BEYOND THE SINGULAR
INTO THE COLLABORATIVE
HOW WE WORK

ROUGH NOTES

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COVER: DESIGN TAKEN FROM THE COVER OF
CONNECTION MAGAZINE (1963).

How to shift from the genius to operating in the reality of network society?

Now 'participatory planning', 'bottom-up processes' and 'sustainable societies' seem to be the buzz words for successful design, we suggest the Faculty for Building Trust.

While new technologies and more efficient ways of production should shorten and simplify the building process, in practice it has become more complicated then ever. There are more stakeholders, more experts, more contexts that all claim a say in the decision-making. Collaboration with a diverse group, with different backgrounds and interests, is essential for a successful end product.

In the Faculty for Building Trust, trust and collaboration are taken as core activities of the profession. Not just key qualities of the designer himself and preconditions for successful design, but the very subject of design. There are two dimensions involved. On the one hand design can focus on the process as such: how to effectively organize trust and how to create a process based on trust. The assumption here is that the outcomes of such a process matter to all involved, have their support and consent and are thus successful.

On the other hand trust can be considered one of the fundaments of a fair and prosperous society. Can architecture (physically) contribute to such an ephemeral feeling that at the same time is so fundamental? What tools, capacities, methods and processes does an office need to build trust? And what kind of office are we talking about when moving into 'the collaborative'? Current day practice shows that other structures might be needed.

✦

Lilet Breddels / Christian Ernsten / Arjen Oosterman

Proposed Flow chart on:
'How To Build Trust?'

Step 1.
    Desire to design something bigger
    than yourself

_If you want all the credits for yourself
If you're not seriously considering to
listen. If you never doubt your own deci-
sions *Don't pretend to collaborate*

Step 2.
    Start open-minded communication:
    Discover each other's language and
    values

Step 3.
    Design question: Discuss urgencies
    and opportunities and agree on their
    definitions and their significance

_If you do not understand what the hell
the other is talking about. If you feel
he/she is totally missing the point
If you think your collaborator has the
wrong motivation *Return to step two or
look for another collaborator*

Step 4.
    Working format: Understand each
    other's talents, skills and past experi-
    ences

_If you remain doubtful of someone's
capabilities. If you feel you're not doing
what you do best. If you think the pro-
posed working format does not address
the design question. *Repeat step four or
return to earlier step*

Step 5.
    Reflection: Consensus and conflict
    are part of a fruitful design process

_If you can't find a satisfactory design
approach. If your collaborator bores you
to death and you guys stopped talking
If you have the impression your collea-
gue is purposely working against your
interests. *Discuss your expectations or
return to earlier step*

Step 6.
    Create something bigger than you:
    engage in a process of on-going nego-
    tiation, trust and motivation

access to tools

'...*WHOLE EARTH CATALOG*, FOUNDED BY
STEWART BRAND, WAS "ACCESS TO TOOLS."
IT'S VISION WAS THAT IT WOULD BE AN ALL-
EXPANSIVE, COMPREHENSIVE AND VISUALLY
STIMULATING INFORMATION DATABASE THAT
PEOPLE FROM DIFFERENT LOCATIONS COULD
PLUG INTO. "AS AN EVALUATION AND ACCESS
DEVICE.
    WITH IT, THE USER SHOULD KNOW BETTER
WHAT IS WORTH GETTING AND WHERE AND
HOW TO DO THE GETTING.
    AN ITEM IS LISTED IN THE CATALOG IF IT IS
DEEMED: 1) USEFUL AS A TOOL, 2) RELEVANT
TO INDEPENDENT EDUCATION, 3) HIGH QUA-
LITY OR LOW COST, 4) EASILY AVAILABLE BY
MAIL.'

TEXT FROM CLIPSTAMPFOLD.COM
IMAGE: WHOLE EARTH CATALOG NO. 1.

PRODUCT BASED ECONOMY
V
PROCESS BASED ECONOMY

TEXT MICHAEL SHAMBERG 1971
IMAGE: FOTO: CLARI, DESIGN STUDIO C+M
ANGERETTI FOR BOFFI ARREDAMENTO (DETAIL).

B1_2-

[*Step 1.*
.. Don't pretend to collaborate]

[*Step 2.*
.. Discover each other's language and values]

[*Step 3.*
..Return to step two or look for an other collaborator]

[*Step 4.*
..*Working format*]

[*Step 5.*
...Consensus and conflict are part of a fruitful design process]

[*Step 6.*
Create something bigger than you..]

B1_2-

[*Step 5.*
Reflection: Consensus..]

[*Step 6.*
Create something bigger than you..]

ADDS/COMMENTS_A

→ If you don't feel like taking responsibility!!

→ Learn from eachothers mistakes.

→ If he or she seems to be too happy with the collaboration

→ It's important to know how you decide?
It's important to know how you make decisions?

→ It's important to know when another's idea is better.
It's important to dare to go for one idea.

→ Make yourself small.

Jeanne van Heeswijk

ADDS/COMMENTS_B

→ You don't always need consensus, but ideas do need space to develop

→ You also need authority in judgement.

'...GLOBAL TOOLS, A SYSTEM OF LABORATORIES FOUNDED IN ORDER TO STIMULATE THE FREE DEVELOPMENT OF INDIVIDUAL CREATIVITY."

Wilfried Hackenbroich

TEXT AND IMAGE FROM OF CASABELLA NO. 377, MILAN, 1973.

GLOBAL TOOLS

EKISTICS
OIKΩTIKH
REVIEWS ON THE PROBLEMS AND
SCIENCE OF HUMAN SETTLEMENTS

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Dear Reader,

Have you ever bothered to figure out how many English-language journals there
are in the fields of architecture, housing, planning, engineering, etc.? Probably
not, although one is certain there is a tremendous number of them.

Now we confess that we haven't done it either. We thought instead, to do some-
thing more useful than counting. We decided (back in 1955) to publish a journal of our
own which would contain our own from all these periodicals.

We have called it EKISTICS, the journal of the science of human settlements. As
such, EKISTICS deals equally with architecture, planning, housing, sociology, economics,
and other sciences, since all of them have a role to play in the formation of a better
human habitat.

The journal, which comes out monthly, offers a collection of articles from
the most well-known magazines and other publications. In its approximately hundred
pages you will find the latest scientific developments from all over the world and
several original articles that we consider most worthy of your attention.

To give you a list of our contributors would cover many pages. But you will find
our Correspondents on the magazine's back cover.

We should also call to your attention the fact that EKISTICS is published in
Athens but is compiled in Cambridge, Massachusetts, where the vast library facilities of
Harvard University are at the disposal of the Editor.

We hope that you will enjoy leafing through the specimen copy we enclose. If you
would like to receive the magazine on a regular basis, we will gladly put you on our
mailing list. Please just fill in and return the enclosed form. An annual subscription costs
$6.00 (or its equivalent). We pay for postage.

Many thanks for your consideration.

The Production Office

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Antonveneta
ABN AMRO

Arjen Oosterman

TRUST?

*Beyond the sigular into the
collaborative* - How we work

*How to shift from the genius to
operating in the reality of network
society?*

Tomislav Medak, Multimedia Institute,
Marko Sancanin, Platforma 9.81,
Zagreb;_Markus Miessen, Studio Miessen,
London;_Damon Rich, Planning Depart-
ment New Jersey (NY), formerly Centre
for Urban Pedagogy (CUP), New York
Moderator: Joseph Grima, Store Front
Gallery, New York

Since this panel covered a subject that was
a leitmotiv in the whole program we were
looking to find some clear statements on
collaboration and participation: why, what
and how. All four panel members have
quite some experience in collaborative
projects, but they surely showed how far
apart the scope and intentions of such a
practice can be. Joseph Grima first asked
for some introductions.

