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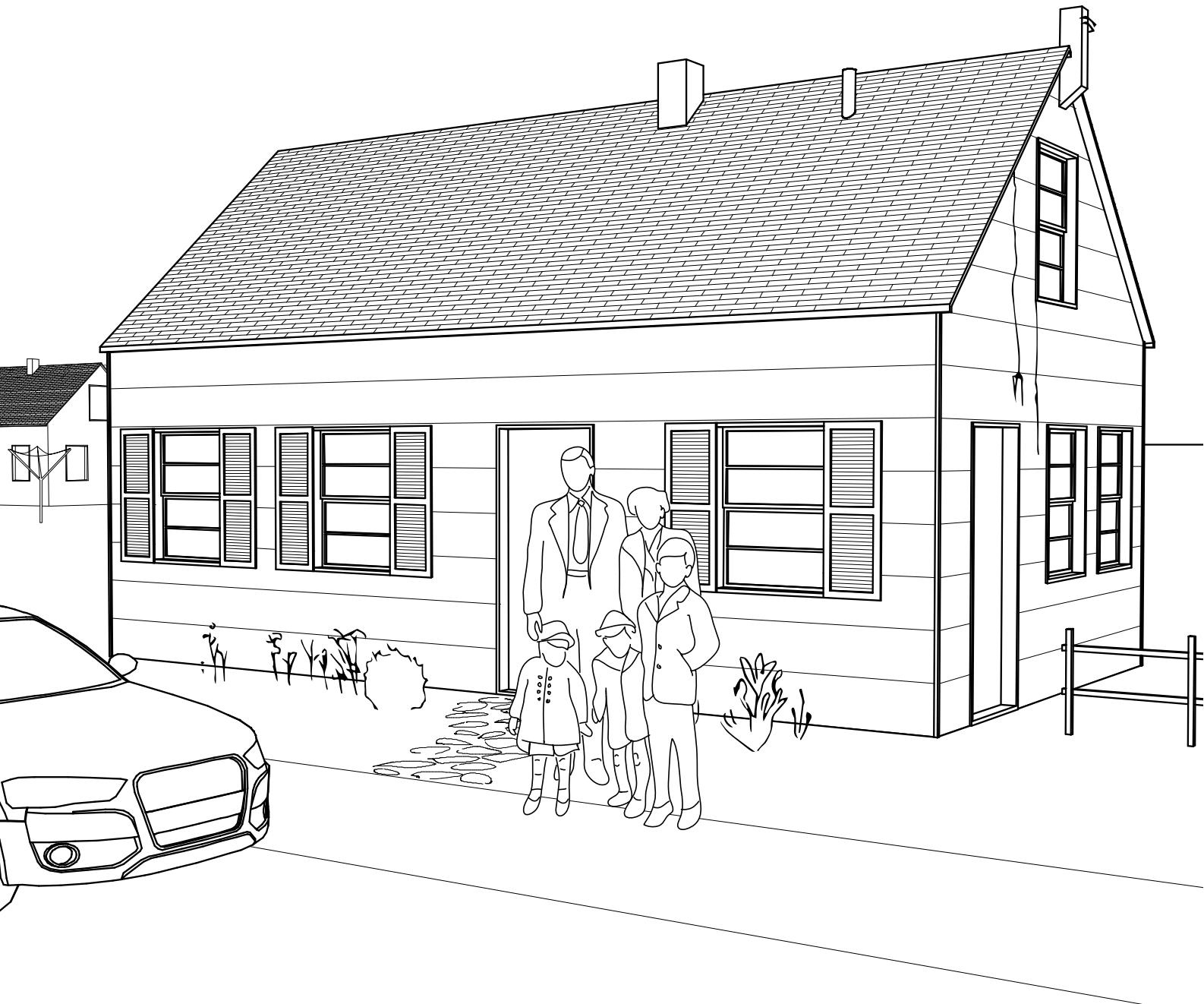
Nr. 3 – 2018

Once again, we are offering insights into our research and teaching programme Urban Design at HafenCity University to the interested public. Our third edition is devoted to our motif of interrogating housing. The annual theme 2018/19 will be concerned with ‘playing house’, the intricate linkages of social policy making and designing floor plans for the ‘family’ (p. 3). The retrospective reflects on this year’s theme »Modes of Realising« (p. 10). Over the last ten years, Urban Design ran one long term and another shorter term live project. We give a taster of our approach to and understanding of the performative plan in the extract »From the University of the Neighbourhoods to Building A Proposition For Future Activities or how Urban Design mobilizes the performative plan« (p. 17). The centre spreads are reserved for outtakes of key readings: This time, we’re featuring Georges Teyssot’s 1989 »Die Krankheit des Domizils« (p. 26), in

which he assembles the history of housing as accommodation and materialised social policy making, presented with kind permission by DeGruyter. In a similarly inquisitive way, Colin Ripley in his recent footprint article »Strategies for Living in Houses« (p. 28) takes a closer look at the heteronormative single-family house and reveals ‘the very precise way in which it serves the needs of this concept of the family – and no other’. Beatriz Colomina’s report outlines the radical and programmatic move from Las Vegas to Levittown during a second Learning from studio at Yale undertaken by Venturi and Scott-Brown (p. 32). Roger Keil’s introduction to his »Suburban Constellations« provides an idea of how Lefebvre could be taken to examine the ‘suburban revolution’ (p. 34). Lastly, we turn to classic Bruno Taut’s »Das neue Wohnen. Die Frau als Schöpferin« who took on the challenge of making the home homely and gave new prominence to the house wife in its creation (p. 37). Snapshots into how UD at HCU works are presented in the next two contributions; »working on the wall« as part of last year’s summer school »Building A Proposition For Future Activities« (p. 39), followed by an example of the technique of the collage as practiced in the seminar »Komposition des Städtischen« (p. 41). The Assorted Publications list some of the printed matter that UD has produced over the recent years.

Enjoy reading!

Yours, UD



Annual Theme 18/19

Let's play house

'Der Zuschnitt der Wohnungen – die großen Räume für Repräsentation, Freizeit, Ruhe und Erholung, die kleinen für Hausarbeit und Kindererziehung – orientierte sich an männlicher Lebenswelt und privilegierte sie, obwohl der Mann außerhalb des Hauses tätig und viele Stunden nicht anwesend war. Das Leitbild der bürgerlichen Kleinfamilie, in der der Vater als Ernährer der Familie galt und die Mutter als zuständig für Heim und Kinder, wurde in den Nachkriegsjahrzehnten im wörtlichen Sinne versteinert, zementiert oder in Beton gegossen. Die Wohnarchitektur spiegelte die gesellschaftlichen Zuordnungen der Geschlechter.' (Dörhöfer 2007: 48)

The housing question is deeply linked to social, political, economic, psychological and design understandings and norms of how society should be organised. Traditionally, the family provided one form for such organisation of society. Even children see a close connection between the 'family' and the 'house': the English language refers to the well-known family role play as 'playing house'. Yet Ripley argues that 'for children, playing house is never about the house. It's always about gender and sexual roles. It's about pretending to be something you can't.' (Ripley 2017: 98) Feminist theorists have argued that such quasi-natural definitions

(‘you can’t’) point to the deep seated symbolic androcentric order that, despite many changes and improvements, still remains powerful in its naturalisation and biologisation (Ter-linden 2010: 21). One expression of this underlying order is the single-family house that organises the gendered functions of the family members materially.

The history of the nuclear family – father, mother and child(-ren) – is at once the history of the modern, western city and its governmentality. The concept of the nuclear family is a social construct that originates in capitalism and became the prominent subdivision of society from industrialisation and onwards. ‘Family’ figures as capitalism’s staple entity: it guarantees the social production and reproduction of society, social order and norms, the division of labour into productive and reproductive activities and property relations. It is characterised by the male role of ‘earner’ and the female role of ‘housewife’ with all its problematic and unequal reverberations (see, for instance, Federici 1975). The nuclear family is closely related to and indeed the driver of suburbanisation and the industrially (pre)fabricated single family house: ‘As much as the industrial suburban house is a product for the nuclear family, the nuclear family is a product of the industrial suburban house.’ (Ripley 2017, 96) Ripley takes the pun even further, claiming that ‘the nuclear family would not have been imaginable as a concept prior to Hiroshima’ (*ibid.*). But even if the nuclear family in its traditional form and expression no longer presents the only form and expression of possible understandings of family, why is it that the detached, single-family house still provides the (sometimes unconscious, yet often overt) visual representation of ‘having made it’?

George Teyssot unravels the deep connection between the emergence of national family policy and housing policy in the 19th Century. Both are part of a larger conceptualisation of social policy as technocratic system that devises strategies for the governance of human relations in the western societies (Teyssot 1989: 31). Architecture, he argues, underwent a moralisation process: rather than trying to meet existing social needs, architects started to change the routines of future users. Whereas architecture in the 18th Century aimed to ‘speak’ and cater to a social consciousness, 19th Century architecture displays a tendency to behave like a ‘reform’ (cf. Teyssot 1989: 48). To write the history of the ‘house’, Teyssot argues, ‘is to relate it to the genealogy of the great axioms of modern society. Such axioms are, for instance, leisure that has nothing in common with classic

idleness; housing that has no resemblance with the poetic domicile of mortals and gods on earth and under the heavens; school that is no place for children's' play and lastly, the realm of public hygiene that is a population technology as opposed to what would guarantee an individual health and wellbeing' (Teyssot 1989: 68). The conception, organisation and realisation of housing the family with its underlying power relations becomes an intricate conglomerate of social policy architecture at the time of industrialisation and nation state building.

If the family today seems to be an increasingly outdated model, its materialisation in floorplans and urban planning remains locked in the idea of the single-family house that spreads into urban flats. Even as the slightly increasing birth rate hints at the fact that starting a family is once more en vogue, the number of single and two-person households is growing to a much larger extent, especially in cities and urban areas. While the classic, nuclear family is by far not the largest group entering the housing market, what is being built 'is designed and constructed from within [the] hegemonic tradition, using models that assume heteronormativity in its users' (Ripley 2017: 96). According to Becker, 'the social gender relations are inscribed into the spatial structures and spaces are gendered' (2008: 798). 200 years ago, Baudelaire mused on a related aspect, the disposition of the house, and wrote of 'the great malady that is horror of one's home' in his *Intimate Journals* (1947, LVIII). This brings Freud's *Unheimliches* and Vidler's *Architectural Uncanny* to mind; the homely and its opposite are at once a result of the domicile, the actual place in which humans are at home and simultaneously repress anxieties, insecurities and desires. Clearly, the unquestioned gendered functions and roles play important parts in the construction and expressions of 'the home' and its counterpart 'the uncanny', as much as it features in notions of 'private' and 'public'. How can these aspects be taken into account in the discussion around housing and family?

Not only in terms of housing types available, there is a discrepancy between what is offered and what is needed, and this discrepancy is growing (Holm et al. 2018). There are discrepancies in terms of flat sizes and floorplans, affordability and location. And there is the tendency that the activities and practices traditionally located and acted out in homes are relocated, veraushäusigt, removed from our own or rented four walls: 'women's work, relocation of the elderly and the sick in old people's homes and hospitals, accom-

modation of children in kindergartens and schools or the waiver of children all together, the development of technical and social infrastructures and of personalised services, the increasing mobility for leisure activities, the development of the hotel and restaurant industry as well as leisure facilities, and in general the increasing market- and state-driven organisation of ever more areas of life – all this has resulted in a situation in which nobody inevitably relies on their own flat.' (Häußermann and Siebel 2000: 14) Despite the realisation that housing and dwelling could be organised in totally different ways – indeed, in very different spatial typologies – people hold on to their desire for their own home: their living rooms, bed rooms, kitchens and bathrooms, their imagined privacy, their decorations, their domestic behaviour (see Hannemann 2014: 37).

In the course of the academic year 2018/19, Urban Design students and staff will be concerned with the family and its materialisation in floor plans and property relations, with lived spatial practices and household everyday life, with the always gendered production of space and the representation of social order in the built environment. We will engage with data and preconceptions, urban and rural differences, feminism and politics, ideologies and demographics, unpacking relationalities and tendencies to shed light on an issue that concerns literally every body.

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Modes of Realising – documentation of the colloquium

Modes of Realising – Annual Theme 2017/2018

There is an elephant in the room. It writes the themes of scholarly conferences. It constitutes both standardized and alternative modes of urban development. It mobilises and immobilises vast amounts of resources. It chooses one kind of politician over another. It draws the line between what is possible and what remains wishful thinking or speculation, threatening the existence of ‘abnormal’ modes of living.

Looking at what it means to live today, no statement seems to better capture the dominant truth: We are all contributing to real estate. Based on this fact – remember: facts are statements about reality, not reality – the interest of the annual theme 17/18 Modes of Realising turns to the modes in which profits, ideas and things are actually spatially realised, which following the line of Marxist thinking goes beyond looking at the production side of things: Realisation is the transformation of something from an ideal or potential form to an actual or material form. Realisation of value is the conversion of a profit or payment in the form of a surplus product or credit into money form. Commodity production is based on the production of a product which the producers themselves do not need, on the basis that their own need

can be met by exchange or sale of the surplus product. In particular capitalist production (the exploitation of labour through the ownership of the means of production, based on the division of classes) can only complete the cycle of capitalist reproduction when labour power is used, the product sold and paid for. The beginnings of crises often lie not so much in the failure to produce a surplus as in the failure to realise surplus production.

Colloquium Modes of Realising. Project *Neue Heimat*

The research and teaching programme Urban Design has been concerned with the annual theme »Modes of Realising. Project *Neue Heimat*« in the past academic year 2017/18. One concern was to problematise the palpability of the urban, or the problem of urban design. On the other hand, our interest turned to the modes in which profits, ideas, roles and things are actually spatially realised, which – following the line of Marxist thinking – goes beyond looking at the production side of things: Realisation is the transformation of something from an ideal or potential form into an actual, material or ideological form. Realisation of value is the conversion of a profit or payment in the form of a surplus product or credit into money form.

With the event of 100 years *Neue Heimat*, a promising case to investigate modes of realising came into focus. The aim of the Urban Design Project 1 was to study the urban conditions that constituted particular situations in the history of the housing association *Neue Heimat*. This research provided the raw material for the atlas Modes of Realising. *Neue Heimat*. The atlas now provides a pertinent field for research, teaching and practice for re-negotiating modes of realising through which new modes of producing the urban can be developed.

Positionen in der Wohnraumproduktion – lokale Modi des Realisierens

Bei Curry und Bier treffen am 19.10.2017 im AIT Architektursalon unterschiedlichste Standpunkte der Wohnraumproduktion aus Wirtschaft, Politik und Forschung aufeinander.

Das Kolloquium ist gegliedert in die Panels *past, now und future*. Mit den jeweiligen Positionen gehen verschieden gesetzte Prioritäten und Gesellschaftsvorstellungen einher. Trotz zu erwartender Reibungen ist die Diskussion am Ende in erster Linie von Höflichkeit geprägt. Dieses Aufeinandertreffen gibt uns einen – teilweise aufrüttelnden – Einblick, wer die stadt-politischen Dispositive mit welchen Intentionen und Handlungsspielräumen (re)produziert.

1. Dr. Ulrich Schwarz
(Hamburger Architektenkammer, ehemaliger Professor an der Hafencity Universität):

„Albert Vietor sagte einst: „Wenn Sie wollen, können Sie bei uns eine komplette Stadt bestellen“.“

Ulrich Schwarz, stellvertretender Geschäftsführer der Hamburger Architektenkammer und ehemals Professor an der HCU, ist zentral an der Erarbeitung der Ausstellung zur Neue Heimat beteiligt. Unter dem Titel DIE NEUE HEIMAT (1950-1982). EINE SOZIALEMONKRATISCHE UTOPIE wird die Ausstellung 2019 in der Neuen Pinakothek in München zu sehen sein. Die Neue Heimat ist abgewickelt, ihre Bestände

sind in städtische Wohnungsbaugenossenschaften und Wohnbaugesellschaften übergegangen, ihre gewerkschaftliche Organisation und ihr damit einhergehender ideologischer Überbau ist den Wohnungsprojekten zwar hier und da durchaus eingeschrieben, aber auch überformt und verändert worden.

Was bleibt vom Geist der *Neue Heimat*? Leben die ursprünglich gewerkschaftlichen Ideale von bezahlbaren und modernen Wohnungen für die arbeitende Bevölkerung sowie für Kinder und Alte fort?

2. Peter Jorzick

(Hamburg Team Projektentwicklung):

„Wenn sie wollen, können Sie bei mir ein ganzes Stadtquartier bestellen.“

Peter Jorzick ist seit 1997 geschäftsführender Gesellschafter von Hamburg Team und hat in der 20jährigen Firmengeschichte 65 Projekte mit einem Volumen von ca. 1 Milliarde Euro in Hamburg und Berlin realisiert. Bekannt sind die Quartiersentwicklung Q21 und die Projekte Falkenried und Wallhöfe in Hamburg sowie das Stadthafenquartier in Berlin. Seit 2014 engagiert sich Peter Jorzick als Vorstandsmitglied im Bund freier Wohnungsunternehmen, Landesverband Nord. Wir wurden auf Peter Jorzick im Rahmen der Fachtagung Wohnen in Hamburg 2030 aufmerksam, wo er in einem Impulsvortrag die Wohnraumproduktion in post-boom Zeiten problematisierte.

Wir fragen uns, ob es neuer beziehungsweise veränderter Modi des Realisierens in der gegenwärtigen und zukünftigen Wohnraumproduktion bedarf?

