I make together with Benjamin Foerster-Baldenius and the Youth Club "Sonne 69" in Berlin: Since last year we transform an old schoolbus a wooden house into an atelier and a lounge.
Actually my project "Werbung Total" is exhibited in the subway station Alexanderplatz U2. I installed 32 big advertising posters on which I printed advises of marketing experts and advertising men for making
advertising better, more effective and the clients more dependent. With this installation I give the semi-public subway station the status of a training center for the totally liberalized society of selling and consuming clones, that will form our urban space, too. Additional to these posters I invited street artists to work inside the subway station. They give the answer to this DESIGNING and MANIPULATING of our minds.

Daniela Karow
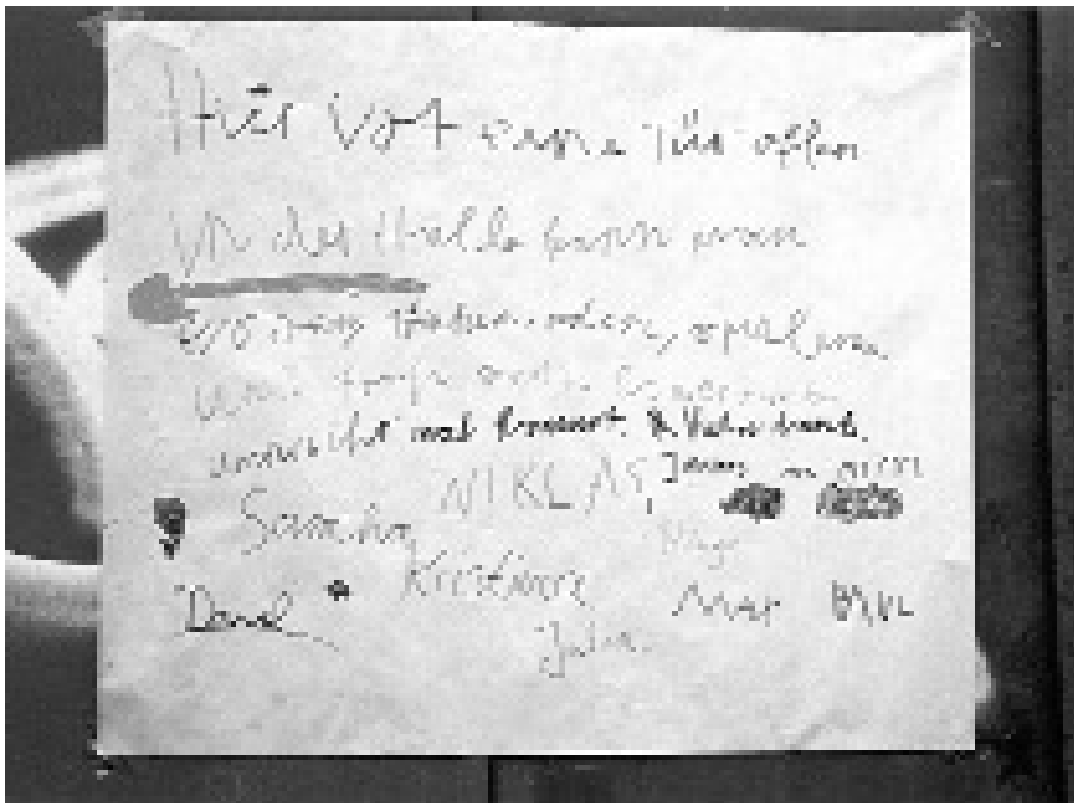
Background

In actual debates on future developments of our cities the principle of growth is not working anymore. The need of flexible planning processes and instruments becomes vital, but architecture is still fixed in final plans and designed as expensive 'High-polish-architecture'. In times of uncertainty where cities in the industrialized countries are shrinking and not having enough money to renovate and keep up open space, we have to think about cheaper, temporary and more flexible methods. The philosophy of planning has to integrate flexibility and uncertainty .

Content and method

The thesis is dealing with new ways of planning strategies. The core research is based on six 'sociospatial' experiments with young people in urban public open space as temporary interventions and change of real open space, realised in summer 2003 within a research project . The interventions contained both concrete spatial-material and social change. With the results of the experiments scenarios were formulated, showing how each type of space could be developed in the future. Based on the experience with this experimental interventions I am looking for other projects with new planning methods or strategies to discuss them.

Paper

Brief summary of definition and effects of experiments :
- Experiments are temporary and artificial interventions in real open space. They should offer a certain openness and scope for unforeseen processes (space of possibilities).

- Method to get more detailed information about the quality of places for people, to identify weak points in space and urban planning and to present solutions at the same time. They can give an impulse and ideas for possible future planning.

- I understand experiments as independent temporary change and not as an anticipation of a future permanent change of open space. Nevertheless, the results of experiments can lead to reflections of durable transformation and future scenarios.

- Since experiments link design-creativity with scientific methods, connect theoretical research with practical planning and give answers to concrete questions, experiments can be described as an element of up-to date planning and designing methods.

- In general, experimental interventions in open space should be designed in a way that open space is

changed in a positive manner,involves people in an active way as a new form of participation and that challenges the creative initiative of people.

Interest in congress and "oppositional architecture"
The description of my research shows that, I am interested in alternative perspectives of innovative planning. Since it is a contribution to the discussion of the congress, I would appreciate discussing the approach of experimental methods and planning strategies on a wider international platform as well as getting to know other groups and philosophies of planning. The philosophy of our planning profession has to be changed radically: Architects have to define their own tasks and objectives, not creating final and expensive plans, but playing with the creative character of uncertainty with new forms of participation.

Compare: Sieverts, Thomas, 1999 (first 1997): Zwischenstadt. Zwischen Ort und Welt, Raum und Zeit, Stadt und Land. Braunschweig/ Wiesbaden, pages 183-191.

Herlyn, Ulfert; Seggern, Hille von; Heinzelmann, Claudia; Karow, Daniela, 2003: Jugendliche in öffentlichen Räumen der Stadt (Young People in Urban Public Open Space), Opladen.

Compare: Seggern, Hille v., 2000: „Alles Kunst". Soziale Differenzierung, Polarisierung und öffentlicher Raum. Ein Plädoyer für komplexe Experimente. In: Harth, Anette et al. (Hrsg.): Stadt und soziale Ungleichheit, Opladen, S. 316 ff. and Herlyn, Ulfert; Seggern, Hille von; Heinzelmann, Claudia; Karow, Daniela, 2003: Jugendliche in öffentlichen Räumen der Stadt (Young People in Urban Public Open Space), Opladen.

Brief vita

Paper submitted by:
Dipl.-Ing. Daniela Karow
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Germany

Born: 25th July 1970

1990-1992:
Apprenticeship as gardener, Schwäbisch Gmünd, Germany

1992-1999:
Study Landscape Architecture at the University of Hanover, Germany, and Wageningen Agricultural University, The Netherlands

1999-2001:
Work at Kontor Freiraumplanung – Möller & Tra dowsky, office for landscape architecture and open space planning, Hamburg, Germany

2001-2003:
Scientific Assistant at the Institute for Open Space Planning (IFPS), University of Hannover, research and teaching.

2004-:
PhD Fellowship, Thesis on 'Experimental Planning Strategies'

'Experimental Planning Strategies and Concepts', Thesis (PhD), 2004-2005

Professors:
Prof. Dr. Hille von Seggern, University of Hanover, Germany
Prof. em. Thomas Sieverts, TU Darmstadt, Germany
Description of work

Doctoral Thesis on 'Experimental Planning Strategies and Concepts' (Beginning: Jan. 2004)

Vitkor Kittlausz
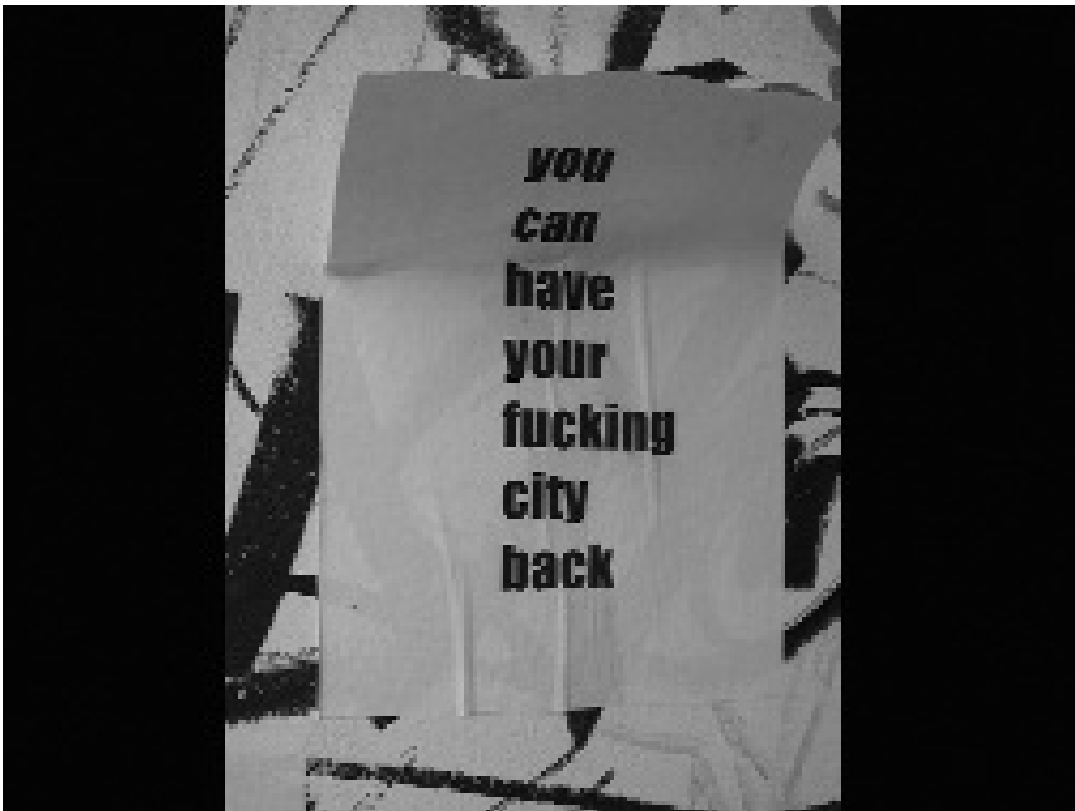
A Statement

Space is in transformation. Form is animated and animating.

But on the material side, space is transforming with an violent undercurrent for many:
The modern ideal of an basic care of infrastructures for all is being abandoned: in processes of deliberation and privatisation places are newly related through the 'space of flows' whereby their relative position in the abstract topology of networks and spaces becomes more important than their position in the physical geography.

Far reaching expert-systems regulate the glocal processes of exchange. They bring relief and convenience for some. At the same time they perpetuate negative side-effects for many, which are the unaccepted preconditions of everyday action.

The question of resistance to such developments is one which can only be worked at while moving. That makes it both difficult and 'realistic'.

Space is certainly a means for change, since social processes are embedded in it. And in the ongoing process of production and use of space lie possibilities for (partially and temporarily) rereading and exceeding the giving.

In this regard there arises the necessity to consider the relation between social, physical, media and mental spaces and to find ways of connecting epistemic and aesthetic dimensions in a productive and emancipating manner.

In the process of attracting attention to raise awareness the dimension of Memory becomes important. Where are the signs and spaces that allow a continuation of points of linkages to participate in working at the severe problems we are all faced with? How could the 'instruments' for reading and producing hybrid spaces look like? Frederic Jameson is probably right in remarking, that not gaining knowledge of injustice and 'how things run' is the problem, but rather the mediation of this knowledge to a wider public sphere.

What interests me especially, is how we can strengthen the interconnection of multiple alternative publicities by using all sorts of media in loose affiliation and mutual support. In this respect I consider the built environment of the urban space as a 'grand media'. And it could be useful to learn from its still remaining quality to be open for unexpected encounters and the freedom to explore difference and at the same time to give

a sense of stability and continuity. How can architecture assist the production of open lived spaces, in which the excluded may reappear and matter?

Vita

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Recent work and a hint to my vita

The focus of my investigations over the past few years addresses processes of spatial transformation under the condition of accelerated mediation. The effects of a 'splintering urbanism' (Graham/Marvin) are becoming more and more visible and the drifting apart of even neighbouring spaces consolidates involuntary segregation.

Even though the mass media seem to cover all matters near and far, they have built in their structure a deficiency which arises from their dependency on the capitalistic system and which excludes important questions from the public agendas. The attempts of alternative publicity, indymedia etc. to compensate for this deficiency have to reach the wider public sphere to gain momentum in the pursuit to give excluded themes and the negative side-effects of modern societies a voice.

The not yet privatised urban spaces can still be considered as vital elements in an far reaching network of different kinds of media – from sit-ins to tags, flyers, t-shirts, websites, campus-radios to timely limited attention of the mass media. There is an potential of building up 'dynamic' memorials for the excluded and desired in urban and media spaces.

Architecture is of course involved in the social processes. Architecture 'architecturates' in society. As much as a niche in space might be the seedbed for a revolution, what appears transparent might be the concrete structure of internalised shame, which could be translated as missed chances for revolting.

To my vita: After travelling around the world, I engaged in building up a school for alternative medicine and thinking in Frankfurt/M, then moved to Bremen to study philosophy, cultural studies and art science. Here I teach at the university, work for different cultural institutions – exhibitions, seminars, workshops – and just finished a PhD in cultural studies.

Martina Kögl

Statement of Interest

'building the walls of a city' – Homer, Iliad

Once there was the proposition to split Vienna into two parts by means of erecting a wall. The problem to solve were the "unpropertied parts of the population": In order to protect bourgeoisie and aristocracy from proletarian demands in future, their respective districts ought to be segregated by a wall. The proposition was put forward by Maximilian von Este in front of a commission, whose aim was to prohibit the repetition of the revolt of 1848 by architectural means. In the end merely several barracks were erected in the suburbs, as was the Arsenal, wherefrom "the projectiles could reach until St. Stephens Place and further, thereby contributing 'much to the preservation of tranquillity within the city' … Out of political considerations the intention of defence against insurrection should be hidden, …and on the whole the establishments for defence should be disguised with the help of architecture." (Walter Wagner in: Jahrbuch des Vereins für Geschichte der Stadt Wien, 1962)

These spatial as well as formal strategies can be seen as illustrative for the supposition "that politics is the continuation of war by other means…", says Michel Foucault in a lecture of 1976. "In this hypothesis the political power would have the function to prolong the relation of powers through a kind of silent war again and again into institutions, economic inequalities, into language and even into the respective bodies." Granted. Foucault visualized the very part techniques based on architectonic arrangements play in that in "Discipline and Punish", casually expanding the knowledge about the political ability of architecture (from a more symbolic understanding commonly held by art-history and examplified in Bataille's "c'est sous la forme des cathédrales et des palais que l'Église ou l'État s'adressent et imposent silence aux multitudes"), providing the unconsolidated discipline architecture with one of ist few canonical texts and promoting a conception of architecture solely as "machine for altering minds". Strange. In a seminar (and the Political Dimension of Architecture–) held at the technical university vienna in 1999 we started by reading those parts of Marx' "Communist Manifesto" lauding the revolutionary role of bourgeoisie and capitalism concerning emancipation as well as the description of consequent phaenomena like suburbanization, establishment of a world-marked, weakening of the nation–state. The students seemed astonished as well as curious about the notorious author and his 150 year old description of what then & to them had seemed a new, natural and incomprehensible development.

In a panel discussion on architecture and politics –with city officials and planners at the Architekturzentrum Wien in 2000– the attempt to adress the political aspect of fancy "Sachzwänge" was met with incomprehension and ignorance. Well. An emphasis in fields of contemporary art or leftist theory on representational critique, on expanding the scope of action resp. the appropriation of spaces, may be characterised by regarding space rather than time as medium of social changes. It found a correspondent in some academic fields becoming more interested in spatial and urban phaenomena, in geography, urban- and cultural studies, city-sociology.

Sharing criteria like social or even spatial justice, their opposite –and frequent object for critique– is an architecture as adressed in the anarchitecture camp concept, as medium and scene of action for the offensive economizing of cities, and generally for economizing fears and desires. As such architecture again became an important agent and regained attention – right at a time when this profession came under pressure through being occupied by various new or expanding enterprises (from mechanical engeneering to the investment business) and by the deregulation in service industries advancing a decline of fees. Whereas the above mentioned fields in art and theory endeavoured not only to analyse existing unequalities in rights and opportunities including their own involvement, but also strove to comprehend and extend their options to act, most often taking Foucault as one basis for understanding their circumstances, but (as he –at best– conceives power and resistance as coextensive) other authors to set forth their own activities. Scarcely any of that seemed to have been noticed in the architectural discourse of universities and magazines.