Markus Miessen kicked off with ex-
plaining projects in which he collaborated,
ranging from creating a book and an ex-
hibition to setting up a design studio in
Dubai. For Miessen personally, it is out
of curiosity of other disciplines and other
fields of work. He is interested in 'the mo-
ments you might want some other exper-
tise'.

Damon Rich is co-founder of the
Centre for Urban Pedagogy in New York
where collaborative teams are created to
do design projects. Educators, designers,
(graphic designers, architects, media de-
signers), advocates for a specific cause (like
race or class issues, housing or pollution).
More than ten years he gained experience
in what can go right and what can go ter-
ribly wrong. He stated that the focus on
collaboration we see today stems from
criticism on notions like 'expertise' and the
'singular genius'. This criticism is still justi-
fied. However, since in the recent past, lets
say five years ago it became a more popu-
lar working method and concept, we now
have come to a point were these collabora-

tions are not so much revealing those para-dynamics as obscuring them. Partnerships cover up the self-interest of each partici-pant. That's why CUP makes it very clear right from the beginning what each partici-pant can get out of the collaboration.

Tomislav Medak introduced himself as coming 'from the other side of the fence', meaning not being an architect but a social activist, contesting urban development in Zagreb through the 'Rights to the City' initiative. He explained two hard lessons the group learned with an example of one of their actions that protested against a certain development in town. The action covered three separate steps.

1) mediatic action – a large banner across a facade

2) representation – petition against the development signed by 50.000 people

3) mass action, demonstration

When the discussants came to step 2, representation, they realized that although there was homogeneity towards the cause in the sense of the mission, the end result, the motivations were very diverse and most of them weren't something Medak and his collaborators could subscribe to. Medak explained that they were basically fighting against a methodology of government in the city, which tended towards financial-ization, giving preference to investments in buildings instead of public spaces etc. But the motivations of the people were mainly driven by a sentiment against the city mayor as the opponent; not as some-one who is transgressing his powers, but as a parvenu, as someone who came to live in Zagreb from a different location.

Another lesson was that once you start to (re)present (step 2) a problem or situa-tion, people start to have expectations driven by their own motivations. This becomes a driving force, forcing you into action and into a certain direction. Medak pleaded that sometimes you should resist this, prefer to linger and not to act.
If you want to maximize your appeal and power, Medak explained, you should enter a politics of populism. As opposed to that he and his fellow travelers tried to create

a methodology of agnosticism or ignorism – 'substractivism' as Medak called it. He meant not giving in to the pressure to act. He quoted a friend who said 'transpar-ency is evil'. Participation often gets hyped up. But those who mobilize action should be aware of those mechanisms and clear about the methodology they use.

Marko Sancanin cooperates often with the 'Rights to the City' initiative. His office Platforma 9.81 provides urbanistic exper-tise to the group. He gives them arguments or contra arguments. Sancanin is interested in the methodology that was used, and the attempt to constantly adjust and develop that methodology. The groups that come together for a specific cause might agree completely on that particular issue, but might have completely different, even op-posing thoughts and sets of values on how the city should be changed or consumed. The 'Rights to the City' initiative created a very transparent way to organize and dem-onstrate the model. It was not only contest-ing the system of the government, but they out-administered the current administra-tion with their own model. To change the way the city is governed they needed a model that is completely organized. It has a clear connection with the strategies the paramilitary use to out-administer the sys-tem by replacing it with their own system

After these introductionary statements by the panel members Joseph Grima asked: What is new about this sudden interest for participation and collabora-tion? Why is it particularly relevant in this period of time? You could say it's the by-product of a franchised architectural community that has lost their idealism that feels incapable and is now clinging on to the legacy of activism.

The first argument put forward by the panelists was of an economic nature. Markus Miessen suggested that because there are lots of unemployed architects, they just end up collaborating without really knowing why. Sancanin added that some architects do those kind of projects to 'get into the picture' and with the atten-tion they receive through a project hope to

Glossary on collaboration

1. Alliance is an agreement *(2)* between two or more parties called allies *(2)*, made in order to advance common goals and to secure common interests *(21)*.

2. Allies are individuals, groups or na-tions that have joined together in an associa-tion *(4)* for mutual benefit *(5)* or to achieve some common purpose. According to this general usage, allies become allies not when concluding an alliance *(1)* treaty but at the event of a conflict *(11)*.

3. Agreement (see also alliance, con-sensus, pact) may be written, oral, or simply understood as part of an unspoken agreement by convention or through mutually beneficial etiquette *(17)*.

4. Association is a group of individuals who voluntarily (see also volunteer) enter into an agreement *(3)* to accomplish a purpose.

5. Benefit is the positive contribution to gross national product or other measure of value from an economic activity or project.

6. Bottom up is an approach in which the individual base elements of the system are first specified in great detail. These elements are then linked together to form larger subsys-tems, which then in turn are linked, sometimes in many levels, until a complete top-level system is formed.

7. Coalition of the willing (see also al-liance, allies) is a post-1990s political phrase used to describe military or military/humani-tarian interventions for which the United Na-tions Security Council cannot agree to mount a full UN peacekeeping operation.

8. Collaboration (see also participa-tion, peer 2 peer) is a recursive process where two or more people or organizations work together toward an intersection of common. Collaboration does not require leadership *(27)* and can sometimes bring better results through decentralization and egalitarianism. In particular, teams that work collaboratively can obtain greater resources, recognition *(42)* and reward when facing competition *(10)* for finite resources.

9. Communication (see also language) is the process of conveying information from a sender to a receiver with the use of a medium in which the communicated information is understood the same way by both sender and receiver. Communication requires that all par-ties understand a common language *(26)* that is exchanged,

10. Competition (see also conflict) is a rivalry between individuals, groups, or nations for territory or resources. It arises whenever two or more parties strive for a goal that can-not be shared. Competition may give incen-tives for self improvement, but generally it leads to conflict *(11)*

11. Conflict (see also competition) is a state of discord caused by the actual or perceived opposition of needs *(31)*, values and interests. A conflict can be internal (within oneself) or external (between two or more individuals). Conflict as a concept can help

find a 'real' commission. Medak put for-ward another reason why it became so in-flationary: the increase of information. To collaborate is cheap. The developments in the last 15 years made access to informa-tion and international networks, exchange of ideas, and communication much easier and cheaper. Damon Rich noticed some-what annoyed that people in his surround-ings, who are bright and intellectual and take part in what goes under the flag of the avant-garde, use a rhetoric that could come straight out of an economic maga-zine. They speak about the flexibility of the organization of their labors, about the just-in-timeness of the production of their cultural work. It is, according to Rich, 'a left over rhetoric from the dotcom bubble.'

What is the difference between these two words that are sometimes used as the same thing: collaboration and participa-tion? Markus Miessen is quite skeptical about the term 'participation'. It easily loses its meaning and is just 'one of these terms'. For him to collaborate is born out of curiosity, actually an egocentric ground. But the public notion is that if you – as an architect – approach other people to col-laborate, it's about a bottom-up democratic process. That romantic notion of partici-pation doesn't hold through once things get done. 'I might be falling into a fascist interpretation of participation but I think there must also be a kind of voice that can interfere. We don't want everybody to participate in our project, but maybe its just us that want to participate in some-thing that we are usually not part of and that we use any kind of means to force our way in'. Medak agrees that bottom up democratic processes shouldn't be a goal per se. As he pointed out in his statement there is the danger that those processes create an expectation were people delegate action, or more importantly they delegate the articulation. Maybe in architecture it is something relatively new but as a political term and for Medak coming from a social-ist society it reigned for years. Sancanin added that during socialism the value sys-tem was set through ideology. Now value

production goes via the market. Values in architecture are organized via market and architects are not trying to build any kind of discourse. In a sense the NGO's are the island in the city of Zagreb that take the role of institutions in the sense that they present the type of work and thinking that formerly the institutions did. Since the political implications of participation were brought to the table Grima suggested that the idea of ideology, of subscribing to the core idea that is involved in participation might be very different from the notion of collaboration.