3. Karin Siebeck

(Behörde für Stadtentwicklung und Wohnen; Amt für Wohnen, Stadterneuerung und Bodenordnung):

„Hamburg - eine bezahlbare Stadt für alle.“

Karin Siebeck ist Leiterin im Amt für Wohnen, Stadterneuerung und Bodenordnung. Sie erarbeitet Konzeptausschreibungen und ist an der Realisierung des Hamburger Modells beteiligt. Dabei handelt es sich um ein umfassendes Bündel an Instrumenten der Wohnraumversorgung und -schaffung. Uns interessiert, wie die Umsetzung dieses Modells vonstat-

teneht und wie dieses Modell das Ziel realisiert beziehungsweise realisieren soll, woran es letztendlich gemessen wird: nämlich 10.000 realisierte Wohnungen pro Jahr.

4. Silke Schumacher
(Internationale Bauausstellung Hamburg):

„Wir vergeben 7% der Grundstücke über die Konzeptauktion: nicht der Preis, sondern das Konzept gewinnt.“

Silke Schumacher von der IBA Hamburg vertritt einen weiteren wichtigen Akteur der Hamburger Stadtentwicklungs-politik. Die Konzeptauktion als Vergabeverfahren für städtische Grundstücke ist der „neue Hamburger Weg“. Nach Ende der Internationalen Bauausstellung in Hamburg 2006-2013 bleibt die IBA als ein 100% Tochterunterneh-men der Stadt Hamburg bestehen und agiert als direkte Projektentwicklung in Form der ganzheitlichen Quartier-sentwicklung. In Neugraben-Fischbek plant die IBA GmbH gegenwärtig eine Einfamilienhaussiedlung. Uns beschäftigt, wie die IBA mit der aktuell immer drängen-deren Bodenfrage umgeht und mit welchen Umsetzungswei-sen sie am wortwörtlichen Sprung über die Elbe arbeitet.

6. Frank Holst
(Aug. Pries Immobilien, Gesellschaft für Projektentwicklung):

„Wir bauen 2-Zimmer Apartments – klein, kompakt und gefragt.“

Frank Holst von der AUG. PRIEN Immobilien, Gesellschaft für Projektentwicklung mbH vertritt eines der führenden und ältesten Projektentwickler in Hamburg. Die Aug. Pries Immo-bilien, Gesellschaft für Projektentwicklung mbH ist bestens vertraut mit vergangenen, gegenwärtigen sowie projektierten und zukünftigen Entwicklungen in Hamburg. Wir kennen die AUG. PRIEN Schilder an den Baustellen, die von Hamburg Team bespielt werden.

Wir fragen uns, welchen Beitrag Aug. Pries Immobilien, Gesellschaft für Projektentwicklung mbH in der aktuellen Stadtentwicklung leisten? Was kann ein führender Projekt-

entwickler zu den Arten und Weisen der Realisierung in der aktuellen Projektentwicklungslandschaft erzählen; was bedeutet Projektentwicklung heute?

5. Bernd Dahlgrün
(Fachgebiet Entwurf und Baukonstruktion an der Hafencity Universität):

„Wie kann man Gebäude aufstocken, um neuen Wohnraum zu schaffen?“

Bernd Dahlgrün, Professor im Fachgebiet Entwurf und Baukonstruktion an der HCU, hat sich mit Dachaufstockungen als potentieller Möglichkeit der baulichen Verdichtung des Hamburger Stadtgebiets auseinandergesetzt. Damit eröffnet er eine Perspektive, die sich zentral mit der gegenwärtigen und gegebenen Situation auseinandersetzt – im Gegensatz zur Projektentwicklung auf der grünen Wiese oder in der HafenCity. Dachaufstockungen als architektonische Eingriffe in den Bestand können als eine Realisierungsweise betrachtet werden, die in der Gegenwart zukünftige Möglichkeiten auslotet. Von der fokussierten Perspektive auf die möglichen Dachaufstockungen hat er sich weiter mit der Frage beschäftigt, wie Gestehungskosten eigentlich zustande kommen.

Uns interessieren die Verbindungen zwischen architektonischen Fragestellungen und Gestehungskosten, die zugleich Fragen nach Besitzverhältnissen sind.

6. Rolf Weilert (Mietshäuser Syndikat):

„Lieber 1000 Freund_innen im Rücken, als eine Bank im Nacken.“

Rolf Weilert spricht stellvertretend für 1000 Freund_innen - das Mietshäuser Syndikat. Das Mietshäuser Syndikat ist spannend, weil es über das genossenschaftliche Modell hinausgeht und mit den Mitteln des bürgerlichen Staates Privateigentum quasi neutralisiert und dem Markt entzieht. Im Kern folgt das Mietshäuser Syndikat zwar genossenschaftlichen Prinzipien, übersetzt diese aber in eine neue Form von Gemeinschaftseigentum mit dem Motiv: Gemeineigentum, Selbstorganisation und Solidarität – ganz nach dem Motto: Immobilienbesitz neu denken.

Uns interessiert besonders, wie die Zusammenarbeit mit etablierten Akteuren in der Wohnraumversorgung verläuft.

7. Andreas Nienaber (Amt für Immobilienmanagement der Stadt Münster):

„Die günstigste Startmiete bekommt den Zuschlag.“

Sozialgerechte Bodennutzung – Münster macht's vor.

Andreas Nienaber, Leiter des Amts für Immobilienmanagement der Stadt Münster, hat an der Konzeption eines räumlich differenzierten Modells der sozialen Bodenordnung für Münster mitgearbeitet. Dabei verfolgt er eine stark zukunftsorientierte Politik, die auf die gegenwärtigen Herausforderungen eingeht, wie beispielsweise die abgeschaffte Wohnungsgemeinnützigkeit. Er ist unter anderem Mitautor der Roadmap »Eckpunkte Bodenpolitische Agenda 2020-2030«, die eine andere Bodenpolitik fordert und dabei eine nachhaltige und sozial gerechte Stadtentwicklungs- und Wohnungspolitik vertritt.

Wir fragen uns, mit welchen Instrumenten eine sozialgerechte Bodennutzung gestaltet werden kann.

8. Sebastian Schipper (Institut für Humangeographie der Goethe Universität Frankfurt):

„Protestbewegungen können die Wohnungspolitik beeinflussen.“

Sebastian Schipper ist Stadtforscher und Gastprofessor für Sozialgeographie und Stadtforschung an der FU Berlin. Er forscht und veröffentlicht zu städtischen sozialen Protesten im Kontext von Wohnraumversorgung, zu urbaner Austerität und den Auswirkungen der globalen Finanzkrise auf Städte, Gentrifizierung und zur unternehmerischen Stadt. In seiner jüngsten, zusammen mit Barbara Schönig und Justin Kadi veröffentlichten Studie »Wohnraum für alle?!« werden Perspektiven auf Planung, Politik und Architektur, so der Untertitel, entwickelt und diskutiert. Wohnungspolitik, so die Autor_innen, darf nicht mehr als Korrektiv einer im Grunde unternehmerisch interessierten Stadtentwicklungspolitik, sondern muss als Teil einer lokalen Daseinsvorsorge und einer integrierten Stadtentwicklungspolitik verstanden werden. Uns interessieren die Relationen zwischen der gegenwärtigen Wohnraumproduktion und den Mechanismen einer unternehmerischen Stadtentwicklungspolitik.

From the University of the Neighbourhoods to Building A Proposition For Future Activities or how urban design mobilizes the performative plan.

Bernd Kniess, Anna Richter, Christopher Dell, Dominique Peck

Spatial Agency



Fig. 1 Participants of the cooperative review process Building a Proposition for Future Activities 2017 chatting in a projective mock-up of the review The Bazaar x The Living Rooms by project office Atelier Bow-Wow Tamotsu Ito Architects. The roof was realised in an open-build format by participants of the cooperative review process.

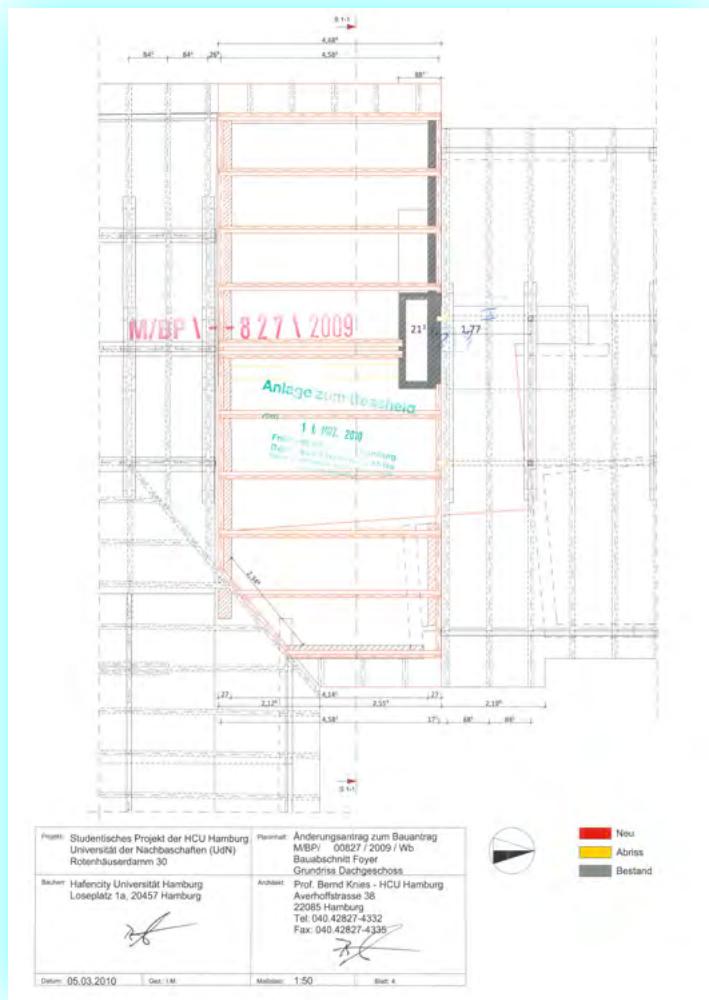


Fig. 2 Änderungsantrag (amendment proposal) of the student project University of the Neighbourhoods by HCU Hamburg Rotenhäuser Damm 30. The architectural intervention into the existing building in an open-build format redesigns the building's patterns of association central to the hearth (harvested kitchen block).

The Urban Design program at HafenCity University (HCU) in Hamburg is conceptually founded on an understanding of the city as not only produced in terms of its built structures, but also coproduced by the socially embedded practices of its actors and actants. These actors and actants – speaking with Bruno Latour (Latour 2005a), agency also refers to things and matters of concern that develop agencies – come together, are assembled, and interact in specific spatial settings that are conversely interwoven by diverse layers of power (political, economic, and material forces, decisions, practices, discourses, configurations, representations, etc.) and the transformations these cause. The interdisciplinary approach to and focus on practices and processes departs insofar from the planning disciplines urban planning and architecture, exploiting new areas of know-how and know-why within the realm of the social and cultural sciences, as we are no longer concerned with the production of buildings or physical structures alone but with their interrelationship with those who use these structures.



Fig. 3 Members of the project office Atelier Bow-Wow Tamotsu Ito Architects present the project The Bazaar x The Living Rooms, the first ranked review in the cooperative review process Building a Proposition for Future Activities on November 30th 2017 on site of the programme 'accommodation with perspective dwelling' Ohlendieckshöhe, Hamburg.



Fig. 4 Project leaders Jules Buchholtz and Bernd Kniess welcome a group of visitors to the summer fest Building a Proposition for Future Activities 2016. They stand in front of the Agency Agency, a hybrid office-workshop space, realised to represent modes of labour as a form of commoning. The wooden structure/usable billboard was realised by participants of the summer school Building a Proposition for Future Activities with a view to develop a support structure that externalises inside functions and possibilities of a future community building.



Fig. 5 View of the terrace at the University of the Neighbourhoods 2013 showing modes of use after the realisation of the architectural interventions into roof, windows and terrace.



Fig. 6 A group of students discusses urban potentialities and performative aspects of realising architectural interventions in the residual useful life of the building Ledigenheim (home for unmarried women) Rotenhäuser Damm 30.

We realize that we are entangled with the existing, potential, and emerging assemblages, rather than being in an externalized or externalizing position from which it would be possible to explain in universal terms how the city works or how to plan it; indeed, prolonging Latour's statement – made in reference to the work of Rem Koolhaas – 'on ne peut plus rien externaliser' (Latour 2005b), we would go so far as to question whether such an externalized position ever existed. From this point of view the city is no longer a bounded object; on the contrary, it has to be interpreted as a sociomaterial texture (cf. Farías 2011) of agental situations that is constantly in flux and never finished, always contested and rarely uniting. Methodologically, this epistemological shift from reading the city not as a closed but an open form enables us to immerse ourselves in the present so as to study historical developments of this status quo and to draw out possible future trajectories.



Fig. 7 Participants of the summer school Building a Proposition for Future Activities realising one of four mini golf tracks with statically reinforced concrete.



Fig. 8 Children standing in front of the banner showing a photorealistic representation of the project The Bazaar x The Living Rooms by project office Atelier Bow-Wow Tamotsu Ito Architects.



Fig. 9 Participants of the cooperative review process Building a Proposition for Future Activities listening to a presentation introducing the commission.

While the notion that the urban and indeed space altogether is socially produced is slowly but steadily gaining ground, the conditions and modes of its constantly processed reproduction and the structural and spatial vectors of its agency are given less attention. The production of any material texture is furthermore strictly separated from its usage by the abstract figure of the end-user, the consumers of design and architecture. What counts in the design process are the client's needs, demands, and preferences reduced and abstracted to functions that have to be arranged in the right order and given good shape. The result, however, is often more than a skillful mix of function and form. Although we might know about the involvement of countless human and non-human actors in the processes of production and appropriation of things as well as the built environment, it seems that we tend to oppress an awareness of their agencies, especially when faced with their contingent and thus difficult-to-manage character. What is at stake are modes of action and knowledge that enable a constructive exploitation of the agencies hardly visible, discrete, and non-representational vectors that can be utilized as driving forces. Meanwhile, collaborative, participatory, and cooperative planning processes are tested and implemented, demanded and granted, although of course the nature of participation remains heavily contested and often tokenistic (Arnstein 1969; Paddison 2009; Richter 2010). While the role of the social has long been a matter of discussion mostly in the social sciences, it is recently receiving increasing attention in architecture and design (Richter et al. 2017). This cau-



Fig. 10 Participants of an open-build format organized by the research and teaching programme Urban Design realising the architectural intervention into the roof in the project University of the Neighbourhoods.

ses a shift in the disciplinary perspective, for example, from “function” to “use” or from “needs” to “agency,” as the notion of performance and alongside it indeterminacy and contingency of concerted action enter the discussion. Tonkiss (2017), however, observes that the social-production side of architecture and design is still often overlooked or deliberately disregarded. Tonkiss thus calls for “critical and practical efforts to socialize design” and argues that these “need to go beyond the consumption stage of design processes to take in the social relations of [space] production” (2017, p. 12). Thinking of Marx, what is needed is an analysis of the relations of production of space.



Fig. 11 Participants of an open-build format organized by the research and teaching programme Urban Design realising the architectural intervention into the roof in the project Neighbourhood's University.

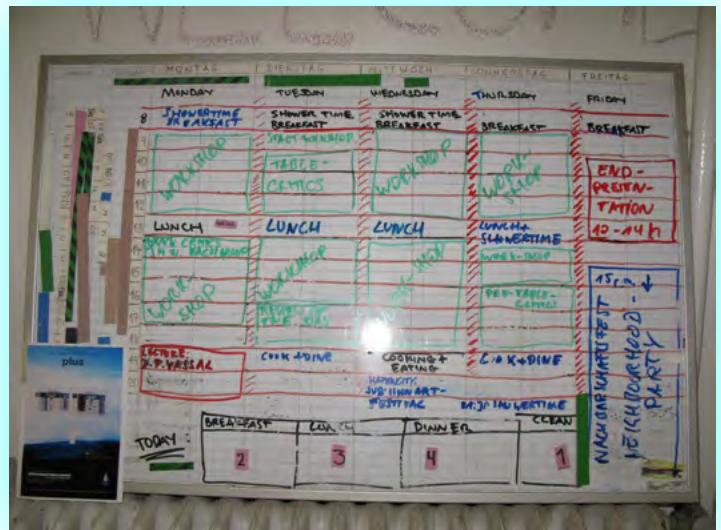


Fig. 12 Permanently provisional timetable for a week in the project University of the Neighbourhoods leading up to a community party.



Fig. 13 One last thing.... The photo shows the moment in which the anonymous reviews were disclosed and the jury members of the cooperative review process Building a Proposition for Future Activities were informed about the winning team's identity. The decision had been taken with two opposing votes.

We assume that a building cannot be reduced to form or function any longer (if that was ever possible). And even if we think that objects – and thus buildings – have no agency, we have to admit that they can make things happen or prevent or hinder processes; they are doing something. As cultural scientist Hartmut Böhme has pointed out, things cannot appear in any other way than “as relating to our activities of a cognitive or practical nature” (Böhme 2007, p. 14). Agencies are embedded in space, which in its materialization is no longer solely determined by its visibility but is at least equal to the amount of the invisible parts of its infrastructure and even “infrastructure space is doing something” (Easterling 2014, p. 14). In unpacking forms and functions and hacking infrastructural operating systems, the conditions of spatial productions can be analyzed and the markers of unfolding potentials or inherent agency can be observed and discovered. Easterling termed this disposition “the character or propensity of an organization that results from all its activity” (2014, p. 21). It is not only about the what – the materiality of space or the urban – but it is also, and foremost, about the relationality, i.e. how space and the urban are constantly reproduced in different constellations or assemblages. In order to detect and unpack spatial structures retrospectively with a view to prospectively reassemble and further develop them, a transgression is needed from object form to active form. In what follows, this argument will serve to situate a central aspect of the research, teaching, and practice approach of the Urban Design program at HafenCity University within a broader perspective of the social production of the urban regarding its modes of realizing as well as its specific materialities, medialities, and temporalities.



Fig. 14 The patron of the project Building a Proposition for Future Activities (First Mayor of Hamburg) talking to the press about the project.