The architectural profession's peculiar surrender in front of economic or other ideologies might be promoted by the historiography of the relationship of architecture and the political existing only in fragments and the history of the conception of that very relationship lakking entirely. After studying architecture at Vienna's Technical University, were painfully not even design-strategies or criteria had been discussed i enjoyed the relief of students when confronted with texts &
do or wish for (Adorno Arendt Benjamin Charim Debord Et.al. Frampton Foster Foucault Holert Kravagna Laclau Lazzarato Lefort Müller Negri Nieuwenhuis Sumic Tafuri Zizek). Besides efforts to convince colleagues in the ig-architektur to see their problems as architects related to general shifts in society (the rise and peculiarities of immaterial production) and their efforts aligned with others, i am currently trying to get funding for a research project to make use of the knowledge that developed along with the repolitization in the art–scene of the 90ies, translating it to and taking advantage of architecture's specific potential (being bound tighter to purpose/utility, its distracted

Vita

Martina Kögl, born 1968 in Wien

graduation from TU Wien (1998): "Haus hinter einer Wand als Gebäude mit einer Fassade zwischen zwei Mauern"
since 1987 diverse work for diverse architectural offices (sometimes)
reading circle "Handeln mit Arendt / Arbeiten mit Negri", depot – Kunst und Diskussion (2001)
panel discussion "Architektur.Politik" (participant), Architekturzentrum Wien (2001)
workshop "Öffentlichkeit und Raum in der Begriffswelt Hannah Arendts" (participant), Forum Stadtpark, Graz (2001)
design studio teacher TU Wien (2000–2001)
conversatorium "pop, arch…" (2001)
seminar "wiederum: und die politische Dimension von Architektur" (2000)
conversatorium "Wiedersehen: Architektur, Öffentlichkeit, Kunst, aber: " (2000)
seminar "zur politischen Dimension von Architektur–", TU Wien (1999)
lecture "who is frank? Josef Frank, his significance within CIAM …and yes, maybe for today", University of Detroit–Mercy (1997)

and collective way of reception – tactile and optical, its everyday-ness and its more direct subsumption under the process of value-production) investigating – hypothetically– three fields where the work of architects can bear a political dimension: (1) Architekturöffentlichkeit – architecture as a specific form of public, (2) das Selbstverständnis des Berufsstandes and (3) der Bereich Gestaltung/Formgebung.
At times i work in an architectural office aiming at results that –at least– would not expropriate other people of their ability/lust for sensual perception.
and well mabe yes perhaps also a right to beauty for everyone –

Lab-Place

Asli Kiyk, Aysen Ciravoglu, Pelin Tan, Zuhre Sozeri

Connecting Dialogue

Asli Kiyak

Today, can we talk about any dialogue between human, nature and space? We are loosing more and more our connections with things that are natural. This non-existence intuition and instinct bring together an environment that is formed by power, rules and gain. Now, there is supply before demand and getting social statute and lifting up social level as a staying in this building push this situation roughly. In the traditional system, architecture is shaped by taking shelter and as an extension of life, but today's architecture is shaped as a sign of power and capital. The main problem is existed lost dialogue between human and space. The base point of protest position has to be an extension of life against architecture of capital and power.

However, is it enough to built livable settlement following the legalities by rules? Rules which is broken off connection with life may be protect from chaos and disorder but don't bring livable spaces. Our arguments are only based on those rules and their applications instead of to connect to life. I think, our confusion and mistakes result from this situation. At this point, "slum" (we call "gecekondu") are very interesting pattern because of they are both illegal and much more connected with life, nature and human.

Pınar District is one of the oldest gecekondu settlements that is started in 1970's. This settlement is harmonious with topography and local people and based on a hill is between two valleys and surrounded with very important and big complex. Local people generally came from north east and east of Turkey. Especially first gecekondus are very friendly with topography and people. You can see very various intersection spaces between home and the street. And also you can see the people who use and shaped those spaces. Also, there are some different settlements in this area. One of them is new apartment blocks that are located in valley and very close to each other and inharmonious, one of them is the main axis of Pınar District that is broken and changed in the course of time by pressure of capital. (Picture1-2)

We have to claim our settlements to protect from damage of capitalist building system. So we have to liven up the local initiative. We have to catch the dialogue with place where we live. At this point those activities are take more importance: Claiming our own street and in front of our door, coming

together in NGO, setting up wide based district council in every district, building the architecture as a reply to the real human needs, and etc. We can mention some civil initiative examples from Istanbul: Arnavutköy and Kuzguncuk, in both side of Bosphours. Last years, Arnavutköy is talked very often with resistance to 3. Bridge. Local people, NGO, university came together in the same topic. They claim their own place against to destruction of 3. Bridge that won't solve transportation problem of Istanbul and will give big damage to forest area of Istanbul in north. Kuzguncuk is a good example of civil initiative to. There are conscious people from every age, from architect to trades, housewife. They claim and develop their old settlements, houses and streets connected with their own needs.

I think, today the best protest way is building and protecting settlements, which thought us "there is life here". We have to build respectful approach to nature, human and history.

"In-between" (il-) legal

Aysen ciravoglu

As Christian Norberg Schulz stated, "the great cities of the past were located on natural paths of communication, such as rivers, at points which offered physical protection as well as a characteristic identity (genius loci). In a few cases both demands were satisfied maximally. As for instance in Constantinople-Istanbul, where paths from East and West, North and South meet at a point of incomparable beauty." Surely the Bosphorus, much more than a waterway, is a geological formation which has led to a unique urban concept. The coastline shaped by the topographic and geologic formations and the outline, mass and color of the land, present the natural pattern of Istanbul. That's why Bosphorus has witnessed enormous changes throughout history. From early settlement to the present, it has always been subject to political and social changes.

Being one of the most attractive places, settlements started to be situated along its shoreline from the 17th century until today. In the 17th century it was the Ottoman upper class way of living, which directed the formation of the unique settlement system, today again the upper class is situated along the shore.* Looking from this perspective it is surprising to see that this special constitution is "in between" legal and illegal.

This unique architectural formation of the Bosphorus obscures the concepts.

Today "yalı"s which are a special type of traditional waterfront house to be found on the shores of Istanbul's waterways, mostly on the Bosphorus seems to be subject to interrogation according to the current laws. As they state that (Shore Law (4.4.1990) which was amended on 1.7.1992) "In the first 50 m of the shore strip... no building of any kind is allowed"... Furthermore the situation today seem to be forming an an inadequate urban environment. Under the name of restoration; reinforced concrete apartments are built. In Bosphorus settlements people flow from the land to the sea; from solid to void. In many places on the Bosphorus, the walls surrounding the houses do not allow its citizens to join with the sea. Therefore the flow is directed to the motorway along the shore. That's why in the discussions on Bosphorus settlements the main emphasis is on the coastline which is thought to bring the water and land together. All transformations are realized along that thin line. That brings, decomposes and transforms the concepts: the void to the solid and the solid to the void. That is why conducting a discussion on the situation of being located in between concepts such as east-west, legal-illegal, solid-void... over the Bosphorus seem to be of vital concern today.

*Ciravoglu, A. „On the Bosphorus Coastal Area, Istanbul", Proceedings of the Sixth International Conference on the Mediterranean Coastal Enviroment, Ed. Ozhan, E., pp:611-620, 7-11 October 2003 Ravenna, Italy.

Architecture as survival of consciousness

Pelin tan

If we search carefully we could recognize several styles of temporary structures around Istanbul that built by people themselves for temporary activities, which last for several years. Those structures involve as extended small structures in the city. They are placed illegally and informally between huge buildings, villas, skyscrapers and the citizens are generally unaware of them. Temporary huts owned by fisherman near Bosphourus or tea sellers or people who (generally) are immigrants with various ethnic origin runs or depends on small business because of economical pressure. Those huts or structures have their own styles, design, specific interior filled up with human interaction and, they are generally built with garbage or other materials. Mobile and temporary buildings vary in several location and society. The variation for example in Istanbul, Korea, Brazil or Taipei depends on specific traditional usages & cultural implications in the society and on the development of urban economy and spontaneous resistance strategies. But, if we compare the structures or buildings in several countries and in chaotic cities we could discover some specific functions of the economy, social organization and human actions. The main reasons for building spaces or expand the urban space with "annex" (either mobile or temporary) in the cities are; native economical strategies that deals with the global urban capitalism. Besides the outcome of the alternative economical activities and being placed out of this system, those building find their own way through dwelling in the urban space and integrate in urban texture. Urban poorness, finding, filling and expanding in a space in the city, immigration, traditional practices lead to citizens to build alternative spaces.

Architecture is basically related to human "body". Man builds and dwells firstly for placing its body and extent its body through his relations to the environment that surrounds. So, the cultural & ethnic background of the "body" and its relation to social and economical environment is curial in defining specific "situation" in building experiments. I could claim that; "situations" defines the strategies of those buildings.

Temporary structures as "in-between" spaces, undone spaces or structures that are continuously in the process of embodiment create a specific "loci". As Grosz claims "...the spaces of the in-between is the locus for social, cultural and natural transformations...". Those urban forms that are excluded in the system either in architectural system, urban planning or in social organization; create new cultural and social actions in the city. I guess, an important point is how those actions and "situated knowledge" exists in "building". Several forms of informal architecture embody consciousness of citizen who deals with surviving in the global and chaotic cities.

Grozs, E. Architecture From Outside-Essays on Virtual and Real Space, Writing Architecture Series, MIT Press, Campridge, 2002.

Vita

Lab-Place Istanbul is an initiative that established in 2004 in Serdar-Ekrem Sok-Tunel, Istanbul. Zuhre Sozeri (Ph.D, architect) and Pelin Tan (Ma, sociologist) are running the space and aiming to host several projects concerning architecture, urbanism, contemporary art, also creating a collective research enviroment. Lab runs by P.Tan in which, collaborative projects about contemporary art&urbanism involves. Place runs by Z.Sozeri in which, collaborative projects about architecture, space&design involves. For the Camp, Lab-Place collaborated with Aysen Ciravoglu (Ph.D.,architect, editor) and Asli Kiyak (Ma, architect, designer, celikdizayn company).

Pelin Tan; peltn@hotmail.com: sociologist, writer. MA in History of Art (globalization and contemporary art in 1990s), Ph.D. candidate in History of Art (local dynamics, identity discourses,contemporary art in 1990s). Tan is a research assistant at the Institute of Social Sciences, Istanbul Technical University. She writes for art-ist, IDEA, XXI architecture magazine, Yapi architecture magazine, NEID, editor of art-ist 5 (2002). Tan directed „heterotopia" city workshop at Architecture Faculty in 2002-ITU, she is a participant of Urban Flashes Istanbul 2003 (co-editor of UF exhibition,2004), co-organiser of „Design and Cinema" international annual conferences. She participated in the books that deals with informal urbanism&architecture and re-production of space: (2004) „selfserving istanbul" by S.Lanz&O.Esen, b-books; (2004) „kültürelle topograpfies", by R.Gorling&V.d.Bosso, Stuttgardt Verlag. Invited curator by TENT&Witte de With, Rotterdam (2004). Guest assoc.prof. in Trier Universitat-Art History,Germany (2004).

Aysen Civaroglu; ciravoglu@superonline.com:architect, editor. MSc. in Architecture (On The Workshop-Studio Coherence in Architectural Design Education) in Istanbul Technical University, Ph.D. candidate in Building Planning and Research (A Critical Approach Towards the Idea(L) of Sustainable Architecture). Ciravoglu is a research assistant at the Architectural Faculty, Yildiz Technical University, Istanbul. She has won the EAAE (European Association for Architectural Education) Prize 2001-2002/Writings in Architectural Education with his research on the Formal and Informal Studies in Architectural Design Education in November 2002. She has been the editor of mimar.ist (the journal of the Istanbul Branch of the Architects of Turkey) from September 1999 to July 2002, currently she is the member of the editorial board. She has several papers and articles published in a variety of publications. She has conducted several national and international workshops and organized several national conferences.

Asli Kiyak; info@celikdizayn.com, architect, designer. MA in Architecture in Istanbul Technical University (Developing a method for the analysis of formal and spatial structure of traditional cities: The Example of Ayvalık). She has graduated Design Culture and Management certificate program in Istanbul Bilgi University in 2003. She is working in Celik Dizayn, which is lighting manufacturer company since 1999 as a design manager. She worked also some architectural and interior design projects. She has joined several national and international architectural organizations, exhibitions and workshops. She has organized First Turkish Architecture Students Meeting in 1993 with some other students. She joined with Prof Dr. Semra Aydınlı to MSU 6th. Symposium of Urban Design and Practices with an announcement is "Rhythm in Urban Space" in 1995. She won 3. Prizes of Young Student Project Competition in 95, which name is "Housing Design Regarding Neighbors Relations for People of Low income" with Demet Sarı. She takes a mansion in Student Category of UIA International Idea's Competition "Convivial Spaces" with Huriye Gürdallı in 1996. She also became a finalist in 3. European Design Competition "Light of The Future" that is organized by European Commission in 2004. She established a design management group is Proje TasarlaTR with three partners in 2002. Proje TasarlaTR bring together young designer in some special concepts and exhibit those design prototypes in relevant several fair. Also Proje TasarlaTR has joined some design exhibitions with installations. She writes in some magazines about design exhibitions and lighting.

Martin Luce

Statement of Interest

I seek for a political and non-disciplinary perspective of architects to break open egomaniac circles of ruling centerfolds and kill the author within re-fordistic age of factories of architecture.

But, not as an opposition directly because there is not exactly clear who or what is countervailing power. As we know resistance will always lead to inclusion and exclusion, thus repression of other things. And political architecture will never become a movement of masses. Hence let`s think more about free space instead of resistance as Michel Foucault understood.

At first, free space architecture is a special way of thinking. A type of story-telling and on how to perceive spacial environment. It is relevant for students of architecture to gain experience in story-telling within self-determined education practices.

After, it becomes action. Let resistance be a kind of in-between, somehow Interstitial practices (isles). Invent new games, engage in alternative forms of science, occupy spaces, build new settlements and whole cities, redefine public space.

During the camp i`d like to gain new ideas on how to develop an Office of Experimental Urbanism as a place of cross-linking, refuge and coordination for active urbanists in Hamburg around an old planning overseas-container.

Think small. Try day-to-day disturbings. Produce micro-moments.

Have you ever seen an architect who refused to work? - "I would prefer not to."

Vita

Studies Architecture at Hochschule für bildende Künste Hamburg and Conceptual Practices at t4 Akademie der bildenden Künste Wien. http://t4.antville.org
Organised prora.allinclusive in 03, a camp in former Nazi-ruin Prora on island Rügen. http://allinclusive.eu.tc Part of high-rise occupation dostoprimetschatjelnosti in 02, on how to deal with spacial-GDR-heritage. http://dosto.kh-berlin.de/~anschlaege/ Before: research-project on shrinking Hoyerswerda - Hoywoy Unfolding, conducted by Simone Hain. Errected Basislager beside HfbK, where students tried to study in tree houses and tents 50m air-line distance to their regular art-academy. At present, involved into KRAUT!, a 4sqm office at chang

Spokesman of AStA 01 to 03. Seeks for new forms of wild architectural education, therefor likes to establish an alternative Hamburg Research Division. Just coordinated Plattform fuer Austausch; a project on student-self-initiatives and off-spaces. http://plattform.at.tc
Runs student-only Institut fuer Raumfragen since 01, which arranges small projects to re-draw rules of urban accumulations within field of semiotics, architecture transport and politics. http://ifr.net.tc Joined organisation group of Congress Unlikely Encounters in Urban Space, which took place as part of Park Fiction. Practises Trendy Pragmatism Group. As an architecurelabel we do prefer an entity as gardeners and therefore set a course in pure understatement of the profession of architects.
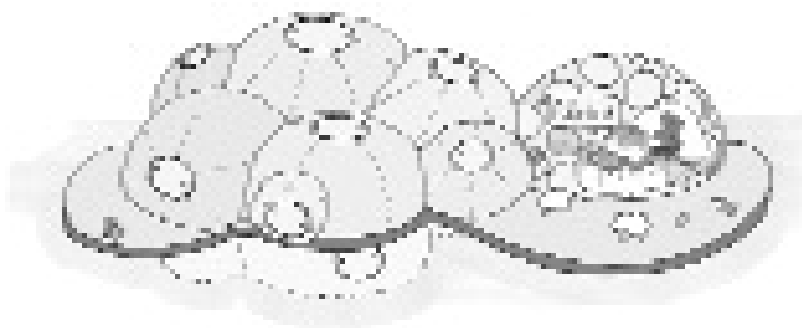
Rikke Luther

Knowledge in relation to garbage, production, buildings, self-organization, and local situations <=> School

Knowledge in relation to garbage, production, buildings, self-organization, and local situations <=> School applies knowledge and general education via its own production and self-organization in a local context, which in turn puts global issues into perspective in practical, political, and aesthetic practice. Teaching projects – modules – will be generated that are related to our activities.

Part of the project's self-sufficiency is the module Education archive <=> School that houses digital media, posters, books, films and other material. The Education archive <=> School collects and archives knowledge and experience in relation to the project so it may be used in other locations.

The first module of the project: Recycled material from local sources constituting a factory for making construction materials, buildings and the discussion of informal economies <=> School, develops curriculum through applied knowledge. This is posited as a learning experience with transformative applications. Its constituent components develop an awareness of materials, their production and life cycle, sustainability,

their role in social, economic and ecological experiences and our own abilities entering the thinking that condition these factors. Recycled material from local sources constituting a factory for making construction materials, buildings and the discussion of informal economies <=> School will be built up by using recycled materials to produce some of the specific items listed in the project's name and other things. An example is the production of construction elements out of recycled paper that could create dwellings.