For Rich there are two important landmarks in participatory thinking. The first one was the establishment in the USA in 1960 of 'community planning boards', where citizens have an advisory role on city planning decisions in their own environment. These boards have no budget authority, but still it's a huge step and a worthwhile institutional experiment in participation.

GUERRILLA TELEVISION, BY MICHAEL SHAMBERG & ... 1971

The second landmark event was Milton Friedman stating that the only mechanism that truly executes democratic participation is the market mechanism. If we have a discussion about participation we have to be very clear on how this is different from or similar to a classic understanding of market that allows people over distance and time to collaborate. And if we mean something different then that we need to be as explicit as we can.

Marko Sancanin pointed out that this kind of production takes place within the cultural market. We get grants, and that leads to how we present, we tend to use a kind of language. Like inventing new words that becomes farther and farther from the social reality we thought we dealt with. We are creating cultural products for a cultural market and the scariest consequences of this is that this leads to collectively abandoning the sphere of the political. You cannot escape the cultural sphere and while displaying and functioning in the cultural realm we are inventing new discourse that is social pornography.

From the self initiated experimental

explain many aspects of social life such as social disagreement *(3)*, conflicts of interests *(21)*, and fights between individuals, groups, or organizations.

12. _Consensus_ (see also agreement, alliance, pact) requires serious treatment of every group member's considered opinion *(35)*. Once a decision is made it is important to trust *(46)* in members' discretion in follow-up action. In the ideal case, those who wish to take up some action want to hear those who oppose it, because they count on the fact that the ensuing debate will improve the consensus.

13. _Culture_ (see also identity, language) generally refers to patterns of human activity and the symbolic structures that give such activities significance and importance. Cultures can be understood as systems of symbols and meanings (28) that even their creators contest, that lack fixed boundaries, that are constantly in flux, and that interact and compete with one another.

14. _Dialogue_ (see also language) is a reciprocal conversation between two or more entities. Dialogue is a delicate process. Many obstacles inhibit dialogue and favor more confrontational communication *(9)* forms such as discussion and debate. Common obstacles including fear, the display or exercise of power, mistrust *(46)*, external influences, distractions, and poor communication conditions can all prevent dialogue from emerging.

15. _Delegation_ is the assignment of authority and responsibility to another person (normally from a manager to a subordinate) to carry out specific activities. However the person who delegated the work remains accountable for the outcome of the delegate work.

16. _Egocentrism_ is a limited theory of mind – he/she cannot fully put himself in other peoples shoes and believes everyone sees what he/she sees (or that what he/she sees, in some way, exceeds what others see.

17. _Etiquette_ usually reflects formulas of conduct in which society or tradition have invested. An etiquette may reflect an underlying ethical code, or it may grow more as a fashion.

18. _Fab Lab_ is a small-scale workshop with the tools to make almost anything. This includes technology-enabled products generally perceived as limited to mass production. Generally, instructions, lists and ideas to fabricate things are released with an open source *(34)* license.

19. _Game Theory_ is a branch of applied mathematics that is used in social sciences. Game theory attempts to mathematically capture behavior in strategic situations, in which an individual's success in making choices depends on the choices of others. Game theory is often used for conflict *(11)* management purposes

20. _Identity_ (see also culture) is an umbrella term used throughout the social sciences to describe an individual's comprehension of him or herself as a discrete, separate entity. The collaboration *(8)* between different identities may lead to positive effects based on

confrontation of diversity, or lead to conflict *(11)*

21. _Interest_ is the personal benefit of an individual, or of a group. Different interests can converge in a common interest, or to a conflict *(11)* of interests.

22. _Hegemony_ is a concept that has been used to describe and explain the dominance of one social group over another, such that the ruling group or hegemony acquires some degree of consent (see also consensus) from the subordinate, as opposed to dominance purely by force.

23. _Honesty_ is the human quality of communicating (see also communication) and acting truthfully related to truth as a value. This includes listening, and any action in the human repertoire — as well as speaking.

24. _Governance_ relates to decisions that define expectations, grant power, or verify performance. It consists either of a separate process or of a specific part of management or leadership *(27)* processes. Sometimes people set up a government to administer these processes and systems.

25. _To Beyond_ or not to be (see also identity)

26. _Language_ (see also culture) is a dynamic set of visual, auditory, or tactile symbols of communication *(9)* and the elements used to manipulate them. Language can also refer to the use of such systems as a general phenomenon. Language is considered to be an exclusively human mode of communication; although other animals make use of quite sophisticated communicative systems, none of these are known to make use of all of the properties that linguists use to define language.

27. _Leadership_ can refer to: 1. Those entities that perform one or more acts of leading. 2. The ability to affect human behavior so as to accomplish a mission. 3. Influencing a group of people to move towards its goal setting or goal achievement.

28. _Meaning_ (see also language) of a sign is its place in a sign relation, in other words, the set of roles that it occupies within a given sign relation. Two aspects of meaning that may be given approximate analyses are the connotative relation and the denotative relation. The connotative relation is the relation between signs and their interpretant signs. The denotative relation is the relation between signs and objects.

29. _Methdology_ is defined as 1. The analysis of the principles of methods, rules, and postulates employed by a discipline; 2. The systematic study of methods that are, can be, or have been applied within a discipline; or 2. A particular procedure or set of procedures.

30. _Motivation_ is the reason or reasons for engaging in a particular behavior, especially human behavior as studied in economics, psychology, neuropsychology, and philosophy. These reasons may include basic needs *(31)* such as food or a desired object, hobbies, goal, state of being, or ideal. The motivation for a

group to working for a large city institution. Damon Rich told his experience from shifting from one system to the other and how that affected his scope of work. He started with CUP as co-founder and lead designer. Recently he left to become the urban designer of the city of New Jersey, New York within a department of 3000 employees. New Jersey is a medium-sized city of 300.000 inhabitants, 86% of which live below the federal poverty line (that is already set extremely low). The city of New York is generally inclined to do what has been tested on and proofed to work and is not really fan of experiment and trying for the new.

Rich is now working on waterfront development, worldwide the thing to do when you want to upgrade your city or town. People had been dreaming big for years and years. Normally that is done by a small group of people, like property owners, business councils, politically connected individuals. But Rich wanted it not to be just an asset for a few, but beneficiary for the whole community. 'Of course you sound like a raging leftist when you say that in the US'. So you need good arguments and a clear model to use. It is a situation were one rarely has time to develop new things. One just has to make it up and say 'oh sure they did this in Zagreb and it was really successful'. It might be more difficult and complicated to operate in a large bureaucratic structure than in a small flexible organization like CUP, where you have the freedom and inspiration from the cultural world. On the other hand the city department gives power of implementation that comes with the institution. At CUP there is still the aspiration to found a new institution. Because when you criticize an institution in a time of 'institutional critique' you would expect you really have some insights on how to built a new one. And that is still possible for CUP.
It looks like CUP and the Rights to the City initiative could exchange some experience and knowledge here.

behavior may also be attributed to less-apparent reasons such as altruism or morality.

31. _Needs_ can be defined either psychologically or objectively. These may be connected: the non-satisfaction of an objective need — the failure to 'pay' a cost of being a human — is likely perceived by the needy as a 'felt need'.

