BEYOND THE PROFITABLE SIMPLICITY INTO THE SOCIAL SUSTAINABILITY
WHY WE MAKE

ROUGH NOTES

NO: :00   *9-15*   -09-2008

Is there another drive to practice beyond economic pragmatics?

We are to examine we examine 'alternative' urban economic, political and cultural models that challenge the standard profit driven speculative development - and these can be found if one is willing to step outside the normative 'locations' one is used to looking at.

Cities, unlike villages and small towns, are plastic by nature. We mould them in our images: they, in their turn, shape us by the resistance they offer when we try to impose our own personal form on them. In this sense, it seems to me that living in cities is an art, and we need the vocabulary of art, of style, to describe the peculiar relationship between man and material that exists in the continual creative play of urban living. The city as we imagine it, the soft city of illusion, myth, aspiration, nightmare, is a real, maybe more real, than the hard city one can locate on maps in statistics, in monographs on urban sociology and demography and architecture.
Jonathan Raban, *"Soft City"*

With a retreating government that has completely tailored its policy to the limitation of risk, repression and avoiding confrontation the fact of the matter is that we must let go of the idea that the public domain is something that comes natural. Just to be clear: Public domain is more than what we describe as public space: it is the physical space, the social interaction, the media and the means of communication. The public domain is no longer a given, a right that we can claim just like that. But are we aware of the consequences of this shift?
As a result of a diminishing public domain everything is being privatized. And as a result of that everything is being monetized. Social interaction and dialogue, ones the driving force of what we call a

society, has turned into a risk. As private persons we need to be insured against that risk. We are sliding into an era where even soft (read: social) concepts like care or hospitality are becoming totally depersonalized and monetized.

According to Maarten Hajer and Arnold Reijndorp public domain is all about the experience of cultural mobility: 'For the possibility to view matters differently, the presentation of new perspectives, also the confrontation with own ingrained patterns. Being forced to adapt does not fit into this perspective of a good functioning public domain, though being challenged to relate to others does.' What is at stake is the unexpected, the unimaginable. We can no longer experiment and are not allowed to differ anymore. But what, on a longer term, are the larger costs of this predictable and insured/ensured future?

Are we ready to accept that state of being? Are we, as architects, willing to put ourselves at the mercy of the market? Or is it high time that we act as engaged citizens again and start to take a pro-active role and regard the public domain as a practice, a realm that must be consciously created, that must be formed. This view of public domain as a creative practice makes it interesting to consider which initiatives are being driven by architectural, or better cultural, practice in order to create and shape that public domain.

For that we really need to go 'beyond architecture.' But it is not as difficult as it sounds. It simply means that we, as a practice, should get out of our buildings a bit more and into the city. We should be aware of the negative space of architecture, the space that lays between the buildings, i.e. public domain.

Therefore architectural practice needs to be turned inside-out. Architects should no longer look inwards in search of the essence of architecture. That search of architecture will have to make way for the question of what architecture can mean for contemporary society. It is time for a collectively organized renewal of architectural practice, towards an 'open source architecture.'

Jeanne van Heeswijk / Dennis Kaspori

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Basic reasons to act:
1.

A society which is burdened by a administrative void, subjected to conflicting interests, ethnic, financial, spatial, and which itself is clueless while being a clue to global power politics. Why would architecture respond?

2.

A population that is suffering from poverty and social deprivation and with very little power to defend its own interests, or even its own informal strategies of survival. Why would architecture respond?

3.

A neighbourhood that lacks the energy of any social and urban participation that might be played out in the public sphere. Why would architecture respond? Three times why and three times a completely different answer.

Kai Vöckler, observing a situation in Prishtina that can only be called a conflict zone, perceives a professional responsibility in addressing the effects of a war and the 'peacekeeping operations', afterwards. Instrumentalizing his professional expertise in urbanism and social politics, he helps local authorities conceptualizing their problems in terms of space and property development in order to sharpen their action towards law making and regulations.

Alejandro Aravena, limiting a large social issue to architectural resolve, advocates a comprehensive, 'synthetical', role of the architect to shift from moral indignation to practical intervention, including engaging with economic models that make the interventions sustainable in the long term.

Jeanne van Heeswijk, deciding to spend large parts of her life time as community connector, inventing clever strategies to mend social ruptures and by demonstrating the effects 'in person', taking up a position as role model.

Asked why they do this, at first sight their drives are pretty similar: something must be done. The status quo is evil.

People deserve better lives. Even on this basic level, their practices distinguish themselves, in defining the problem, the target group, the language they use, the drama of the urgency by which things are proposed. Why is a very basic question, but fortunately still not basic enough to eradicate cultural differences. Even adhering to universal values of dignity, equality and dialogue, means different things in Kosovo, Shanghai or Santiago de Chile. More than that: these different things give exactly the question of why its relevance and eternal energy. *Why* is a question that has different answers as a prerequisite. If the answers become uniform, why is no longer why but just a lip service to a depth that can no longer be achieved.

But this observation shouldn't allow us to fiercely debate the validity of the answers. Which happened during this session. Basically, the disagreement swirls around three basic issues: how much resolve do we show to tackle the problems really? How much understanding do we show to grasp those problems? How much energy and personal stake do we invest to prevent the suspicion of abusing misery of others for personal career motifs? Engagement, resolve and intelligence, I thank the speakers were showing to have it all at their disposal abundantly.

Ole Bouman

The Prishtina Paradigm: Urban Development in Post-Conflict Situations.

When the KFOR troops marched into Kosovo 1999, Kosovo-Albanians regarded it as an act of liberation. Their newly found sense of freedom was basically expressed through an almost immediate frenzy of construction. A typical factor in post-conflict urban development is rapid population increase caused by massive influx of refugees and migrants, often more than doubling the size of a town within a very short time. The resulting housing shortage fuels a construction boom, largely unregulated, that more or less destroys the existing urban fabric – in Prishtina it is 75%. Many problems arise because infrastructural facilities are overstretched or even completely lacking, and social conflicts flare up between neighbours.

A concomitant feature of this basically deregulated situation is the informalization of urban space. Post-1999 Turbo Urbanism, with its deficient self-regulation is a result of the specific economic situation – only the construction sector offered the chance to achieve some financial gain.

Anybody trying to introduce regulation after the fact – attempting to establish a building code, for instance – would be forced to negotiate with private developers. However, these negotiations would also require Kosovar society to confront itself about the future of the city.

The development in Prishtina has its own values, norms, and regulations that cannot be applied universally. So it is necessary to conceive of a new combination of state and social regulation, which can form the basis for a subsequent, successful regulation of the process. A way to negotiate the situation has to be discovered. The appropriate strategies will not strive for autocratic or bureaucratic solutions, but instead, will turn directly to the Kosovo-Albanian society – which will have to consult with itself regarding its future welfare.

Regulation after the Fact: Publicity Campaigns and Institutionalizing Negotiations

Since even the 'informal' type of development was based on planning done by individuals, any concept for urban development had to consider the interests of these builders and then develop a way to cooperate with them, which would make consensus possible. The more successful we could be at activating and supporting various interest groups in this way, the more that would strengthen the rights of the individual, as well as the rights of the civil society in general. In this sense, as an independent initiative, Archis Interventions would play an important role.