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Fig. 15 Participant of the project University of the Neighbourhoods involved in the architectural intervention into the roof.



Fig. 16. Participants of the project University of the Neighbourhoods installing their contribution to HCU's annual show.

Key Readings

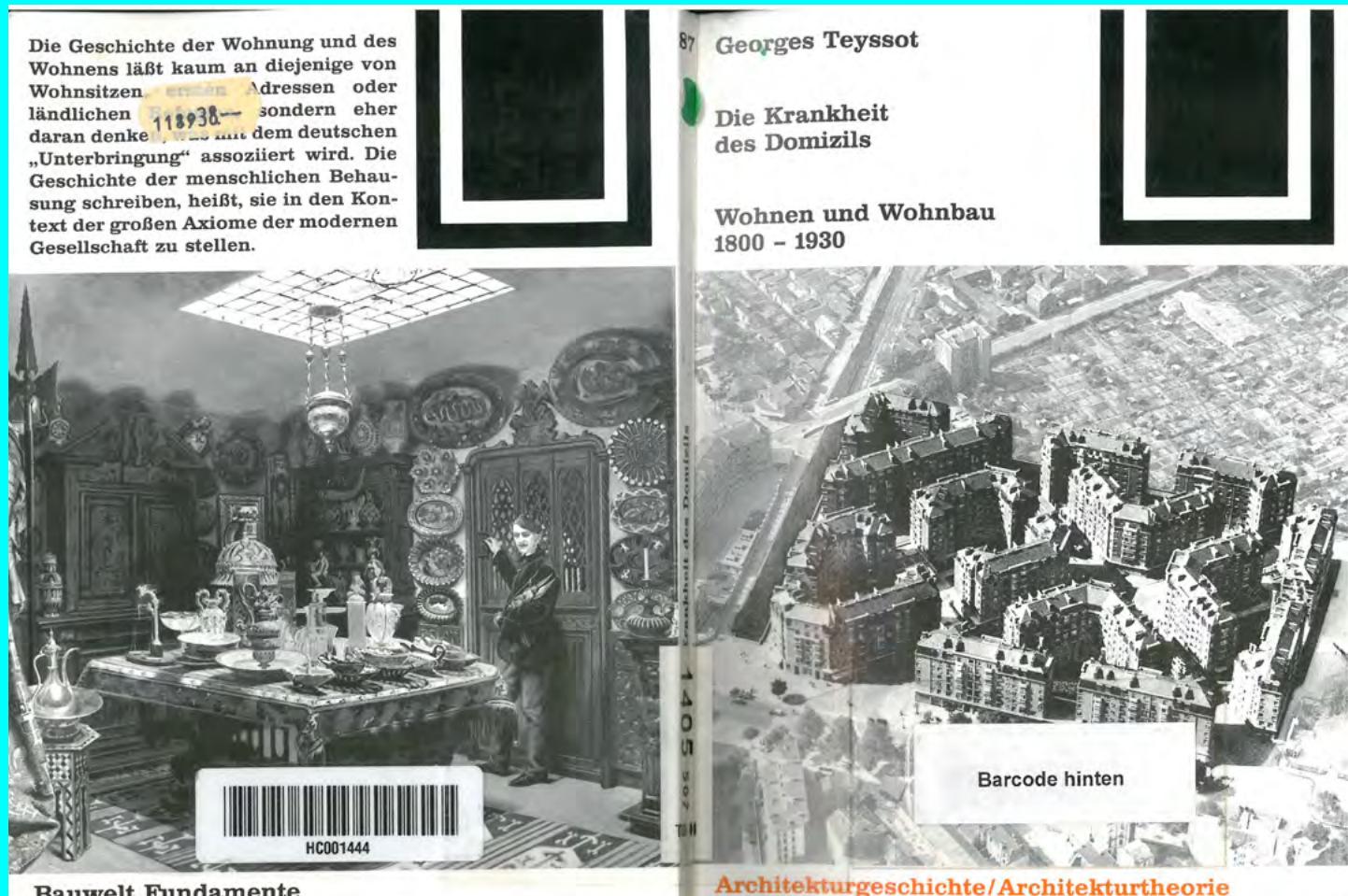
Die Krankheit des Domizils
Teyssot (p. 24)

Strategies for Living in Houses
Ripley (p. 26)

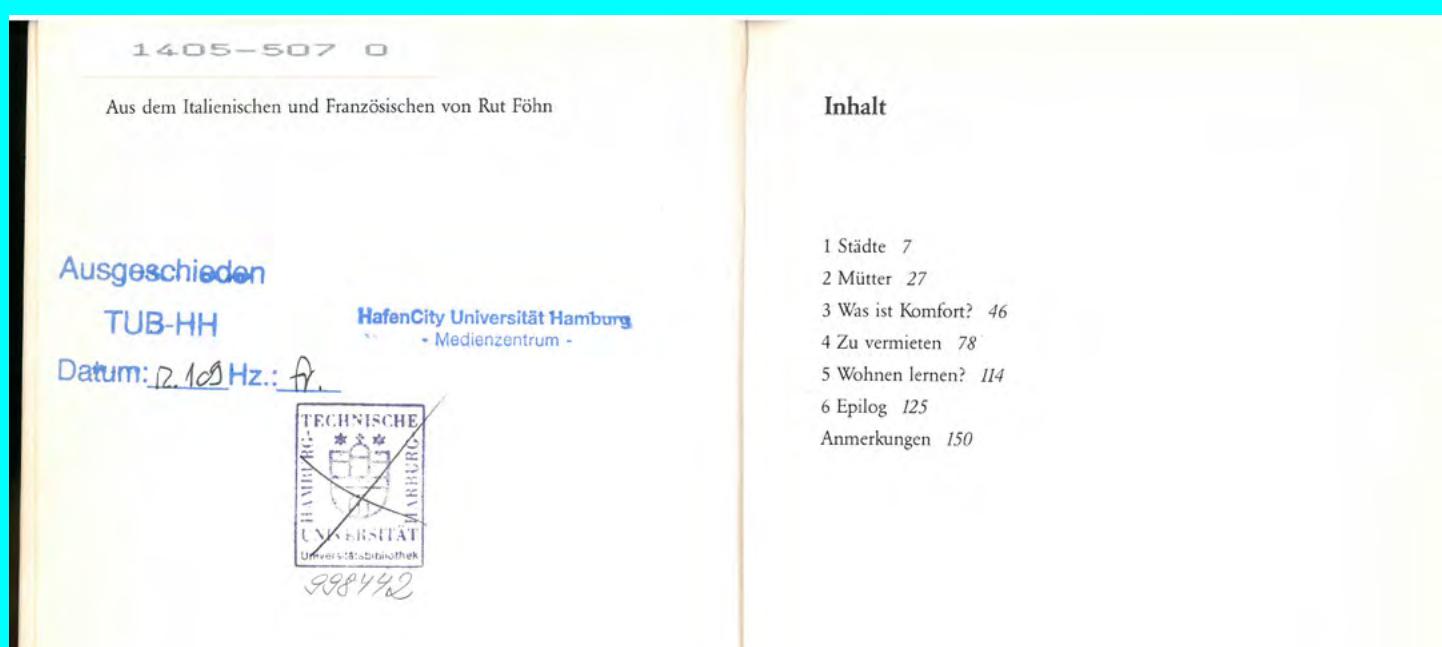
Learning from Levittown
Colomina (p. 30)

Intro - Suburban Constellations
Keil (p. 32)

Die neue Wohnung - Die Frau als
Schöpferin
Taut (p.35)



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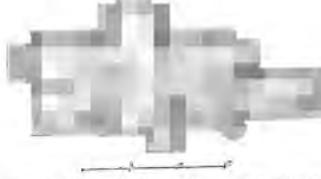
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Spiele“ in der Architektur von Le Corbusier ankündigt. Provensal schlägt schließlich die Installierung eines Systems „der exakten Respiration“ der Umgebung vor: Saubere und erwärmte Luft wird unter Druck durch Röhren, die unter dem Dach einmünden und an den Sockeln Luftlöcher haben, in das Zimmer geführt. „Kurz, man könnte die so ausgerüste Wohnung mit dem menschlichen Brustkasten vergleichen und das System der Be- und Entlüftung mit dem Funktionieren der Lungen (. . .).“¹⁰³

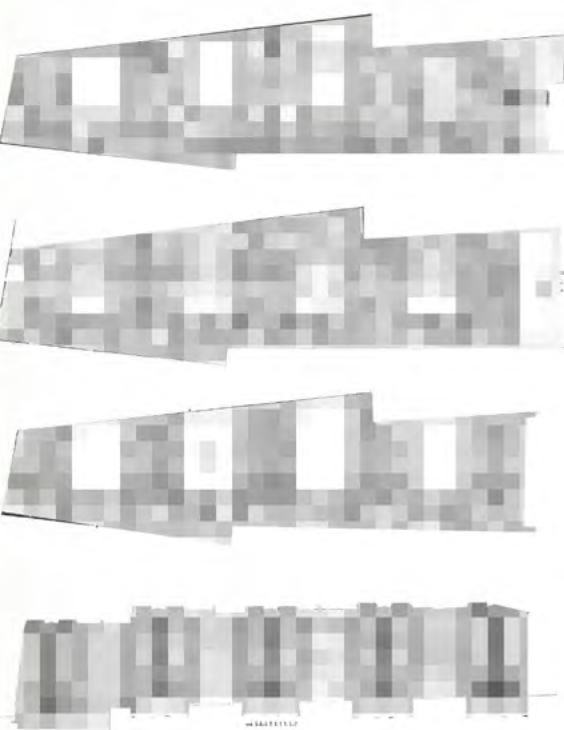
So ist die ‚Moderne‘ entstanden: in der Tradition des Neuen, als ‚Wohnkultur‘, verwandelt durch die Vertrautheit mit der Transparenz und der Heimatlosigkeit. Im Heim des 20. Jahrhunderts bleibt kein Raum mehr für Innerlichkeit und Intimes. Ein katholischer Autor wie Claudel liefert uns die Beschreibung einer neuen „intimen Szene“: „Das Zimmer selbst, unser momentanes Behältnis mit all seinen Möbeln, dem Stuhl, dem Sessel, dem Bett, dem Tisch, dem Spiegel, dem Bücherschrank, dem Betstuhl, es ist da, um dem menschlichen Insekt all die mannigfaltigen Tätigkeiten zu ermöglichen, all die Übergänge von der Abwesenheit bis zur Aufmerksamkeit, von der Untätigkeit zur Geschäftigkeit und von der Nacktheit bis zum Sich-Bekleiden und zur Ausstattung. Es ist ein intimes Gefäß für Veränderungen und Haltungen.“¹⁰⁴ Dieses Wiedererlangen der religiösen Intimität durch intellektuelle und körperliche Handlungen gibt dem Zimmer eine neue Weile – „ein Zimmer für sich allein“¹⁰⁵ – als Observations- und Introspektions-Instrument, als Kaleidoskop der Verhaltensweisen und der persönlichen Empfindungen.¹⁰⁶ Aber es ist nicht gegeben, ruhig darin zu leben. Das Draußen bestürmt das Zimmer, dessen Raum nicht nur ein „fürchterliches[s] Drinnen – und – Draußen“¹⁰⁷ sein kann. Die Bergsonischen Vorstellungen vom Zimmer – Zuflucht vor der Welt – müssen angesiedelt werden im „Aneinanderstoßen von Klaustrophobie und Agoraphobie“, die sich in uns entwickeln¹⁰⁸, nach einer Dialektik, die sich schon bei Rilke findet: „Und in dir ist beinah kein Raum; und fast stützt es dich, daß in dieser Enghet in dir unmöglich sehr Großes sich aufzuhalten kann.“¹⁰⁹ So ist bei Rilke, wie in der Formulierung „Utopie des Aufenthalts“ von Emmanuel Lévinas, das erwählte Haus ganz das Gegenteil einer Wurzel: Es ist, umgekehrt, ein Sich-Befreien, ein Sich-Verirren.¹¹⁰

Lévinas, am Vertrauen zweifelnd, das die Staaten in die ‚Raumordnung‘ als Einflussnahme auf das Individuum setzen, schreibt: „Die ursprüngliche Funktion des Hauses besteht nicht darin, dem Seienden durch die Architektur des Gebäudes eine Orientierung zu geben und ei-

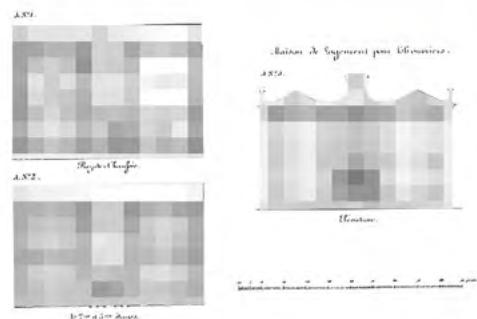
nen Ort zu entdecken – sondern darin, das Volle des Elementes aufzubrechen, in ihm die Utopie zu öffnen, in der das ‚Ich‘ sich sammelt, indem es bei sich bleibt.“¹¹¹ Sein hieße folglich, eine Bleibe zu bewohnen.¹¹² Das „Weibliche“ ist nur einer der „Kardinalpunkte des Horizontes, innerhalb dessen das innere Leben sich entfaltet“; immerhin gibt es dennoch eine „Dimension des Weiblichen“, die im ganzen Haus offen bleibt, und die sich auf das Empfangen bezieht, auf diese Domäne der Frau, und auf die Intimität, die Bedingung für die Sammlung, für die Innerlichkeit des Hauses und für das Wohnen¹¹³. Es ist die Sammlung, die es möglich macht, sich zu entwurzeln: „Die Tatsache, daß ich einen Teil der Welt abgrenzt und abgeschlossen habe, daß ich zu den Elementen, die ich genieße, durch die Tür und durch das Fenster gelange, verwirklicht die Extraterritorialität und die Herrschaft des Denkens (. . .).“¹¹⁴ Am Ende unseres Unterfangens, das einige Elemente zum Verständnis der „Disposition des Hauses“, die Baudelaire als die „Krankheit Horror vor dem Domizil“ definiert hat, beitragen wollte, haben wir uns davon überzeugt, daß keinerlei ‚positiver Sinn‘ einfach aus dieser Genealogie des Hauses für Jedermann gezogen werden kann. Es ist wohl wahr, daß einerseits die ‚sozialdemokratische‘ Konzeption des Städtebaus – deren erste Spuren wir in Frankreich gegen Ende des 19. Jahrhunderts aufzuspüren versuchten – zur ‚Lösung‘ der Engelsschen Wohnungsfrage geführt hat (allerdings nur in den reichsten Ländern); wie sollte man aber andererseits den ebenso eisernen Herrschaftsstatus der Beispiele übersehen können, die eben diese ‚Lösung‘ den Seelen und Körpern aufgezwungen hat? Nur wer an einem ‚sozialdemokratischen‘ und dogmatischen Konzept des Fortschritts festhält, nur wer sich im ‚Freudenhaus des Historismus‘ zu Hause fühlt, kann seine Augen vor der Barbarei der Organisation des heutigen täglichen Lebens verschließen.



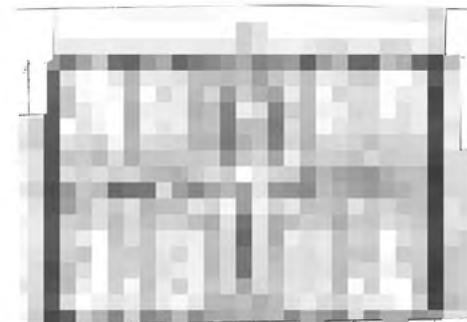
Grundriß der ersten Etage des von Eugène Viollet-le-Duc in seiner „Histoire d'une Maison“, Paris 1873, vorgelegten Hauses



Projekt einer Arbeiterstadt für Belleville, einer kleinen Gemeinde der näheren Vorstadt von Paris auf dem Grundbesitz von M. Cousin de Granville (1855). Architekt: A. Normand. Kellergeschöß, Erdgeschöß, Etagengrundrisse, Schnitt nach den in den Archives Nationales, Paris, befindlichen Originale neu gezeichnet



Projekt eines Wohnhauses für 156 Arbeiter. Es handelt sich um das „Model Lodging House for Men“ das 1847 in der St. George Street, London, für die „Society for Improving the Condition of the Labouring Classes“ errichtet worden ist. Architekt: Henry Roberts. Aus: E. Ducpétiaux, Projet d’association financière pour l’amélioration des habitations . . . , Brüssel 1846



Wohnhaus in Paris (XVIII), Rue Jean-Robert, 1884 für die „Société civile coopérative de consommation du XVIIIe arrondissement de Paris“ errichtet, Architekt: Alcide Vaillant. Etagengrundriß

Position**Strategies for Living in Houses**

Colin Ripley

Everyone has the right to adequate housing, including protection from eviction, without discrimination on the basis of sexual orientation or gender identity.

(Yogyakarta Principles, 2017)¹

See the girl on the TV dressed in a bikini
She doesn't think so but she's dressed for the H-Bomb (For the H-Bomb)
(Gang of Four, 1979)²

Despite the significant developments over the past decades in areas of queer rights, and even despite the introduction of legislation around non-discriminatory housing in many jurisdictions, housing remains a problem for queer people. We have evidence of this all around us, whether it takes the form of homelessness for queer youth, discriminatory landlords, or the cultural difficulties faced by queer seniors in retirement communities and long-term care facilities.