32. _Negotiation_ is a dialogue **(14)** intended to resolve disputes, to produce an agreement **(3)** upon courses of action, to bargain for individual or collective advantage, or to craft outcomes to satisfy various interests. It is the primary method of alternative dispute (see also conflict) resolution.

33. _Network_ is a social structure made of nodes (which are generally individuals or organizations) that are tied by one or more specific types of interdependency, such as values, visions, ideas, financial exchange, friendship, kinship, dislike, conflict **(11)** or trade.

34. _Open source_ is a development methodology, which offers practical accessibility to a product's source (goods and knowledge). Some consider open source as one of various possible design approaches, while others consider it a critical strategic element of their operations.

35. _Opinion_ is a person's ideas and thoughts towards something which it is either impossible to verify the truth of, or the truth of which is thought unimportant to the person. It is an assertion about something especially if that something lies in the future and it's truth or falsity cannot be directly established e.g. induction.

36. _Recognition_ is a process that occurs in thinking when some event, process, pattern, or object recurs. Thus in order for something to be recognized, it must be familiar. This recurrence allows the recognizer to more properly react, survival value.

37. _Pact_ (see also consensus) is a formal agreement (3), usually between two or more nations.

38. _Participation_ (see also collaboration, peer 2 peer) in social science is an umbrella term including different means for the public to directly participate in political, economic, management or other social decisions. Ideally, each actor would have a say in decisions directly proportional to the degree that particular decision affects him or her.

39. _Peer 2 Peer_ (see also collaboration, participation) network does not have the notion of clients or servers but only equal peer nodes that simultaneously function as both 'clients' and 'servers' to the other nodes on the network. This model of network arrangement differs from the client-server model where communication **(9)** is usually to and from a central server.

40. _Partnership_ is an umbrella term including different means for the public to directly participate (see also participation) in political, economic, management or other social decisions. Ideally, each actor would have a say in decisions directly proportional to the

degree that particular decision affects him or her. Those not affected by a decision would have no say and those exclusively affected by a decision would have full say. Likewise, those most affected would have the most say while those least affected would have the least say.

41. _Property_ (see also open source) means Right of Action for things that can be exchanged. Important types of property include real property (land), personal property (other physical possessions), and intellectual property (rights over artistic creations, inventions, etc.). A right of ownership is associated with property that establishes the relation between the goods/services and other individuals or groups, assuring the owner the right to dispense with the property in a manner he or she sees fit.

42. _Recognition_ is a process that occurs in thinking when some event, process, pattern, or object recurs. Thus in order for something to be recognized, it must be familiar. This recurrence allows the recognizer to more properly react, survival value.

43. _Specialization_ is an important way to generate propositional knowledge, by applying general knowledge, such as the theory of gravity, to specific instances, such as "when I release this apple, it will fall to the floor". Specialization is the opposite of generalization.

44. _Subjectivity_ refers to a subject's perspective, particularly feelings, beliefs, and desires. It is often used casually to refer to unjustified personal opinions (35), in contrast to knowledge and justified belief. In philosophy, the term is often contrasted with objectivity.

45. _Transmedia storytelling_ also called multiplatform, crossmedia or enhanced storytelling, is storytelling across multiple forms of media, collectively made especially by popular culture fans. By using different media, it attempts to create 'entry points' through which consumers/producers can become immersed in a story franchise's world. The aim of this immersion is decentralized authorship, or transmedial play.

46. _Trust_ is a relationship of reliance

47. _Volunteer_ is someone who works for a community or for the benefit **(5)** of environment primarily because they choose to do so.

48. _Wiki_ is a page or collection of Web pages designed to enable anyone who accesses it to contribute or modify content, using a simplified markup language. Wikis are often used to create collaborative (see also collaboration) websites and to power community websites. The collaborative encyclopedia Wikipedia is one of the best-known wikis.

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Collected by Billy Nolan from
Roundtable discussion:
What We Make

With Tomislav Medak (TM), Multimedia Institute, Right on the City, Zagreb, Marko Sancanin (MS), Platforma 9.81, Zagreb, Markus Miessen (MM), Studio Miessen, London, Damon Rich (DR), the Center for Urban Pedagogy (CUP), New York. Moderator Joseph Grima (JG), Store Front Gallery, New York.

1. *Collaboration, together, forward, somehow*
MM

2. *Collaboration doesn't always reveal. It can also obscure*
DR

3. *Transparency is evil*
MS

4. *Most value production is conducted through the market. There is little attempt to produce a set of values through discourse*
TM

5. *What's new? Relevant? What's the legacy of activism?*
JG

6. *The economic factor is crucial. If you don't get the projects you've been taught to do at university, then you end up doing it*
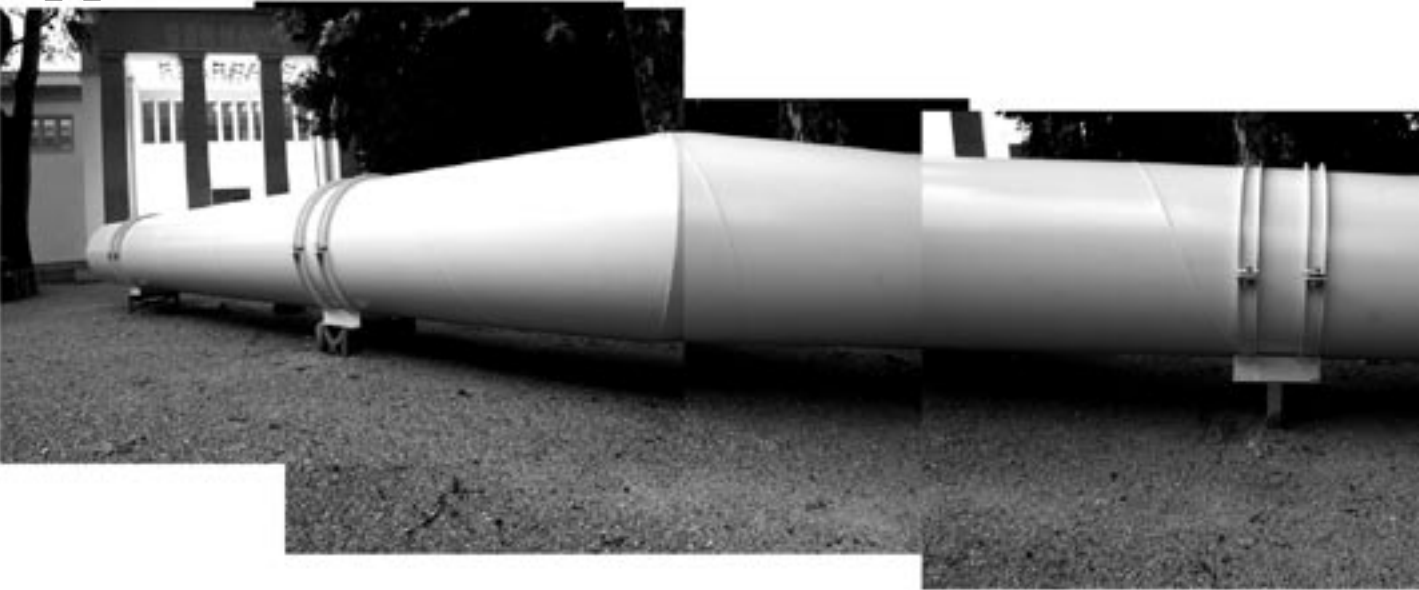
7. *I do what I do out of curiosity, an interest in cultural events and politics*

8. *Bottom-up democracy can be the most annoying thing*
MM

9. *Collaboration is dirty cheap. That's why everybody is suddenly subscribing to it*
MS