The key to all of this is communication: about the problems, for one – meaning, public debate had to be stimulated, with the assistance of local media. Yet communication has to be established between the parties involved: private property owners and city government. A publicity campaign can only be effective over the long term if it is coupled with an offer to communicate, so that private property owners have a chance to negotiate with city government about legalization, while at the same time, giving the administration a chance to act in the interest of the whole city.

Stateless Urbanism and »Good Governance«

Architecture and urban development only have disciplinary perspective when they conceive themselves as part of this overall political system, that is to say, of 'governance', and refer to a new planning strategy which can contextualize itself within various social situations and simultaneously prepare new contexts for social actors. In the conflict-ridden system of international politics (localized by governmental structures), a globalized market and a civil society (which is partially trans-nationalized due to the high rate of emigration) can develop new forms of cooperative and communicative planning which support in particular weak civil social forces in order

'LE CARRÉ BLEU', PARIS, 1968.

to tie them more tightly into international contexts. So positioning in this context is of decisive importance, because planning as a political project must develop relationships to both state institutions and civil society while simultaneously also integrating various international as well as local spatial levels.

Post-Conflict Planning

Cities that find themselves in a post-conflict phase experience similar recurrent problems. A legislative vacuum and a lack of instruments of social self-regulation leave the field wide open for uncontrolled forces that cause lasting damage to a city's urban infrastructure. It is therefore necessary to question the appropriateness of the aid and planning strategies in use to this day, and to intensify debate about potential alternatives. I will only shortly describe the main topics which we brought to discussion as a possible agenda for a Post-Conflict Strategy: Planning has to become more flexible, because traditional planning tools, for example the development of a master plan take to long time and therefore a planning without plan should be from the first moment on be realized – instead of highly complex planning operations a system for basic use without being able to determine the exactly in advance is needed. This form of planning has also to deal with other major problems such as non-existing neighbourhoods because of the sharp rise in urban population due to the influx of migrants, usually unclear ownership and how legalisation processes can be implemented, which touches also the highly political question of enforceability of basic principles. Beside this very pragmatic thoughts especially to post-conflict situations it is necessary to think fundamentally about the role of architecture and planning in a highly internationalized political and economic framework.

'...ARCHITECTURE HE INSIST IS A POETIC ACT' ONE SHOULD NOT START OFF BY THINKING WETHER OR NOT A BUILDING CAN BE CONSTRUCTED OR HOW IT CAN BE FINANCED, BUT RATHER HOW WILL IT EFFECT THE LIVES OF MAN - WILL IT EXPAND OR REPRESS THEM?'

ALLESANDRO CARLINI IN ARCHITECTURAL AUJOURD'HUI, 1971.

'ARCHITECTS MUST CEASE THINKING ONLY IN TERMS OF BUILDINGS.'

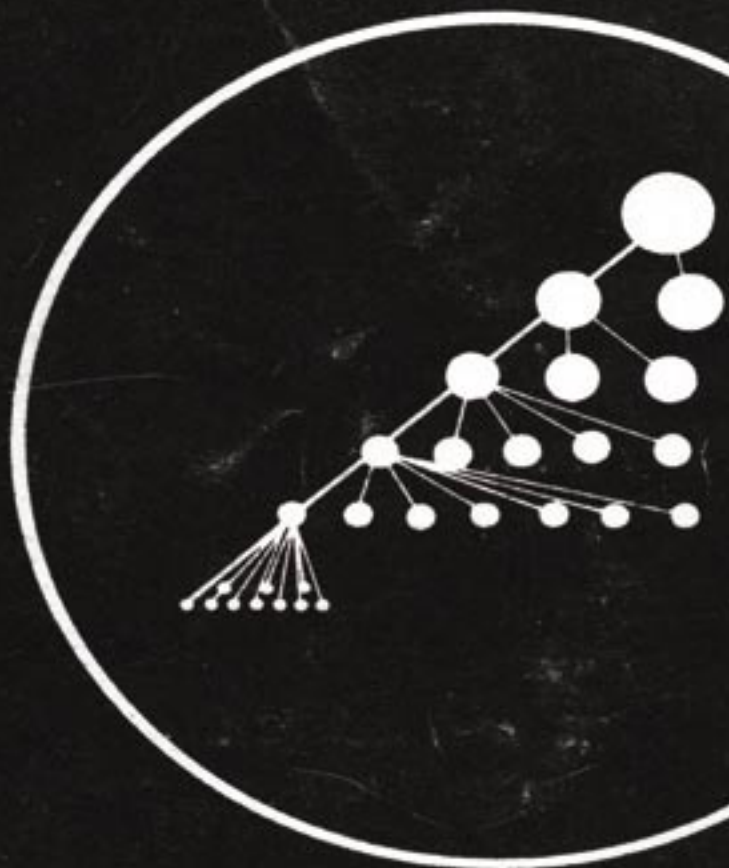*TEXT FROM BAU:SCHRIFT FÜR ARCHITEKTUR UND STADTEDBAU, NO. 1/2, WIENNA, 1968.*

Kai Vöckler / Archis Interventions

STICS
ΣΤΙΚΗ

REVIEWS ON THE PROBLE
SCIENCE OF HUMAN SETT

NOVEMB

'..THE PRINCIPLES OF EKISTICS;
THE MAIN PURPOSE OF HUMAN SETTLEMENTS IS
TO SATISFY ITS INHABITANTS; TO SATISFY MAN.'

EKISTICS, 1962.

THE PRINCIPLES OF EKISTICS

$$x = \frac{3000 \text{ m}^2 \times \text{US } \$750.000}{0.5 \text{ há} \times 100 \text{ familias}}$$

Elemental project, Chile: 'Instead of doing the best possible $7.500 dollar unit and repeating it a 100 times, we went for best possible $750.000 dollar building which could host a 100 families and their growth in time.'

Elemental project, Chile: 'Meanwhile, families began to be prepared for the new life they were about to begin. They had to begin to think about the new houses, so they were asked to draw and write about…' And not just houses, but also common spaces – here a courtyard.

We live in a time where specialization continues to increase. A time were the institutions and patterns which in the world of the modern had provided average individuals with forms of assurance and more-or-less recognizable limits have disintegrated. This leaves large populations at the mercy of a strictly empty ex-teri-ority, where they can be captured by phobic programs that give an archaic name to the obscure an-xieties they generate: the name of security. It appears to be close to impossible to bridge the various social islands. This "Super-differentiation", according to the cultural theorist Reinaldo Laddaga is the decisive trait of modernity. It is the pro-pensity of modern societies to differentiate themselves into subsystems: a political system differentiated from a religious system, an economic system differentiated from a legal system, and, of course, a system for designing public space with its own particular objectives and ways of proceeding or hopefully not: A faculty of many faculties.

Given this we think it to be important to device a practice when dealing with questions of urban space that tries to overcome specialisation and super-differentiation. A practice - and with that a new tool box- that arises from a necessity to draw from and merge different disciplines and perspectives from many voices in order to build urban spaces that allow for cultural, social, economic and political changes.

Public space in most of our contemporary cities is highly regulated and raises the suggestion that social interaction is obviously implied, but actually is not.

We see more and more people feeling left out in what is often a clinical understanding of public domain. Something we often seem to forget is that public domain is not evident. It is a source of conflict between residents, developers and government. In the centre of these processes, and especially those wherein the city life twists, cultural interventions are often the only manner in which to actively create the public domain. What needs to be done is to create an understanding of a given place and its dynamics and identify certain questions capable of creating a "performative action". To identify a model, capable of supplying the tools with which people can develop their perceptions and set a process of change under way. This needs a form of reciprocity, an exchange of knowledge, collectivization and cohabitation of the process.