The first module of the project: Recycled material from local sources constituting a factory for making construction materials, buildings and the discussion of informal economies <=> School, develops curriculum through applied knowledge. This is posited as a learning experience with transformative applications. Its constituent components develop an awareness of materials, their production and life cycle, sustainability, their role in social, economic and ecological experiences and our own abilities entering the thinking that condition these factors. Recycled material from local sources constituting a factory for making construction materials, buildings and the discussion of informal economies <=> School will be built up by using recycled materials to produce some of the specific items listed in the project's name and other things. An example is the production of construction elements out

of recycled paper that could create dwellings.
One of the buildings will be a low-cost, floating structure that will house Knowledge in relation to practical applications, self-organization, local situations and production <=> School. The plan is to start to build in the summer of 2005.

Recycled material from local sources constituting a factory for making construction materials, buildings and the discussion of informal economies <=> School is also planned for Mexico City, 2005 where a factory will be built.

It will be interesting to take part in the seminar and discuss all of the social, economic, and political implications – the possibilities and strategies of self-organization and informal economies in a local and global perspective.

Images of the Garbage Field

Curriculum in relation to the location: gather plastic (cleans the area and provides raw material), process plastic into reusable form (ground into chips for later use), melt chips in molds, finished plastic to be used to make structures (houses, storage facilities, factories, fences, shelves, toys and more).
Gather paper (cleans the area and provides raw material), process paper into reusable form (ground fibers for later use), concrete can be added, pour liquid in molds, finished paper to be used to make structures (buildings, storage facilities, factories, fences, shelves, toys and more).

Drawing

Plan of the floating paper dwelling – school and factory – to be built in 2005.
Technical Considerations in relation to the building: The strength of the paper and its load baring capacities, problems in relation to recycled paper (toxic inks and liquid emissions, etc.), paper as insulation, fire retardants, treatments of outdoor and indoor surfaces, sealing out moisture, sustainable material (like adding boro salts into the paper in relation to decay, mould and pests), sustainable design, building on water and other things.

Vita

Knowledge in relation to garbage, production, buildings, self-organization, and local situations <=> School
Initiated by:
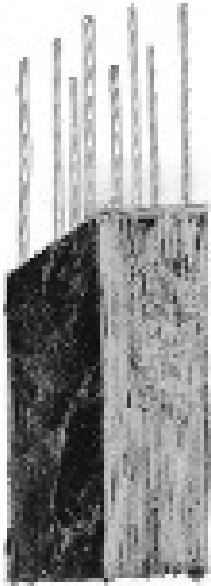Julio Castro, Mexico (co-founder of the artist group Tercerunquinto)
Brett Bloom, US (co-founder of the artist group Temporary Services)
Cecilia Wendt, Sweden (co-founder of the artist group N55)
Rikke Luther, Denmark (co-founder of the artist group N55).

Lorma Marti

Karen Lohrmann, Stefano de Martino

Waiting Land

WAITING LAND explores the distance between ideal values, ambitions, aspirations, dreams, and their actual manifestation. It describes this through the observation of marginal aspects of a territory. Unseen and ignored, this territory is in a state of waiting, expecting the next event: nature the next onslaught (Amazons), a carcass to be completed (Domus, El Croquis), an interior to be lived in (Elle Deco, Wallpaper), a dream to be realized (Dallas, Bacardi), concrete to turn into gold (a missing planning consent, Knight Frank and Rutley, et. al.).

Waiting Land is at once place and condition. As a territory it enjoys widespread actuality, as manifestation it remains anonymous. This place is neither ignored nor unwanted. Still, it remains unseen. Found conditions are observed from a distance. The approach is less documentation than a search for evidence describing social and urban reality which is brought into consciousness by narratives. Based on photos 6 structures have been reconstructed. The models are replicas of a contemporary urbanity, projections of desires, and they are subject of videos and photo-reportages.

Waiting Land is based on observations in Calabria and was produced between '01 and '04.

Takeover

Illegal building and its remittal in Italy (abusivismo & condono)

The Italian Semi-Finito/ the absence of architecture
In Italy, a widespread phenomenon of anarchic architecture is invading vast territories. It is characterized by the occupation of public land through concrete structures. By-passing constraints imposed by property and planning law, these structures are both a radical redefinition of architecture (a fixed entity without program) and an assault at the jugular of speculation.

'Platzhalter'
A first generation of emigrants moved to metropolitan peripheries, building favela-style shacks and occupying land as their own vegetable garden. The second generation returns to a southern Italy of commerce, tourism and vast land. Now land is being occupied with illegal structures to show off life styles imported from the North and measured in cubic metres. (Gold column)

Partnership in crime
Our interest is the status of the structures: no program
or spatial purpose and still the maximum of architecture
that you get these days. Structures as concrete skele-
tons, visually pure and innocent, undecorated. In fact
through a condono the state makes money from "coun-
ter architecture". It encourages the development of
abusivi, then grants legalization in exchange for fines.
The state and speculators have a partnership in crime.

Oppositional architecture?
If "junkspace" is the materialisation of capitalism, then
"trashspace" (favelas, abusivi etc. prompted by existen-
tial need) is it's alternative. The difference between
contemporary architecture and contemporary architec-
ture in Italy is between junk and trash. But some
abusivi bear unnoticed qualities. We are interested to
discuss further possibilities of this architecture.

Vita

LORMA MARTI was formed by Karen Lohrmann and Stefano de Martino in
'00. Their work deals with the evident and the unseen, which in their obser-
vations are explicitly correlated. The reinterpretation of contemporary pheno-
mena leads to the search for a specific approach in each project. Since '03
they are part of a EU project, exploring the image of innovation centres.
Stefano is a Professor for Design at Innsbruck University and currently tea-
ches at the Berlage Institute. Karen currently teaches at Innsbruck Univer-
sity. They live in Berlin and Rome.

John Mcgurk

Statement of Interest

As an artist living in Providence, Rhode Island I have access to some of the greatest relics of our industrial past. Old factories, abandoned mills, and lost spaces make up a large part of the urban fabric. This situation is changing quickly; these buildings are either demolished, mysteriously burnt down in the night or are increasingly subject to the effects of gentrification.

A result of this has been a genuine effort by artists, community members, and planners to recognize the importance of these spaces and look for possible futures. Websites have been launched and many artistic endeavors undertaken to bring attention to these places. As a result there are a number of spaces(steel yard, factory, firehouse) that have been saved by artists and are being developed in a collaborative manner. Some of the models of cooperation and development within these spaces are important when thinking about opposition.

In order to counter the effects of gentrification and prevent the further strip mall developments, a dedicated group of loose knit artists, architects, and designers have created spaces of opposition to the regular forms of development. By stirring debate and taking their city seriously an attempt at creative development is underway in Providence.

The presentation will elaborate on some of the projects taking place at these sites and the dynamics that shape their working environment. If successful, these projects may be an important attempt at creating an oppositional form of development in the city of Providence.

Bio

JohnJ McGurk is an artist living in Providence, RI. His work primarily deals with participation and he works closely with the Providence Initiative for Psychogeographic Studies(PIPS), a collective experimenting with public space reclamation and activation. He is involved with many of the local projects in Providence that will be presented as attempts at opposition and social engagement.

Tanja Mergler

Now she is turning her head to the right, but that's not important

Statement of Interest

Reading the announcement of Camp for Oppositional Architecture, I discovered that the questions which were being asked, I define as crucial for my work both as planner and teacher of urbanism.
The focus of my work with students and in my own practice as an architect is directed to consider the cultural context of the planning process not only as a concommitant phenomenon, but as a constitutional aspect of any project.
The social, economical and political context and the background of present living culture as well as the political dimensions of the proposals we develop have to be named and to be scrutinized closely.
Above all, these aspects have to be considered as space constitutive factors and they must be part of the creative planning process.

We are acting politically by spatial practising.

I hope Camp for Oppositional Architecture will be an encouraging and creative platform, where the spectrum of such a transdisciplinary and responsable concept of planning will negotiate the potentials and consequences.

Vita

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education
92 - 99
diploma in Architecture Technische Universität Berlin
87 - 90
professional training as a tailoress

professional practice
since 2001
freelance architect

before
work for various offices, amongst others Heide von Beckerath Alberts Berlin, Kees Christiaanse Rotterdam, Ortner & Ortner Berlin

90 - 92
stage and costume designer for "Staatlichen Schauspielbühnen Berlin"

teaching
since 06/01
assistant lecturer at TU Braunschweig / Institute of Urbanism conception
and realisation of Urban Design Studios / basic and advanced study period

research
since 2003
Phd Candidate TU Braunschweig "The Space-generating power of political
circumstances examplified through in high rise housing estates of the

French
suburbs (working title)

since 2004
drafting of an operational report for Märkisches Viertel Berlin /Gesobau AG

03/99 - 12/99
"Der Raum des Reisenden" / "The Space of the Voyager" Diploma Thesis
on Tourism und MigrationHypothesis of Work: Tourism and migration are
structurally similar phenomenons
 Question: Why is the migrant´s reality so different from the tourist´s reality?
Strategy: It is verified on which points valuations are manipulate reality. Valuations, norms and ideologies generate from a structurally similiar phenomenon, different realities. Transformation area for the results of the examination
is Salento/Southern Italy.

realisations
In conception, planning and realisation of building projects ideas and desires of lifestyle, home and work become space.
Visions of protection, cosiness and home vary according to social stratum.
In the planning process and within the reciprocative design process with the
client it plays an decisive role to research the bottom of these clichés and
their origins.

with Dagmar Hoetzel:
03/00 - 12/00
extension of a family house in Berlin Zehlendorf
09/01 - 02/02
extension of the Casting Agency Dihrberg in Hans Poelzig´s Babylonblock ,
Berlin-Mitte

Gabriele Moritz

Oppositional strategies of interventions

How can we reflect on and intervene in the built environment?

To be honest, I do not know. Architecture and urban planning have always been a service that provides the production of space. Although we are planners, we do not plan, rather we built what other people have in mind.

To reflect on architecture, the built environment, maybe it could be helpful to imagine an ideal case. But already here the opinions are different. Something we all could agree on, I guess, would be the assumption, that architecture should provide people with lots of room, in a pleasant environment, to cheap conditions, and so on. If we look on reality, not to mention the living conditions in Somalia or elsewhere, it is clear, this is a noble dream: the use of space today depends on property rights, is a question of distribution.

But even if we could fulfill this wish, what comes out is connected to another fundamental question: how people should live together. The thousands of one-family-house areas, that suburb the German cities, are not very likely to represent the realization of this ideal.

Beside this, for architects and urban planners they are rather an urban desaster.) Are these people happy in their truecome dream?

The relations of power don't leave many real possibilities to intervene or first to simply realize what we plan because often it is not in agreement with investor driven interests. If there is for example an empty plot of land which we plant with our ideas, let's say something simple like a gym because the school next door needs one and the community as well, for an investor this might not be the most lucrative outcome, he would logically rather have luxurious apartment or office space.

The outcome as we all know is investor driven planning, large scale projects, gated communities, little useful public space . . .

All of this – property rights in general, the question of investor in special – do not leave very much room for intervention. I mean there have always been sociological changes in the society that architecture and planning reflected on, modernism, e.g., and I really don't want to miss the open floor plan. But moreover, the quesition we should ask ourselves is, whether in a capitalistic system innovations are sooner or later always adapted within the demands of capitalism itself.

I know only little examples of interventions within the system that have helped to provide a better place to live. Participation, squatting, occupation. . .

I therefore want to use the camp to get an idea of where other people see a possible opposition or intervention. I guess my suggestion, to appropriate the Kanzleramt, that could confirm as a starting point, breaking also with our imagination what we are allowed to do, won't find the majority of the crowd here today.

Ruth Moser

Statement of Interest

I am a landscape planner, still studying and at the moment working on my dissertation. During my studies I put the main emphasis on feminist planning, on subsistence economy (farming)/subsistence culture and on peasant economy (in German "bäuerliches Wirtschaften", an economy that is – in contrast to agro-industries – not based on economic growth, but still is characterised by knowing about the finiteness of nature, by a cyclic comprehension of time).

The comprehension of planning, that I worked out as basic to my planning during my studies, is based on respecting the everyday live, on putting the use und the usability of the space in the centre of the planning an on a feminist approach to planning that goes by the fact that people (women, men, younger, older women/men etc) are different and that they have different demands on planning and space.

Fundamental for this comprehension of planning is to start at the specific place. Planning cannot be universal; it depends on the specific place and on the people that live there. So first I try to understand this place. I try to do this by walking through it and by looking for tracks, that can be indications to how it is used or not. These tracks can tell me something about the existing demands on this place, on the activities/operations that this specific place makes possible or not. I try to understand the structures and their influence on usability and daily life. Do they support appropriation (Aneignung), do they support public action/community? Do they support daily life, action on one's own authority, are they changeable/is it possible to fit them to changing life situation/to changing demands without making big effort? Whose action do they mainly support?

Main demands on planning are usability, changeability, being open for different use/being dysfunctional but not anyhow done (beliebig), being appropriable, supporting autonomous decisions and actions instead of depending on being supplied with the products capitalist economy.

Within my dissertation I am not working on a planning subject. I am working on a part of women's history/women's culture. In the centre of my interest is the action of women from a valley in western Austria, women that still use the fruits that they grow in their own garden, the fruits they collect in their surroundings to keep them in. They do stores with their own hands; they transform the fruits so that they can store them.

This I understand as standing opposite to stocking up on the products of food industries. To do own stores

means to act autonomous and to act in accordance with one's own knowledge and experience. It means to refer to the community to the surroundings, to the specific place and to oneself. "To do" stands in opposite to the passivity that remains if you depend on the products of food industries. In view of the cheap, anywhere and anytime buyable products of food industries it almost seems to be totally absurd to do own stores. From a capitalist-economical point of few it is almost not understandable what women do, when they do stores. I assume that it is a specific female rationality and understanding of culture, a specific way these women refer to their culture, which makes them still doing their own stores.

In context to planning I want to emphasize the unity of place, space and the possibilities of getting into action. Places that are directly connected to doing stores are for example store rooms, like cellars or attics, the places where stores are done, like the kitchen etc., the places where the fruits grow - the gardens - and the surroundings, where fruits are collected. How far these places support or restrict autonomous action should be a fundamental theme of planning.

My specific interest in "oppositional architecture": During my studies a discussion about architecture often took place from the viewpoint of the open space it leaves and of how the open space is structured by architecture. In many examples we made it out as occupying the space, functionalizing it, as restricting the use of it. So I would like to know about "oppositional approaches", I am very curious to see how opposition is discussed in the field of architecture.

Vita

Ruth Moser
Diefenbachgasse 60/26
A–1150 Vienna
Austria

Born: 13th July 1976

1994-1996:
Study Architecture at the Technical University Graz

Since 1996:
Studies Civil Engineering and Water Management
and Landscape Planning and Landscape Architecture
at University of Agricultural Sciences Vienna, specializing in feminist planning, open space planning and subsistence economy

2001-2002:
Schule für künstlerische Fotografie "Friedl Kubleka", Vienna

2003-2004:
Further education in pedagogy and adult education

Since 2004:
Working on my thesis in the field of women's work/culture

Work/Project assistance:
Project assistance in the field of public transport planning and research (Verkehrsverbund Vorarlberg: 2000-2001; Ludwig Boltzmann Institut für Unfallforschung Vienna: 2001), and ecological agriculture (Bio-I Vienna: 2003-2004)
Projects with children on waste avoidance (2001-2002)
Tutor at the Institute for Landscape Planning at a project on Garden Planning (2003-2004)

Annie On Ni Wan

Motivation

I have been driven by a passion to pursue political activity related to art and possibilities in art through mobile technology. Oppositional Architecture, drives me a statement for virtual space which normally do not consider as architecture. In Open Source City Festival, I was collaborating with luka frelih (ljubljana, slovenia), alejo duque (columbia) to work on a war driving project seeking the wireless lan point in Strasbourg. We experienced to hack into some encryted network but experienced how people behave/perform will somehow changing the space and architecture entirely. The people on the street looked at us in a very weird way since we were a group of people with laptops, GPS and other equipments. Since we are not "suppose" to do that on the street, some people found us very interesting and some even walk slower and look at us. There is some changes in the interaction between people.

Oppositional architecture does not means political activism in the city space against capitalism only but also about the interaction between people and hence change in the function in architecture. We are all performers in our daily lives and there are some space which we need to behave/ perform exactly what other expects. In war driving, we are not only searching the virtual space in physical space but also it is a performance and hence change the function of the architecture, the interaction between people. Meanwhile, internet symbolises a space for information, e-commerce, peoples' netwrok and globalisation. The wireless network become more and more common in a sense that people does notrealise that their commodity are being used and they shared with others. The concept of wireless lan network somehow against the traditional concept of architecture since it is not a physical space but we cannot ignore its existence and it will bring us information, network, communication with others and commodity. It is a very neutral, liberal, open source "commodity" but at the same time, it is linked to globalisation. The action of war driving changes the architecture and the concept of wireless lan network is a ironic architecture.