B2_P_002

Amir Djalali

The Estonian "pavilion" in the Giardini: 64 m of the gaspipe that'll cross Estonia to connect the Russian network with the German/European one

B1_QUOTES 10-21

10. *The flame of ideology burns more brightly in Europe than in the US*
DR

11. *We're hanging on to the rhetoric of the dot com bubble*
DR

12. *The only mechanism is the market mechanism*
Marcus Friedman

13. *Is bottom-up participation nostalgic?*
MM

14. *Do we just want to participate in something we are not part of?*
MM

15. *This is cultural production. We are building culture. This is how we get grants and make our names*
TM

16. *We are collectively abandoning the sphere of the political*
TM

17. *Participation. Wherever it appears, there an instrumentality behind it*
MS

18. *I can strongly recommend working for an organisation with more than 3000 employees*
DR

19. *Collaboration is a magic word I use in every subsidy application I make and no-one really know exactly what it means*
KV

20. *We have to ask ourselves: for what reason should we start a process of collaboration*
KV

21. *What's the problem? The way to find out the answer is not to make a building*
KV

[*Step 1.*
  Desire to design something bigger
  than yourself..] ⟶ Desire to tap into potential you could never have on your own, be convinced that the project benefits from your participation but does not need you.

[*Step 2.*
  Start open minded communication..] ⟶ Do not project the outcome of the exchange.
  Value the opportunity to learn and benefit from new point of views as much as to share your own contributions.

[*Step 3.*
  Design question..] ⟶ Question the possibility that you may be missing the point, that your motivation might be 'wrong'. What exactly is your motivation? No, but really? Ok, but what else?

[*Step 4.*
  Working format..] ⟶ Analyze each other's skills in forms of overlapping versus complementary sets. Distribute tasks. One may not have to use skills that another is charged with. Then rotate roles.

[*Step 5.*
  Reflection..] ⟶ Discuss each other's point of view. Pause. Repeat the other's point of view to make sure you each got it.

[*Step 6.*
  Create something bigger than you..] ⟶ Balance roles and understand 'health' of group dynamic. Individuals can only be gauged (their competence/contributions) in the terms of the entire group dynamic and purpose. Leave personal agenda on hold when engaging in collaborative process and take on greater vision for yourself (ourselves).

B2_P_003

REUTERS/Andres Stapff (Uruguay)

BLIND TRUST

Mireille Rodier

[*Step 2.*
   *Desire to design something bigger
than yourself.*.] ⟶ Spend time.
Do something practical.
Seek for a shared interest.

[*Step 3.*
   Start open minded communication..] ⟶ Do not try to agree on definitions!
Ask yourself; are you listening well?

[*Step 4.*
  ..If you think the proposed working ⟶ Chill. Projects are usually imperfect.
format does not address the design
question]

[*Step 5.*
  ..If you have the impression your col- ⟶ Shoot them.
league is purposely working against
your interests]

[*Step 6.*
  ..Create something bigger than you] ⟶ Or for that matter, something incre-
dibly small (small is not small in the
context of complex situations)

John Thackara

[*Step 6.*
   Create something bigger than you.] ⟶ Have patience and have fun!

Mathilda Cassani

GASITORU/GAS PIPE

TRUST

Two things on trust:
  A.
  Trust closely relates to social capital as Robert Putnam has pointed out. But if you look at the design process, I would like to add/include the necessity that social capital does not come from the design process internally.
In the same way as the 'value' of an artist does not come from a gallery show internally, but much more from a museum show that gives an artist his aura and gives if a market value or acclaim.
  Social capital or trust does not necessarily come from the design process itself. Therefore, client and designer/architect should involve in joint activities that create a trustful experience. Thus trust can be used, and often tested in the design process itself.

T
RUST
SOCIAL
CAPITAL

  B.
  Following the above pyramid, I would like to look at the way trust is built for banks. Banks are both important institutions in/for society, as pillars, but also as economics, commercial entities in the realm of speculation and valuation. These two roles sometimes come into conflict, and they are the reason why banks are considered 'special' economic organizations. The best quality of a bank is the use of credit. Credit is the double meaning of giving trust and money to its clients thereby enabling private individuals and organization to develop and transform themselves. Through the ages the architecture of banks and financial institutions has reflected the abovementioned qualities.
  I'm very curious how contemporary bank architecture could, once again, come to symbolize this role of trust and credit. Trust that is built on the future and not on the past.

Kai van Hasselt

HOW TO WORK W

~~HOW TO BUILD TRUST?~~

Step 1.
Desire to design something bigger than yourself
> If you want all the credits for yourself
If you're not seriously considering to listen
If you never doubt your own decisions
Don't pretend to collaborate

GOOD INTENTIONS WORTH LITTLE.
YOU NEED AN AGENDA.
(OPEN FOR DISCUSSION.)

>
Step 2.
~~Start open-minded communication~~: Discover each other's language and values

AGREE TO A STRUCTURE — EVEN IF PROVISIONAL.
MOST WORTHWHILE (NON-ARTIST NON-ARCHITECT) PARTNERS DON'T HAVE TIME TO "DISCOVER YOUR LANGUAGE."

>
Step 3.
Design question: Discuss urgencies and opportunities and agree on their definitions and their significance

> If you do not understand what the hell the other is talking about
If you feel he/she is totally missing the point
If you think your collaborator has the wrong motivation
Return to step two or look for an other collaborator

AGREE ON GOALS —
USE "PERFORMANCE SPEC"

>
Step 4.
Working format: Understand each other's talents, skills and past experiences

> If you remain doubtful of someone's capabilities
If you feel you're not doing what you do best
If you think the proposed working format does not address the design question
Repeat step four or return to earlier step

> USE GOOGLE BEFORE STEP 1

Step 5.
Reflection: Consensus and conflict are part of a fruitful design process

> If you can't find a satisfactory design approach
If your collaborator bores you to death and you guys stopped talking
If you have the impression your colleague is purposely working against your interests
Discuss your expectations or return to earlier step

KEEP THE GOALS + TIMELINE IN CTR OF PROCESS.
BE EASY!

Step 6.
Create something bigger than you: engage in a process of on-going negotiation, trust and motivation —→ BACON + LETTUCE + TOMATO.

PREDATORY TALES
True stories of homebuying scams

GOOD LUCK IN VENICE!

Collaborated Genius

The roundtable in the section 'How we Work' was or-ganized to show the potential as well as the obstacles of a collaborative system.

Marcus Miessen showed theoretical explorations on participation and practical initiatives. One was the AA Winter School Middle East, and Miessen explained that the school served as a spatial framework and that the school was invited by the organisation of a conference in the Middle East to research the region on a small scale. The Founder of CUP, Damon Rich, explained that their teams are consisting of educators, designers and advocates. They are dedicated to help people understand and change the environment they live in. Rich thinks that collaboration easily can cover up motivations and that's why CUP expli-citly agrees with all participants on what they can get out of a collaboration. Marko Sancanin presented huge mass participation in urban developments. Mainly by mediatic actions citizens were motivated to act and to participate to change governmental decisions. He explained that participants showed similar interest but their motivations were diverse. Self-critique was a means by which certain representative people could be motivated to act and not to contemplate. Models for participation on a city level were developed by Tomislav Medak. He showed a project (in Zagreb) where stakeholders in urban developments where represented in a diagram. This diagram could be used by the local government as a methodology for urban planning.

Unfortunately there was not really a discussion but more an agreement on collaborations. That collaboration and participation are both terms that had the danger to end up like the term 'sustainability'. Medak stated that 'participation' could become only a political term. Next to this danger, collaboration is the result of developments in information technology and has mainly economic imperatives. Also, they agreed that architects are operating on the cultural market and that the result could lead to 'social pornography'.