The problem of queer housing can never go away because it is a central component of queerness. The problem of queer housing remains persistent and recalcitrant because the *house* – the single-family house and by extension apartments, condominiums and the like – is a central structure of heterosexual hegemony, the primary architectural expression of hetero-normativity. All housing, at least in the developed world, is designed and constructed from within that hegemonic tradition, using models that assume hetero-normativity in its users: even if the client for a new house is, for example, a gay couple, all decisions made in the design are made from within a straight tradition, all construction is produced by a construction industry formed around non-queer hegemonic industrial and business practices, all materials sourced and processed from within an exploitative colonising regime of resource extraction. And what would be different anyway? Wouldn't our hypothetical gay couple want the same things as everyone else: a master bedroom with ensuite bath, a guest bedroom or maybe a room for the kid, a yard where they can sit out and a patio for barbecuing, a living room with a huge TV...

²¹

FOOTPRINT Trans-Bodies / Queering Spaces | Autumn / Winter 2017 | 95–108

The nuclear family and the industrial suburban house share a common origin and a linked destiny. Both were born in the aftermath of the Second World War. The nuclear family would not have been imaginable as a concept prior to Hiroshima (and does not figure in American literature of the 1930s), and the industrialised suburb, such as Levittown (but this is equally true of the Case Study Houses in California) is inconceivable without the industrial war machine in America. And both of course depended on a whole set of new inter-linked infrastructures for their creation and nourishing: new mobilities offered by the mass-produced car; new infrastructures of highways and schools; new industries needing to be fed such as advertising and finance; new ubiquitous modes of communication and indoctrination – the telephone but most importantly television. *The creation of the nuclear family was at the core of the new industrial complex that drove America's postwar affluence.*

The relationship is even deeper than simple common origins, but is implicit, constitutive and constructive: as much as the industrial suburban house is a product for the nuclear family, the nuclear family is a product of the industrial suburban house. Take for example the Levittown Cape Cod House from 1947, which confronts us in the famous 1950 photograph by the American photographer Bernard Hoffman for Life magazine.³ [Fig. 1] There are two critical artefacts in this photo – three if we include the car, of which only a tiny fragment appears in the corner of the image: the Cape Cod House, in the background, and the nuclear family, in the foreground, described in the caption as Bernard Levey, truck supervisor, and his family. The perfect scene of house and nuclear family is not just presented once, but three times, with the Levey family in front of three houses: the houses they purchased in 1947, 1948 and 1950. So this is not simply a snapshot, not a memorialising of the arrival of the new Levittowners for the family scrapbook, but a staged and carefully repeated photograph, designed and produced to clarify and emphasise exactly the relationship between house and family. This photograph is a manifesto.

A closer look at the house reveals the very precise way in which it serves the needs of this concept of family – and no other: bedrooms that crystallise the family structure and roles, isolating and stabilising sexual functions; the bathroom that hides all bodily functions, producing shame and anxiety around the physical; the kitchen that reifies gender roles within the family while at the same time – in the new, mechanised kitchen of Levittown – eliminating anything dirty or natural. The cleansing and standardisation of programme is clear in form and materiality as well, with the simplest possible rectilinear form and industrially produced materials and equipment, focused on concepts of reproduction – or at least reproducibility – and repetition, while relentlessly, if ironically, privileging privacy and opacity. The house is designed to produce and maintain the idea of the nuclear family as a concept and as a social construction, not to serve the needs of the actors in that family drama, or the needs of their bodies. Caught between the industrial need for reproducibility and the structural need for separation, crystallisation of roles and denial of the biological, the body is squeezed, the erotic is removed, and psyches and identities forced into little boxes with locked doors.

Fig. 1: Truck supervisor Bernard Levey (rear left) standing with his family in front of their home in new housing development. Levittown, New York, 1950. Photo: Getty Images: The LIFE Picture Collection. Getty #50324702.

As destructive as this scenario has been for society at large, and ironically for the family itself, this is not our concern here. Instead, we are concerned with what is missing: there is no place in this monoculture for queer bodies of any kind. *For queer people, the suburb is an extermination camp.*

This is where Third World Gay Liberation, in their seminal *What We Want, What We Believe* from 1971, made a crucial strategic error. Along with the laudable and clear item '5. We want the abolition of the institution of the bourgeois nuclear family', they included a much weaker and destructive item '8. We want decent and free housing, fit shelter for human beings'.⁴ While free housing is laudable – and the topic for another article – decent housing, indeed any housing at all, is, again, the primary architectural expression of heteronormativity. The provision of decent housing can only bolster the bourgeois nuclear family. In short: *Queer housing is a contradiction in terms. Not even a queer architect can design a queer house.*

But where does this leave us, as queer people living in a straight hegemony? Where does it leave us as *humans with bodies*, craving shelter and safety and a place to live that is in accordance with our experience of self and of living in the world? What strategies can we mobilise, what strategies have we mobilised, for living in houses? We know there are different types of strategies, strategies of hiding, of denial, of shame, of activism. There are strategies of the quotidian – ways of surviving within a structure that is at best oppositional or constraining, and that at worst ignores and nullifies our very existence. In these strategies we remain victims, even when at our most violent, even when at our most present and most visible.

Strategies of occupation: We make use of houses, shelter in them, sleep and eat and fuck in them, but without allowing the houses to contaminate ourselves. We do not identify with them, they are not expressions of who we are. We are an occupying army, interested in using but not in stewarding. We know these houses do not belong to us, and we do not dwell in them. We are squatters, we paint graffiti on the walls and leave empty champagne bottles and used condoms on every surface.

We play house. We mow the lawn, we paint the trim and clean the gutters. We host dinner parties with the family next door and holiday celebrations for our own extended families. We pretend that we belong in this house. I understand: we need to belong, we yearn to have a place, but somehow, we know deep down it's just not possible. So we keep trying: we get married. We buy tasteful modern furniture and the best kitchen knives. We agonise over paint colours and lighting fixtures. Our house is a doll's house, and we are the dolls. *For children, playing house is never about the house. It's always about gender and sexual roles. It's about pretending to be something you can't.*

We use the house to hide our difference, to project an image of normalcy. This establishes a radical dichotomy that mirrors that of our own divided psyches. This strategy is about hiding and dissimulation – but not assimilation – and it produces an interior energy that is by its nature unstable. Architecturally, this is a strategy of radical interiority, a strategy of the closet. And like any closet, the interiors of our houses contain a collection of wonders as well as skeletons, fantastic and phantasmic images of our selves and of our shame.

We walk through the front door and into the bedroom. We strip off the trappings of normalcy, the suit and tie carefully set aside for tomorrow, replaced by the skin of leather. In the basement, we know, in the

dungeon, hidden from view of the normal world, another shameful body has been waiting, patiently, for its punishment.

We are thieves in our own houses, penetrating its flesh and infesting its being. Knowing our presence is unwanted, we enter by stealth. This is a variant strategy of occupation, but instead of occupying as an army, instead of setting up camp in the territory of the enemy, we enter the body of the house as a virus. We bring our degenerate customs, our lovers, our open marriages and abnormal *menages*. Bit by bit we change the tissue of the house, its ability to support (hetero) life. And then we spread the contagion out of the house, into the neighbourhood, the city, the country, with networks gleaned from Facebook and Grindr. Or we sit dormant, like Genet in the house of Jacky Maglia, waiting and watching.⁵

Strategies of Avoidance: We come to understand, somehow, that living in houses – despite the strategies of occupation – is deadly and poisonous to our souls. There's no place like home, literally. Some of us, more prescient than others – or perhaps more stubborn, or more unlucky – know that there are no workable strategies. We can't live in houses.

For some of us this means making our own habitations in abandoned factories or storefronts – until these too become housified, re-developed for the market, that is: for the straight market. For others it means living outside of hegemonic forms: in shelters, or rooming houses, in hotels (like Genet, again, with a packed suitcase always under the bed) or on the street.⁶ These are maybe the strongest of us, those who realise that any move to living in houses is to deny our queerness, to accept colonisation and subjugation. For us, there really is no place like home.

But of course, in the end we all know, deep down, that there is only one acceptable strategy. We need to demand an end to houses and to all existing housing. We need to *burn it all down* and start again. We need to produce means of shelter that are not simply expressions of the hetero norm, structures that allow all of us to be who we are in whatever social and material systems we choose. We live in tents and huts of our own making. We sleep wherever and with whoever we want. We build a new world in our own image.

Strategies of Intervention: Beyond simple occupation of the house, alternate to leaving it entirely, there are strategies in which we address directly the material fact of the house. These have been tentative, knowing that the structures of the world that define the house are too strong for any real attack. We bring the closet to the street: we paint the eaves in rainbow colours. We restore the gingerbread, make a garden with a water feature. We call this the Halloween Parade: it is a strategy of costuming – it is the house in drag. In some ways, this is the most aggressive strategy of all, a strategy of de-norming and appropriation, a strategy of queer colonisation. We re-make the house in our own image. This is also the strategy of queer gentrification.

From another view, this is a strategy of amazing restraint – of weakness and victimhood. We make changes that cannot cause alarm, that are easily restored, and worse, that increase our property values – strengthening along the way the hold of the hegemony. It is a strategy of fear – we are determined to be good citizens. It is also a camp strategy of (self)-denial and (self)-mockery, the obverse of strategies of closeting. It is in the end a localised and personal expression of self and of desire, but it denies the political reality in

A14

Denise Scott Brown and Robert Venturi

"Learning from Levittown" at the Yale School of Architecture

New Haven CT and Levittown PA, USA

1970

by Beatriz Colomina

[Excerpt from Beatriz Colomina, "Mourning the Suburbs: Learning from Levittown," *Public: Art, Culture, Ideas* n. 43, 2011. Quotes from Beatriz Colomina, "Learning from Levittown: A Conversation with Robert Venturi and Denise Scott Brown," *Worlds Away: New Suburban Landscape*, ed. by Andrew Blauvelt (Minneapolis: Walker Art Center, 2008), 49–69.]

FOLLOWING THE LEARNING FROM LAS VEGAS STUDIO AT YALE IN THE FALL OF 1968, Denise Scott Brown and Robert Venturi conducted a less well-known studio in the spring of 1970 called Remedial Housing for Architects. "Or Learning from Levittown," was later added in Scott Brown's handwriting to the syllabus in their archives, as if it had been an afterthought. The innovative collaborative "learning from" pedagogy would be used again, but now the subject was too profane for even their closest colleagues. If Learning from Las Vegas had been already controversial, Learning from Levittown seemed to have gone too far. Venturi recalls the scandal of the final review, where even their biggest supporters rejected the work: "We forgot how much suburbia was despised at the time by the idealists... a whole busload of the students came up from Columbia to be in the audience to 'boo, boo, boo.' Robert Stern was a young student at Yale at the time and Vincent Scully was on the faculty. He had been very friendly and agreeable to us in general, and they walked out. They were against this. We tend to forget that what we were doing was extremely unpopular." Radical pedagogy can be radical simply by virtue of its content.

The studio looked at Levittown houses and the changes that owners have made: "How they have decorated them on the outside and dealt with their lawns in individual ways." Since these changes were on the outside, it can be argued that Venturi and Scott Brown were treating houses as media, as billboards, in a kind of echo of Las Vegas. It's interesting that they also asked students to look at the way in which houses were represented in television commercials, home journals, car advertisements, *New Yorker* cartoons, films, and even soap operas. So the house is a form of media and the media is full of houses. As Scott Brown puts it, they did "lots of content analysis looking at what we called literature, but the literature was Disney cartoons on Daisy Duck, sitcoms, ads on television, articles in *Popular Mechanics* magazine or builders' journals."

The School of Architecture at Yale University allowed Venturi and Scott Brown to take all the semester credits for the students, so that the Learning from Levittown studio was equivalent to about four courses with all the reading and research it required, which explains the elaborate syllabus and extensive bibliography they had prepared. All the students did during the semester was this studio —design, research, teaching, and communication combined into one

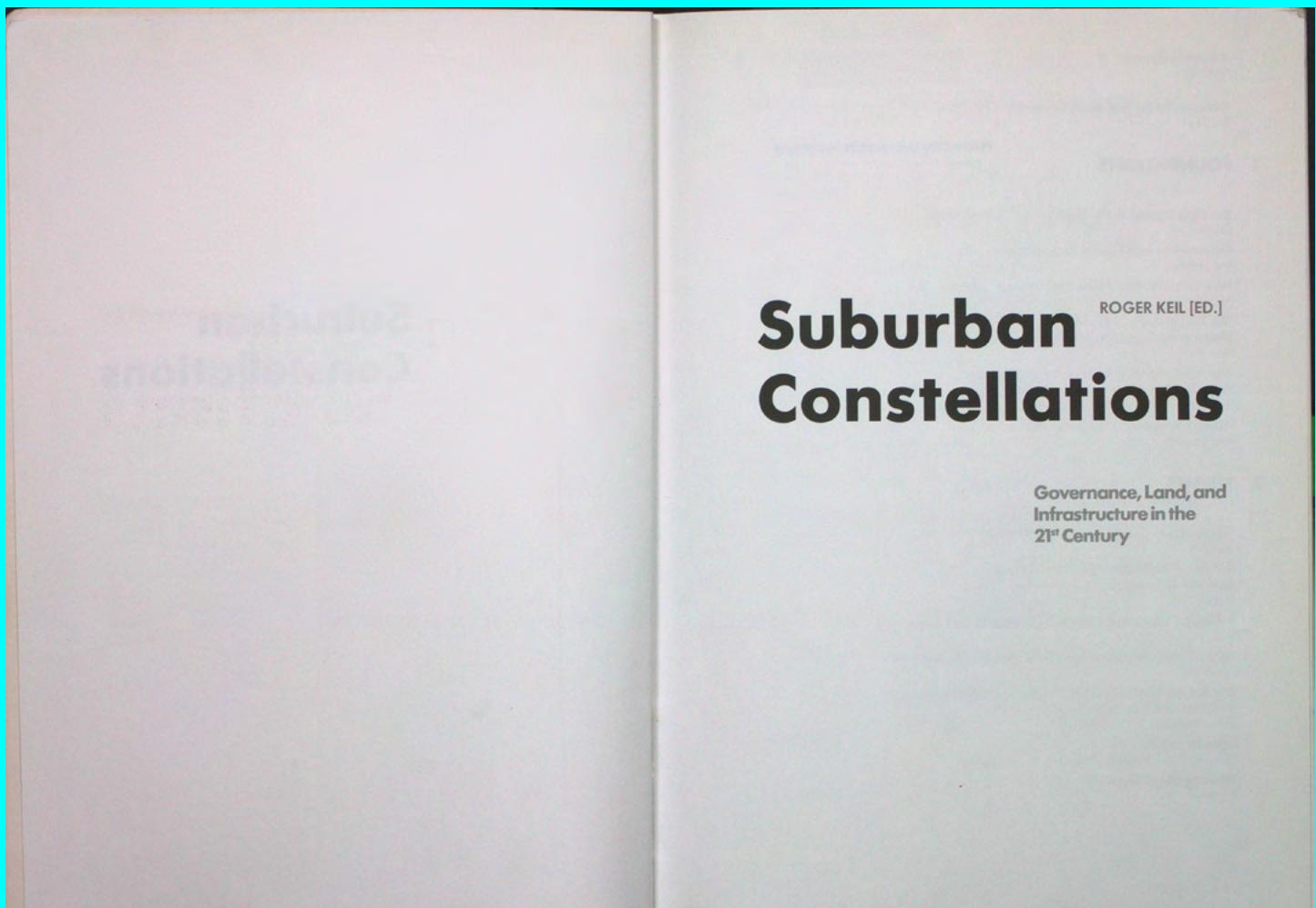
collaborative experience.

It is important to consider the tumultuous context in which the studio took place. In the spring of 1970, there was enormous unrest in New Haven and at Yale. The Black Panther trials were in progress, and there were riots in the city and rallies at Yale. Two bombs went off at the Yale hockey rink. The architecture building burned down the spring before the Levittown studio. There is a note on the syllabus indicating that the studio and the lecture room will be at 165 York. A "Free the Panthers" banner appeared on the burned building. So somehow, this turn towards housing occurred within a density of urban unrest and challenges to normative architectural education. The panels of the Learning from Levittown studio reflect this context.