This 'relating to' and 'occupying' is precisely what is so important in establishing the public domain. As an active citizen you are a user of the public space as well as a component in that space's image, and you are therefore engaged in the process of its creation.

At precisely that moment when a community begins to shape itself, begins to articulate its own voice and aesthetic and begins to organize itself, it becomes clear that it knows what it actually wants with its environment. Our attempts at urban renewal are doomed to fail so long as we do not subject our practices to critical analysis and consider the question of how to maximize the potential within a community for open dialogue, communication and communal action through friction.

By stimulating this commitment we might be able to develop tools that will enable us to collectively shape the environment we live in.

Jeanne van Heeswijk

Collected by Billy Nolan from Roundtable discussion:
Why we make

With Alejandro Aravena (AA), Elemental, Santiago de Chile, Jeanne van Heeswijk (JVH), Rotterdam, Kai Vöckler (KV), Archis Intervention Prishtina, Berlin. Moderator Ole Bouman (OB), NAi, Rotterdam

1. Dutch architecture is well represented around the Biennale. That allows us here in the Dutch pavilion to explore new questions, define a spirit for the future. That spirit is something that's ongoing and unfolding, that's happening. It's a choreography rather than a static display or object. Our task is to define the mandate, tasks and ideals of architecture. The derelict faculty building in Delft symbolises the craving for new drives to define a new mission for architectural education. Architecture has this mission too. The question to Kai Vöckler, Jeanne van Heeswijk and Alejandro Aavena is why are they acting the way they do. Through their work they all display an urge to respond to that question.
OB

2. The city is a short-cut to quality
AA

3. Housing should be the opposite of cars. It should gain, not decline, in value over time
AA

4. Our aim is social investment, not social expense
AA

5. We know how to do quantity. No we need to find out how to do quality
AA

6. The key question is not how many m2 but where they are
AA

7. We have to learn how to split responsibilities. Which half do I do and which half do others do
AA

8. We have to overcome our own ignorance. We learn by doing and using as much common sense
AA

9. Participation means processes that allow for inclusiveness
JVH

10. How can we structure processes in such a way that people want to participate
JVH

11. (The clients of Elemental say) How can you ask me how I would like my house? I have never even chosen the food I eat or the clothes I wear
AA

12. The first step is one of informing, of explaining the framework: communication
AA

13. What are your priorities, one m2 of land or of building?
AA

14. I'm not somebody who comes in and says what to do. I offer suggestions
KV

15. Is all this architecture? Or have the limits been pushed too far? To what degree can you still call yourself an architect?
KV

16. I've no fixed ideas. Our task is to face reality, to find out. I have no general predefined strategy
KV

17. A square is better than a rectangle for overcoming poverty
AA

18. The challenge is to address non-specific questions with the specific knowledge of architecture
AA

19. Our (architects) job is to synthesise
JVH

20. The public domain is a site of action that involves all of us
JVH

21. My work concerns community involvement, maximising public engagement through participation
JVH

22. Cities are now designed to enable people to avoid contact with one another
JVH

23. People need to care for the spaces they occupy
JVH

24. People are no longer inhabiting the space they occupy but passing through
JVH

25. Without intervention, the social scenario is disastrous: dividing walls, segregation, wars
JVH

26. We shouldn't presume we know the answer just because we have good intentions
JVH

27. You have to contextualise your ideas about planning and design with local conditions
KV

28. The Prishtina problem cannot be viewed in isolation; it's a European phenomenon
KV

29. No other profession can come up with such a solution. It's an example of using specific knowledge of architecture to address non-specific questions
AA

30. We need to keep asking questions as we work towards a solution
JVH

31. Asking what people want seldom leads to the answer
JVH

32. We need to spend time with people to reformulate the questions, asking over and over until we reach a psychological breakthrough
JVH

33. Practice should involve relooking at regulations and planning requirements, restarting the process, and not being afraid to start again
JVH

34. The usual ways of dealing with urban development are now working. Architects have to come up with new tools
KV

TEAM 10 ON ITS OWN IN BAGNOL SUR CEZE, 1960.

Beyond the Bureaucrat
Beyond the Profitable simplicity into the Societal Sustainability

Ole Bouman, director of the Netherlands Architecture Institute, emphasized that the essence of the exhibition in the Dutch Pavilion this year is a process to provoke a spirit of architectural debate on the profession itself. Bouman, now two years in charge of the NAi has started a personal crusade to discuss the definition of the profession of the architect.

The discussion between the participants, Jeanne van Heeswijk, Kai Vöckler and Alejandro Aravena began with their personal views on how they perceive their own role as an architect, artist or urbanist. This discussion hoped to go beyond the obvious reasons for architecture to exist. So apart from the economic demands what else can drive architects to intervene in the public domain?

This question in principal is actually not only discussable for architects but involves all parts of society. It is in fact typical for the architectural scene to more or less assume that all problems can be addressed by building cities and architecture. It is even more striking that when one realises that architecture as a profession always tries to speak in long-term visions but when you look at architecture developments throughout history it seems to be always 3 steps behind the developments in society itself. Fortunately this discussion was not covered with an architectural vagueness but addressed real problems for real people in real countries.

The three guests, with very different backgrounds, quickly agreed that a specific level of social activism was needed in cities for every development to occur. This obviously, implies that this social activism has to lead to public participation in the public domain. Jeanne van Heeswijk made clear that it is not the spaces that construct the public domain, but human beings and their relationships do. Aravena, in my point of view, made a very strong point that asking people how they would wanted their houses to look is a naïve way of addressing people especially in social housing. I agree with Aravena and would want to state that in some cases an urban planner does know best. The

pragmatic approach of Aravena in his example of social housing projects in Chile struck me and seemed like a very simple but effective way to construct social housing for the poorest people on this planet.

Kai Vöckler, who encountered in the post-war Prishtina in Kosovo the results of a relatively short but destructive war, faced similar and the worst of problems. All the problems you can think of as an urban planner occurred in Prishtina and they demand a fast and efficient approach in urban planning. Vöckler encountered a city and a country that politically and economically was paralysed so therefore the people themselves needed to act. In this informal way of getting things done the people of Prishtina were able to rebuild their city without the bureaucratic nonsense.

In fact this rises a nice question. Is it for example really possible for a society with an active government to get things done in this informal way? Maybe the political actor needs to be shut down before any informal initiative can actually work. Every architect has encountered somehow how political institutions work. Just imagine the increase in speed of projects, processes and developments that no longer have to face the slow working process of many institutions. So let us get rid of the bureaucrat, then the architect can use his full potential in an effective way.

Elbert Arens

Why we make._
Captured fragments from
Douglas Slater

B2_6

Is there another dive to practice beyond economic pragmatics?

What do we mean by economic pragmatics? For me, economic pragmatics is of course very straightforward: am I get paid for this? Am I going to have enough money to live on? And that drive is extraordinary important. Economic pragmatics for a corporation, for a government, for anybody who is working in a profession is also: can we afford this, can we afford this as a society, can we afford this as a company, can we actually get, whatever the project we are engaged on, can we get that project up and running? Is that going to work? Economic pragmatics also tip over to the pragmatics we all recognize as pragmatics we actually do not like very much.