As a student, I was enthusiastic about the research of the AA Winter School Middle East. Miessen considered this research as an antidote to icons. Unfortunately, this project collaboration completely missed the pointing terms of the subject: collaboration. The result was research into the possibilities of the labour camps in Dubai.

Boris Bernaskoni with his critical banana.

Next to that I think the most striking possibilities of collaboration in the architectural profession are their power to take a critical stand against urban developments, as presented by Medak and Sancanin. A very interesting contemporary example initiated by Bernaskoni from Moscow, 'Interface Profoster', was found outside the Dutch pavilion. This collaboration between artist, architects, cultural institutes, academics and industry, showed and acted towards a social conflict around the recent Norman Foster project 'Mandarine'. This project will replace the Tretyakov Gallery in Moscow.

Beyond the sigular into the Collaborative

Media and Architecture have much in common: they are both socially pervasive, they both exert a mass influence on culture and identity and as such are obvious tools for social engineering, they are both open to similar opportunities and constraints and they are both included under the rubric 'Creative Industries'. These Creative Industries, whilst having their origin in individual creativity, demand innovation through collaboration in an increasingly complex, diverse and multi-cultural world. This world of complex causality requires new forms of non-linear, cross-thinking and dialogue to open up a myriad of possibilities for innovation; it becomes a new area of rich diversity and potential through new connections. Such a world needs 'open' collaboration which involves all stakeholders, captures shared visions, values and aspirations, and facilitates new ways of working together. In order for this 'open' collaboration and innovation to succeed, however, shared values and responsibilities, commitment and trust are essential. Particularly if media tools are to be used effectively for communication and fabrication, such aspects as natural and mediated presence, which exert such an influence on the building of trust, should be considered and designed carefully. On a basis of trust and commitment, there are excellent collaboration methodologies and tools, particularly media-based communications and fabrication tools, which facilitate grass-roots participation in the open collaboration process. This new form of collaboration can not only bring a new creative, social dimension to the work of the architect, but also create the opportunity to design a new level of social trust and cohesion.

The above synopsis reflects the content of Andrew Bullen's lecture on Saturday September 13, as contribution to theme 3: 'How we work'. To successfully confront today's challenges and needs, he argued, in the complex world we live in we simply have to collaborate. Relying on individual creativity and genius alone, won't do. Nothing new for architects, one would think, since architecture is a team sport par excellence. But as Bullen observed, attention for collaboration as process is almost completely missing in the curricula of architecture schools. Collaboration in his view is not only unavoidable to get things built (as it is generally understood in architecture), or about making use of specialized knowledge; it is first and foremost a creative process, a condition to arrive at valuable results.

The 'open collaboration' he proposes, based on shared values and trust, includes diverse teams, the rise of the consumer as co-creator, and sharing content between companies, creatives and users. 'Building trust' and understanding architecture as 'building for trust' become important notions on how to exercise the architectural profession. And architecture is not unique in this. Online games, smart mobs, wikipedia, Fablabs, they all reflect a new way of operating and creating.

Although architects in general do not consider themselves part of the Creative Industries, actually they are, according to the European Conference on Creative Industries in Europe (May 2007): 'All ...participants consider architecture to be part of the cultural and creative industries. Therefore the EU needs to provide a framework for the promotion of creativity in the architectural domain.' Some other ECCIE recommendations:

- 'The education of architects should be more interdisciplinary in order to better prepare the students for professional life.

- International cooperation in the education sector should be further developed. For example it should be possible to start one's studies in Portugal and to finish them in Greece.

- The other European member states should follow the Scandinavian countries' example and engage in increasing the prestige of local architects among the population. Renowned architects and designers are part of a country's cultural heritage and should be communicated as such. Furthermore the population needs to be involved when it comes to architectural decisions.

- Finally, it should be highlighted that architecture – especially new buildings – need to be strongly connected with the culture of their location.'

One of the key aspects of collaborative processes is that the classic linear problem-solving logic can be replaced by forms of 'disruptive thinking': non-linear, connected, synthetic, creative, cross-thinking. At the end of the day this is a plea for a new kind of 'uomo universale', the architect as part of a multi-disciplinary 'whole'. Bullen calls this the rebirth of Renaissance man/Woman as the 'Renaissance Team'.

Andrew Bullen

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DOMUS NO. 469, MILAN, 1968.

'...A PHOTOMONTAGE COVER OF THE BEATLES'
SGT. PEPPER'S LONELY HEART'S CLUB BAND
AND IMAGES OF THE STUDENT OCCUPATION
AT THE 1968 TRIENNALE DI MILANO.'

TEXT FROM CLIPSTAMPFOLD. IMAGE: COVER OF
CASABELLA NO. 377, MILAN, 1973.

B2_P_004

Lilet Breddels

ETERNAL TRUST

Building on Collaboration

The student workshop on Sunday pro-posed a social collaborative model as the starting point for architectural education. Prior to the workshop, we conducted a brief interview with the Dean of the Architecture Faculty, Delft University of Technology, Wytze Patijn, and Dirk Jan van den Berg, who is member of the Executive Board.

Student Jean Paul Willemse: *We would like to hear your opinion on our proposal for a new curriculum, in which the government and the business sector work together with TU lecturers on research and education.*
Wytze Patijn: *The idea appeals to me because it enables us to place current nation-al issues regarding building, living, planning and design directly onto our faculty's agenda. Universities have the tendency to work alone in their ivory towers. I think your idea of involving the government and the private sector in education and research is a very attractive one. And I'm very positive about it. The other question is: what impact will this have on the new faculty building? This can result in a difference of opinion, because if you erect a tent, you can do everything in it, throw a party, establish contacts. This is what makes the design commission exciting: is the collaboration specific or can you do it in every building?*
Dirk Jan van den Berg: *I look at it from the university's perspective, of course. While it's true that I've only been in Delft for a short period of time – 6 months – what I have noticed is that so much more is hap-pening in Delft than is known to the outside world. I really think that the university should reveal what it does and be proud to do so. Therefore, we have to move towards concepts that turn beautiful interiors out-ward, so to speak. That is the first thing. Sec-ondly, the social problems we are now facing create an enormous need for the university. The university should be organised in such a way as to create a forum in which you bring all those parties together so that everyone knows whether we are working on solutions and whether they are effective or not. In this context, I think it's important now that we have the opportunity to build a new build-ing for the architecture faculty – a building that, in my view, should be more than just a faculty building – to ensure that you can facilitate those processes, create a place and space for them. This is why I think it is a very interesting proposal. I hope, therefore, that the design competition we are launching will generate many good ideas of a similar nature to this. That will empower us to think about devising a follow-up.*
Arjen Oosterman: *In an attempt to generate ideas for the new Architecture facul-ty at the student workshop at the beginning of June, 'interaction' proved to be a key term. Interaction with society, with the city, with the urban development structure. How was this translated into the building assignment with which architecture is now confronted?*
WP: *We have observed that interaction within the faculty has already increased as a result of the fact that we have lost our home for the time being. In the weekend of the stu-dent workshop, everyone found the mutual contact, the social contact, very important*

Bio's round table

Joseph Grima is the director of Storefront for Art and Architecture, a seminal gallery and events space in New York City devoted to the advancement of innovative positions in architecture, art, design and spatial practice. He has previously worked as an editor and international correspondent for *Domus Magazine*, Milan. He is the author of *Instant Asia* (Skira, 2007), co-editor of *Shift* (Lars Müller, 2008), and has contributed to numerous books and publications. He is a special correspondent for the Italian architecture magazine *Abitare* and a contributor to a wide range of international magazines including *AD*, *Abitare*, *Domus*, *Bidoun*, *Tank*, *Volume* and *Urban China*. (www.storefrontnews.org)