I am very delighted to have the precious opportunity to study, practice, collaborate with other artists in different aspects, as well as contribute my experience in the " Camp for Oppositional Architecture " in Berlin, Germany. This fulfills my wish of continuing to work with not only my war driving project working with alejo duque (columbia) but also exploring the possibilities in relation to space/ virtual space combine with mobile device such as PDAs, mobile phone and GPS.

Biography

A young activist in interactive art and an innovator in interactive technologies, She has achieved Bachelor of Arts in Creative Media from School of Creative Media, City University of Hong Kong in 2001. She then worked for School of Design, HK Polytechnic University as Research Assistant and one of the largest government-funded performance and theater group in Hong Kong, Zuni Icosahedron as Project Coordinator and video designer. She is currently living in Gothenburg, Sweden and studying Master of Science in Art and Technology at Innovative Design, Chalmers University of Technology, Sweden. The artist, who was born in Hong Kong in 1979 and studied high school in Brighton, UK, uses technology to explore both time and space in relation to human being and the medium itself. Her video works have been shown at Hong Kong Film Archive in 1999, thirdplace.org and hexa.org. Apart from video, she also participated in video performance in Hong Kong Arts Festival 2002, Sound and Vision Festival 2003, East Wing/ West Wing 2003. Other works engage in multimedia installation have been shown at City University of Hong Kong, 2001 and a happening multimedia installation at Hong Kong Arts Center 2003.
Her latest works including locative media, a mobile installation, anti-game application running in PDA showing in Mondal Museum, Sweden, a interactive theater performance collaborated with choreography in Oslo and a series of performances of real time video/ audio improvisation collaborated with musicians showing at Stockholm, Gothenburg and Malmo. She is currently researching on mobile technology in relation to locative media and physical computing as experimental interface.

Annie On Ni WAN (Sweden, China)
Gender: Female
Tel: 46+708305736
URL: http://www.slimboyfatboyslim.org (for my previous works and portfolios)
Email: slimboyfatboyslim@slimboyfatboyslim.org
Address: Anders Carlsson Gata 9, Gothenburg, Sweden, 41755

Education

Sept 2003 - now
 Master of Science in Art and Technology, Innovative Design Chalmers University of Technology, Sweden
Jan 2003 – Aug 2003
Hong Kong Arts Center Professional diploma in New Media (Master Class)
Sept 1999 - May 2002
City University of Hong Kong School of Creative Media Bachelor Degree of Art
Exhibition and Performance
2004
Outside In, Roda Sten, Göteborg, Sweden Keyboard Desearch Workshop, Mekklabb, Malmoe University, collaborated with David Cuartielles
Open Source City Festival, Strasbourg, France Møt Mars, Atelier Nord, Oslo, Norwayre, Siren Electronic Music Festival, Pustervik Theater, Goteborg, Sweden
2003
Mobile Game Installation, Monldal Museum, Sweden
Sound and Vision Festival 2003
East Wing West Wing II Multimedia Theatre
East Wing West Wing I Multimedia Theatre
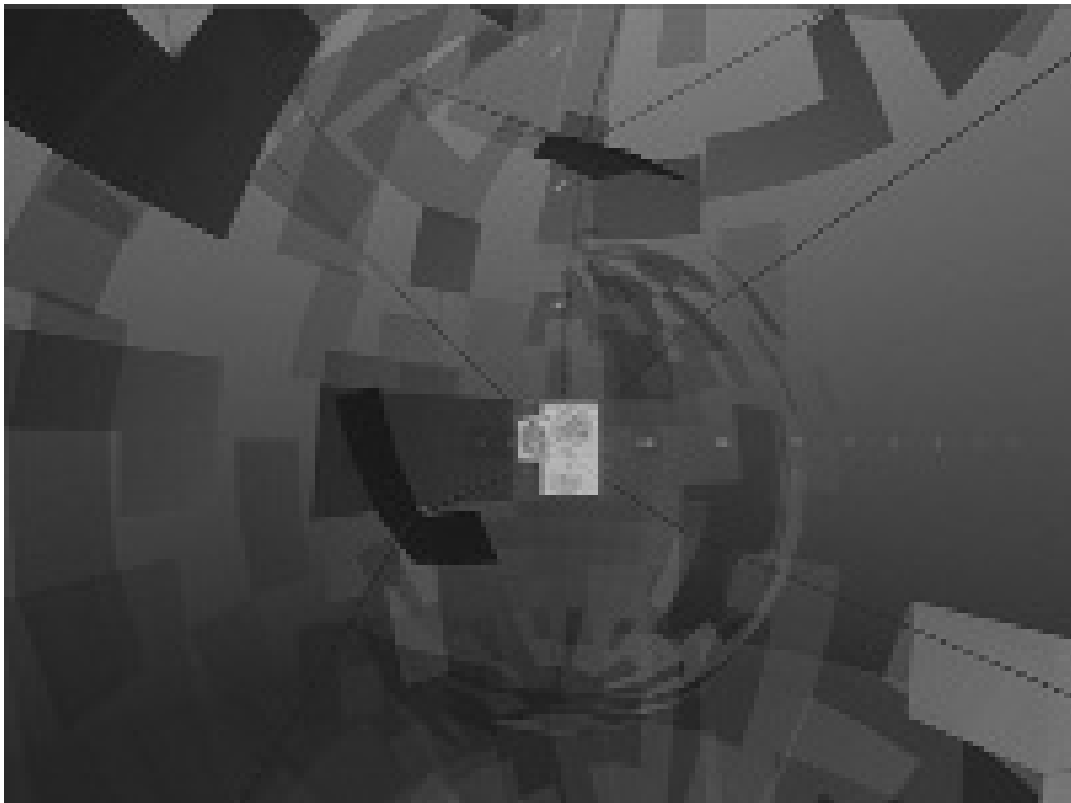HK Desire 2003
(Multimedia Installation)
Lover's Discourse (Multimedia Performance), Hong Kong Arts Festival 2003
2002
HK Culture and Identity (Multimedia Installation)

Ortlos

Ivan Redi, Andrea Schröttner

Statement of interest

Our main interest to participate at the Camp for Oppositional Architecture is our work on the research project A.N.D.I. A New Digital Instrument for networked creative collaboration.

This platform should give the user a new tool not only for use of new working methods, but also make possibilities for unforeseen results and new qualities in fields of architectural design and urban planning, as one of the most important professions for creation of our future physical (real/virtual) environments.

The traditional architecture is less and less capable to give competent answers to many complex questions nowadays. Actually "the innovation" on the new architecture is a paradigm switch in the domain of the working methods. Orientating toward trans-locally and networked environments, force you to think and work in a different way, and new results will be produced.

This digital instrument will be developed by ORTLOS architects in Cooperation with an interdisciplinary forum of actors which are spread all over the world. We have partners like Derrick de Kerckhove, Marshall Mc Luhan Institute Toronto, Kerstin Hoeger at ETH Zürich, or Mochochrome an office for architecture and

film in Laibach Slovenija, also a dependance of ORTLOS with programmer in Nis, Serbia Montenegro.

A.N.D.I. is now in the third year of research and we will finish the prototype of A.N.D.I. engine in august 2004. We search now for an interesting forum to discuss this instrument with all its advantages and problems and search also for people who might be interested in testing and optimizing the prototype of A.N.D.I.

We will start a test project in Graz in Forum Stadtpark (a location well known for working on the cutting edge of architecture and art) in November 2004 called "OPEN SOURCE ARCHITECTURE" and this project will be the first public project done with ANDI.

A.N.D.I. – A New Digital Instrument for networked creative collaboration - a research project

A.N.D.I. (A New Digital Instrument) is an open source software development project dedicated to providing a robust, full-featured, digital platform for the development of applications for networked international and cross-disciplinary production in the creative sphere of architecture, urban planning, design and net.art.

It is an environment which opens the possibilities for the production of software to generate advanced

projects in a networked society. This new working tools will increase the creativity, productivity and competitiveness of the involved actors by drawing upon and developing technologies for virtual, augmented and mixed realities.

"A.N.D.I." will be addressed to a group of people and partners, at the beginning, who are highly motivated and looking for innovative ways of participating and intervening in their local and global urban environments. Main actors will be: architects, urban planners, net artists, sociologists, media theorists, economy experts, and clients.

So basically, an international interdisciplinary working environment will be build as an always changing creative pool of ideas and a design instrument primarily for architecture and urban planning, which opens the possibilities for developing projects of worldwide networked society.

Vita

"ORTLOS ARCHITECTS"
- association for experimental architecture and interface

Ortlos was founded in 1998 and it is a virtual office (or platform) dealing with architectural topics, urban planning issues and interface design in general. Its members are experts from different countries with different professions (architects, web designers, media theorists, net artists, IT specialists, among others). The name gives primary information about the working method: not dependent on a certain place to work, but in networks and everywhere the connection to the Internet exists.
more about project: www.ortlos.at

Peanutz-Architekten

Elke Knoess, Wolfgang Grillitsch

Statement of interest in »Oppositional Architecture«

NUTZ (meaning »use« in German): Nutz is the essence of using, making use of, re-using and »what use it is«. Use is not only function but also rather functions being created by using. For us, use is re-using something. We see re-using as enabling the use of structures that have lost their original function. Many of our projects deal with the re-using (umnutzen) of space. The user consumes Nutz. Nutz is far more complex than function. Architecture needs Nutz. Nutz makes form intelligent. A special use of Nutz is hacking.

HACK - Our interest in computer-hackers concerns the way in which they use a certain technology for something else than it's original purpose. We would like to transfer the metaphor of the »hack« to architecture. It is not important to use alien materials, for example normally used for the development of space-technology, for buildings. We want to investigate how we can use architecture in different ways.

Buildings can be places to exert power (for example the castle of a king/ the government) or become symbols (World Trade Centre). The buildings of a city influence their environment (radius of action) and determine the every-day-life of the citizens.
We would like to crack the source-code of architecture

and want to investigate the use of urban buildings as political instruments. Then we will think of models to improve the interaction between them and their environment.

Squatted Buildings or settlements made of wagons (Wagenburgen) have a great influence on their neighbourhood and are often regarded as suspicious.
We want to process a new city-house, which takes on political responsibility while interacting with its environment. And we would like to investigate the possibilities within the radius of action of this urban house.

PEANUTZ means to act upon space with a variety of »Nutz« (meaning »use« in German).
We deal with every kind of architecture and space.

Our theory relates to several »design-performative« projects, where we create laboratory conditions in which we can test the »space of action«. In this space we simulate particular interventions, functions or services that feed our experiments.

From there we have developed the strategy of TUNING for enhancing the use of a structure.
Our first tuning was in 1998, the »sr-Furniture-Tuning« in a gallery in Berlin. With the help of flyers, we recruited people to bring along old furniture with semantic

deficits to be tuned live.

Using the experience gained in the area of furniture-tuning, we used TUNING for many projects. The field of action includes housing- and urban projects: conversion of factory space into apartments, adaptation of a former harbour-site in Berlin to a music-club, Balcony-Tuning.

For us, every structure is »tuneable«. TUNING concerns endowing semantically exhausted places, unuseable objects or worn-out structures with new content and possibilities of use. The aim is to make the use more multi-faceted by strengthening existing potential or implanting new inventions and so create new spaces.

Image:
The project »Balcony-Tuning«, by Peanutz Architekten took place during the festival »Hotel-Neustadt« of the Thalia Theater in Halle-Neustadt in September 2003. Photograph by Matthias Rick

Vita

Wolfgang Grillitsch studied architecture at the University of Applied Arts Vienna.
He co-founded the »The Poor Boys Enterprise« in 1991 before he moved to Berlin. He instructed several workshops at the TU-Berlin and TU-Vienna.

Elke Knoess studied architecture at the TU-Darmstadt and at the AA in London. She is teaching architecture at the TU-Berlin.

Peanutz Architekten (www.peanutz-architekten.de) was founded by Elke Knoess and Wolfgang Grillitsch in 1997.

Platform 9,81

Damir Blazevic

Platforma 9,81: Invisible Zagreb

Shrinking of institutional power in Croatia and deregulation of state at all levels produces a social landscape of different uncertainties. In time of cracked social systems, professional criteria lose their real objectives and creative reflex to act in present. Although spatial implications of transition can be seen in changes on all scales and types, operating modes of planning authorities remains centralized to the extent of total territorial control of plans of higher rank. This structure presents a real threat to any urban developement.
Invisible Zagreb maps transitional locations of these processes. It investigates possibilities of informal urban and cultural policies that would inhabit these spaces with temporary public activity and serve as a strategic delay before the ultimate changes take place.

BOTTOM UP PLANNING ... is taken both as a tool and a final result of colaboration between city departments and noninstitutional initiatives working in urban and cultural policy issues. Croatia shows to be highly potential ground for this type of social processes cause of its dissolving institutional shell and highly organized and educated non institutional actors. Close colaboration of all actors in space with institutions is the only opportunity to develope any urban strategy .
CULTURAL BIOTOP . The project introduces the concept of different cultural production /mostly besed on flat organisation structure, colaboration, interdisciplinarity and do it yourself approach/ into the city's empty spaces. Because of dynamic time share system and intense colaboration between different actors; these spaces represent fruitfull temporary grounds of urban culture.

URBAN LABORATORY... services different cultural actors by relocating their activity in different spatial, cultural and media context. It is a game in real time and space, playing with relationships between programs, spatial typologies, urban environment and disadvantaged cultural actors. The idea of urban change through the change of program is crucial to the notion of mixed use and all sorts of informal micro economies that sprout out of these organization principles.

NEW PUBLIC . The connections between all transitory locations are their proto urban conditions of crisis and high creativity. This creativity is usually described as marginal but also unexpected and highly inovative spatial practice. It is possible because of indetermined codes of behaviour or politics of use, unclear ownership / abandoned spaces / and suspended urban memory. Landscapes of dead industry or left over spaces inbetween great infrastructure, poses all of these qualities.

These new public spaces are temporary and difficult to describe as a set of constant spatial qualities. The only constant is the way of social exchange that happens through immediated experiance /physical body in physical space/ in an environment that shows lack of social control and is free of any charge.

Privatization of urban space and formation of claims by new actors, raise the question: Whose city is it? Is it possible to use new types of public spaces that are resistant to processes of commodifiction of culture. Invisible Zagreb is about Demanding the right to the city , as a precondition to any urban developement. Non institutional actors and public services will prove crucial in this process. Invisible Zagreb is a two year project that will investigate potential of the city's empty spaces for emergent forms of cultural practices and possible hybrid program developements in the future.The first phaze of the project analizes the city's empty spaces out of the original function and shape the informations in a form of interactive map.It will also provide organization know-how and equipment support to the non institutional projects and groups interested in temporary occupation of these spaces.Throughout the year '03 / '04 we are planning to support several of these events andinvestigate cultural and spatial aspects of their intervention and its effects on thelocal social environment. Active media coverage of the events will try to make theseinitiatives recognized as a part of wide movement of alternative urban culture in need for infrastructural support. Informations and experiences from the first phase will be used as an ntroduction to start colaboration with all parties interested in larger developements of these locations / politicians and developers, professionals in the field of economics,sociologists and nature scientists, urban designers and artists, citizens of Zagreb/.Through several workshops and art projects on future possibilities for specific locations the working groups will produce multiple interpretations and projectvisions for the future developement. Using the first stage research and payingclose attention to public opinion, the project would also result in a form of consulting fascility - a network of people from different backgrounds that have experienced the ways of colaboration and developed tools for analisys and reflection.

Vita

platforma 9,81
jakova gotovca 1
10 000 zagreb
croatia

collective for research&action in architecture

Platforma 9,81 was founded on basis of clearly political reasons in a specific context. In the 1990's , Croatia entered transition by embracing the model of neo-liberal economy and the fruits of globalization at the same time. The new dynamic social processes had immediate spatial implications. The unsafe velocities of these transformations could not be followed by inactive architects and planners. Architecture was perceived as part of representative culture, while reflective practice was replaced with utter pragmatism.
Communication, dialogue, exchange of knowledge, and interdisciplinary work hardly existed. This lack of means was serious; it was created by different actors on the scene, but could be complemented.
Due to the circumstances, production of communication became the prime task of Platforma9,81.
This was possible through the very same process that has influenced society and the profession in such a negative way: the privatization of public domain. Parasitizing both the infrastructure and the educational program of the Faculty of Architecture in Zagreb, the only such institution in the country, a basic platform was created for all that wish to deal with space and architecture. The intensity of communication was to be enhanced, therefore quantity meant quality and the participants/ audience/ architects were simply brought together to practice 'architecture live'. Series of events, introduced fresh topics in a fresh environment and targeted different groups.
A flat hierarchy, varying methods of work, an involvement in activism, ever changing membership, a relation to the non-institutional scene, media action and (self) education make the organization flexible enough to research and act upon dynamic social and spatial processes.
As a result of global and local changes, government is reducing its power. Defined and closed processes of planning and building, regulated by weakening institutions are more and more open for every sort of private or public interest, initiatives, citizens or organizations. Equipped with new tools and knowledge translated from other disciplines, Platforma 9,81 will enter these processes, being an architect: agent of change

Polar Inertia

Ted Kane

Case Study: cellular infrastructure

We have reached a point in the development of the city where the individual has supplanted physical territory as the dominant form of urban identity. The will of the individual now determines the city,s urban plan and its boundaries. As Albert Pope has stated: „The contemporary urban environment is composed and recomposed by each individual everyday around literal and virtual itineraries, and not in relation to a fixed arrangement of places." The traditional city of solid and voids has disappeared, to be taken over by a meshwork of interactions. In fact, in cities like Los Angeles where the physical boundaries have become so expansive and invisible, it is often the telephone area codes that mark the psychic boundaries of the city. Like the individual who has a post office box in Beverly Hills for the prestigious 90210 zip code, we are also seeing call forwarding in order to capture the perception of being in the „city‰. Los Angeles, transformation from the center dominating form of the 19th century, to a homogenized network of connections, or individual itineraries, has become a consistent development within post war urbanism. By cutting through the layers of infrastructure that have built Los Angeles over the last 50 years we will be able to better understand the present and future form of the modern city.