By and large it is cheapness that is the problem with economic pragmatics. But that question of economic pragmatics is about how we abuse the theory of money in our society. [...] Money is not a system of values for any valid meaning of the word values. And the debate has actually to start at where your values are and money should be merely a means of exchange for making sure that we can in fact build the community of skills, of collaboration, of cooperation that we need. Money was actually invented as a medium of exchange, and not as a scale of values. It is a terribly simple point that people often miss.
Money is useless unless it is moving between people. Large agglomerations of money are completely and utterly useless. [...] The moment in anglo-saxon capitalism should tell people - and especially people like me - that things are not set in stone. A lot of the rules we have used for talking for what ought to happen, talking about the future, aren't really rules at all.

Normally when people talk about this now, they go back to the fact that things

have to be controlled. And we go back to the fact that governments, and democratic governments, completely ought to control what people ought to be doing and we need more regulation. Regulation is the buzz-word, and so we ought to get back into a set of circumstances where, as it where through government, these operations are controlled. Actually, historically seen Anglo-Saxon capitalism was let loose as a way to counteract the five-year planning of the socialism that we learned to know...

I was thinking how I could open things up beyond a sterile debate between left and right, and think about the context *in which* architects would be working, and *for which* architects would be working. An image of a game, called the future, came in my mind. I did develop the rules of the game. Because games are important. Games are something we tend to do communally. Games release our creativity. *Games are something beyond the profit motive - until you get lots of people involved.* Games are important. One of the things which games need are rules. Although I behave badly towards rules, I can see that rules are good for games. So I have got some rules for the game. I put them in Gothic script - because that is how I think about rules.

These are the rules of the game of the future.

1. Everything is possible except the impossible

This rule rules out very little. But it must not rule out the trivial, because the trivial actually matters. It is only the impossible we ought to rule out.

2. This is not about what I want to happen

3. This is not about what I think should happen

4. This is not about winning or losing

Actually, this is not about gaining stuff. This is about looking into the future and saying what you think is going to happen. Good or bad. That is how you play the future. Thats how you see what the context is you are going to be working in. Those three keep me honest because it means I do not use futurology to manipulate the future.

5. We remain the same team throughout the round

The fifth rule may look a bit odd but actually it means a lot. The great thing about this game, especially because we never ever win, we can never predict the future - you could play 5 rounds, you could play 500 rounds, but the important thing is we remain the same team throughout the round. If I say that we are in the context of looking at the future and 'we' are going to be doing X and there are actually going to be 30 million dead among 'us', I am breaking the rules quite badly. I am breaking the rules in a way a lot of politicians have done in the past. 'We' have to remain the same. If on the other hand I say "we're looking 50 years into the future, X is going to happen, and 30 million people are going to die, I am playing the game of the future by the rules, and then as it were

we can look at the future and decide we are not going to have that future. Because of course we have overlapping futures, and we have choices about the future.
To go back to some if the ideas of Freud and Jung - if we look too much at the future that we don't want, if we are too convinced that the future that we don't want is the future we are going to get, then we will make that future happen. It is like learning to ride a bicycle. If you first like to learn to ride a bicycle, the hardest thing is to go around an obstacle because you look at the obstacle and constantly think "I must not go towards the obstacle. I must

not go towards the obstacle. I must not go towards the obstacle." And BANG ... your bicycle is gone into the tree and you have fallen over. So in fact we have to look at the future extremely dispassionately.

6. Nothing is offensive unless it breaks another rule

Nothing I say about modeling the future is offensive - provided that we don't break any of the other rules.

From confusion to participation

Xandra van Wijk (NL), Linh Dinh (NL), Stephanie Hornig (A), Lempke Meijer (NL), Wikke van Weelderen (NL), Inga Villerius (NL), Anna Noyons (NL)

At this year's Biennale a group of Interaction Designers curiously entered a world of architecture. ID lab, an interaction design studio located in Milano, invited a group of Interaction Design students from TU Delft together with students from the design department of NABA to present ourselves at this year's architecture biennale. An intense week of building up, meeting new people and learning about interesting concepts and projects, provided us a little peek in the kitchen of architecture. And it smelled very good! Hungry for more, we were anxious to become part of the architectural experience everybody around us was talking so passionately about. It was at this moment that we met Jeanne and Denis. They told us about a project they were working on, which they referred to as Instant Urbanism. From the moment she started talking we were on board.

As designers we strongly experienced the differences with architects, as foreign visitors we experienced the differences with local Venetian citizens, visitors of the biennale, people that work here, people from different pavilions, tourists from different countries, people of different ages. The idea behind Instant Urbanism is to create spontaneous collectivism in public space. With this experiment our goal was to try to evoke interaction between these separated groups, making their way through the narrow allies and canals of Venice.

With a pile of more than 55 transparent crates we went into the city. The idea was to use the crates as building blocks. To be able to clearly notice the effect of the unexpected objects placed in public space, we decided to pick a spot that had become familiar to us throughout the week. In Via Garibaldi there is a lot of activity throughout the day. Being a large street, there is a constant stream of Venetians passing through, tourists enjoying a rest and a spritz, eldery people chatting on benches in the shade and people involved in the Biennale hurrying to their pavilion.

In Via Garibaldi we built up a wall of 25 crates in the middle of the street and left a few single boxes spread around the wall.

At first people looked curiously, stopped to take a look, but rapidly adapted to the strange objects and moved on.

We decided to give a little imulse to the interaction and placed a football in front of the crates. Within five minutes an eight year old boy asked if he could try to destroy it and started aiming at the wall. From this moment on every passer by was intrigued by this little boy trying to destroy what looked like something carefully built. People on the nearby terrace turned around and asked if they could try as well. After less than ten minutes, a group of over 15 children had collected themselves around the wall and attracted a quite notable audience. The playful ambition of the children created a chain reaction and very different people joined the community around the crates.

Dear friends/colleagues,

At the moment we (Jeanne van Heeswijk and Dennis Kaspori) are in Venice for the Architecture Biennale. Next to the installation 'Fields of Interaction' we're showing in the Italian Pavillion we're also part of the editiorial team for the Dutch Pavillion. We've been given the task to edit one of the five books that will be developed during this week. The five different books will cover a certain theme that is relevant to the development of a new curriculum for architectural education.

Our book will advocate the need for a Faculty of Publicness and we would very much appreciate your help in shaping the outlines of such a faculty. We hope you're willing to share a few thoughts with us over the next few days. We would like to know your ideas on how to still organize a collectivity in an ever more fragmentated and segregated urban space?

We hope this effort will not only show the possibility and need for a Faculty of Publicness but will be a pu-blic and collaborative event in itself.

You will help us best if you're able to send us a few lines before sundaymorning (september 14th).

Your help is much appreciated!

Best regards,

Jeanne van Heeswijk / Dennis Kaspori

Van: Todd Matsumoto
Datum: 16 september 2008 9:11:40 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Hi Jeanne and Dennis,

This might be too late, but here are some of my thoughts about the 'Faculty of Publicness'.

I suppose my biggest questions are how other 'things' organize collectivity? And what are other 'spaces'?

Analyzing, existing collectives (both in and out of public space), analyzing existing spaces (both urban and non-urban). What 'things' determine a collective or a space, and how does each determine other the other.