Marcus Miessen, studio Miessen, Berlin/London Architect, researcher and writer, Markus Miessen is the editor of East Coast Europe (Sternberg Press, 2008), The Violence of Participation (Sternberg Press, 2007), co-editor of With/Without (Bidoun, 2007) and Did Someone Say Participate? (MIT Press, 2006), co-author of Spaces of Uncertainty (Müller+Busmann, 2002), and contributes as editorial consultant and writer to a large number of international magazines and journals. He is also partner in the Berlin-based architectural practice nOffice. In 2007, he initiated and now directs the Architectural Association Winter School Middle East (Dubai). From 2008-2010 he will be a Visiting Professor for Architecture and Spatial Practice in Shiraz, Iran. (www.studiomiessen.com www.noffice.eu www.aaschool.ac.uk/winterschool/)

Tomislav Medak is a member of Multimedia Institute/MAMA (Zagreb, Croatia). His theoretical interests are constellations of contemporary political philosophy, media theory and aesthetics. He's a free software and free culture advocate. He's member of urban activist initiative 'Right to the City' (http://www.pravonagrad.org). He's working with a Zagreb-based theatre group BADco (http://www.badco.hr/).

Damon Rich is an urban designer currently working for the planning department of New Jersey (NY). His exhibitions use video, sculpture, graphics, and photography to investigate the political economy of the built environment. His work has been exhibited internationally at venues including the Storefront for Art and Architecture and SculptureCenter (New York City), the Haus der Kulturen der Welt (Berlin), Galerie für Zeitgenössische Kunst (Liepzig), and Netherlands Architecture Institute (Rotterdam). In 1997, he founded the Center for Urban Pedagogy (CUP), a non-profit organization dedicated to helping people understand and change the places they live www.anothercupdevelopment.org

Marko Sancanin is born in Zagreb. He studied political science and architecture in Zagreb. In 2000, with a group of architecture students, he founded Platforma 9,81 – Architectural Research and Media Collective (www.platforma981.hr)

Bio keynote lecture

Andrew Bullen has spent his working life moving between creative disciplines, cultures and societies: From working for the Brecht family and university teaching in Communist East Berlin in the 80s, to directing Content & Strategy for the pioneering Europe Online in the 90s in Luxembourg. From Senior Corporate Management at Deutsche Telekom's new T-Online in Darmstadt to directing the Media Guild, an innovation centre for the Dutch ICT/Media Creative Industries in Amsterdam. In between there were years in education – teaching literature and media at universities in the UK, West Berlin, and the Netherlands – and freelance media consultancy for international business corporations and large-scale EU digital media and educational programs.
www.mediaguild.com/
www.picnicnetwork.org/person/10814

CEDRIC PRICE, GENERATOR, WHITE OAK, FLORIDA, 1978-80.
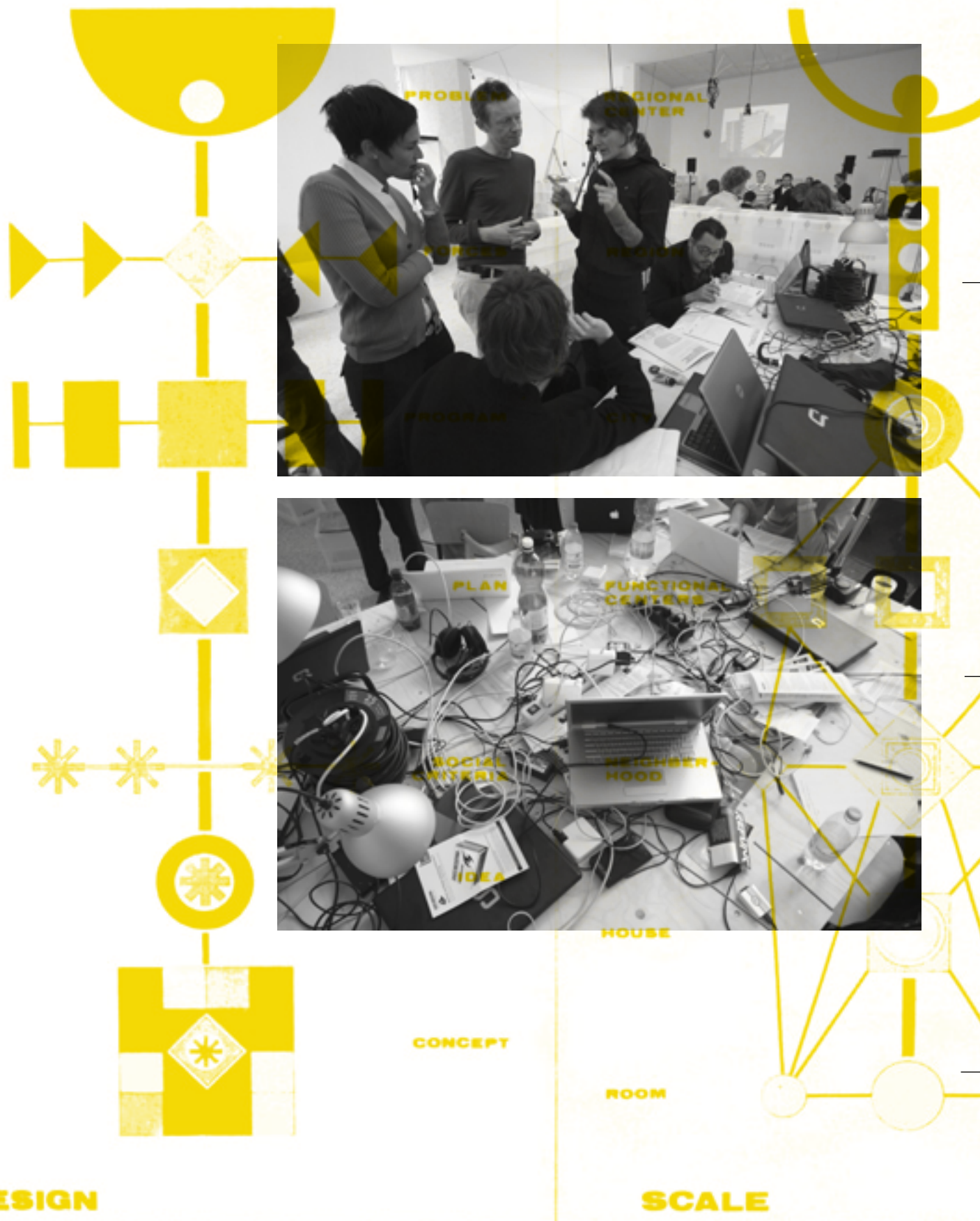
PROBLEM · REGIONAL CENTER

PLAN · FUNCTIONAL CENTERS

SOCIAL CRITERIA · NEIGHBOR-HOOD

IDEA

HOUSE

CONCEPT

ROOM

DESIGN

SCALE

'...IN THIS SENSE *GLOBAL TOOLS* WILL NOT BE A SCHOOL, SINCE NO ONE HAS ANYTHING TO TEACH TO ANYONE ELSE, BUT A "SYSTEM OF LABORATIES" IN WHICH IT WILL BE POSSIBLE, THROUGH EXPERIMENTAL MANUAL ACTIVI-TIES, TO RECUPERATE CREATIVE FACULTIES ATROPHIED IN OUR WORK-DIRECTED SOCIETY.'