Through the individual itineraries of its citizens Los Angles reinvents itself daily, creating an ephemeral urban identity in its airwaves. The boundaries of the city are blurring further as the interactions that used to happen in face to face transactions have now been transplanted by distance shrinking telephone conversations, e-mail and network connections. With communication being freed from the confines of the land-based systems and adapted to the body (palm-sized mobile phones, pda,s and laptop computers) the individual is able to leap beyond previous spatial barriers to create their own connections. Where the telephone used to create a comfortable spatial distance, today our next call could be coming from the other side of the world or from a cell phone outside our window. No longer do physical territory, or socially engrained values define a city, but the will of its citizens.

The speed of the freeway is being eclipsed by the speed of communication. Built out of increasing demand from consumers, the cellular networks like the freeways before them promise to spatially liberate the citizen. Stealthy networks of towers and transmission stations span across the city in a hexagonal grid, allowing free roaming accessibility to the radio spectrum. This privately financed infrastructure is being built out in stages, a process where the first network provides

thin coverage zones, which produce revenue to finance its own perpetual growth over successive stages. Rather than ubiquitous networks, the cell maps show a definable hierarchy, which follow the major freeways through the city and neglect the older neighborhoods. The radio-based networks are predicated on a plan of open communications through all of its parts. When a cell phone user begins a call a signal is sent to the nearest tower which verifies the users name and that it is an authorized user. Once the caller is approved the tower connects like a normal call, but as the caller begins to move out of range of the first tower a signal is sent out, and the call is handed off to the next tower. This process of handing off maintaining the continuity of the call, and is done automatically without the caller realizing it. What appears to be one phone call are actually many relays over different towers. This network process necessitates a open system where, as Jean Baudrillard has stated: „the essential thing is to maintain a relational décor, where all the terms must continually communicate among themselves and stay in contact, informed of the respective condition of others and of the system as a whole, where opacity, resistance or the secrecy of a single term can lead to catastrophe.‰ With the freedom the individual must give up themselves, they must become completely transparent to allow the system to work. Thus we reach a point where complete freedom also means complete control.

The contemporary city is now a matrix of communication systems that have propelled beyond the territorial limits of the city. The Freeways, telephone and satellite networks, fiber optic cables, radio and television frequencies each provide systems through which the everyday city flows and composes itself. The desire for individuality has led to a devaluing of the collective which previously marked a city as a whole.
now stockholders deciding on the form of the city through buying habits. The city changes daily, rearranging itself to the rhythms of its citizens, each creating their own city through the windshield, the computer monitor and cell phone. What is to be made of architecture and urban planning in this dispersed postwar city? Urbanism must come to grips with the new reality of mobile and malleable infrastructures. We must begin to compete with corporate telecommunications planners; creating malleable alternatives and subversive itineraries to their transparent systems. Like the cellular towers themselves, today‚s urbanist must form connections between the communications networks and the everyday reality of the city, carving new systems of interaction and collective space from the smooth surfaces of corporate control.

Polar Inertia journal and its editor Ted Kane are interested in participating in the camp of oppositional architecture to further our understanding of alternative approaches to exploring the urban condition.

Vitae

Polar Inerta: Journal of Nomadic and Popular Culture. www.polarinertia.com

Ted Kane, Editor
Polar Inertia journal is an outlet and a resource for on going research into the networks that define the contemporary city. The journal began with the idea that an understanding of the conditions of post war urbanism requires immersion into the technologies and instruments that have molded the growth and image of the city. Using Los Angeles as a primary research laboratory, Polar inertia works under the belief that by exploring and documenting the infrastructure and land use patterns we can begin to understand the contemporary and future city. The research in the journal provides a basis from which to explore the potential for alternative proposals for urban development informed from the daily realities of the city.

Ted Kane
1321 Stanford Street #6
Santa Monica, CA 90404

personal information
Born, 04/21/1971. Bitburg, Germany

graduate education
University of California, Los Angeles. Department of Architecture and Urban Design. Master of Architecture, 1999

undergraduate education
University of Kentucky, College of Architecture
Bachelors of Architecture, 1995

professional experience
Morphosis Architects, Santa Monica, California.
Senior Designer, 2002 - current
Polar Inertia Journal of Nomadic and Popular Culture
Founder and Editor, 2002 - Current
Moore Ruble Yudell Architects, Santa Monica, California.
Designer, 2000 - 2002
Rebeca Mendez Communications Design, Pasadena, California.
Graphic Designer, 1999
Holmes Sabatini Associates Architects, Henderson, Nevada.
Project Manager, 1995 -1998

fellowships, exhibitions, awards and publications.
Exhibition: Saltworks. Exhibition at the Center for Land Use Interpretation Wendover exhibit hall, Wendover, Utah. June 2003 - June 2004
Award. SXSW Interactive Festival, Austin TX.
2003 Web Award, content/e-zine category for polarinertia.com
Research Grant. Center for Land Use Interpretation Wendover Artist Residency. 2002, 2003.
Exhibition: Architectural group show Pave[D] @ Urban Design Studio 11.14.00 - 12.08.00, sponsored by the University of Kentucky, College of Architecture.
Publication. Article "Teleurbanism and Los Angeles" Critical Planning Journal, Vol 6, Spring 1999
Exhibition. Tsunami mural and Signage @ National Design Triennial, Cooper Hewitt National Design Museum. Assistant Designer under direction of Rebeca Mendez Design.
Guest Studio Critic. University of Nevada, Las Vegas. 1997,1998
Design Award. Nevada AIA Design Honor Award, Animal Foundation Shelter, 1998. Project Manager and lead designer.

Raumlabor

Markus Bader

Statement of Interest

Traditionally the main task of architects was to shape spatial enclosures, that is structures, strategies and shapes of enclosing and seperating space, of setting up and ensuring boundaries. the debated subject is appearances of boundaries: the edge of the city, the distinction between the private and the public, the block and the content of fassades.
now enclosures deprived of their generating programs start dissolving. the architect gains view on a new kind of spacial organism, where underused spaces built and unbuilt begin to interlock. these spaces are waiting to be re-programmed by a new spacial agenda.

in our work we are investigating strategies of trans-gressing boundaries, embracing the stimulus of situa-tion, people, context and flow. in urban renewal proces-ses, access to urban assets is redistributed by means of economic powers, with the objective to conserve the existing condition. by inducing negotiative processes and testing them in interactive environments, we are questioning the flows of information and command that are shaping the urban situation. we are looking for ways of re-introducing flexibilty as an argument for urban renewal, impowering the user to take part in the process that is shaping the city.

These

- in zeiten des wachstums war es die primäre beschäf tigung des architekten

- über neue bauten und damit neue eingrenzungen von raum nachzudenken. die

- debatte entwickelte sich über die grenzen der stad-träume, die abgrenzung von

- privatem und öffentlichem, den block und die fassade. jetzt, im zeichen der

- schrumpfung ist bereits mehr raum umgrenzt, als benötigt. die begrenzungen

- werden nicht mehr von einer funktion getragen und beginnen sich aufzulösen.

- die untergenutzten raumbereiche beginnen ineinander überzugehen, sich zu

- vermischen. sie können unter beibehaltung der beste-henden baulichen hüllen

- in neuen räumlichen zusammenhängen re-program-miert werden. es gilt

- möglichkeiten in diesen räumen zu entdecken. ich interessiere mich für die

- stadt als möglichkeitsraum!

Vita

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almstadtstr. 48-50
10119 berlin

raumlabor_berlin
began working on the issues of contemporary architecture and urbanism in 1999. in various interdisciplinary working teams we investigate strategies for urban renewal. raumlabor does urban design, architectural design, build, interactive environments, research.

projects, selected:
- 'the grove', signs and identity in the periphery, wittenberge
- 'fahrrad-parcours', interactive environment, halle-neustadt
- 'kolorado neustadt', development strategy for halle-neustadt, one of the 'new towns' of the gdr, former example of the socialist city. context: migration, urban change, housing estates, rationalism, late modernism.
- 'moritzplatz berlin', 3 scenarios for a public space, context:

publications, selected:
- 'kolorado + supercheap-superfast', quaderns de architectura, barcelona, 2004
- 'raumlabor_redet', interview with susanne schindler and nikolaus kunert, arch+ 166, 2003
- in 'berlin _ stadt ohne form, strategien einer anderen architektur', hrsg. p.oswalt, 2002

exhibition contributions, selected:
- 'transformers', urban drift, berlin, 2003
- 'glück-stadt-raum', akademie der künste, berlin, 2002
- 'projektionen', museum folkwang, essen, 2001
- 'children of berlin', ps1, new york, 2000
- 'berlin biennale 1', kunstwerke, berlin, 1999

raumlabor berlin are (2004):
markus bader
benjamin foerster baldenius
martin heberle
andrea hofmann
jan liesegang
matthias rick

markus bader studied architecture at TU-berlin and bartlett school of architecture, UCL, london. he is a co-founder of raumlabor_berlin and is teaching architecture at BTU cottbus.

Raumtaktik

Friedrich von Borries, Matthias Boettger

Statement of Interest

Planning is dead, long live the spatial tactic

Today's world is best described in four layers representing four zones that coexist and overlap in various ways.

1. The prosperous zones are areas with equally shared wealth and steady growth. Architects operate as event-curators. He generates spaces were adventures and thrilling experiences can be shared in an artificial atmosphere of security and freedom.

2. The regressive zones are regions without economic growth historically and culturally closely related to the prosperous zones. Architects and spatial designers operate here with palliative design, painkilling socio-spatial interventions to keep the regressive zones alive.

3. The strategic zones of extraordinary importance to the prosperous zones but not under their direct control. After military action and economic blackmailing the architects' task is defense design – you can call it the renaissance of Hausmann.

4. The fade-out zones representing the new white spots of future maps. Reasons may be epidemic, bio-

chemical or radioactive contamination. As spatial censors, architects develop subtle borders keeping life joyful and safe for the prosperous zones – mental bonding.

Architecture and planning cease to exist. What is the world like? What are the urgent tasks?
Radical paradigm shifts enforce a revision of what architecture is and how the designed and lived environments function.

This consequently leads to a new definition of professionals formerly known as architects. The future actions of architects as spatial tacticians (raumtaktiker) will relate to the permanently changing present and its uncertainties according to three rules:

raumtaktik is not based on ideologies, but has a pragmatic approach.
raumtaktik does not work with strategies, but with tactics.
raumtaktik is radically opportunistic.

raumtaktik (spatial-tactic) is a Berlin based agency for contemporary spatial research and tactical interventions in built and mental spaces.

As "architects without attitudes" raumtaktik tries to understand and reflect on contemporary global processes and aims to develop new means of intervention in the lived environment. By oscillating between commerce, avant-garde and criticism raumtaktik tries to secure a last glimpse of freedom. Some idealism at last …

Vita

Raumtaktik are:

Friedrich von Borries, born 1974, studied architecture in Karlsruhe, Berlin and Brussels. He worked as an architect in Amsterdam and Berlin. After founding rude_architecture (2000 – 2003) Friedrich von Borries taught architecture and urban theory at Technical University Berlin. He works as researcher at Bauhaus Dessau. In 2003 he co-founded raumtaktik with his colleague Matthias Böttger.

Matthias Böttger, born 1974, studied architecture in Karlsruhe and London. He worked as an architect in Berlin, Cologne and Paris. He is a member and spatial advisor of post theater (new york / berlin) and produces festivals, performances and exhibitions. Currently he works as a freelance researcher at Bauhaus Dessau. In 2003 he co-founded raumtaktik with his colleague Friedrich von Borries.

Friedrich von Borries und Matthias Böttger, Berlin 2004

Patricio del Real

Statement of Interest

My research on contemporary vernacular constructions brings my interests face to face with those of the camp for oppositional architecture. Informal structures are specific examples of imagining and building place outside the discipline and practice of architecture. It is this "outside condition" that allows them to operate with a greater level of independence and autonomy. A building practice free from the ties to the official distribution and organization of space by the institutional forces and mechanisms of society is what oppositional architecture seeks. These constructions present clear tactics against architecture as co-opted by the capitalist production of space.

In the Cuban example, the builders of these structures have been integrated into an egalitarian space by the government's recognition of their right to proper housing. This had the effect of destroying or displacing the capitalist forms of marginalization. Yet, new forms of marginalization occurred. The Revolutionary government's attempts to institutionalize, incorporate, eradicate and control self-construction exhibits the power that this activity has in shaking all institutional structures.

The activities that occur in and around informal structu-

res create networks of people organized around techniques. These internal networks of craftsmen and women supply un-official services to their community and bestow them with a dual right over space – that of occupation and of creation. The capacity that these builders have to create a new spatial grammar, a living spatial language, transforms these structures into sites of independence, into autonomous zones where the population creates a self-governing and self-realized community. The only way to have an oppositional architecture is to have a living and constantly changing building practice outside of architecture.

Personal Research

The study of informal constructions such as the Brazilian favelas, Spanish chabolas or South African shanty-towns, is framed by architecture's complicity with power, by society's surrender of space and its abandonment of the tools of building place to architects. While it seems that capitalism has conquered the built environment and co-opted all actions to it, these local practices reveal a viable form of resistance to commodified spaces. Informal constructions challenge the established order because the act of building performed by their inhabitants gives them a right over the space intervened.

The difference between ownership of space and the right to a space opens the question for new social and production forms. This activity is one centered not on abstract formulations such as the law, the market or other forms of textual contracts, but on spatial occupations that inscribe abstract space through personal actions and communal narratives. It is this active transformation of space that creates place.

Havana, Cuba, presents a unique case in the field of illegal settlements in Latin America because it has the only examples of informal urban settlements spawned out of a socialist state. With the 1960 Law of Urban Reform, Cuba's socialist revolution finalized the dismantling of the capitalist exploitation of the territory by granting its people the "right" over the space they inhabited. Yet this did not prevent the systematic transformation and colonization of existing structures in the city. These transformations locally known as barbacoas present a real and viable solution to the housing deficit in Havana, one that escapes the usual institutional answers be they of the state or of architecture.

Vita

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Rambla Catalunya 48, 3-2 Barcelona 08007 Spain
preal@clemson.edu

Teaching Experience (domestic):
Clemson University, College of Architecture Arts and Humanities, Clemson, SC
Assistant Professor, Graduate Program, 2000-present
Program Director, Clemson University Architecture Center in Barcelona, 2003-present
University of Colorado, Boulder, School of Architecture and Planning, Boulder, Co.
Visiting Professor, 1999-2000
Coordinator Media Course / Coordinator Third Year Studio
Fourth Year Studio / Graduate Studio
Southern University and A & M College, School of Architecture, Baton Rouge, La.
Assistant Professor, 1997-1999
First Year Program Coordinator / Fifth Year Thesis Supervisor
Director Mexico Summer Study Abroad, 1997-1999
Universidad de Puerto Rico, Escuela de Arquitectura, San Juan, Puerto Rico
Visiting Professor, Design Seminar, 1996, 1999
Harvard University, Cambridge, Mass.
Instructor, Graduate School of Design Career Discovery Program, 1992
Boston Architectural Center, Boston, Mass.
Instructor, 1991-1992

Teaching Experience (international):
Universidad Técnica Federico Santamaría, Escuela de Arquitectura, Valparaíso, Chile
Adjunct Professor, Theory Program Coordinator / Architecture Studio Level 1, 1996
Pontificia Universidad Católica de Chile, Escuela de Arquitectura y Bellas Artes, Santiago, Chile
Visiting Professor, Graduate Program, 1995
Adjunct Professor, 1994-1995
Universidad de Chile, Facultad de Arquitectura, Santiago, Chile
Adjunct Professor, 1994-1995

Honors and Awards:
Award for Faculty Excellence, Clemson University Board of Trustees 2004
Collaborative Practice Award, Association of Collegiate Schools of Architecture (ACSA): "Studio South" (with Jori Erdman) 2004
Jury Selection, Design Communication Association (DCA) Juried Design Communication Exhibition "Hay Bale House" (with Ron Rael). 2004
First Place, Home/House International Competition, Southeastern Center for Contemporary Art (SECCA): "Hay Bale House" (with Ron Rael). 2003
Honorable Mention, Nature's Theater: Saluda Shoals International Competition: "Nature's Theater" (with Jori Erdman). 2001
Third Prize, Sergio Larraín Library Competition (with J Baixas and E del Río) Santiago, Chile 1996
First Prize, Barcelona IX International Jewelry Design Competition / Barna Joia: "La Bola de Viatge" (with Xavier Claramunt). 1991

Sarah Riviere

My Work

looks at the processes of urban design and of architectural design within the urban context. The city, let us admit it, is a tricky protagonist for even the most experienced designer as he/she negotiates towards a particular design. As Henri Lefebvre wrote in his article "Seen from the Window": "Opacity and horizons, obstacles and perspectives… the Unknown, the giant city, to be perceived or guessed at…" . In constant movement, ever in transition, the city has emerged as an autonomous reality which extends far beyond the simple morphological outline of its physical form.