Taking software as an example, what kind of space does a software application provide. How can it be likened to a public space. Then, what created the software application? In which ways are these other spaces, and collectives, merged to support a greater space? Opensource software for instance is a combination of collectives unified by several different spaces. One space being the code base, another space being the collective repository to store the code base. And then there are still other spaces, such as modules, classes, methods, functions, expressions, arguments and values, which are miniature spaces.

Sounds like a great project! Have fun with it.

Best,

Todd

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Van: doina petrescu
Datum: 15 september 2008 15:00:10 GMT+02:00
Aan: Jeanneworks - Ramon
Kopie: Kathrin Böhm
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Hello,
i'm sending here attached some lines about live projects - a pedagogical initiative that we have promoted at the school of architecture in Sheffield, for about 10 years. They are extracted from a publication by IYO the Inconspicuous Yellow Office. You can find more on this initiative on its blog. http://liveproject.wordpress.com/ It address the issues of publicness of education and the role of academia in shaping public space. Also, for more about the wider context of this specific live project: see www.peprav.net
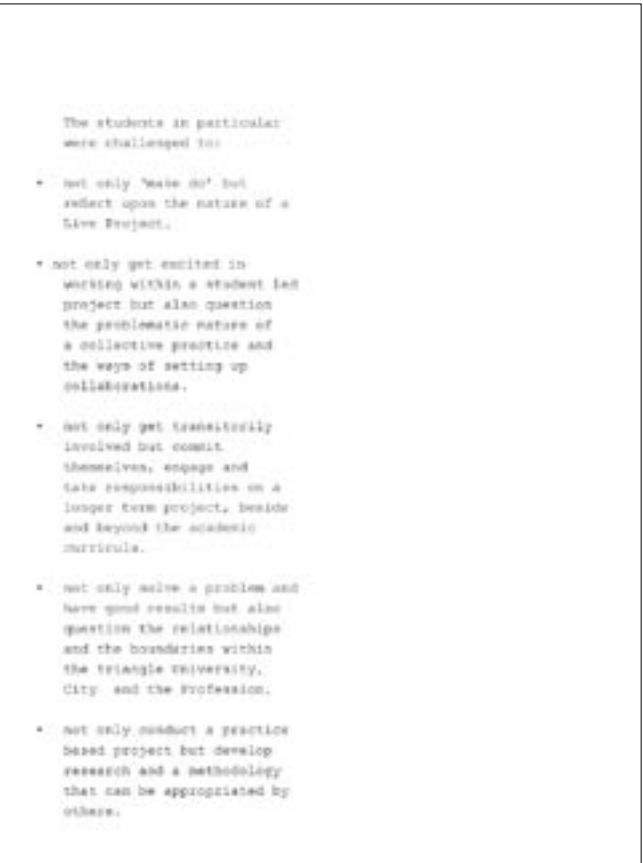
Please let me know if you decide to include material about this in your publication
Best and Good luck,

Dr. Doina Petrescu
Reader in Architecture
School of Architecture
University of Sheffield
tel +44-(0)114 2223079
d.petrescu@sheffield.ac.uk

Le 11 sept. 08 à 15:44, Kathrin Böhm a écrit :
Hello

See e mail below, which I thought links to your presentations for the conference on Architectural Education you ve been involved in,

best
k

THE 'LIVE PROJECT LIVE PROJECT'
and its inconspicuous yellow office [IYO]

[typewritten text, illegible]

The students in particular were challenged to:

- not only 'make do' but reflect upon the nature of a Live Project.

- not only get excited in working within a student led project but also question the problematic nature of a collective practice and the ways of setting up collaborations.

- not only get transitorily involved but commit themselves, engage and take responsibilities on a longer term project, beside and beyond the academic curricula.

- not only solve a problem and have good results but also question the relationships and the boundaries within the triangle University, City and the Profession.

- not only conduct a practice based project but develop research and a methodology that can be appropriated by others.

★

Van: Silvia Russel
Datum: 15 september 2008 14:18:35 GMT+02:00
Aan: Jeanneworks - Ramon
Onderwerp: Antwoord

Dear Jeanne en Dennis,

Hier nog mijn gedachte over het organiseren van collectiviteit:

De voorwaarde voor het laten slagen van een collectiviteit is dat het collectieve eerst persoonlijk gemaakt wordt. Het collectieve dient een gezicht te hebben. Er moet een persoon zijn die deelnemers aanspreekt en waarin ze zich herkennen. Hierdoor is het makkelijk voor hen om zich aan te sluiten bij, of een collectief te vormen.

Hartelijke groet
Silvia Russel, Amsterdam

★

Van: PietVollaard
Datum: 15 september 2008 12:15:23 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Hallo Jeanne en dennis

net terug op de werkplek in rotterdam
Ik ben benieuwd of jullie nog veel reacties hebben gekregen op dit mailtje.

zelf kan ik even niets beters bedenken dan dat prachtige manifest reclaim the streets.
met het recept om een streetparty te organiseren.

een oudje natuurlijk (volgens mij al in 96 op het internet) maar daarom niet minder krachtig.

zie: http://rts.gn.apc.org/ortit.html

hoop dat het nog op tijd is
ciao Piet

★

Van: Elke Krasny
Datum: 15 september 2008 7:04:42 GMT+02:00
Aan: Dennis
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Dear Jeanne, dear Dennis

please find attached some points on Collective Urbanism CU. hope it's not too late …

very kind regards Elke

CU: Ten Points Towards a Collective Urbanism
Elke Krasny

1) Inclusivity versus Exclusivity
2) A Worm's View versus the Bird's Eye View
3) Narrative Urbanism versus the Silence of the Public
4) Heterogeneity versus the Homo-Genius Masterplan
5) Learning from Each Other versus the Know-All Planners
6) Relationality versus Monocausality
7) Shared Spaces versus Segregation
8) Celebrating Difference versus Sameness
9) Cracks and Gaps versus Smoothing Over
10) Locality versus Non-Spaces

Van: Rafael Gomez-Moriana
Datum: 14 september 2008 19:07:24 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Dear Jeanne and Dennis,

Thanks for the invitation to participate in your initiative for a "Faculty of Publicness". I hope my two cents worth is not too late in arriving.

Your project is timely because "publicness" continues to be architecture's blind spot. Architectural culture, which begins with architectural education, has inculcated a disdain among us (architects) for the public. We think it has terrible taste, that it is complacent, and that it is unappreciative of our labor. We hate the masses of tourists that populate our travel snapshots. We loathe public meetings where citizens can voice their opinions about our proposals. We cringe at the merest thought of public participation. We write and talk about our work in a language that non-architects (including, ironically, many of the very intellectuals we try to emulate) find baffling. We like it when Peter Eisenman says things like "fuck the public!" We want the public to shut up and put up as if it has a moral duty to pay for our caprices.

Proposal for a "Faculty of Publicness"
* Learning environment*
*   The "Faculty of Publicness" would have no studio—indeed, no building. All studio work would be done in public or semi-public spaces such as streets, parks, plazas…or libraries, cafés and bars. Reviews would take place in public as well; everyone and anyone would be invited to participate and comment on work.*
* Area of Research*
*   Research would focus empirically on how people actually use, appropriate, and transform public spaces and public buil-*

dings. It would look at architecture post-occupancy, not pre-construction. Theoretical and historical research would focus on reception instead of intention; on case-studies instead of oevres and schools.