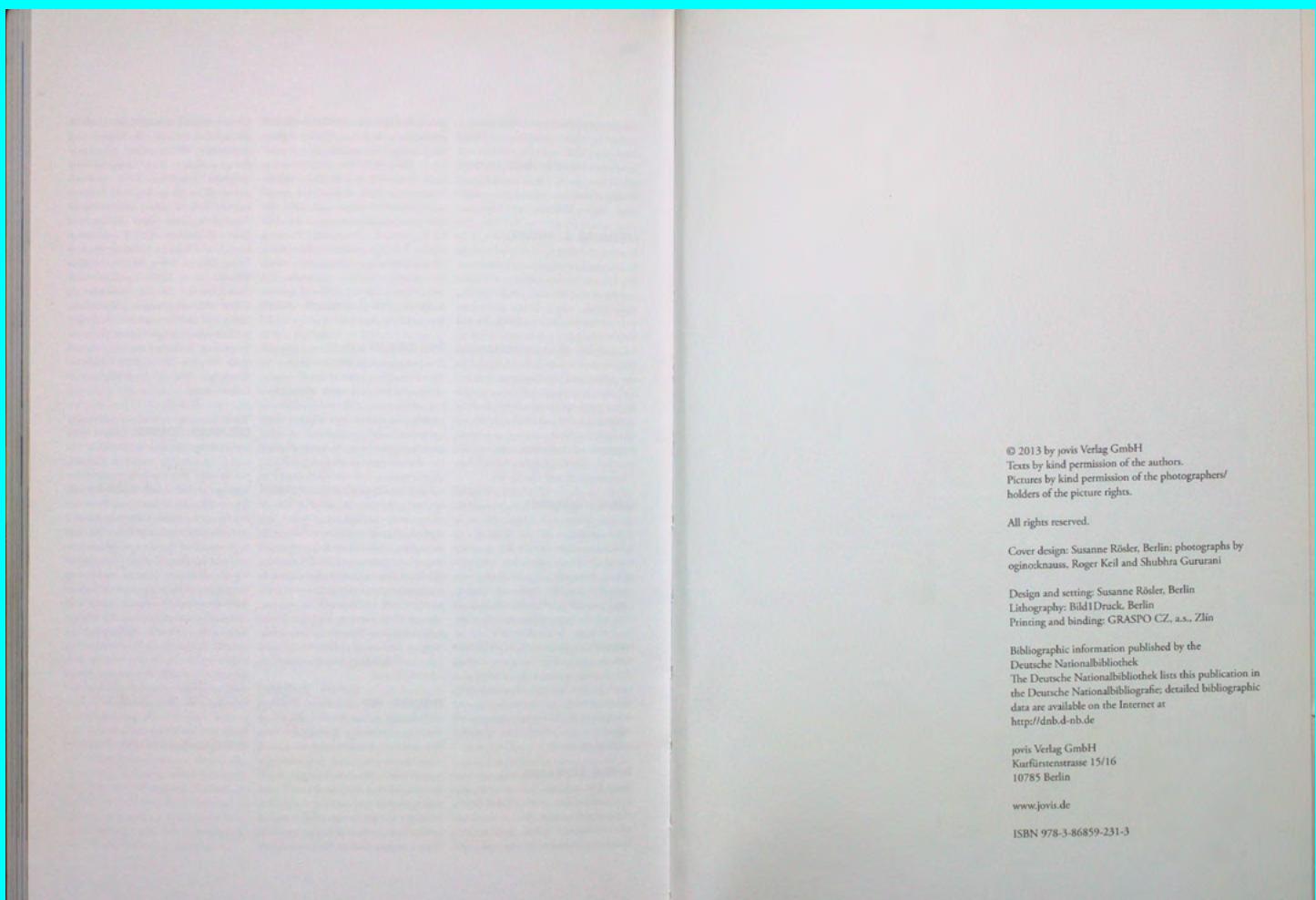
After the studio, Venturi and Scott Brown were planning a book called *Learning from Levittown* —and in fact there is a manuscript in the archives written with Virginia Carroll, who had been a student in the class—but the book was never completed. One wonders whether the strong criticism had an effect. It is perhaps not by chance that this was the last time that Venturi taught. Part of the research did materialize in the exhibition *Signs of Life: Symbols in the American City* at the Renwick Gallery in Washington in 1976, where Venturi, Scott Brown, and Steve Izenour (who had not been part of the Levittown studio but was by then working in the office) put together the signs and symbols in the commercial strip and in the home, in a way bringing together Learning from Las Vegas and Learning from Levittown.



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WELCOME TO THE SUBURBAN REVOLUTION

Roger Keil

In a world that is now more than half urban, New York City is the most urban place you can find. Manhattan. It evokes images of a forest of high-rise buildings, canyons of streets, massive pedestrian presence in noisy streetscapes, and so forth. But even New York now is one of the most suburbanized metropolitan regions in the world. Fixing our view on Manhattan can lead to a certain myopia. While significant, the traditional core of the Western world's most well-known city is only one among many centers there and clearly just one spike in the horizontalized landscape of New York's urban region, which stretches into several states and across many municipal boundaries. It also, as we now know, is not the only model of global metropolitany but increasingly joined, rivaled, and superseded in defining our urban worlds by the emerging global cities of the likes of Shanghai, São Paulo, Mumbai, Lagos, just to name a few.

Driven by an oscillating dialectic of growth and decline, urbanization produces many competing forms of production of space. Suburbanization is one of them. A study of urbanization patterns in the United States has found that American society is becoming more metropolitan and that the new metropoles in that country are more diverse and more complex than their predecessors.¹

In fact, we might now speak about living in an era of post-suburbanization where the suburbs as the newly built subdivisions at the city's edge are fading into memory and give way to complex, variably scaled, functionally differentiated, and socioeconomically mixed metropolitan structures that contain rather than constrain natures.²

displeasure with the periphery public at a meeting at the height of the world financial crisis in 2010 where he is quoted as calling even New York "suburban" and devoid of "urbanity."¹⁰ Mike Davis, in his landmark *City of Quartz*, saved some of his harshest comments for the politics of homeowners in the suburban San Fernando Valley.¹¹ The critique of the suburbs, of course, points back to Baron Haussmann's revamping of Paris that sanitized the inner city and expelled the proletariat to the margins, and created a blueprint for generations of subsequent waves of gentrification.

We are not proposing, in the present book, to depart from the suspicions traditionally expressed towards the urban periphery, but we invite the reader to join us in reevaluating the suburban revolution we are currently experiencing as an important part of the materiality of the urban¹² through which we need to rethink and reload urban theory today.

The global suburban landscape now has a kaleidoscopic appearance. The apparent conceptual borders established by the geographic regions in the last part of this book are deceptive. There is much blurring and bleeding among and between the different world regions. In a post-colonial, post-suburban world, the forms, functions, relations, etc. of one suburban tradition get easily merged, refracted, and fully displaced in and by others elsewhere, near or far. Our optics has changed accordingly and we have collectively been challenged to abandon historically privileged spots for observing urbanization.¹³ That includes both the privilege of the urban center and the privilege of the Global North, long considered — and inherently treated — as the norm in trajectories of global urbanization.

We speak once again about suburbs and suburbanization. But in contrast to earlier periods when those forms of human settlement appeared new and were cast as either the stuff of dreams or nightmares, we now have reason to inspect the suburban as a historically evolving human geography in which more questions are posed than answers given. If being urban is increasingly the shared condition of our humanity, for many if not most of us, this takes place in what we would recognize as a suburban space. So why, and how do we speak about suburbs and suburbanization in 2013?

A recent collection of essays in a Canadian cultural studies journal is introduced as a challenge to the idea, put forward by the great urbanist Lewis Mumford in 1961, that the suburb is "a thing of the past." Much more, the editors put forward the notion of "dwelling in transition," drawing "attention to both the physical changes in the peripheries of cities and to the need to revisit the conceptual armature with which urban and cultural theory approach suburbs."¹⁴ The latter concern is on the mind of many in that special issue of *Public*. Two essays in particular set out to decode the major 2010 statement, delivered as both social commentary and art, by Montreal's Arcade Fire in their appropriately named hit album *The Suburbs*. Ian Balfour is critical but admits that The Arcade Fire's is not "the snotty downtown's view of the impossible banality of the suburbs, the sort of posture that imagines Philistinism to permeate the water like fluoride."¹⁵ In fact, says Balfour, "[m]ore and more the world comes to the suburbs and so the suburbs are, more and more,

WELCOME TO THE SUBURBAN REVOLUTION

9

But the physical suburbs are as resilient as the concept that denotes them. It is remarkable that just a few years after they were considered ground zero of the global financial crisis, suburbs have once again attained dreamworld status as their image is projected onto a future that vacillates between climate change denial and the virtuous realization that adaptation to the challenges of global warming has to begin in the most unsustainable place of all: the North American suburb.³

The very concept of suburb or suburban has recently received renewed attention. Taxonomies and lexicons of suburbanization have been developed. "The suburb" has been in the center of these considerations.⁴

In contrast to these important contributions, this book attempts a less defining and more inquisitive approach. The book advances a simple definition of suburbanization as the combination of an increase in non-central city population and economic activity, as well as urban spatial expansion. Suburbanism(s) refers to a suburban way of life. But we are less interested in laying out the conceptual boundaries of a thing called "suburb" and more keen on contextualizing the continuous suburbanization of our world in a general project of urban theory building. Inspired by Henri Lefebvre's work on the "urban revolution" and a critical reading of subsequent conversations about "planetary urbanization," the book turns our theoretical feelers out from the center and examines the "suburban revolution."⁵

Much of what goes for "urbanization" today is not what was seen as such in classical terms of urban extension. Rather, it is now generalized suburbanization. In this sense, the essays below contribute to creating an opening beyond the traditional dichotomies of urban studies. "Global suburbanization" is by no means intended to reify and mark differences between the category of "suburb" and the rest of the dimensions through which general urbanization moves ahead.⁶ In this sense, the book might be considered part of what Merrifield calls a "reloaded urban studies [that] suggests a thorough reframing of the urban question, of dealing adequately with the ontological question, that of being in the world, of being in an urban world. Within this conceptualization we need to dispense with all the old chestnuts between North and South, between developed and 'underdeveloped' worlds, between urban and rural, between urban and regional, between city and suburb, and so forth."⁷ There is some relationship here, if not in intention, at least in the direction of the approach, with authors such as Dear and Dahmann who have proposed that "there is no longer such a thing as suburbanization, understood as a peripheral accretion in a center-dominated urban process."⁸ Therefore, the book is as much a specific intervention into suburban debates as it is a contribution to a rejuvenated conversation on urban theory overall.⁹ The essays in this book share the assumption that much if not most of what counts as urbanization today is actually peripheral.

In reloading urban studies via the suburbs, it needs to be admitted, at the outset, that critical urban theory has traditionally not held things suburban in high regard. The left's disdain for suburbs has been particularly, and understandably palpable: David Harvey made his

WELCOME TO THE SUBURBAN REVOLUTION
11



the world: the periphery is not peripheral.¹⁶ Riffing on the same theme, I conclude in my contribution to the volume that "the group's album is a major accomplishment that moves the suburbs from their marginal role in arts production into the core of our urban existence today" and cite in support the *Toronto Star*'s Ben Rayner who claims that the song cycle of *The Suburbs* "posits the transitory nature of our pre-fab satellite cities as cause for existential concern."¹⁷

Keeping with the hipster-looks-outward theme for a moment, let's consider the cover image of the February 2013 anniversary issue of *The New Yorker*, perhaps the most iconic metropolitan publication around. It shows a "Williamsburg hipster," the defining indicator species of gentrifying urbanity, on the other, suburban side of the river, (or perhaps on Liberty Island, at the foot of the Statue of Liberty), separated by water, with only a faint reference to the skyline of Manhattan. The image is the classical *New Yorker* dandy in reverse including a reference to the monodel! But the hipster's red cap also points to the symbolic *bonnet de coton* image of the French revolution. Will the Right to the City have to be claimed once more from the far bank of the river? And perhaps from even farther afield in the (sub)urbanized region?

Relatedly, Ralph Martin, an American author living in Berlin tells the story of the rush of fellow Berliners to the Brandenburg countryside's picturesque small towns after the fall of the Wall. A failed experiment, as the urbanites' country cousins seemed less than welcoming, but it provides the blueprint to understand the alleged trend among New Yorkers to turn their backs on the city and to look for redemption in the exurban towns of Hudson and Beacon. Their quest for "country cool" bohemianism is prompting the "Brooklynization of Upstate New York."¹⁸ The trend was confirmed when Alex Williams published a small piece in the *New York Times* fashion section that discovers "cosmopolitan bohemia ... along the Metro-North Railroad, roughly 25 miles north of Williamsburg, Brooklyn, in the suburb of Hastings-on-Hudson, N.Y."¹⁹ Miller's post invited criticism and ridicule, sarcasm and disbelief, but in the end kick-started a broader debate about the categories with which we view the city and the country.²⁰

This inversion of the urban and the creative, and above all of hipsterdom, is new in an age where all things urban are to prevail, where compactness and density are the buzzwords, or better battle cries of the high priests of urbanity (although the Beat Generation and the Hippies had their fascination with the open space beyond the city and the open road but never with the suburbs).

And it is not just hipsters that are on the move. In the United States, the classical land of white middle-class, tract housing suburbia, significant change is under way. The suburbs are becoming less middle class and more non-white and immigrant. In a book that may be to this decade what Joel Garreau's *Edge City* was to the 1990s, Alan Ehrenhalt examines "the new suburbia" of cities like Atlanta, Chicago, or Houston, where he observes: "the most powerful demographic events of the past decade were the movement of African Americans

Among the big storylines in historic and current suburbanization are governance, land, and infrastructure. All three will be discussed in various chapters in the book. Governance is central as suburbanization and democratization have often been linked ideologically (as much as suburbs have also been criticized for destroying the very public spaces on which democratic affairs so centrally rely). Land is the first commodity that is produced before we can even speak about suburbanization as a real process. Its production is key to the extension of cities. Infrastructures are both preconditions for and always lacking in the rapidly extending settlements around the world. Suburbs have often been punching above their weight class when it comes to providing regional infrastructures. Often devoid of the benefits of prime network spaces concentrated on inner cities, they have been the classical location of airports, warehouses, large factories, trucking facilities, slaughterhouses, prisons, university expansions, logistics centers, and other large-scale infrastructures that would not be tolerated in the pristine spaces of the "last mile" in the glamour zones of the creative downtowns.

While the state and the market have been the big players in building and rebuilding suburbs over time, the periphery has also been a fertile ground for self-built urbanism. From the working class suburbs of Toronto in the early decades of the twentieth century to the *geçkondular* of Istanbul and the pop-up urbanism of squatter settlements in Africa or Asia today, individuals and communities have universally employed sweat equity to build residential neighborhoods in the geographical margins of cities.²¹ In fact, perhaps Cape Town's Mitchell's Plain more than Philadelphia's Levittown is the true icon of contemporary suburbanization. This also leads to a central point this book makes: the inclusion of urbanization in the Global South in the debate on global suburbanism(s) is not a mere addition of more empirical cases to an existing script of peripheral expansion. It is the acknowledgment that the script of urban theorizing has to be rewritten from scratch. The suburbs are a good place to start that intellectual journey. It is from the emerging geographies of non-European and non-American (sub)urbanity that the architectures of urban theory await rebuilding.²²

The reevaluation of suburbs proposed in this edited volume proceeds in three topical and methodological areas. Based on a major, multiyear research initiative that involves all contributors, but extends to fifty scholars and many more students overall worldwide, we are interested in four intertwined areas of suburban studies. In the first part, we present some foundational thinking on suburbanization. This includes three topical areas — governance, land, and infrastructure — as well as an essay on everyday suburbanisms.

The following sections elaborate on those foundational themes with more specialized accounts of suburban forms, redevelopment, risk, boundaries, water, sewage, and transportation infrastructures.

These sectoral portraits lead into a section on essays and images on mapping suburbanization, high-rises in the suburbs, and a planning experiment in suburban Toronto, the Greater Toronto Suburban Working Group.

out of central cities... and the settlement of immigrant groups in suburbs, often ones many miles distant from downtown."²³ Even the most well-known voice of unequivocal downtown, Jane Jacobs-style boosterism, Richard Florida, has admitted that:

It's not just our cities and urban cores that are changing; our suburbs have, too — and to such an extent that the very categories of urban and suburban are becoming increasingly outmoded. More and more suburban households are made up of singles, empty nesters, or retirees. Even families with children are seeking a more compact, less sprawling, less car-dependent way of life. ...But at their best, cities and suburbs are coming to look more and more alike — suburban shopping districts are walkable and rich with amenities like cafés and galleries; urban "strollervilles" are filled with young families. The most successful suburban and urban neighborhoods both have good transit, mixed uses, and green spaces; most important, they foster the interactions from which vital communities are built.²⁴

Where Florida sees urbanity, opportunity and growth, others see crisis, gentrification, and social segregation. Researchers at the University of Toronto, for example, have recast the inner suburbs of that Canadian city as a racialized "Third City" of increasing poverty, insecure tenancy, and new immigration status.²⁵ Be that as it may, the conversation on suburbia has turned from its role as derivative and substandard, even pathological form of modern living to a place where worlds collide, where futures are made, where urban change has to be explained.