TEXT FROM CASSABELLA, 'GLOBAL TOOL' BY ANDREA BRANZI, 1974.
IMAGE: THE INFORMATION MACHINE, ETTORE SOTTSASS JR. I.C.W HANS VON KLIER, 1968.
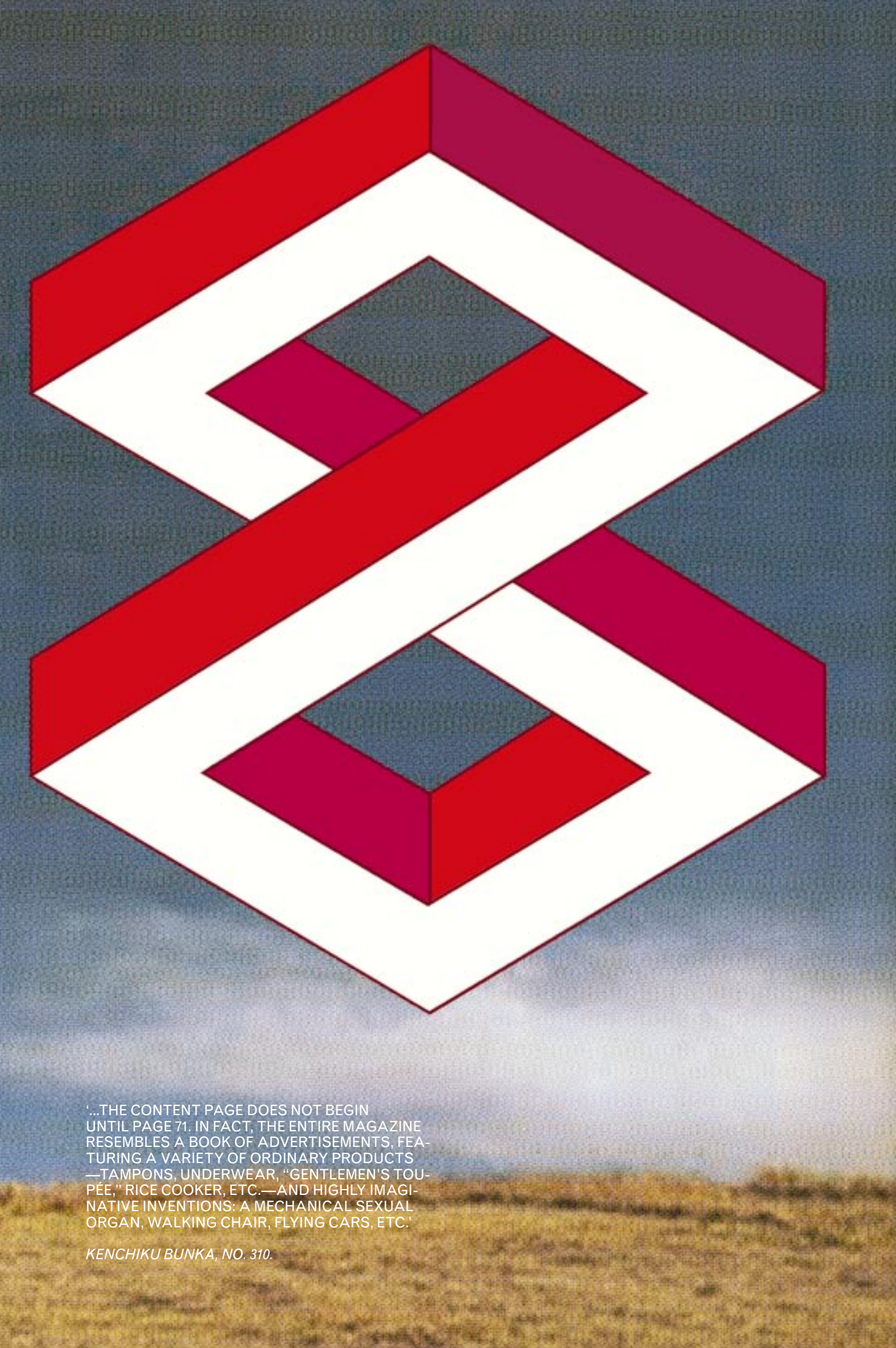
B2_005

Acrobats Besidin & Polischuk, photo Michael Collins

TRUST!

And that needs to be given a place too. This is something we have also discussed in Venice in a meeting with the chairman and secretaries of the TU: How do you achieve this? How do you work together? How is possible to bring all the elements in the process together? Because quite simply, architecture is not a science, it is not a scientific field. It consists of different elements – the technical side, the social side, different scales from chair to city, all sorts of different disciplines. You can only bring them together through effective co-operation. Internal interaction is key to studying and education. External interaction is important because we can only function properly if we have a social agenda, if we concern ourselves with questions that are posed by society. It is, I think, a key concept.

DJB: Yes, interaction is a key term. On three levels: within the faculty itself, between the faculties within the university, and from the university to the outside world. In the current organisation in Delft, every faculty has its own 'castle'. Architecture even had one with a moat. The fact that we now find ourselves in temporary accommodation has generated a process of enhanced interaction. And I have to say, it's been a pleasant surprise. We can achieve much more by working in an interdisciplinary manner. I think that this gives us a perfect opportunity to create something that fits with the future of the university. We are very curious as to whether it will be a single building or multiple buildings or a building that can be approached from multiple directions, and that is the purpose of the design competition. We are in desperate need of ideas.

AO: 'And is there already an idea of what the connection will be between the design idea competition and the project competition?'

WP: Yes.

AO: Can you be a little more revealing?

WP: The project competition will be a European competition, which does not match one to one to this competition. But there are enough parallels between the two to say that it is not unthinkable that the winners of this competition will also play a role in the second round. We still have to work out how that will happen, but in terms of content, the links are strong enough for us to believe that the people who are successful here could also be successful in the project competition.

Trust the Icon

Ronald Plasterk, the Dutch minister for Education, Culture and Science, launched the international design competition for a new architecture faculty. After his speech, in which he indicated how important an icon can be for the international reputation and appreciation of a city, there was an opportunity for a brief interview.

Student Jean Paul: As architecture students, we have proposed that architectural education be based on the collaboration of the professional community, the business sector and the government. Do you think that this is possible?

Minister Ronald Plasterk: You mention the government. That raises a question straight away: which government? I think that in many cases, local government, for example the municipal authorities, plays a role. So, in terms of what was discussed today, architecture in Delft, it will be the municipal government that plays a role. In some cases, but not all, this must also come from a national level. I think that in this case, because it concerns an institute of higher education, I, as Minister for Education, would at least be interested to share ideas on what is happening.

Student Jean Paul: 'Who would you recommend to take part in our new Master's programme on behalf of the government?'

Minister Plasterk: You want to know a name? I'll have to think about it. I would like to join in the discussion at some point, if I may?

Student Jean Paul: Yes, of course!

Minister Plasterk: When it's convenient.

Student Jean Paul: Sure.

What do you think is the ideal organisational structure? There is now a tabula rasa, with architects thinking about a new building first but we can also contemplate a new organisational structure for education.

Minister Plasterk: Oh, I still think the building is important too. It would be a mistake to think that the building is of secondary importance to the structure. You shouldn't underestimate it. Firstly, in terms of enjoying your work – it's important what kind of building you work in. But also in terms of our global position. You can achieve a great deal with an iconic building. Look at the Sydney Opera House. Can you think of another image that is so representative of Sydney? It can be extremely decisive. Someone backed by a team of people must have thought: right, what sort of roof are we going to put up there? And when we think about Sydney on the other side of the world, that's what we think about. That is not to be underestimated. So, if you want to put Dutch architecture on the world map – where it has been for a long time of course – but also keep it there for the next 50 years, an iconic building can play a significant role. So, I'm thinking more about the building than the organisation right now. But I also find these ideas very interesting. Perhaps it will be possible to merge the two. Good luck.