Design projects

Projects would be worked on in interdisciplinary groups. The project assignments would be written by student groups after an initial period of in situ public consultation, rather than by professors. Work would be evaluated by public vote instead of by professors.

I wish you both the best of luck with your initiative and look forward to seeing the outcome!

Best regards,
Rafael

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Van: Yane Calovski
Datum: 14 september 2008 18:02:57 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

We would like to know your ideas on how to still organize a collectivity in an ever more fragmentized and segregated urban space?

The process of democratization of the public sphere and its continual transformation from its original context as a physical reality into formal functionality enables the currency of the discourse on "publicness".   When addressing how to organize collectivity, one has to look at the community affect, the maintenance and use of available space, the effective participatory oriented communication, the availability, attendance, connection and action of communities, the culture of sharing and the commonality of desires. In the age of computer–mediated communication technologies the inter-relations between urban, global and electronic society need to be reevaluated. Fragmentation, distortion, erasure of urban space as we've known it is a result of social and economic development, of certain paradigm shift. As John B. Thompson (1995) has argued in his book The Media and Modernity, it is not possible to arrive a satisfactory understanding of the nature of public life in the modern world with a conception of 'publicness', which is spatial and dialogical.

all the best Yane

✶

Van: Roé Cerpac
Datum: 14 september 2008 17:18:46 GMT+02:00
Aan: Dennis
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Dear Jeanne and Dennis,

Diamond, an organization which is made by crystallization, different facets, different positions, yet contri-buting to the whole - concentrating light.

There is no contradiction between fragmentising or segregating and collectivity. As long as they all concentrate around the same point and reflect each other without any disturbance of walls, armor, defense mechanisms etcetera. (any disturbance is the result of fear) The organization is amazingly simple. So is the idea of transparency, clarity or pureness, but unbelie-vably difficult to remain sincerely committed to (I don't mean achievement because it's an endless process of jumps, like quantum leaps. You can't talk about linea-rity or development, and who's afraid of losing the line has to go beyond. Otherwise, forget it.)

Metaphors are the only way to bring the power of such phenomena, I believe. Metaphors are relative, transparent

structures (I mean art). I believe it is the only way. Metaphors do not contradict reality. That's exactly what they are. Perhaps anything more defined (I don't mean sharp or clear) contributes to opaqueness, walls, a result of fear.
Perhaps.

Perhaps.

The Blue House could perhaps function as a metaphor for such a crystallization.

Any crystallization will happen by itself in endless time. In order to enjoy it, enzymatic processes are necessary. Enzymes are very specific catalysts. There is enough material in art history written about art as a catalyst (see Joseph B. for instance).

Different form (or formless) of an artist.

can be trained in a blue house

Which brings us to some questions about the Blue House. If blue stand for transparency here (Yves Klein), I'm still waiting for a follow-up or reflection after the last round-table meetings (fruit meeting, facets meeting, diamond meeting, etcetera, etcetera). I really trust that if we don't work together continuously (especially if we criticize fragmentation), and if there is no quick and very sincere communication (even if this is not immediately comfortable), we can forget about clearness or sharpness and the amazing abilities of a lenselike diamond. We should strive for as little defensiveness as possible, because there can never be an attack, there is only one mutual concentration point.

creating trust

If I care about something, someone, or an issue, I feel obliged to look sincerely and to question if it feels necessary. Support mechanisms are the worst if one wishes to give and contribute. Otherwise one helps to define a hidden weakness (even if it is not there) which contri-butes to fear and fragmentation.

In practice, in order to create a crystallizing structure such as we're interested in, in urban space, the design has to be amazingly simple but highly precise.
The enzyme - which I believe is the artist (perhaps a blue artist) in this case - has to be part of the design (similar to enzymes in our body).

Crystals grow, they continue to crystallize.

Enzymes can be specialized in different processes, even in not specializing.
Each enzyme has a totally personal different way of catalyzing which leaves a fingerprint in the crystallized structure.
Each diamond has an identity card. It's the same crystallization process, the same material, and still there are different veins, different tones, which make a totally different personality out of each diamond.

We're talking again about a blueprint, a fruit, a transformation, a jump, a quantum leap, a moment in the air, another jump towards feeling at home.
All the metaphors above (there are many more), I hope, perhaps can give a hint or inspiration to a very clear practical concrete form of design of an urban space.

We have to clear things relating to the Blue House, I believe.

Until then,

Roé

✶

Van: Daniela Paes Leao
Datum: 14 september 2008 13:26:28 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis

Kaspori

Dear Jeanne and Dennis

I was taking a morning walk and speaking with my friend about the importance of the physicality of public space. We went to a café to buy some cigarettes, we came out and we seat on empty benches across the street facing a lake. After a while the waitress came and ask us if we wanted to order something. Just than we realized that these benches were part of the terrace of the café. It was then that our feeling about this space changed. What appeared public was in fact private where economy dictates the use and ways of relating to a space.

I think that publicness is not something that one can teach theoretically but that it must be experienced physically in order to be learned. What does public mean? Is it something provided for the use of a community, supplied by this same community? Is it an empty space were people act and interact with each other? Or a space that define itself by the actions of there users? Are we as members of the western society today, still able to have a public skills necessary to develop and maintain publicness that was always present in the past?

Physical public spaces are despairing and space is becoming one of the most valuable commodities in the capitalist economy. As virtual space becomes the new contemporary public space way need to buy Internet to be able to access in this new culture of activity and different public opportunity. However, the lack of physicality in virtual space, alienates the individual and decreases the concept of community even further (even though you can be in contact with an enormous number of people on line). For me, the act of crossing a public square in a old village in the Portuguese mountains were the community gets together during the different hours of the day, interacting with each other, playing social games, having discussions about politics or football, has become an experience that generates uncomfortable feeling. Then I wonder if I am slowly losing my public skills?

Best wishes,

Daniela

✶

Van: Reinaart Vanhoe
Datum: 14 september 2008 10:39:49 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Dear Mevrouw Jeanne,

I had to think of the next phrase:

... .
Thus the problem of discovering the state is not a pro-blem for theoretical inquires engaged solely in surveying institutions which already exist. It is a practical problem of human beings living in association with one another, of mankind generically. It is a complex pro-blem. It demands power to perceive and recognize the consequences of the behavior of individuals joined in groups and to trace them to their source and origin. It involves selection of persons to serve as representatives of the interests created by these perceived consequences and to define the functions which they shall possess and employ. It requires institution of a government such that those having the renown and power which goes with the exercise of these functions shall employ them. For the public and not turn them to their own private benefit. It is no cause for wonder, then, that states have been many, not only in number but in type and activity with correspondingly diverse consequen-ces. Power to detect consequences has varied especially with the instrumentalities of knowledge at hand. Rulers have been selected on all kinds of different grounds. Their functions have varied and so have their will and zeal to represent common interests. Only the exigen-

cies of a rigid philosophy can lead us to suppose that there is some one form or idea of The State which these protean historic states have realized in various degrees of perfection. The only statement which can be made is a purely formal one: the state is the organization of the public effected through officials for the protection of the interests shared bu its members. But what the public may be, what the officials are, how adequately they perform their function, are things we have to go to history to discover.
... .
J. Dewey, The public, its problem (search for the public pag32,33).