How can the designer make contact with the city´s range, its intimacy and infinity, its dissonance and its poetry, in such a way that he/she is able to design with relevance and inspiration within it? How to ensure that contact is both established and maintained with the real living city of our daily inhabitation, with the active city in its complexity rather than with an edited facsimilie of the same? The ever-present danger is that of a designer´s inelegant retreat, either into the tired boredom of simple pragmatism - the safest yet least poetic solution- or into ignominious cliché grasping at stereotypical solutions to cover all confusion.

I propose an approach to urban design where the steps towards urban contact are carefully choreographed, an approach which negotiates through a multiplicity of subjective viewpoints a lightness of touch with respect to the city in order to make visible the more subtle layers of the urban realm, layers which hard pragmatism can so easily reduce to dust.

My interest in the Camp for Oppositional Architecture

I see the camp as an opportunity to communicate my concerns regarding the current tendency of the processes of urban design to deny contact with the reality of our urban realm, resulting in the creation of designs which have minimum connection to the context in which they are constructed. I hope to participate in the creation of a forum for generative discussion of the options for alternative approaches to urbanism. In my teaching at the TU Berlin I have been developing proposals which widen the range of access to the urban environment beyond the scope historically covered by city planning in order to make contact with the more subtle characteristics of the living city. I propose the suspension of confidence in the architect/urban planner as an all-knowing so-called expert on the city,

instead let him/her adopt new roles with respect to the city in order to design more relevantly within it.
 I propose not a reversing of the heirarchy of the expert over the layman, not a prioritising of the subjective view over the so-called objective one, and particularly not a reduction in the value of the training, education and critical research of the expert, attributes crucial to his/her task. Instead let us adopt in parallel both the expert- and simultaneously the knowingly subjective- view. It is time for the architect to admit his/her humanity, to suspend his/her so-called objectivity and give voice to his/her own history, own hopes and dreams, concerns and fears. As we live in the city each of us develops our own personal reading of the hieroglyphics of urban life, why deny these experiences their voice?

I see the potential for new forms of architecture and urbanism from designers who, as knowledgable participants, engage the city from a consciously personal viewpoint while simultaneously allowing their critical sense and expertise to inform them. By taking a more agile approach a designer empowers the city to respond to his/her presence, to form herself around him/her for their reading, ready for conversation and exchange. In this way simultaneously one can gain access to the city's mythology and to the reality of our urban realm.

Image attached: Designing from a Moving Frame of Reference: Sarah Riviere 1998

Vita

Sarah Riviere (b. 1966 in Norfolk, England):
I have been teaching a process-based form of urban design and architecture at the TU-Berlin since 2001. I trained in architecture at the Bartlett in London with Professor Nat Chard and have worked with architecture offices in New York, Munich and London. I have an office in Berlin.

Katharina Rohde

Statement of Interest in oppositional architecture

Throughout my architectural studies I have always been understanding architecture more in its complexity of political expression, economical power, and social struggle and the expression of necessities rather than just in its simplicity of structure.

In the past two years, I have had the opportunity to develop various projects with very different people and professions. Especially the experience of living in Caracas in times of political and social changes, my work in the shantytowns, has sharpened my point of view on architecture even more, and has helped me to develop an understanding for what my interest in architecture is.

The concrete space for me has to be read through the global conditions it enacts. The specificity of local actions is informed, constrained by and plays out the circumstances set.
(Relational) behaviours amount to an urban fact that can hardly be described with the representational systems available for architects and planners, where professional techniques favour results, limits and facts rather than processes and changing figures without determined outlines.

The question to be asked therefore is how to engage space- producing actions while staying within the discipline?

Since cities have shifted from being defined by place and materialization into a boundless organizational relation, it is only the descriptive and operational method that may grasp contemporary reality. Within multiplicity and dynamism of forces, panoptic schemes fail, while interlacing, complementary moments and differentiations of locality and gradients become the "site" of interventions. It renounces totality and picks up on the logics of actualization and differentiations of locality and time that will be able to tackle the metropolitan context.

I would like to participate in the oppositional architecture camp to meet more people with the same desire in architecture. For me it would be a great challenge and opportunity to communicate my experience and learn from other experiences and opinions.

Description of work

Shortly after the coup d´état in Venezuela in April 2002, I went to Caracas, to study and work there for 14 month in total. I got very involved in the political process, and started to work with different community organizations within the so called barrios (=shantytowns). The projects I participated in were educational projects, such as community land committee meetings, sustainable development, housing projects, urban agriculture, etc. The projects were based on self- organization and were therefore organized by the communities.

In February 2003 I got in touch with the Austrian Artists Sabine Bitter and Helmut Weber http://www.lot.at/ccs, fellows of the project "Caracas y la cultura urbana informal" (Caracas and the informal urban culture) organised by The Kulturstiftung des Bundes and the Caracas Urban Think Tank. The following month we worked together on the production of a video documentation in search for the production of Space in Caracas. The video consists of interviews with Caraquenos about their every day use of the constitution, but also about the every day use of the architecture of the 23 de Enero (23rd of January= one of Caracas biggest shantytown). The constitution of the Bolivarian Republic of Venezuela from 1999, sold throughout the city by buhoneros (=street vendors) in the recognizable format of a small blue book is famous for its process of constituting a participatory democracy as well as its every day use by its people. The Super Blocks of the massive social housing project El 23 de Enero by Carlos Raúl Villanueva were realised in the 50th under the dictatorship of Perez Jíminez. At that time Caracas was an important site for a regional modernist architecture and part of the modernization and nation- building process. Due to its history of national and urban political struggle, the 23rd of January today is an important site for investigation into how a modernist housing project is used and transformed over time by its inhabitants within specific social and economic conditions. The video parallels the two structures in order to examine these productive forces which shape Caracas.

From September 2003 till May 2004 I participated in the AAD Diploma (Advanced Architectural Design) course at Strathclyde University in Glasgow, Scotland.

Caracas Tekstil is developed in the 23 de Enero. My project was to develop a Space for Knowledge and Learning by creating lasting economical prospects. The conditions I have been confronted with, was the development of extremely dense and informal spaces. To engage with the very specific site of the 23 de enero, I have decided to develop my project within and on top of the existing structure, which in this specific Case are the Super Blocks, the so called vertical barrio.

The Block is layered in a programmatic order, the ground floor becomes flexible, to the already existing usage for living, an additional opportunity is added which provides space for commerce. The idea of a bazaar is developed to distribute the products to the inhabitants of the 23 de Enero. The actual site for production is developed on the roof top. The floors in between the roof and the ground level become the actual space for education. Linked to the flats, the walkways are turned into classrooms, and provide space for the exchange of knowledge.

The whole idea of my project is based on the well proven concept of self-organisation. The dwellers of the Super Blocks and the houses in between become the actors of the whole process of production and education. The whole concept is developed in a Production Line. The Blocks will be developed within a time scale of approximately ten years. Different usages for production are considered, that provide opportunities for economical independency.

The following month until October I am invited to continue my project into the Master of Architecture Degree. I am planning to go back to Venezuela to present my project to the community of the 23 de Enero. Recently the government of Venezuela has planned to give funding to the community of the 23 de Enero to renovate the blocks; my idea is to develop the project further in the next month to be able to hand in a proposal to the national housing association responsible for the renovation of the Super Blocks.

From October 2004 to July 2005 I will be participating in the VI Bauhaus Kolleg "Transnational Spaces" in Dessau. The Bauhaus Kolleg is the postgraduate program of the Bauhaus Dessau Foundation.

This year Kolleg focuses on the development of transnational public spaces in urban metropolitan areas. In the age of economic globalization, multimedia communication and transnational migration cities consist of parallel worlds. It is here that different cultures and urban practices encounter each other. The program investigates the spatial structures that are emerging out of the tensions and contradictions of "transnational cities" by looking at select transnational sites.

I am invited to be a Guest Lecturer at the University of the Witwatersrand in Johannesburg, South Africa in April/ May 2005. I am asked to present my diploma project and further to develop a project with the students from Witwatersrand University for one on Johannesburg largest social housing projects, Hillbraw in a seven weeks workshop.

Curriculum Vitae

born 14/02/1977, in Eckernförde, Germany

Education
June ´04- October ´04
March, University of Strathclyde, Glasgow
Sept. ´03- May ´04
AAD Diploma (Advanced Architectural Design) at University of Strathclyde, Glasgow, Scotland
Sept.´02- July ´03
Architecture Studies at The UCV (Universidad Central de Venezuela) in Caracas, Venezuela
Sept. ´99- July´02
Architecture Studies at The BTU (Brandenburgischen Technischen Universität Cottbus) Cottbus
Sept.´97- June ´99
Studies of The Political Science at The Humboldt University Berlin

Musical and artistically education

Since the age of four until today, I was trained in dancing. (Ballet, Modern Dance, African Dance, Afro- Brazilian Dance). In the past five years I started to practise acrobatics with different street artists and caipoera.

Work experience
Feb. 2003- Sept. ´03
Video Production "Caracas, Hecho en Venezuela"
(Caracas, Made in Venezuela)
with the Austrian Artists Sabine Bitter and Helmut Weber
as part of the project "Caracas y la cultura urbana informal"
organized and sponsored by Kulturstitung des Bundes and The Caracas Urban Think Tank

Community work in the "23 de Enero", barrio, Caracas
(Land community organizations, cultural organizations)

                          RED DE LA CALLE,
Circuito Libre
Organization of street artists who claim public space for political manifestation and social interaction

Oct. 2001- July ´02
mentor at professors chair Inken Baller at The BTU Cottbus
August   2001
Internship at KUP (Keintzel und Partner) Architects/ Berlin
July   2000
Internship at KUP (Keintzel und Partner) Architects/ Berlin
Sept.   1999
Internship at Lohnert GmbH, Eckernförde
Office for structural and civil Engineering
June 1999- Aug. ´99
Internship at MBI GmbH, Berlin
Carpenter
March 1999- May ´99
Internship at Fashion Designer HAVA/ Berlin
June 1997- Feb. ´99   Voluntary work at AID (Ambulanz für integrative Drogenhilfe), Berlin

Workshops
April   2004
"Architecture, Territory and Performance", Glasgow
February   2004
"Architecture and Industry", Glaspaper, Glasgow
December   2003
"Architecture and Film", Glasgow
January   2002
"Shrinking Cities", Glaspaper and Philip Oswalt, Bauhaus Dessau
December   2001
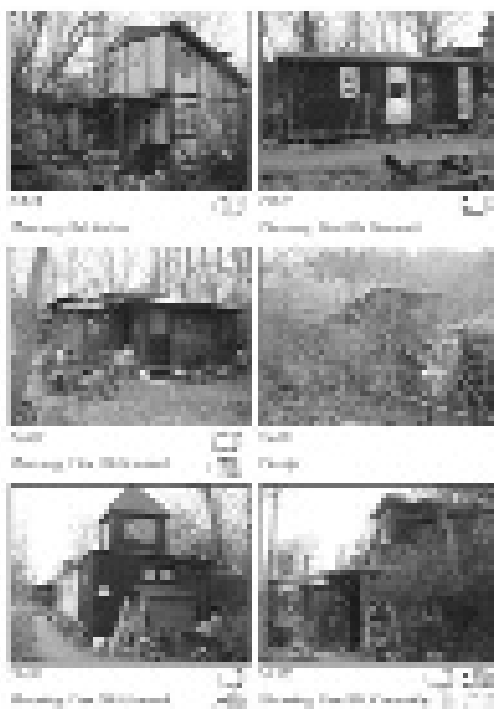"Shrinking Cities", Philip Oswalt, Stassfurt

Awards
2002
1st Price Competition, (built)
sculpture for "Branitzer Park Summer Festival"
2001
Student Award for Urban Design Project in Cottbus

Pernille Skov, Søren Holm Hvilsby

Interest in Camp

We are interested in alternative ways of creating urban areas. Our concerns are mainly focused on anti-hierarchical building processes, which involve the occupants, not only with regard to the planning process but also in terms of a longer process in time. We are interested in the creation of urban areas developed by an active community, where the individual in a responsible manner enter into the shared community, socially as well as in the architectural designprocess. The camp is a possibility to learn from the experiences and thoughts of others concerning this form of architecture and planning, as well as an important forum in which to present our work. How can you operationalize an open source planning, which directly and through the whole process (in terms of a continuous process in time) involves the occupants of the area. How can such a process be organized, which complications can arise etc.

With the point of departure in our empirical and theoretical investigations of Christiania's wagon culture and the questions raised below, we are interested in an actualization of the potentials of the collected knowledge in a virtual urban area. The area could be in Ørestaden, an area under development south of Copenhagen. Would it be possible to realize a housing area based on the wagon as a standard mobil architectural

unit, with points of reference to the experiences gained at Christiania?

Currently we are working with the following issues in relation to the second phase of the project:

Features

The Wagon:
Mobility (the wagon as a mobil unit)
A standard type
Flexible possibilities of construction

The Christiania Wagons:
Generic potential: the generic transaction between architecture and individual.
Time: an architecture taking place within a distinct duration, i.e. special architectural pace.
Space: the morphological space, determined by needs.

Questions arising from the above mentioned features

Is it possible to create a stadardized architectural type with a generic potential, which is not ultimately controlled by an overall authoritative intention?

Is it possible to displace the mobility of the wagon and thereby create a building form taking place in a privileged time, which gains the possibility for actions on the side of the occupant determined by hers or his needs?

Ultimate freedom of form: what happens if the typological limits are annulled to open up for a morphological user determined freedom?

Vita

Presentation of previous work
During the last year we have been working with the wagon culture at Christiania in Copenhagen. We are currently exhibiting a part of the project at Gallery Overgaden in Copenhagen as part of the group show 'Christiania Oven Vande', and have previously participated in an exhibition in connection with the Christiania Conference 2004, held in Copenhagen in February. In May we presented a paper at the conference 'Nordic Refelctions on Architecture' held in Helsinki by The Nordic Journal of Architectural Research. An article concerning the empirical studies of our project will be published in the next issue (August) of the academic journal Kulturo (published under the dep. of Modern Culture, University of Copenhagen).

In terms of architectural history you experience, in addition to the christianians taking over an historically important area (an old fortification) another building history, where the wagon becomes an essentially important form of dwelling.
At Christiania the physical movement of the wagons has been displaced from a short durational span to a longer process in time. Once the wagon becomes stationary, the movement continues as a physical improvement of the wagon according to social and spatial needs. This is opposed to the traditional movement of the wagon between different physical locations, and points to a process of expansion connected to events unfolding in time such as partnership, children, material increase etc. Thus when the movement has stopped, it becomes a matter of social conventions and habits, even though this does not mean that the movement is no longer present. Instead it has often been displaced by an engagement in a more complicated environment – Christiania – which goes beyond the individual's own needs.

Our investigation of the wagons in Christiania generated a comprehensive empirical search, which became translated into an archive containing all the existing wagons in Christiania. In the archive the wagons have been registered in morphological categories.

The morphing quality of the wagons allows for a binary movement. Locally the inhabitants of the wagons are using a form of urbanity capable of creating a place, where the driving force of life is the individual's continuous experimentation with his or hers own possibilities.

local identity. As such the wagon is pointing towards a constant process of reversion, where at one moment the wagon insists on a completely localized identity, and the next moment this particular localization seems to be an answer to and maybe even a consequence of something completely global, outside of the local. In this way the wagons might refer to a process of globalisation, which is not determined by a greater, diffuse system, but are more likely to mirror a constructive human dealing with dreams.