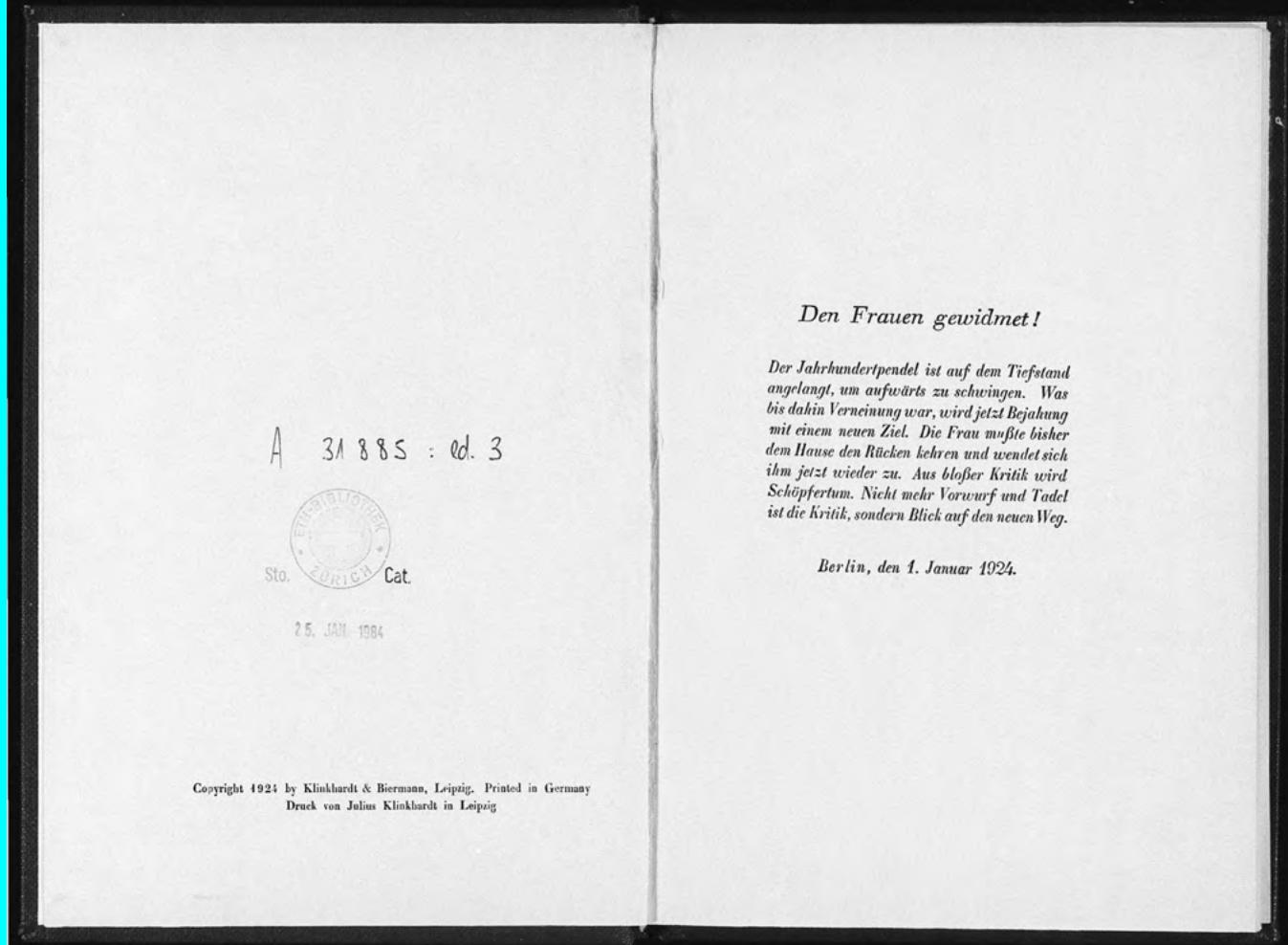
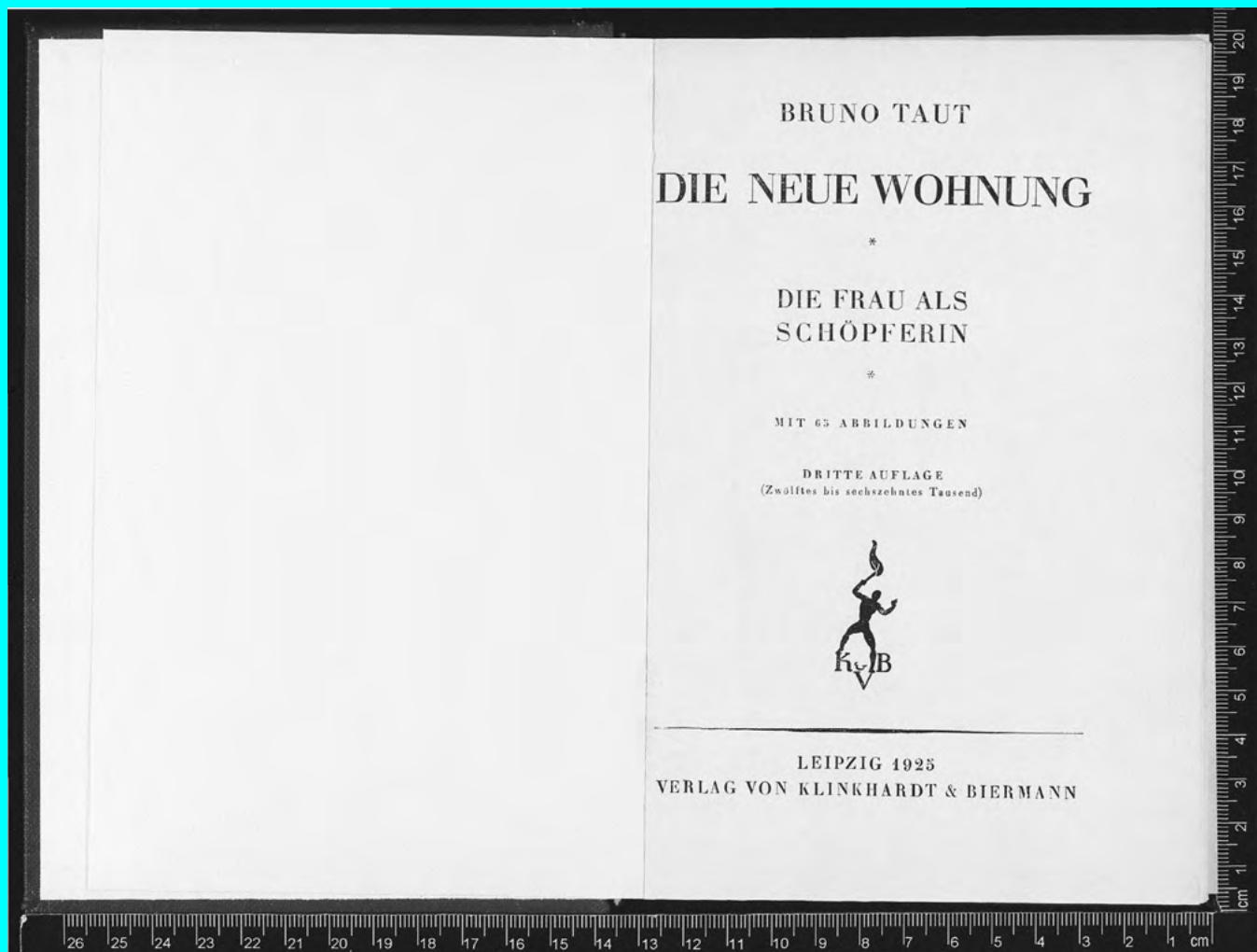
The suburbs have historically been the terrain of the conservative, sometimes escapist urbanist fantasies of the more privileged. Both the Fordist regime of accumulation and the neoliberal period have seen the suburban as a strategic ground for cementing the power of the upper middle classes in society.²⁶ But suburbs have not always been the domain of the rich and powerful (or the middle classes). In the 1920s, for example, before the American model of suburbia became the norm for peripheral urban development, socialist city builders in Europe discovered the urban peripheries of the nineteenth-century city as the space for projection of reformist or even revolutionary designs. In the best of cases, like in the New Frankfurt built under the direction of architect Ernst May, this type of working class suburbanization has been among the most sustainable and livable neighborhoods created in the twentieth century. In the worst cases, these projects left us with legacies of tower blocks that have been neglected by housing corporations that owned them, populations that abandoned them, and governments that underdeveloped them.

Lastly, the book presents a global tour of suburbanization and suburbanisms with stops in Africa, India, China, Australia, North America, Latin America, and Europe.

I borrowed the general idea and structure of *Suburban Constellations* from Matthew Gandy's previous volume, *Urban Constellations*.²⁷ I am very grateful to Matthew for allowing us to reuse and suburbanize his concept for this book. While different in scope and approach, the present book takes up the format of presenting smaller essays, shorter interventions and interdisciplinary perspectives that Gandy's earlier Benjamin- and Kracauer-inspired volume engaged. We hope to have assembled an equally successful mélange of intellectual and artistic work in this book, which I invite you to enter with me now.

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I

Die heutige Wohnung

Was wird nicht alles an Gedanken, Hoffnungen, Wünschen, aber auch an Abwehr, Erinnerungsresten und Scheu vor Verletzung heiligster Guter wach, wenn man die heutige Wohnung kritisch betrachtet und sie verändern will! Unzählige Versuche zur Verbesserung sind unternommen, die Architekten haben sich den Kopf zerbrochen, um eine bessere Möbelstellung im neuen Grundriß zu erreichen. Es sind auch viele gute Häuser gebaut — aber wenn sie die Leute dann einziehen sahen mit ihren Massen an Möbeln, mit dem unendlichen Krimskram und Gerümpel, so mußten sie resignieren und sich schließlich damit zufrieden geben, daß ihre Bauten und Siedlungen wenigstens außen ein gutes Gesicht hatten. Aber wie das gute Aussehen eines Menschen schließlich verloren geht, wenn seine Ernährung, Verdauung und Reinigung nicht in Ordnung ist, so geht es auch mit der Architektur. Das Innere des Hauses, das Leben seiner Bewohner muß ebenso in Sauberkeit und Klarheit verlaufen, sonst kann es nie zu einer wirklichen Architektur kommen.

Die Frauen, an die sich in erster Linie diese Schrift wendet, mögen nun aber nicht fürchten, daß ihnen hier wieder eine der vielen Architekturtheorien und -thesen vorgesetzt wird. Es soll vielmehr eine ganz einfache schlichte Klarstellung der heutigen Wohnverhältnisse sein und das bescheidene Andeuten der Richtung, nach welcher eine

9

Erleichterung ihres Hausfrauenloses geschehen kann. Es ist ja kein Zweifel, daß sie diese Frage am meisten angeht; denn sie sind die eigentlichen Schöpferinnen des Heimes, und alles, was an ihnen vorbeigeht, bleibt restlos verloren: „der Architekt denkt, die Hausfrau lenkt.“

Heute ist es so, daß die Frau selbst nicht weiß, wie sehr sie durch die heutige Wohnung versklavt ist. Sie opfert ihr ganzes eigenes Leben der täglich und stündlich nie aufhörenden Arbeit des Kochens, Abwaschens, Putzens, Reinigens, Nähens usw. usw., und doch ist es ein Irrtum zu glauben, daß allein mit der Lösung der praktischen und wirtschaftlichen Fragen eine Besserung ihres Loses erreicht wird. Im Gegenteil scheint es, daß die Gefühlsdinge eine viel größere Rolle spielen als die praktischen. Sie will es sich und ihrem Manne „gemütlich“ machen und tut es gewohnheitsgemäß mit Bildern aller Art, Spiegeln, Decken und Deckchen, Vorhängen über Vorhängen, Kissen über Kissen, Teppichen, Vorlegern, Uhren, aufgestellten Photos und Souvenirs, Nippes über Nippes auf Etageren, Konsolen und dgl. mehr. Das mag alles schon besser geworden sein, aber die Wand ohne Bilder gilt nun einmal als kalt und das Zimmer in restloser Einfachheit und klarer Übersichtlichkeit nun einmal als kahl. Und selbst wenn der beste Wille am Anfang des neuen Hausstandes da ist, selbst wenn die junge Frau sich den Umtausch von unpraktischen Hochzeitsgeschenken (Bilder, Bösten, Säulen usw.) gegen praktische (Kochkiste, Eisschrank, Abwaschmaschine usw.) erbittet — welche Frau und welcher Mann bringt aber den Mut auf, das im Lauf der Jahre und Jahrzehnte sich Ansammelnde an Kleinkram immer wieder zu vernichten! Eben so selten, wie Briefe verbrannt und Gelegenheitsgeschenke nur für die Gelegenheit gelassen, d.h. bald als wertloses Zeug vernichtet werden. Es wird ein Fetischismus mit den Gegenständen getrieben, man hat Aberglauben vor ihrer Vernichtung, und gibt ihnen damit Macht und Herrschaft, unterwirft sich

der Tyrannie des Leblosen, anstatt in seinem Gehäuse selber der unanfechtbare Herrscher zu sein. Dieses Sichselbst-aufgeben unterhöhlt unmerklich das beste Zusammenleben, die beginnende und alle Familienmitglieder mitschwächende Nervosität und Kranklichkeit der Frau wird dann auf das Übermaß der Arbeit geschoben. Aber niemand, sie selbst nicht, will im Grunde die Erleichterung der Arbeit; denn niemand ahnt, daß es Atavismen, Erinnerungsreste der Großvaterzeit und der Fetischismus der Gegenstände, der Überflüssigkeiten sind, die, wie sie alle, so am meisten die Mutter matt und elend machen.

Diese Erscheinungen sind nicht zu leugnen, und deshalb muß man zunächst die Gefühlsmomente mit ihren ästhetischen Neigungen und Erscheinungen unter die Lupe nehmen, um Schluß wegzuräumen und dann erst die wirtschaftlichen, praktischen Elemente und damit den Aufbau der neuen Wohnung zu zeigen. Es ist bekannt genug, daß der Krimskram und Tingeltangel des Vielerlei mit dem „Aufschwung“ der 70er, 80er Jahre seinen Einzug in die Wohnungen hielt. Aber es ist noch keineswegs in das Bewußtsein der Allgemeinheit eingedrungen, daß wir jenen „Aufschwung“ immer noch mit uns herumschleppen, ganz gleich, ob Jugendstil, Neubiedermeier, Expressionismus darüber hingegangen sind, ganz gleich, ob die Einzelstücke künstlerisch gut oder Kitschware sind. Es handelt sich vielmehr grundsätzlich um das Überflüssige der Wohnung, seine Duldung, Schonung und Pflege. Und dabei ist es völlig gleich, welchen Stil die Möbel haben, ob Stücke von höchstem Museumswert zusammengestapelt sind, oder ob sich der kleine Mann mit billigem Warenhausschund behilft. In beiden Fällen handelt es sich um das gleiche Prinzip, das aus den „Ensembles“ seinen Ursprung genommen hat, von denen die erste Abbildung eins zeigt. Dieses, das Titelbild eines Buches vom Jahre 1883, kommt uns wie eine Ironie vor, ist aber im Ernst ein „künstlerisches“ Idealbild

11

interview with Tamotsu

In an interview with Urban Design member of staff Dominique Peck, Tamotsu Ito (project office leader) explains Atelier Bow-Wow's approach to working with participants of the summer school.

OK, I'm Tamotsu, working with Atelier Bow Wow. I'm gonna explain what we've tried to ... with different people as well as students – this is the way I've thought about it. The first [important] thing is to get to know more about each character and their interests, skills, hobbies, needs and wants of the refugee community.

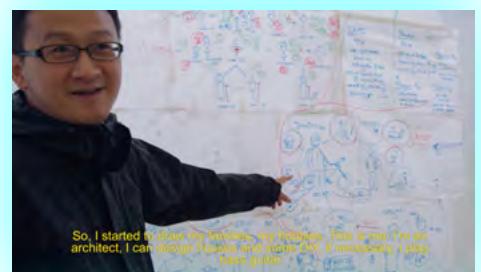
We actually had a language barrier, especially between me and the others. I cannot speak German, I always needed translation. Several people here do not speak German fluently, so I thought we communicate as much as possible with graphics or something, how to say ... concrete, something we can share ... is a really good way.

So, I started to draw my families, my hobbies. This is me. I'm an architect, I can design houses and some DIY, if necessary, I play bass guitar. I put some infographics around me. This is my wife, this is my mother, this is my nice. My nice can play football really well. He needs to study, but I can teach. My mother was teacher. She is already ..., but she can teach.

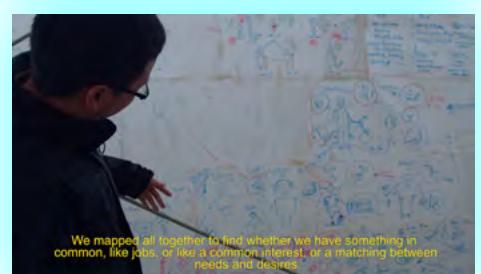
I drew first, but I asked other members including the students and also the refugee people to do the same. We mapped all together to find whether we have something in



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So, I started to draw my families, my hobbies. This is me. I'm an architect. I can design houses and some DIY, if necessary. I play bass guitar.



We mapped all together to find whether we have something in common, like jobs, or like a common interest, or a matching between needs and desires.



We found many things, like people usually had two living rooms. And also... it's like a common room.



Another thing is, I also asked everyone, refugee people to draw their own houses in their home countries.

common, like jobs, or like a common interest, or a matching between needs and desires. The mother can do the sewing, and also Nabi can make shoes. So, I thought this might be good for my nice's shoe making for the football and maybe repairing it, which is really hard work.

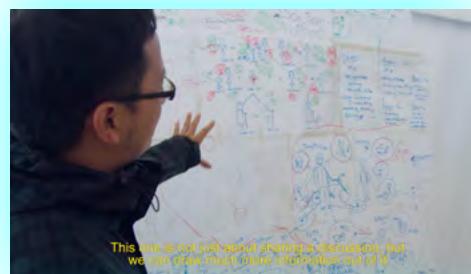
We also counted the numbers. How many times a computer appears, how many times a drawing appears. We also counted and double checked what is really necessary for it. This is one thing.

Another thing is, I also asked everyone, refugee community people to draw their own houses in their home countries. What I felt after seeing the construction site was ... it's a really nice one, but in a western way. I thought that there might be some spaces missing, considering how lived originally. We found many things, like people usually had two living rooms. And also... it's like a common room. One is mainly for welcoming guests. The construction site doesn't have such a nice kind of common room. Many have said that a bedroom can be smaller, but living rooms should be much bigger. They really respect the time with family members or friends, the time to be together. So, in this sense we discussed and we need a really big space so they can use as necessity.

UD: How do you translate from these pieces of information, from a »speed ethnography« ... you get everyone talking and mapping about how they used to live at home and what are their families and living conditions? How do you translate this on the community building, here right now?

Tamotsu Ito: OK. So, these two are to figure out what kind of space is really necessary. I forgot to tell you about this one, the reason why I asked to map not only the participants themselves, but also their families or their friends is that many have like a lot of unspoken voices. I assigned a little homework where I asked all of them to talk to their family members about they would want or what they need or what they would be able to do. This one is not just about sharing a discussion, but we can draw much more information out of it. We can be really precise about what we really need.

It also works to extract something like a hidden necessity by comparing the original lifestyle to their new lifestyle. Here I tried to extend this notion, expand this notion into the public space. This is a diagram to draw how the market place of their home country was. This is one, this a historic one, new, very new, shopping mall in Iran. I try to figure out a small, kind of food truck thing, if it's a movable one, we don't have to be only on the site.