Dag Jeanne.
Op een zondagochtend lees ik je nog ongeopende mail en moest ik aan bovenstaand fragment denken.
Het kan ons onder andere laten denken over de positie van de staat en zijn functie in een wereld waar we geen locals meer zijn maar glocals (althans een deel van de bevolking kan dat denken, westerlingen, vluchtelingen, economische nomaden, ...).
In de schemer tussen 'staat' en '...' wordt het publiek naar veel waarschijnlijkheid als consument in een passief onderne-mende positie gehanteerd. Volgens mij meer als een ontstaan iets dan als bewuste strategie. (lees o.a. als corporate, shareholder, ... Interessante begrippen als je de oude en nieuwe betekenis interpreteert).
Goeie of tijdelijke formuleringen van 'het publiek' kan ons nu ook helpen voorbij te gaan aan de waan van het regressieve klimaat en de polemiek over links en rechts die eigenlijk slechts reactionair is en dus slechts secundaire activiteit. Vooral niet opbouwend dus.

Iets anders maar het is ongelofelijk om te zien hoe 'the republics' de incestueuze en rotte mechanismen van een verloren staat inzetten om 'the democrats' te verslaan. Hoe ze door zichzelf te analyseren (en eigenlijk voor een publieke spiegel zetten), Obama weg proberen te duwen. Vies, akelig en niet over het publieke maar pure incestueuze macht. Althans zo kijk ik er-naar. Geen eigen inzet behalve complete negatie.

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www.vanhoe.org www.fromhow.org www.produceren.org (constructing) http://del.icio.us/fromhow
http://www.flickr.com/photos/fromhow

as the world turns, ...

✶

Van: Rachel Bacon
Datum: 14 september 2008 2:40:14 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori
Dear Jeanne van Heeswijk and Dennis Kaspori,
In reply to your intriguing request for ideas on how to still organize a collectivity in an ever more fragmentized and segregated urban space, the following thought occurred to me.

In my experience there always seems to be a small number of people in any given setting who seem to know everyone. This has always surprised me because the phenomenon cuts across all sorts of different gathe-rings and social groupings. But I imagine there are certain types of people who are born networkers. Not consciously but perhaps as the result of some innate social talent for empathy.

Whatever the reason, when I am in a new place, it is usually sufficient to meet one or two of these people in order to get to know all the rest of the group. So perhaps it would be an interesting idea to find some of these 'connecting' characters, to search them out across the different occupational and social areas, and try and discover what it is that they do that keeps them so in touch

with other members of their group.

I wish you well with this project, and I'll look forward to hearing more about it as it develops,

With kind regards,

Rachel Bacon

★

Van: Barbara Holub
Datum: 13 september 2008 23:16:53 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

dear jeanne, dear dennis,
thank you very much for your invitation to contribute to this great topic and this unique occasion. we are so sorry that we cannot be there and that we are too busy at the moment to dedicate the time we would like to to your discussion - especially since it is THE topic! however, we will try to send you a few thoughts tomorrow and hope to continue the discussion with you...
all our best,
barbara

Transparadiso (Barbara Holub/ Paul Rajakovics)
'Faculty of Publicness'
_ a short thought concerning the „state of emergency"

Ein kurzer Ausnahmezustand ist sicherlich das größte Potential für die Defragmentierung von (urbanen) Raum. Kollektive Aktionen werden zu Projekten – und jedes gemeinsame Projekt hat plötzlich die Chance der unmittelbaren Realisierung (da es ja aus einer Notwendigkeit entsteht) Das fehlen der verorteten Lehre treibt das intelektuelle Kapital auf die Straße, jedoch muß dies letztlich als fragiler Zwischenstand betrachtet werden, der wieder nach Institutio-nalisierung trachtet. Ein Ausnahm-zustand soll und kann nicht als permanentes Konstrukt betrachtet werden (frei nach Giorgio Agamben), sondern ist vielmehr ein Gegenraum der Institution (bzw.des Staates).

A short state of emergency probably offers the largest and unique potential of the defragmentation of (urban) space. Collective actions turn into projects – and each project all of a sudden has the chance to be realized immediately, since it is born out of necessity. The lack of a defined space for teaching froces the intellectual capital on the street. But this state of emergency has to be considered a fragile state in-between which again is longing for institutionalization. Therefore a state of emergency cannot and must not be considered as permanent construction (free interpretation according to Giorgio Agamben), but as a counter-space of the institution (or the state).

★

Hedwig Heinsman
Datum: 13 september 2008 23:08:09 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Hello Jeanné & Dennis,

A ´Faculty of Publicness´ should address the individual.One earnest individual act can engage a vast collective. Start a dialogue with the city.

Architecture can be the means.

DUS architects

Ps. And have fun!

Van: Tineke Reijnders
Datum: 13 september 2008 18:17:23 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Dear Jeanne and Dennis,

Thank you for your invitation. It was a pleasure for me to write a couple of lines as a short cut from a wider range of reflections about our public and common space.
Hopefully you appreciate.

with best wishes and lots of success with your books,
Tineke Reijnders

Transitional zones and façades as living membranes

Participating in publicness is essentially being out in the street. The street is a path bordered by buildings. It functions as an open channel for counter destinations.

For a visitor or a stranger the passage is coloured by the longing for acceptance. Every open door is considered a temporary fulfiling of a desired welcome. The visitor is happy to enter a public café or a shop as a promise for a later welcome in a private home.

Quite the opposite is the longing for going out. The street is the domain of freedom, it liberates the inhabitant from being confined to the inside of a building or a house. Except for its use as a functional path (for working or going to the doctor), the street symbolizes the joy of exposing your lust for life, the challenge of a togetherness with unknown people.

Those who seek entrance in the building and those who flee it, share a same need. The need to linger on the threshold, the need to slow down, hoping for unforseen opportunities. The best street for both parties is the street with a transitional zone between the outside and the inside. The best street is lined with façades that behave like living membranes. This transitional zone is a playground. It is loosely furnished and provides eventually space for a play.

Some countries have gated communities. Then a transitional zone is out of the question. Some countries dispose since centuries of transitional zones (sidewalk cafés, grounds for pétanque or chess, sidewalk commerce, markets). They are models.

"Organizing a collectivity" is a dangerous notion. Organizers, teachers, urban planners must refrain from imposing their lust for modeling to public space. This space – the streets in which the common space is most palpable - belongs to the people, also to those who want to keep it free from rearranging.

What students of publicness should study in the first place is modesty. Then self-control (beware of designing public space). In stead of researching collectivity students should delve into the notions of a welcoming environment, freedom and playfulness. The transitional zone might give rise to joyful university courses in anthropology, psychology, sports, urban history and modest planning.

Tineke Reijnders

★

Van: Hervé Paraponaris
Datum: 13 september 2008 15:39:57 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Develop collectiv policy in cities is a bit like having a broken watch and try to regulate hour in the morning at the exact time somebody will maybe ask you in the day. Strange road to explain

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an idea which never came clearly in mind du maybe the reason it's that kind of think you feel or not and seems to you so natural. At least it's outofspace theory.
What can be a quantic policy?. Suddenly democracy gets very very old style.
An architect told me this morning to think about insularité (the way to live in an island). Democracy is definitively out of the game. How to live collectively if each dream of living alone?

From an other point of view, the point of view of the economy, we use to say than consumerism hate emptyness. Normal, cities came with commerce, density is the friend of the business, maybe not of the people in that sense, the security of the people in an other hand, the hand of the industry. Funny density create business, business calls for people, people hate density.
Stop consumerism. Ground R+1
No more brand. No more concurency on the same need....
Oups!
Money brings us there and we have to do without now!