Jochen Specht
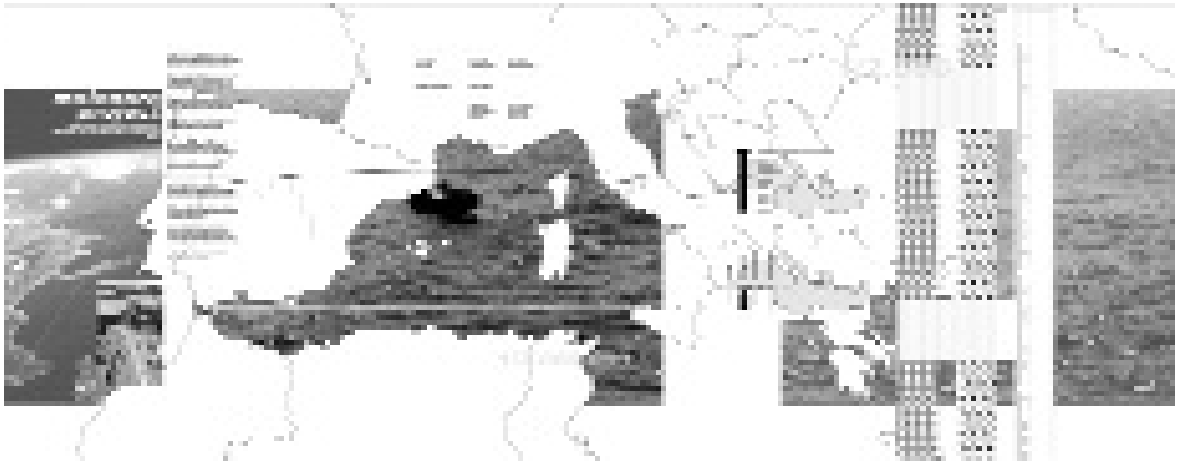
Description of my work

With the camp's topic in mind, I would like to present two projects of the last two years. The first project is the ‚cartonhouse', a house made of cardboard designed by Oskar Leo Kaufmann, Dornbirn, Austria.
I did the whole project management and fabrication planning.

The ‚cartonhouse' is a foldable house for homeless people created for the 2002 Int. Art Biennial in Turin, Italy. With this house we examine minimal architecture in a literal sense. With designing and showing a cardboard house for homeless people, we provoke a discussion about poverty and the society's attitude towards homeless and their needs. The 250 pieces we produced were given away in turin so that after a few days the first houses appeared at the bank of the river...

The second project is a recently finished project I did at the university.

Thinking about migration and especially refugees all over the world I analysed buildings related to this topic like the ‚Chinese Wall', the ‚Westwall' or newer structures at the southern US frontier or in palestine.
I wondered how a European frontier might function and look like, so I created ‚Malacora', a swimming frontier building reaching from Palermo to Gibraltar.
In the same way the new wall/fence in palestine is a symbol for sharon's politics ‚Malacora' reflects the European Union's strategies how to deal with immigrants, refugees and the increase in the percentage of elderly people, that makes immigration necessary.
With the materialization of these problems, ‚Malacora' unveils suppressed connections and provokes an intellectual argument about migration.

Statement of interest in ‚oppositional architechture'

It is strange. Although the environment, including man made structures like buildings, is the most natural way of expressing ideas and contexts, i.e. materializing a society, most architects do not deal with politics.
Oppositional architecture is different.
Oppositional architecture is contextual architecture that represents a conscious opinion towards politics, society and the environment.
In a way this should be self-evident for architecture in general, but it is not.

Furthermore, architecture is able to join social discourse in a unique manner. Neither literature nor film can analyse, realize and assess social and political conflicts in the direct, thorough and public way, architecture can do.

Especially the architectonical draft in a utopian sense has to take position in public debates.
But the architectonical contribution has to be convincing, not latent.

Resistance, not Appeasement is the answer.
But who or what is the adversary? The politicians? Capitalism? Ourselves? Bush?
What methods can be used? Populism? Pragmatism? Satire? Conflict?
And what are the aims? Relevance? Responsibility? Money? A better world?

Berlin might answer...

Vita

Jochen Specht
Blücherplatz 15-27 / 149
52068 Aachen
js@spectaculate.com

I was born in 1980 in Düsseldorf, Germany. I am interested in architecture since 1997, when I began working for a architecture company as graphic assistant.
Since 2000 I am a student for architechture at RWTH Aachen.
At the same time I continued working in architecture offices in Germany and Austria.
After my diploma in 2005, I am planning to continue my studies at Columbia University, New York.

Stadt im Regal

Valeska Peschke, Antje Dorn, Birgit Schlieps

Statement of Interest

On the occasion of the Camp for Oppostional Architecture the artist group STADT IM REGAL
(City in Shelves) would like to discuss with the presenation of five realized exhibition projects specific forms of visualizing and pointing out urban contexts.

In 1996 mainly Berlin based artists formed a group working on the city as a theme. Starting off with the planning and building processes in Berlin, we reacted with a simulation of these processes. The artificial uprising of a city, the construction of identity and the discussion of origin, raised our interest to observe and deal with these phenomena in Berlin and other cities. We develop adequate models due to the specific characteristics of the cities and the exhibition spaces we chose or are invited to. We examine structures of urbanity, finding basic systems like shelves which serves also as a platform to present the diversity of the group and the individual artistic positions in confrontation or in superimposition to eachother. To some exhibitions also guests were and will be invited

Vita

STADT IM REGAL: Tina Born, Antje Dorn, Ursula Döbereiner, Kerstin Drechsel, Friederike Feldmann, Heike Klussmann, Valeska Peschke, Birgit Schlieps, Katharina Schmidt, Michaela Schweiger, Markus Strieder, Daniela von Waberer

Projects (Selection):

1997 Parkhaus - Stadt im Regal (Multi Storey Carpark - City in Shelves), Parkhaus Behrensstr./Friedrichstr., Berlin
A seven-story public parking space was chosen for the exhibition. A parking is a transitory space, catalyzing the perception of changes in our city life. Using parking lots, ramps and walls as a basic structure to operate, we inaugarated models and concepts of the city on three sucessive floors, a reflection on the transformation and metabolism of Berlin after 1990. We published a catalogue in form of a patent folded map.

2000 BUNGALOW. Z 2000, Akademie der Künste, Berlin
The exhibition bungalow by the architect Eduard Ludwig was finished in 1957 as a part of the Berlin Hansaviertel exhibition in 1955. We rebuilt the bungalow Typ A, Nr. 39 with an adoption of the atrium concept. It was placed in front of the Academy of Fine Arts Berlin, enclosing the existing open space furnished with a Henry Moore Sculpture , stairs and a specific plant area . The vision of modernity for the„city of tomorrow‰ with its functionality and rationality became the model for the exhibition where we placed our individual position, questionning and reeevaluating the modern concept of space .

2002 MAHAGONI, offspace, Wien
STADT IM REGAL furnishes the 27 squaremeters of the offspace showroom using the principle of mahogany. The various standards of the work explore the different dimensions of living in relation to eachother.
Mahogany represents a surprising collision of function, decoration and the color brown. We used surfaces as a starting point for exploring the fine, permeable line between the private and the public domain in living spaces. The borders are constantly the subject of negocia-tion, transporting new images, fashions and styles. Living has always been determined by social conventions and specific group affiliations. Now the home has also to serve more and more as a working place and the optimism due to the vision of multi-functionality turns into a nightmare.
2003 SCARFACE, Gesellschaft der Freunde junger Kunst, Baden-Baden
Reconstruction of surfaces and other anti-aging systems. An exhibition in former steam bath in Baden-Baden, a very famous old spa, about transience, the construction of human bodies and architecture and the specific representation of their surfaces.

2003 WK8P2ABBAU (WK8P2REMOVAL), Superumbau, Verein Zuse, Hoyerswerda
The demolition of a five storey plattenbau during the exhibition (which was also part of the concept) was a reason to reflect on the detoriation (deconstruction and reconstruction) of urban space designed through modern town planning. A lighting pole was transfered from the old city, where it was not in use any more, to the new city, now diminishing and not shown in any new catalogue of the city. A building sign was placed, announcing that there will be a meadow in the near future, a building office was installed with models from the city from various building periods and other comments about the demolishing process.

info@stadtimregal.de

Stalker

Project

Osservatorio nomade is a multidisciplinary research net, open, creative and dinamic, that works with contest and partecipation attitude towards the investigated territories; in the ON sperimentation, field work, planning and educational programs are coexisting aspects. The On operates in marginal realities, uncertain fields, higly entropics environments; trying to understand and to describe them critically and dynamically, would contribute to the creative evolution of critical territories, partecipating to their dinamics, by living, listening and relating to them and to the local inhabitants. On is not divided nor vertically in hierarchies, neither horizontally in disciplinary compartments. The ON operates in terms of research, experimentation, end education, mantaining fluid the net of relations that keeps it together and that ties it to the observed/hinabited environment.

The On intervention is based on practices of listening, conviviality and exploration activated by playfull and relational creative interaction devices; with those practices and devices On tries to catalyze the development of self-organized and creative processes, trying to reconstitute social and environmental relations, there, where those got lost. The proposed approach by On promotes the use of innovative artistic languages to prevent the desappearence of cultural values and to revitalize the value of their creative transmission to maintain the richness and diversity of cultures in Europe and promotes the On/egnatia project. The project aims to enrich the cultural diversity and the European integration process of migrant and minority cultures encouraging intercultural dialogue through the reconstruction of the cultural heritage of fragmented places and cultural communities, providing a common meeting ground where they can encounter each other and share values and cultural experiences. The project intends to re-construct the cultural unity of the fragmented and disputed entity of the Egnatia, the simbolic location of the milestones of cultures which are disappearing and have been forgotten, through the collection of stories and memories of these migrating people, single persons or communities. The archive of stories and memories of cultures is collected by the On egnatia agencies set up in major european cities, which represent the location of the starting locations and/or final destinations of the journey of individuals and communities along the Egnatia.

2002 - 2004 On/egnatia

Rome, Berlin, Paris, Athens, Istanbul
In collaboration with Oximoron, Athens e Architecture Autogerée, Paris. In between Rome and Istanbul, a

trans-national disperse monument create with stories of displacement, recording real accounts from those who were moved or have been forced to move along the Egnatia "bridge" on the fragmented border between East and West. The stories will be collected by a "ON traveling Egnatia Agency" in some of the majors European terminal cities related to the Egnatia Road, like Athens, Berlin, Istanbul, Paris and Rome and also along the Egnatia Road in Otranto and Thessalonica. Each story will be transferred to a paving stone that will serve as testimony for each of the stories collected. We will ask each story teller to indicate to us where he or she wants to place their personalized paving stone along the Egnatia Road creating veritable "mile-stones" of memories.

July-August 2002, Cursi (Le)
On/egnatia/salento. An extremely variegated group of artists and researchers has reunited to dedicate itself to listen and to discover the weaving human connections over an archaic territory and present, dense of unacknowledged memories. Abandoned memories or submitted to the exploitation of the contemporaneity. Different memories awkward to the work of toil, like in the quarries of Cursi, memories bound to the expert management of the territory, today threatened from the speculation and from the tourist exploitation, memories of boundary of the land more to east of Italy, done of welcome, of exchanges, of meetings and crashes between different cultures.

April-June 2003, Rome, Berlin, Paris, Bozen
On/egnatia/presentation. April 15 2003 the project is presented at Rome in the Fondazione Adriano Olivetti, in the occasion of the presentation of ON/ Salento activities. There will be also opened the first Agency that will listen and record the stories of displacement along the via Egnatia, the first stories will be collected in Ararat the local Kurdish center. Here will be also placed the first mile – stone of memory. Other mile – stones will be placed along the way towards Otranto, where the map will be displayed in the harbour tower. More stories will be collected before leaving towards Thessaloniki, where it will be displayed inside the Alaja Imaret, a XVII century ottoman Host – house where Greeks refugees from Turkey where hosted after the 1922 exchange of population between Greece and Turkey. Later Istanbul will be reached. May 31st 2003 The project is presented at KW Kunstwerk in Berlin for the exposition "Territories" curated by Anselm Franke. June 5th 2003 The project is presented in the Palais de Tokyo in Paris for the exposition "GNS general navigation system" curated by Nicholas Burriaud.

March 2004, Berlin.
On/egnatia/berlin agency.
"Urban Marmitta" is an event with the cuisine urbaine (project by atelier d'architecture autogérée for the 3rd Berlin Biennale) in collaboration with Sprachenatelier (Berlin) and the Kurdish community of Malakurda (Berlin). A 3 hour cooking performance that cross ingredients, recipes and music from different communities in theTurkish market Maybachufer (KottbusserTor, Kreuzberg).

January 2004, Rome.
On/egnatia/roma camps.
A mobile library has been brought around the gypsies camps in Rome collecting stories about the gipsy holocaust and the actual conditions of the gipsies in Rome today. "Samudaripien" (the death of man), a celebration day for the gipsies holocaust has been organized with the gipsies communities the 27th of january, day of memory. A kiosk organized by Tulip House (Berlin) in collaboration with Kulturstiftung des Bundes (Berlin) has been for a week in the main station of Rome presenting the collected video and audio materials on gipsies status in Rome. The material collected will be part of the next project, where the "mobile library" will move to Balkans.

Rachel Steward
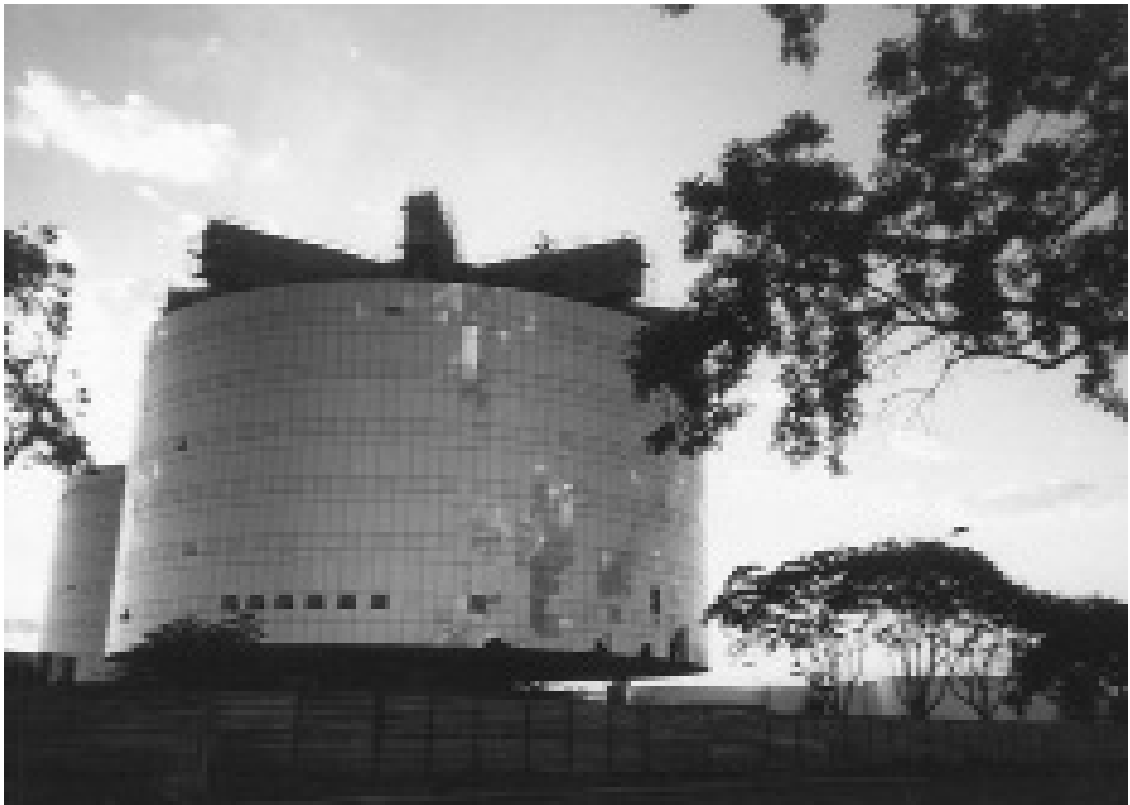
Research

MPhil/PhD Subject (a brief synopsis)
The sky and its inhabitation: The sky and its inhabitation was established internationally as a key trope of modern visual and literary aesthetics in the inter-war period by such practitioners as Leni Riefenstahl, El Lissitzky, and Antoine de Saint-Exupéry. In my research I examine this trope within visual cultures, aesthetics, artistic and curatorial practices of the past fifty years, exploring notions of harmony, conflict and social order as articulated in a set of modernist utopias and the philosophy and allegories of escape attendant to them.

The theoretical material I am interested in comes from a broad interdisciplinary base, i.e. Gaston Bachelard's foundational phenomenology (The Poetics of Space, 1957) and Luce Irigaray's re-visitation of pre-Socratic metaphysics (The Forgetting of Air, 1983). However nowhere in this material has there been a thorough going account of the inhabitation of the sky in modernist utopian and aesthetic thought and contemporary critical theory.

Attempts in modern and contemporary art practice to engage with notions of the sky and its inhabitation have brought forward a sophisticated conceptual language, including the 'immaterial' gestures of Yves Klein, the 'indifference' of Gerhard Richter, and the 'sentimentality' of Zarina Bhimji. In order to examine the status of this vocabulary within a broader set of social, conceptual, philosophical and historical conditions, I review relevant critical literature on the environment (Andrew Ross, 1991), technology (Donna Haraway, 1991), and ecology (Manuel De Landa, 1997).