UD teachina

KOMPOSITION DES STÄDTISCHEN

Einführung

Christopher Dell

Der Begriff der Komposition gilt traditionell als zentrale Denkfigur des Gestaltens. Aber was bedeutet der Begriff genau? Wie verändert er sich im Lauf der Geschichte? Und warum sollte man ihn behandeln? Das Interesse am Begriff entzündet sich zunächst am Problematischwerden der Frage nach der Art und Weise, wie man heute Stadt verstehen soll. Zum Problem wurde vor allem die Erkenntnis, dass man, wenn man Stadtwirklichkeit analysieren will, den Blick nicht auf ein abgezirkeltes Objekt ‚der Stadt‘ sondern auf einem von Unbestimmtheit durchsetzten Prozess ‚des Städtischen‘ richtet.¹ Innerhalb dessen taucht die Frage auf, wie dieser Prozess organisiert und geordnet ist. Das Thema der Ordnung und ihrer Produktion führt seinerseits traditionell zu Themengebiet der Komposition. Indes, lässt sich der Prozess des Städtischen in seiner Unbestimmtheit noch als Komposition begreifen? Die Angelegenheit verkompliziert sich, wenn in Betracht gezogen wird, dass es sich um eine zweiseitigen Fragestellung handelt: Einerseits muss man nach einer kompositionalen Form suchen, die die Unbestimmtheit des Städtischen zum Grund ihrer Bestimmung macht. Andererseits wird relevant, wie eine solche kompositoriale Form dargestellt wird und darüberhinaus welche Komposition der Darstellung an ihr wirkt. Angesichts dessen findet die hier vorgenommene Erforschung der Komposition ihren konkreten Untersuchungsgegenstand an Büchern der Stadtforschung. Diese Bücher demonstrieren nicht nur exemplarische Sichtweisen auf die Komposition der Stadt ihrer jeweiligen Epoche. Auch präsentieren sie spezifische Darstellungsweisen der Suche danach, Stadt als Prozess zu verstehen. Mit anderen Worten: Sie entfalten Repräsentationsräume des Wissens über Komposition als Komposition. Wie eminent wichtig dabei die Modi sind, in denen Bücher als Komposition der Kompositionen und als visuelle Regime einer Organisation der Darstellungsräume auftreten, illustrieren die in diesem Band vorgestellten Bücher *Learning from Las Vegas* von Venturi/Scott-Brown/Izenour, *Made in Tokyo* von Atelier Bow Wow und *Collage City* und Rowe/Koetter aufs Eindrücklichste. Ihre Wirkmacht lässt sich in ihrer Fülle erst denken, wenn man die Darstellungsräume, die sie schufen, in kompositorialer Perspektive begreift.

Wo das Augenmerk des Seminars auf Architektur und Städtebau liegt, so ist Komposition als die Ökonomie einer Verteilung und Anordnung der Elemente des Städtischen zu fassen. Ich nenne diese Ökonomie ‚das Arrangement‘. Ein solches Arrangement tritt auf sechs Ebenen auf, die im Folgenden zu unterscheiden sind. Man kann erstens von dem Arrangement der gebauten Umwelt sprechen. Damit meint man die Anordnung materialer Handlungszusammenhänge der Stadt in ihrer realen Ausprägung zu einem bestimmten Zeitpunkt. Zweitens gibt es die Ökonomie des Arrangierens materialer Handlungszusammenhänge der Stadt in einem bestimmten Zeitabschnitt. Man spricht dann von dem Prozess, in dem die Akteure und Dinge eine städtische Situation über einen bestimmten Zeitraum produzieren, organisieren und anordnen. Die dritte Ebene der Komposition bilden die Darstellungen der materialen Handlungszusammenhänge der Stadt in ihrer realen Ausprägung zu einem bestimmten Zeitpunkt. Der Fokus liegt hier auf dem Arrangement repräsentationaler Räume d.h. auf der Anordnung der in einer Repräsentation erscheinenden Elemente und der Beziehungen zwischen diesen Elementen. Diese außerhalb der Zeit stehenden Darstellungsräume kommen in zwei Weisen vor. Die erste Form ist die der Projektion. Diese Form nennt man Entwurf. Sie bezieht sich auf die Realisierung noch nicht existierender Gebäude oder Quartiere. Die zweite Form besteht aus der Notation bereits existierenderstadtsituationen. Die vierte kompositoriale Ebene besteht aus Darstellungen der Ökonomie des Arrangierens materialer Handlungszusammenhänge der Stadt in einem bestimmten Zeitabschnitt. Unter der fünften Ebene verstehe ich den Prozess, in dem Darstellende einen Darstellungsräum von Stadt produzieren und organisieren. Auf der sechsten Ebene der Komposition schließlich verorten sich die Versammlungen von Darstellungsräumen von Stadt – wie etwa Bücher – ein. All diese Ebenen finden – in unterschiedlicher Form und Gewichtung – Eingang in die vorliegenden Untersuchungen.



Abb. 11: Collage aus Notizen im Buch

Collage by Johanna Bohnenkamp using work from Colin Rowe, Fred Koetter: Collage City, Berlin: Birkhäuser, 2001.
Reprint of original material with kind permission from Birkhäuser, Basel

COLLAGE CITY

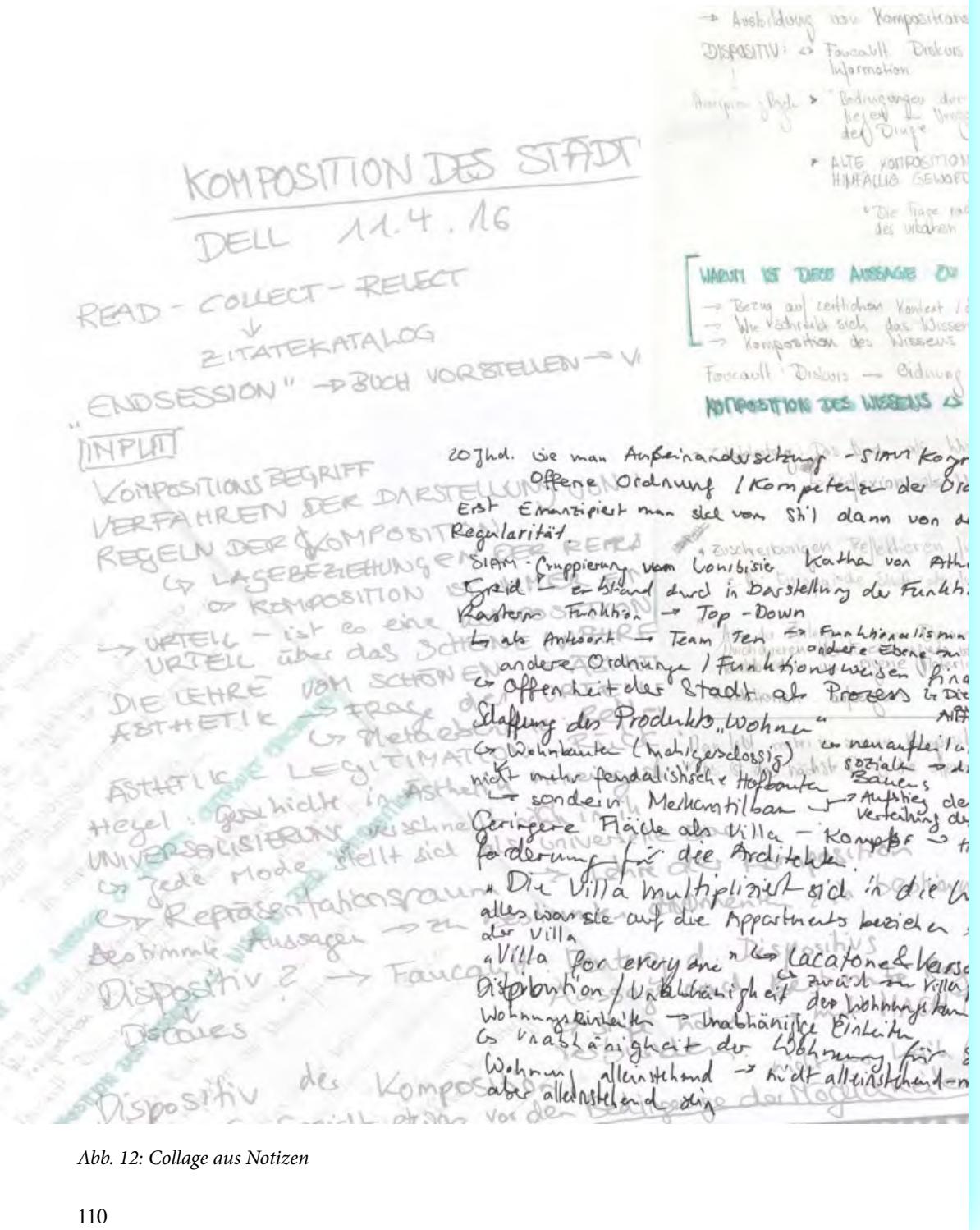
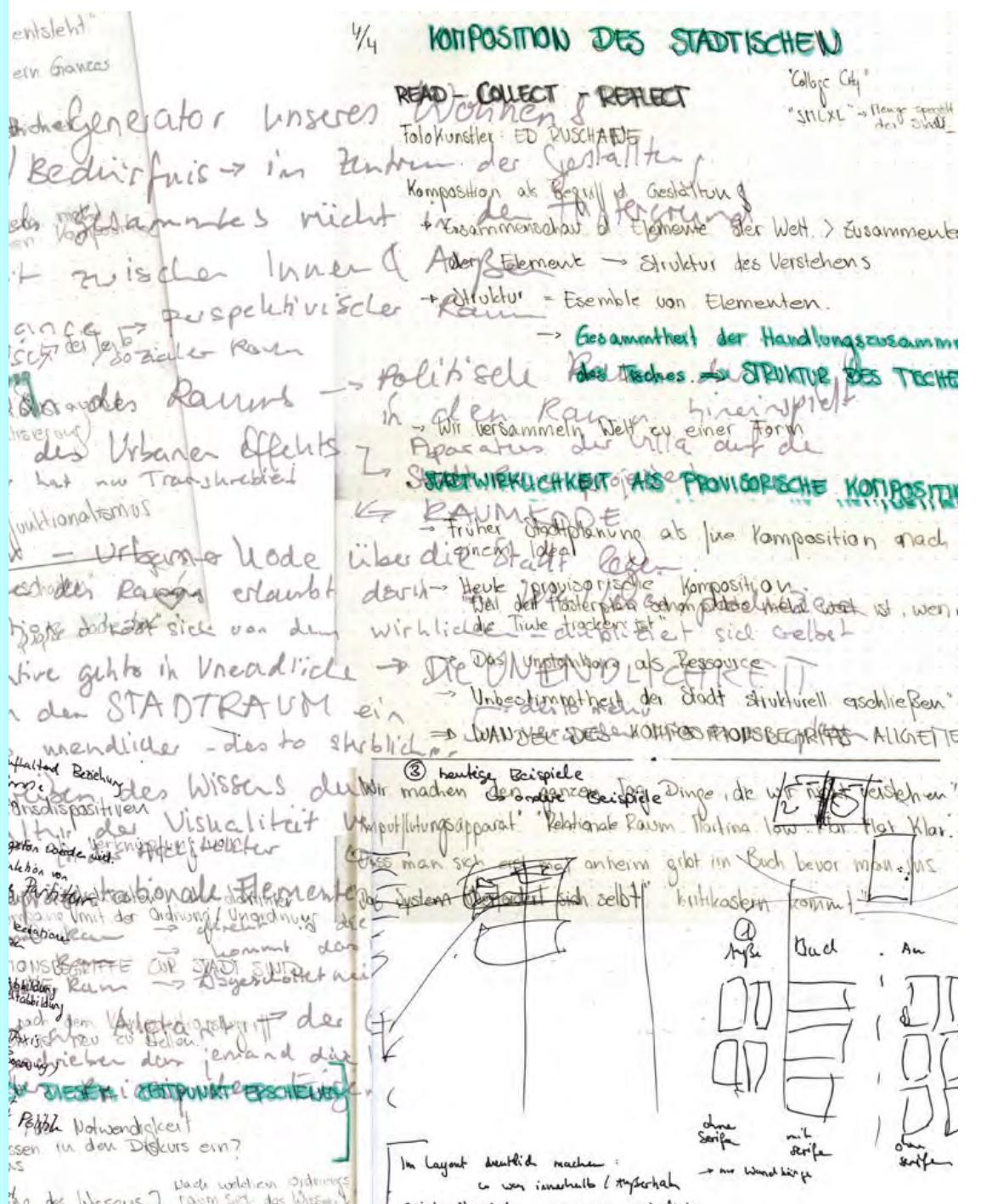


Abb. 12: Collage aus Notizen

3. Der Komponist



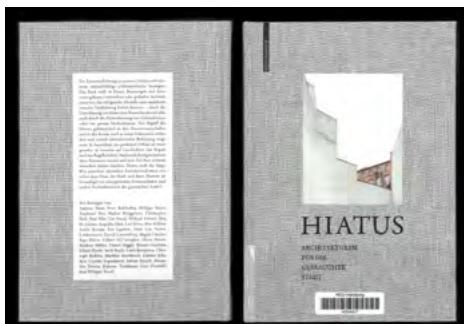
Assorted Publications



Wohnen an der Küste D'Azur
Sebastian Bührig
botopress



Everyday Urban Design 2
Überqueren, Unterqueren,
Durchqueren.
Montagen des Urbanen
Vanessa Weber
botopress



Disciplined Disturbance

Explaining the curriculum and aim of Urban Design by introducing the Project „Building a Proposition for Future Activities.“ The idea of hosting a summer school emerged in the context of the so-called ‘refugee crisis’ and a growing housing shortage. The resulting situation necessitated the political reorganization of the production of housing.

Dell, C., Kniess, B., Peck, D., Richter, A., 2017. Disciplined Disturbance. In: W. Pelka and F. Kassing, eds. *Perspectives in Metropolitan Research. Science and the City: Hamburg's Path into an Academic Built Environment Education*. Jovis, 140–159.

Designed to improve? The makings, politics and aesthetics of 'social' architecture and design

Richter, A., Göbel, H., Grubbauer, M., 2017. Designed to Improve? The makings, politics and aesthetics of 'social' architecture and design. In: *City Vol. 21, Iss. 6, 2017, 769-778* | Published online: 25 Jan 2018

Editorial: Towards the urban impossible

Richter, A., 2017. Editorial: Towards the urban impossible. In: *City Vol. 21, Iss. 6, 2017, 691-698* | Published online: 25 Jan 2018



In this introduction we discuss the ‘social’ as a means for critical (sociological) inquiry, then turn to the three conceptual understandings of the ‘social’ (scale, agency, community) that emerged from the workshop ‘Designed to Improve? The Makings, Politics and Aesthetics of “Social” Architecture and Design’ at Universität Hamburg in 2014 and in the subsequent development of this Special Feature, and finally turn to the implications of this debate and what we consider the need for anti antisocial urbanism.



Increasingly precarious housing conditions are a fundamental part of systemic crisis tendencies of the capitalist housing system, i.e. ‘part of the system working as it is intended’ (Madden and Marcuse 2016). Engaging generally with this contradictory (second) nature of life under and within capitalism, the papers published in this issue individually focus on a range of themes.



Stadtproduktion. Zwischen Regierungstechnik und Selbstbau

Ein Gespenst geht um in Europa: Die Wohnungsfrage bricht in den letzten Jahren mit Wucht wieder auf. Während ihre Aktualität nicht zuletzt daher röhrt, dass sie eine zutiefst soziale Frage ist, erfordert die Wohnungsfrage ein gesamtgesellschaftliches Umdenken hinsichtlich der Versorgung mit, des Verbrauchs und der Verteilung von Wohnraum.

Dell, C., Kniess, B., Peck, D., Richter, A., 2017: Stadtproduktion. Zwischen Regierungstechnik und Selbstbau. In: *Freihaus. Info für gemeinschaftliches und selbstbestimmtes Wohnen*, Nr. 22, 2017.



Porosity and Open Form

What is the porous city? Porosity refers to the ambiguous zones, inbetween spaces, and thresholds that permeate urban environments. Such spaces merge into each other, providing the backdrop for the unforeseen and improvised, and blur the boundary between physical and social space. Experts in the fields of architecture, urbanism, and landscape design offer a wide-ranging critique of the modernist city and discuss the potential of porosity to enliven and illuminate a progressive urban agenda.

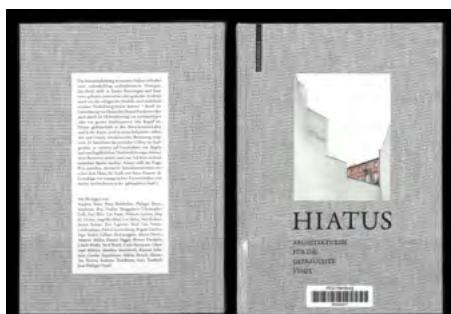
Dell, C., Kniess, B., Peck, D., Richter, A., 2018. Porosity and Open Form. In: Wolftrum, S., Stengel, H., Kurbasik, F., Kling, N., Dona, S., Mumm, I., and Zöhrer, C., eds. *Porous City. From Metaphor to Urban Agenda*. Birkhäuser, 122–125.



Recht auf den Gebrauch der Stadt. Zur Normativität des Städtischen

Die Innenverdichtung in unseren Städten erfordert neue, zukunftsfähige architektonische Strategien. Das Buch stellt in Essays, Reportagen und Interviews gebaute, entworfene oder gedachte Architekturen vor, die erfolgreiche Modelle einer multifunktionalen Verdichtung liefern können - durch die Umwidmung von klassischen Raumcharakteren aber auch durch die Hybridisierung von Gebäudetypen oder von ganzen Stadt-systemen. Der Begriff des Hiatus, gebräuchlich in den Naturwissenschaften stiftenden und Gestalt stimulierenden Bedeutung eingesetzt. Er bezeichnet das produktiv Offene im Stadtgewebe, er verweist auf Geschichten von Regeln und von Regelbrüchen. Nachverdichtungen können diese Ressource nutzen und zum Teil ihrer architektonischen Matrix machen. Hiatus stellt die Frage: Wie entstehen alternative Interaktionsformen zwischen dem Haus, der Stadt und ihren Nutzern als Grundlage von synergetischen Partnerschaften in der „gebrauchten Stadt“?

Dell, C., 2017. Recht auf den Gebrauch der Stadt. Zur Normativität des Städtischen. In: Frank, U., Lindenmayer, V., Loewenberg, P. and Rocanau, C., eds. *Hiatus. Architekturen für die gebrauchte Stadt*. Birkhäuser, 223–238.