My research is driven by questions found within Foucault's 'Biopower', Deleuze's 'Geophilosophy' and Hardt and Negri's 'Biopolitics' (concerning the production of power/knowledge and the socialisation of a specific material terrain). I explore how these questions are challenged when applied to the trope of the inhabitation of the sky – a specific terrain containing within its specificity the characteristic of limitlessness. This problematic will be developed within the appropriate conceptual-investigative paradigms drawing upon Giorgio Agamben (The Coming Community, 1993) and Jean-Luc Nancy (Being Singular Plural, 2000).

Practice

For the last six years I have worked as a curator and project manager for Artwise Curators, a small contemporary art organisation in London. Throughout this time I have worked on a number commissions with artists in specific architectural environments engaging with a

range of different communities/users.
Artists include Janet Cardiff, Rose Finn-kelcey, Lothar Goetz, James Ireland, Mark Titchner, and clients include British Airways, the Church of England, Pizza Express. Many of the projects Artwise initiates involve working in environments with highly produced spatial politics and we deal regularly with the problematics of working in these environments.

Statement of Interest

My interest in the Camp for Oppositional Architecture is its relevance to my research project. Architectural practice is central to my research project at present, both in terms of developing notions of Dwelling but also in the trope of the sky as formative with architecture's development of 'utopian' resistance and political opposition. This can clearly be identified with the architecture of the beginning of the 20th century. However is it possible that the characteristics of sky/air (fluidity, liquidity, formlessness) have become the way in which the current modes of resistance and opposition are articulated? And if so how is this different to the way in which the trope of the sky and its inhabitation way formulated within previous discourses? (Within this I am thinking about Hardt and Negri's fluidity, Zygmunt Bauman's liquidity and Deleuze's deterritorialised blue flowing space.) I would greatly value discussing/thinking through this proposition in relation to the focus proposed with the Camp for Oppositional Architecture.

Vita

Rachel Steward
Born 1967, UK. Living and working in London
Studied: BA (English Literature), MA History of Art (p/t), and currently undertaking an MPhil/PhD (p/t) in the Unit of Visual Cultures, Goldsmiths, University of London. I have developed my research so far through a number of written papers, a lecture given on Sky Dwelling (Technical University, Berlin, 2002), and a short film, Blue Cargo, contributed to Multiplicity's Venice Biennial project (2003). I am currently working at Artwise Curators (1998-) commissioning and project managing a range of projects and programmes. Prior to this I set up and published Engaged Magazine (1994-98) within which I researched, edited, published and exhibited a wide range of interdisciplinary material including work by Carsten Nicolai, DJ Spooky, and Tim Etchells of Forced Entertainment.

Frederik Svensk, Kristoff Gansing

TURNING TORSO, Bo01 Malmö
marketing director and calatrava

Statement of interest in "oppositional architecture"

Everyday we can observe how the emergent properties of any "living space" forces the oppositional quality of the built environment to unexpectedly pop up, with the effect of redrawing the limits of the uses of that particular space.

A case study in Sweden would be the infamous architecture and planning fair "Bo01" (Living in the year 2001). With this fair, the city of Malmö got a new attractive shoreline with exclusive housing looking out to the bridge between Sweden-Denmark, a view symbolising the making of the new "inter-region". As many of the expensive apartments and houses failed to attract buyers and the accompanying exhibition failed to attract visitors leading to bankruptcy, the area quikkly became desolate. It soon became apparent that there was truth in the "people's common census" view on the area (arising out of the old working class "air" in this former industrial city) as an elite area for the rich where no one would want or afford to live.

The grand project, the first large-scale living and architecture fair in the EU of the new millennium, with all its efforts towards ecological sustainability turned out as being opposed to a dominating idea of old Malmö. In other words – Bo01 were not able to subvert or over-

come the hegemonic identity of Malmö. At least not according to the original purpose of the project.

However, the fabrication and construction of a new idea of Malmö – as a centre for the knowledge industry and IT business seems just as strong, even though this particular identity project did not turn out to be successful according to both the project leaders and reactionary forces in mainstream public life. If we simplify these views in order to visualize them as a conflict – then the oppositional qualities inherent to the environment itself becomes apparent. In this particular example, new unexpected uses (from a planning perspective) have been produced out of them. The normative architectonic act of installing Bo01, became generative as the original marketing idea of Bo01 had been transgressed by "others", and their unexpected use of the area. Still, these acts of appropriation could not be possible without the actual realisation of the architectonic reference of "The New Malmö" in the form of Bo 01.

The new beach line, extending from the traditional sand beach of Malmö has been taken into use by citizens from all over the city, including those who were originally the most excluded from the area, the people living in Malmö's suburban ghettos. The new beach line was not built for bathing purposes, yet elements in the

design of it were misinterpreted as utilities for going into the water. However, when citizens asked the city council to provide a safer access to the water in the form of anti-slip designs, they were met with disapproval and with the statement that it was not a bathing area. Here it seems like there is a virtual oppositional quality inherent to the situation of planning-building-using. Today, the beach of Bo01 is one of the most popular hangouts during the summer in Malmö. This is effectively a case of actualisation of the excessive "virtual" possibilities inherent in the actual environment.

Can there be an architecture that is not oppositional? Not if we think of architecture as an empty signifier, that nobody can use in The Right Way. But then we seem to be caught up in an ontology of lack. And what we are lacking is any common idea of what we or the architecture are opposed to. Even though corporations, regions, and nation states require spectacular architectures for representative purposes, while the multitude of consumer subjects demand room for individualized privacy. These interests cannot be thought of in purely oppositional terms. If so, both the imagined inside capitalist production of space, and the imagined outside – the opposition – becomes static.

This argument challenges a pure negative answer to the question of oppositional architecture above as well as to the question: "is there an architecture that is not political?" Still, the processes of exclusion and inclusion inherent to planning and building practices become naturalized into the social fabric, rendering the oppositional quality of these processes invisible. It therefore becomes necessary to re-localise the given power connections of our social environment, to engage in a tracing of the contours of an always and already "oppositional architecture".

Vita

Fredrik Svensk is an Art critic and University lecturer in Art Theory at the University of Gothenburg, Sweden.
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Kristoffer Gansing has an M.A. in Film Studies from the University of Lund, Sweden. He is working as an artist/theorist and is based in the Art & Technology studio at K3, University of Malmö, Sweden.
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Annette Ueberlein

Statement of Interest

built environment is strongly defined through the image created by planning, sometimes stronger than the realized buildings themselves. images and plans always give you an ideal image in aesthetical, social or functional meaning that is never to be reached in reality – it creates an utopian space.

china has probably the fastest urban development – and shows off with a wide range of any kind of images of future buildings. there are socialist propaganda images, socialist advertisement and commercial ones.

even where the built space between the skyscrapers is no longer perceptible, images create an independent urban space within that built reality – it sometimes just doubles up the actual space with the idealized image of it. it doesn't even matter if reality does not reach ist aim. as soon as there exist that strong utopian image, it tells everybody how to perceive the space.

i am interested to show this confrontation, to make space and image comparable. it should show and ask for questioning the importance of both realities: the identification with space through virtual images and how people live with it. the development in china just shows a phenomena that is taking place all over the world. the aim of architecture is to create identity for places. how can it keep it's material character whilst becoming publicity itself?

my interest in participating the camp for oppositional architecture is first of course to show and discuss my work with other people that are interested in similar subjects.

within society architecture is reduced more and more to an image and represents ist content mainly through it's decoration, less through a specific structure or bakkground. this phenomena does not only take place within architecture and planning, but with the whole society. visual influence becomes more and more important for perception of space. people's senses get somehow flattend. buildings themselves become advertising. everything that's important is the visual and aesthetical appearence of buildings. other senses are somehow switched off. is it possible withing planning to remove from that phenomena or is it only possible to use the existing structures? if it is mainly about image, space becomes much more influenced through short-term political streams. representation of politic, nowadays almost substituted through representation of capital investments becomes fast and easy.

i am very interested in that subject of representing power in space, political or commercial, and how it takes it's influence on social developments within screening the images i made in china i hope to give a basic idea of my thoughts and to get in discussion about it.

Vita

annette ueberlein
born 1971 studied architecture/ urban planning in dresden and oporto
since 2000 free projects in art/ photography, works for several berlin-based
artists

Rochus Wiedemer

Statement of Interest

In the last years there have been various attemps to
reassert a critical notion of architecture; new practices
came up and expanded the field of architecture: Archi-
tects have started to investigate political conflicts with
maps, have been illustrating the new economic regime
with diagrams and have documented the everyday use
of space in diverse case studies. So far these new
practices were restricted to exhibitions, lectures and
publications. I am interested, how the emerging critical
understanding of architecture can affect planning and
construction or if these practices will be left to the
„claims of capitalistic utilization".

Image
Failled Attempt in 1981 to construct a minaret in
today's Görlitzer Park.

Vita

My thesis in 2002 documented the ongoing conflicts about the construction of a representative mosque in Berlin in the last thirty years. I would like to continue my research on mosques, focusing on forms of spatial representation that question an essentialist notion of identity. Last Fall I did a documentation on Church Conversions, consulting a parish in Berlin-Kreuzberg. In the last two years I have been working frequently for the project „shrinking cities". For the exhibition I developed a didactic picture story, that investigates the subsidies financing the demolition of prefab housing estates in eastern germany.
I was a member of Freies Fach and An Architektur, so I know the guys organizing the camp quite well.

Oliver Ziegenhardt
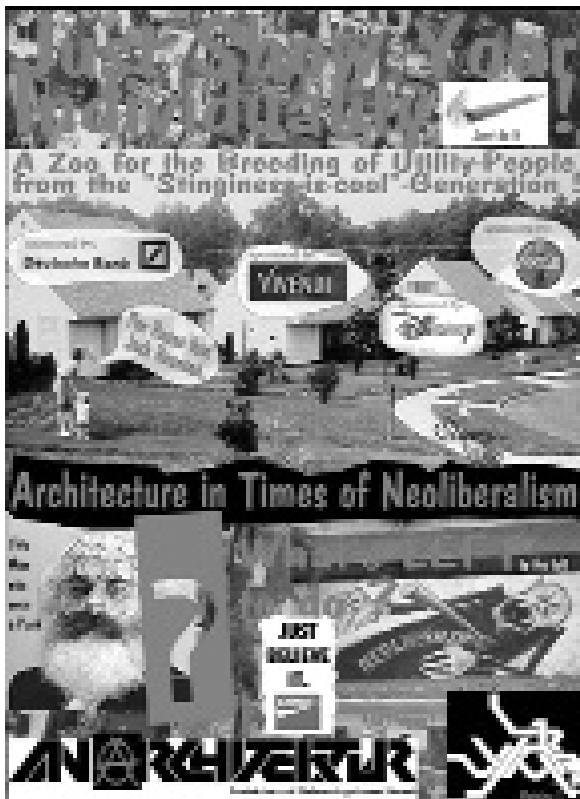
Interest in the Camp for Oppositional Architecture

First of course I hope to get connected to people who share my oppinion, that the ongoing depoliticization of architecture in the last two decades is dangerous and who want to take action against this.

I clearly differ architecture from building by stating, that building is only architecture when it contributes to a over-riding important discourse, always considering the fact that architecture ist not independend from society, economy and ecology.

The paper I send to the makers of the congress is an abstract to my doctoral thesis or dissertation, contemporarily in progress at BTU Cottbus, prof. Führ. It deals with the consequences of neoliberal thinking on architecture. I strongly believe that „neoliberalism" and „capitalism" nowadays might be used synonymously. In other words, criticising neoliberalism (as well as totalitarian state-socialism and bureaucracy) means criticising capitalism, what turns out to be the main goal of the congress.

Of course I was very amused when nearly two years ago I found your journal „An Architektur". I love the name, and I ain´t at all distressed that somebody was faster than me, for back these days I tried to develop the theory of an „anarchitecture".

I was glad to hear the congress should mainly gather folks from the left because I have strong feeling about both the so-called „New Left" as well as the „Old Left" that too often goes the way of division and splitting, which these days is the worst one can do. In my dissertation I try to figure out how far the neoliberal influences go, not even stopping from architecture, both as an art form and a business branche, seeking to legalize and organize „Assozialität" and a brutal individualization by systematicly discriminating solidarity and humanity.

This may sound a howl of complaint, but I can prove easily, only by taking the founding writings for neoliberal ideology like „Road to Serfdom" by F.A. Hayek or „Capitalism and Freedom" by Milton Friedman, that neoliberalism has a quasi-fascistoid image of man and is in consequence a menace to a human, emancipated and free society on all levels.

Architecture in Times of Neoliberalism

In this paper I want to investigate the production of architecture under conditions of neoliberal capitalism. In my oppinion the terms „neoliberal" and „capitalist" can´t be separated from each other any longer. In nearly sixty years after the fondation of the Mont Pelerin Society in 1947 in Vevey, Switzerland, as the core of neoliberal thinking, this economic theory once created by some liberal avantgardists has taken on the character of a genuin concept of society and has become stonger in official politics, influencing them wordwide. In it´s unrestrained expansionist tendencies neoliberalism reveals itself as the the phenomenon´s motor we call globalization, which is only hardly described by „international financial markets grown together". Not only ist expansionist tendencies but ist all-embracing claim to hegemony makes neoliberalism so dangerous. What other societies like National- or authoritan State Socialism could manage only by heavy hand and continous propaganda, neoliberalism, never lancing itself to public, reached by promising the economic freedom and independence of the individual. At a closer look this freedom exhausts in the „free" choice between goods. Thus I want to investigate how the neoliberal paradigm of capitalism exists not only within the field and discourse of economics and how its structures of thinking and its image of man find expression in all our aspects of living, so in architecture as well.

On assumption of Giddens´ thesis that we find ourselves in the kind of state of Late Modernity that only radicalizes what has been preformed and implemented in it from the very beginning, thus forming a counter concept to Post Modernity, Ullrich Schwarz differs these radicalizes „consequences of modernity" into:

„- The pragmatic acceptance: well, that´s how it is.
- The defiant optimism of the „Altmoderne": nothing has changed at all.
- The cynic pessimism: so let´s finally built a cool Prada-store down in Cal cutta.
- The radical engagement: let´s go Attac.
All these consequences we can find in contemporary architecture too. Maybe at least the radical engagement."

Although it could be argued if the movement Attac provides the radical moment we would need so much these days, we must ask ourselves what is the „intellectual foundation" for the other three. Searching for examples for Schwarz` proposals, first, the architecture and teaching of the „flying Dutchmen" matches the cynic pessimism – the Prada-store leaves no doubt. Rem Koolhaas and his clones stage an cynic-grotesque parody of architecture relevant for society and propagate a unrestricted hedonism of style, that comes dangerously close to the neoliberal promise of freedom, whose honouring is neither possible nor desired by the system. The defiant optimism of the „Altmoderne" can be seen in the stoicism of the neoclassical „Neue-Mitte"-architects as well as the representatives of the so-called Critic Reconstruction, who in their papers and lectures propagate art and nothing but art, and craftmanship, but in real life satisfy a certain feeling in connection to a corresponding market that they had just evoked. The pragmatic acceptance finally can bees trced in the genesis of a specific commonly accepted type of building which disguises itself as the TINA-result of political control and which is recommended as the highes aim, although its ecological, economical and social consequences are incalculable: the New Villages at the famous Green Meadow. What makes people leave the wellgoing structures of their urban surroundings and settle in the New Villages? Traffic bothers them: but due to the New Villages` insatisfactory infrastructure most of these folks buy another car and contribute their part to the increasing traffic volume. The city´s cramped conditions bother them: has one ever seen smaller floor plans and pieces of land, in relation to the suroundings? The New Villages appear as distinct results of neoliberal socalled „Vitalpolitik", that should replace the traditional „Sozialpolitik" and aim a (pseudo-)re-countrification of the service-oriented-society (see Roepke, Ludwig Erhard).

Architectural theory has always more or less dealt with how economic, intellectual and cultural systems express in architecture or are represented by it. Nearly every important political system – conservatism, liberalism, socialism (both the democratic socialism and the revolutionary socialism as communism) has developped its own matching architectural theory. Alone we still miss an architectural theory which is based on „libertärem" (english expression „libertarian" means something completely different) i.e. anarchist, nonviolent thinking and practice. Hopefully the Camp for Oppositional Architecture can help answering questions how this „libertäre" architectural theory could look like.

Vita

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Born December 8th 1976 in Erfurt. Parents are businesspeople in wholesale and retail trade.

July 1995:
Exam at High School.

October 1996:
Architectural Studies at Bauhaus University Weimar, Town and Regional Planning

Summersemester 1999:
Tutor at the Institute of Urban Sociology.

Summersemester 2000:
seven month of practical training in Erfurt. Reconstruction of historic business premises, site management.

From November 2000:
Foreign semesters at Vienna Technical University
Februar 2001 - April 2002:
Tutor at the Institute of Architectural Theory, Prof. Jormakka, VTU

From July 2002:
Membership in Attac.
December 2002:
Initiative for establishing of Attac-Erfurt local group.

August 2003:
Diploma at the Institute of Architectural Theory, Bauhaus University Weimar.

Focuses: Social Ecology, Pop-Culture and Sub-Culture and ist relevance in Architectural Theory, Globalization and the Civil Society, possible formes of resistance, alternative forms of dwelling and house planning, ska music and beer.