The assembly of the University of the Neighbourhoods (UoN).

Kniess, B., Dell, C., Peck, D., Richter, A., 2017. The assembly of the University of the Neighbourhoods (UoN). A documentation of making new forms of agencies available. In: Cairns, G., Wroot, I., An, E., *AMPS CONFERENCE 8 Government and Housing in a Time of Crisis: Policy, Planning, Design and Delivery*. AMPS, Architecture_MPS; Liverpool John Moores University, 87-101.

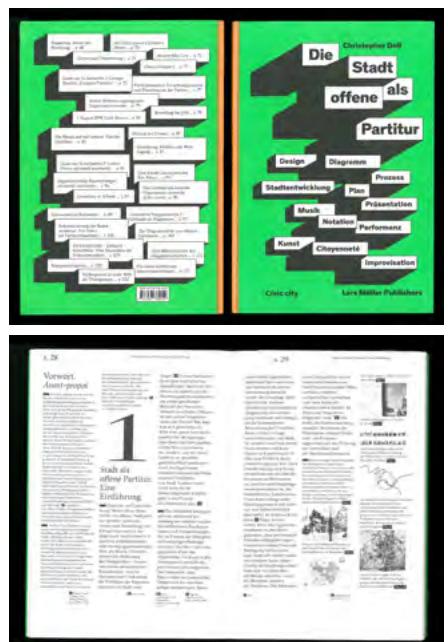
This paper explores what the project of running an experiment in urbanism as part of the International Building Exhibition 2013 (IBA Hamburg), called the University of the Neighbourhoods (UoN) (2007-2013), can teach professionals in urban design about urbanisation in general and about changing political conditions in urban design in particular. The materials and preliminary findings in this paper are from an on-going project archaeology for the publication »Tom Paints the Fence. Re-negotiating Urban Design«, which is to be published by the research and teaching programme Urban Design at HCU Hamburg in 2017.



Die Stadt als offene Partitur

Dell, C. 2016. Die Stadt als offene Partitur. Civic City.

Christopher Dell sketches an “open-ended city score.” The term does not refer to a representation of urban sound texture, nor is the city interpreted in an aestheticizing or musicprogramming sense. Instead, urban processes are rendered visible in a new form, by deploying a musical mode of spatial conception as a filter and perspective.



Epistemologie der Stadt: Improvisatorische Praxis und gestalterische Diagrammatik im urbanen Kontext

Dell, C., 2016. Epistemologie der Stadt: Improvisatorische Praxis und gestalterische Diagrammatik im urbanen Kontext (Urban Studies). transcript verlag.

Im Dialog mit wissens- und darstellungstheoretischen Fragestellungen zeigt Christopher Dell, wie das Wissen des Städtischen heute aufzuschließen ist: medial orientiert am Modus einer gestalterischen Diagrammatik und performativ gebunden an eine improvisatorische Praxis. Dabei entsteht ein Anforderungskatalog an die Artikulation von Wissensformen, die nicht feststellen, sondern ermöglichen.



Wohnen ist tat-sache. Annäherungen an eine urbane Praxis

What does it mean to "live" somewhere? What wishes are bound up with residential living, and where and how can these be realized? The question of whether and how current developments affect our ways of living is explored by students and teachers of the Masters course in Urban Design at HCU Hamburg, together with contributors from research and practice. They all provide an insight into residential practices, always seeing the built environment in relation to the behavior and actions of users, studying the activities, causal networks and conditions that make up everyday urban life.

wohnbund e.V. / HafenCity Universität Hamburg (eds.) 2016. *wohnen ist tat-sache. Annäherungen an eine urbane Praxis*. Jovis.



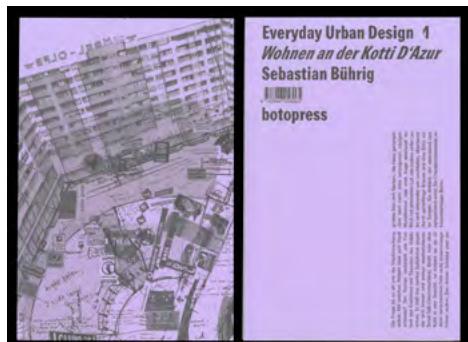
Everyday Urban Design book series

The City is an unfinished process, characterised by constantly shifting connections between the everyday practices of its human and non-human actors. Rather than an object, it is an open process or form which can only be grasped structurally. Everyday Urban Design investigates the interplay between discursive structures (e.g. codes, laws), spatio-material arrangements, agencies and actors as constructive parameters that provide the basis for the production of the city. The virtuality comprised within these infrastructures is

not an illusory world, but the essence of a diagrammatic realm that is situated between representation and non-representability. With regards to the possibilities and constraints of urban design, this realm demands to be unveiled, de-constructed and rearranged. Such a diagrammatic variant of structuralism renders structure the productive tool for re-programming and connects research with projective methods and cultural practices of everyday life. Design and research converge by becoming performative.

Everyday Urban Design 1 Wohnen an der Kotti D'Azur

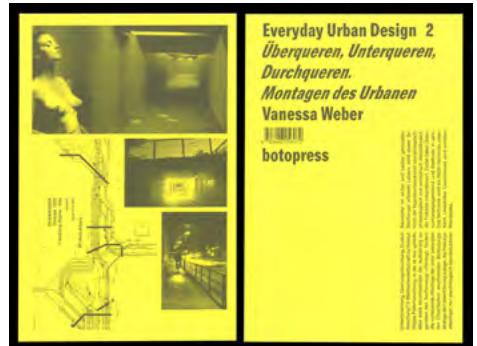
Die Frage ist so alt wie die Stadtforschung selbst: Mit welchen Mitteln lässt sich Stadt erfassen? Der Roman verbindet die Freiheit des Erzählens mit Theorien des Städtischen. Er hält das radikal Subjektive gegen die sich immer und immer wiederholende Small-Talk-Gleichmacherei. Blickt man dem Kotti in sein Gesicht, so scheint es, als ob darin verschiedene Teile nicht zusammengehören wollen: Den dicken Schädel zierte ein grobes Kinn mit Narben, die Nase gerumpft über dem nach links verzogenen, rissigen Mundwinkel, das eine Auge stechend im Blick mit zitterndem Lid, das andere voller Liebe und umrundet von Lachfalten, überdacht durch geradlinige Brauen und eine Stirn voller Sorgen. Ein Anblick, der abstoßend und sympathisch wirkt. Ein Charakterdarsteller im Kassenschlager Berlin.



Everyday Urban Design 2 Überqueren, Unterqueren, Durchqueren. Montagen des Urbanen.

Weber, V., 2017. Everyday Urban Design 2. Überqueren, Unterqueren, Durchqueren. Montagen des Urbanen. botopress.

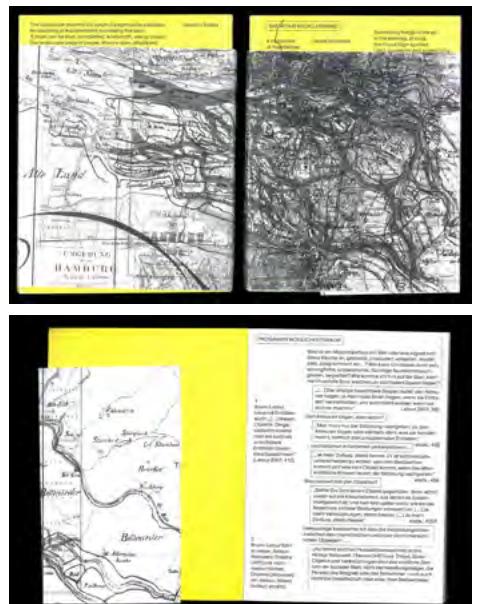
Untenforschung, Querungsforschung, Dunkelforschung? In Wahlverwandtschaft zu Helmut Höges Pollerforschung, in der er das gelinde, aber stete Verschwinden der Aufklärung zugunsten des Sachzwangs offenlegt, fördert die vorliegende Montage die unter betonglatten Oberflächen wuchernden Bedeutungsstränge der Unterführung zutage. Als Prototyp abseitiger, nur psychologisch überbelichteter Bauwerke im sicher und sauber gerodeten Dschungel urbanen Lebens wird dieser Bereich der Ingenieursbaukunst morphologisch, praxeologisch und semiotisch dekonstruiert, die Fraktale rekombiniert. Dabei fallen Untersuchungsgegenstand und Methode in eins: Das Vertraute wird ins Nicht-Vertraute unterführt. Unsichtbar Gewordenes wird sichtbar Werdendes.



Showtime Wilhelmsburg – A Randonnée of Possibilities

Michaelis, T., 2015. Showtime Wilhelmsburg – A Randonnée of Possibilities. Spectorbooks.

Tabea Michaelis sets off on a “randonnée” around the Wilhelmsburg Elbe Islands and observes the everyday interactions of umpteen human and non-human actors. In texts, photographs, open-ended stories, and drawings, she ultimately devises thirty-two conceptual terms that form an analytical/poetic reflection of the program of a space of possibilities.



Agents of Alternatives

Becker, B., Gernert, S., Kniess, B., Pohl, B., Richter, A., 2015. University of the Neighbourhoods - Hotel as Method? In: Fuad-Luke, A., Hirscher, A., Moebus, K., eds. Agents of Alternatives: Re-designing Our Realities. Agents of Alternatives, 408-429.

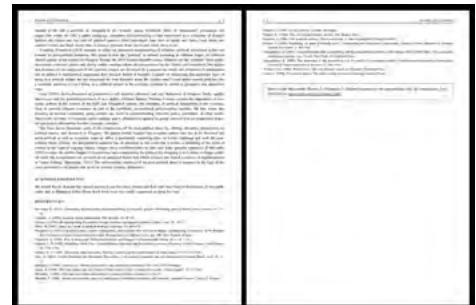
As a contribution from the Urban Design Master Programme we tell of the experiences made with the University of Neighbourhoods. As an experimental setup the project focused on the reciprocity of usage, programming, learning, design and building processes, whether concerned with the minimal use of material resources, the experimental testing of re-cycling and upcycling strategies, or the testing of unusual constructions andreassembling material according to radical low budget and do-it-yourself strategy.



Situated responses to the post-political city: An introduction

It seems with the ever more complex instituting of aggressive neoliberal renewal policies comes an intensified effort to use the language of consensus and civic unity. The post political debate frames this discussion, and it is from this perspective that we propose a fuller consideration of urban renewal policy, and how these forces are embedded within the narrowing of what has been called the “properly political”. In bringing together accounts of the dynamic political life of communities and groups of interest who are confronting urban renewal policy in Glasgow, we make a case for recognising an intensification of political articulation, position taking and action. This recognition comes in response to the argument that we are currently experiencing a post-political consensus and that democracy has been annulled in the process.

Richter, A., Fitzpatrick, S., 2018. Situated responses to the post-political city: An introduction. In: *Area*. 2018; 50:3–6.





Summer School Announcement

Summer School 2018. Modes of Realising Affordable Forms of Living in Urban Practice

Housing is fACT. Never have we experienced and lived such diverse and rich lifestyles; never have we been as mobile as today; never have we used more space for individual use. We have succeeded in creatively appropriating the existing housing stock, thereby blurring modern categories of work, leisure and housing. Our lifestyles have overwritten the old hardware.

We have recognised that specific typologies are particularly well-suited for today's urban life and furthermore that flexibility and variability as such are impossible to plan but have to emerge through practice and action. Urban life as lived practice has tapped into these potentials and transformed existing structures. In the course of this development we consequently consider it a task for architecture to re-negotiate and newly translate the relation of habitat (dwelling) and habiter (to dwell) into pioneering projects and programs, to enable qualities to emerge through and open for future appropriation. However, there is an astonishing absence of these insights into planning and building processes despite the rise of participatory approaches. What's missing are the articulation and representation of collective interests into high quality spatial organisation. The aim of the masterclass 2018 is to propose, organise and represent future modes of realising affordable forms of living in urban practice.

The summer school will be a potential forum to discuss and a testbed to enact modes of realising affordable forms of living in urban practice. General questions on housing will be addressed by formulating and staging specific approaches and situations. The aim is to develop imaginations of future modes of living and dwelling.

How can we live together – what would we share, what should we claim? How can we relate to and transform our urban environment? The enacting of different models will start from abstract schemes questioning innovative forms of living and life-styles as well as from specific situations experienced by the participants.

We imagine the school as a discursive workshop where new forms of living are imagined, enacted in 1:1 scale as intervention, play or mock-up to put it into propositions for future forms of living in urban practice.

HCU Visiting Professorship describes a teaching and dialogue format established at the HafenCity University in 2009. With support of Max Hoffmann GmbH & Co.KG the master class follow the idea to convince a renowned personality from the fields built environment and metropolitan development working with students, discussing new perspectives, sharing knowledge and producing new insights. The Masterclass is accompanied with public events with the Visiting Professor, as the HCU always seeks an exchange with an interested general public to give insights to work and knowledge from its core areas. The HCU is proud to announce that the Visiting Professorship 2018 will be held by Momoyo Kaijima, Atelier Bow-Wow, Tokyo.

Atelier Bow-Wow has built a repertoire of catalogues representing an observatory perspective towards urban practice. They have introduced ‘noise’ to what elsewhere merely is materialistic descriptions. “And the behaviour of people is also noise. Construction drawings are obviously important, but they represent a moment when the producer governs everything. So, the power is on the side of the producer or provider. But drawings can integrate many different things, many different times, and many different actors, which all perform in the building around the building. And this relativizes or equalizes the power balance among the different elements that relate to the existence of the building.” (Atelier Bow-Wow 2017, 53)

Visiting Professor: Momoyo Kaijima, Atelier Bow-Wow
Host and supporting Teaching staff: Bernd Kniess (Urban Design), Christoph Heinemann (Architecture + City),
Marieke Behne, Dominique Peck and Anna Kreuzer, Hafen-City Universität Hamburg
Sponsored by: Max Hoffmann Limited Company, Schenefeld

Atelier Bow-Wow is a Tokyo-based firm founded in 1992 by Yoshiharu Tsukamoto and Momoyo Kaijima. Their practice is based on the theory of “behaviorology”. The practice has designed and built houses and public spaces in Japan, Europe, and the United States. Tsukamoto is professor of architecture at Tokyo Institute of Technology; Kaijima is associate professor of architecture at ETH, Zürich, and Tsukuba University.

Max Hoffmann Limited Company. Since the foundation in 1908, Max Hoffmann Construction Services has continuously contributed to the varied image of Hamburg's

districts with interesting and high-quality buildings. Yesterday, as today, the company is concerned both with the sustainable consolidation of urban areas and the realisation of overall urban planning in the Hamburg metropolitan region. The modernisation of existing building structures, inner city and suburban housing units and the restoration of historic buildings round off the extensive range of services offered by the Altona-based family business. In addition to a large number of sophisticated residential, commercial and special buildings, Max Hoffmann Construction Services has also realised numerous public buildings since its foundation.

Schedule:

Public Lecture and program of the Visiting Professorship 2018: June 27th

Masterclass: August 20th-24th

Deadline Application: July 2nd

Deadline for submission of documentation: September 28th

Exhibition and public Talk: mid October

Exam achievements: active participation and documentation, 2,5 and 5

CP options available

Who can apply for participation?

Embodied skills, know-how and know-why in all stages of architecture and urban design processes are welcome. The summer school will be held in English, German and languages the organisation identifies as common amongst participants.

When is the deadline and how do I apply?

Applications can be submitted until July 2nd, noon (UTC+1). Please give your name, address, field of studies/training and any information that outlines how the summer school would benefit from your partaking. All this must fit into an email attachment no larger than 10MB and be sent to ud-master@hcu-hamburg.de. Travel details and further necessary information will be collected upon acceptance. All participants will be informed about their state of application one week later via email.

How do I get there and where can I stay?

Participants must organize their stay and travel at their own expense. However, we are happy to assist wherever possible. There is a limited amount of homestay capacities with students residing in reasonable distance to the summer school location. Please state in your application email whether you will organize your stay on your own or would prefer to use student homestay capacities. Please note, that we cannot guarantee homestay capacities for all applicants.

Is there compensation?

To earn credits students must actively participate in the activities on site and hand in a documentation of their work. We ask international students to provide us with all necessary paperwork so we can transfer credit points within the ECTS system.

Literature:

Hays, Michael and Atelier Bow-Wow. 2017. Architectural Ethnography. Berlin: Sternberg Press.

UD is concerned with the urban: Its object is the contemporary-future urban society in the practice(d) forms of its co- and constant re-production. To understand the city as historically developed and produced involves turning to its uses through very diverse users and ways of use – it is from within this assemblage of practices of humans and non-humans that the interdependencies of the urban emerge.

UD is pro-discipline: Urban Design re-assembles heterogeneous motifs and disciplinary knowledges of the city. Such co-production of different actors with various disciplinary backgrounds aims at relationally unlocking the potentials of the urban. UD assembles all those disciplines that are concerned with urban and spatial production, for instance architecture, urban planning, sociology, anthropology, philosophy, geography, landscape planning, interior design, cultural studies, landscape architecture, ethnology, tbc.

UD knows what it does: What is at stake is to develop, test and convey an appropriate methodology and form of knowledge for the interaction with the city in terms of research and design. To this end, studying and designing procedures are linked together, so as to combine knowledge originating in theoretical conceptualisations of and empirical experiences with the urban with knowledge that derives from practicing design methods. The analysis of the existing is the foundation of this approach.

UD mobilises the urban: When we talk about design, we refer to the design(ing) of the urban. UD makes visible and negotiable the knowledge of/about urban situations so as to unlock and demonstrate potentialities hidden therein. What emerges are lenses, dispositives and perspectives of reading the city as quintessential products of Urban Design. These products provide the material with which new ways of producing the urban can be developed.

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