Money versus knowledge.
Memories create urbanism, it's not about city museum, it's about user. Choose this road instead of this one cause speeder, cooler, speak with this person cause sharing the same public transport at the same time every open days, ... Memories create knowledge and knowledge maps the cities.
By sharing, in the same life, multi city user characters (pedestrian a day, car user an other one, resident working citizen a day, city tourist an other, ...), we live and develop complexity of attitudes. This proove our capacity in quantic politics. This idea cannot come without a deep doze of human faith, cannot come with "concurency conception of life".
...

\\\\\\Lucia Babina
iStrike Foundation
Rochussenstraat 255C
3021 NW Rotterdam
The Netherlands
www.istrike.net

★

Van: Wadden Art
Datum: 13 september 2008 14:10:51 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Dear Jeanne,

I would like to help on behalf of WaddenArt, but don't find your request very clear, maybe you can specify a bit more?

Many regards,
Stan Coenders

★

From: Lucia Babina
Date: Sat, Sep 13, 2008 at 1:27 PM
Subject: tips for an engagement
To: Jeanneworks

Dear Jeanne,

I am not sure I hit the point with my contribution about useful tips for an engagement.

Based on my experience with Moving in Free Zones 1 and 2 in Charlois and Stoelendans: verhalen uit de stad in the Nai, I can put up 6 points:

Give time: look for the people you would like to involve, try to meet them in their place (where they do work or live or spend most of the time) more than one time and engage with them in a conversation

Listen to them: devote time to them, just try to enter their world, engage in a conversation with them and make them the main focus of it. Make them talk about their lives and interests

---

Be humble: when you start talking to them don't put forward your project first, but start with generic questions about their lives and so on, be available to meet their opinion. When you tresspass the border of formality and you enter a more intimate sphere you can start talking about your intentions. It is important you give them space to start a dialogue with you.

Be curious: when you engage in a conversation with them, show your interest in what they do and think, be curious, but not embaracing. Try to catch the most of this conversation in order to get to know them as mucgh as possible, and meeting them many times helps a lot in this process.

Find empathy: if you can share a common feeling I think you almost achieved your goral. If they feel you are really motivated and you want them involved because they are important also as human being and not only as collaborators if you are able to build up a relationship that goes beyond a simple cooperation you are almost there.

Exploit responsibly: to be honest, people's involvement and participation is a kind of gentle exploitation (unless you don't pay them decently off, which is not the case of most of the participatory process). You have to be aware of that. Just be aware of what you are doing and turn your need of people's involvement into a fare and responsible exploitation.
--
\\\\\\Lucia Babina
iStrike Foundation
Rochussenstraat 255C
3021 NW Rotterdam
The Netherlands
www.istrike.net

★

Van: Hervé Paraponaris
Datum: 13 september 2008 13:36:25 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori
Dear dear you Dennis & Jeanne.

It's so nice to spend this saturday morning brain coffee with you before vernissage at Galerieofmarseille for 11.30AM. Give a kiss to Venice for me.
What a question! By chance there's not so much time to answer. It will offer to me the possibility to speak brievely, which is more than good to speak on this subject.

I choose to start on constat.
Funny to observ than from the time of the beginning of urban core density, 4D and mental process starts to exist. At the same time urbanism turned in segregated urban space and publicity enter in visual street spaces. " Build walls and create windows."

Funny to observ than from the time of the beginning of urban core density, new activities in cities explosed in a profusion of "new uses" of the surrounding. Sports as well as physicals cannot be propsed without a sense of "cultural" urban faith. More the problems arrived, more this activities can extend in a extreme sense of the body. TV as well as web sites are mirroring daily those "collective and semi collective activities".
It's no more about get out the city and have a fresh journey in the mountain but stay in and get an idea on what to do with this ; fence, metal chain, bank, subway, ... and how to do it with an attitude.

Funny to say it like this but less space more bodies.
Less space more attitude. Density create attitude.

How to organize collectively?
People are the waves, cities are the coasts. A sort of "extr-inverty" landscape. Where the far away is inside. "Get in" wins on "get out!"
9.11, cities tourism, exported museums, ...

flowers/radical transformation. Our
weapons are those the state cannot
comprehend.

B2_8

In the search of ground zero. The need of war.
Born & re-born,
Shit Charlie needs attention!
....
City reneval, build and destroy and build and destroy. Every 10,
20, 30, 100, ... years?
Rebuild Venice, Sienna, ... adore Rotterdam, Dubai, Beijing ...,
Smash Palestine, Georgie, Sarajevo, ...

Less place more policy
Collectivism, Faisons de la place!

★

Van: Peter Schultz Jørgensen
Datum: 12 september 2008 15:41:57 GMT+02:00
Aan: Dennis. Info Jeanneworks
Onderwerp: SV: Request by Jeanne van Heeswijk &
Dennis Kaspori

Dear Jeann and Dennis
I have a few lines. Was it what you expected? I have also added
an article about Musicon a new urban development in Roskilde.
Comes in a separate mail.
"The Right to The City could be the basically and ambitious
starting point. Not less.
This is not only the right to space but the full right to live, display
and experiment in an ongoing process in the city as a society.

With that in mind a lot of practices will develop steps into the
restricted forbidden land. This also means taking people seri-
ously by testing new practices which creates new insights. There
must be established open frames and situations of learning from
where new structures and aesthetics will appear.

This can take The practice of the right to the city is not to munch
of a demand, but a necessity in a society which consider it self as
modern ore even advanced."
Best
Peter Schultz Jørgensen

The city does not reflect society – the city is society.
This is why city construction is confronted with the
phenomenon of the frontiers of social development
– whether the construction is of new cities or the
reconstruction of old ones. City development and
urbanity are potentially political issues that disclose
and challenge a number of fundamental questions
and possibilities in time.

DRAWING BY BRUCE HAGGARD,
PUBLISHED IN ARCHITECTURAL AU'JOURDHUI
1974.

ALLES IST ARCHITEKTUR

Aus einem Inserat der B. F. Goodrich Company.

IMAGE FROM BAU:SCHRIFT FÜR ARCHITEKTUR
UND STÄDTEDBAU, NO. 1|2, VIENNA, 1968.

'..ALLEGATIONS OF SOCIAL AND ARCHITEC-
TURAL IRRESPOSIBLITY CAN, INDEED, BE MADE
IF THE ARCHITECT DOES NOT RESYNTHESIZE ALL
FACTORS TO THE GREATEST EXTENT POSSIBLE IN
DESIGN.

**BUT THERE IS NOTHING
SOCIALLY IRRESPONSIBLE,
PER *SE*, WITH THE ANALY-
SES OF FORM.'**

*ON ARCITECTURAL FORMALISM AND SOCIAL
CONCERN: A DISCOURS FOR SOCIAL PLANNERS
AND RADICAL CHIC ARCHITECTS, DENISE SCOTT
BROWN, PUBLISHED IN OPPOSITIONS, 1975.
IMAGE: HOUSE IN WARREN, VERMONT, USA,
DESIGNED AND BUILT BY GEORGE GARDNER, TED
JUDSON, PHILIP MONTEL LEONI, JEREMY SCOTT
WOOD. From DOMUS NO. 485, 1970.*

Van: Ginette Blom
Datum: 12 september 2008 15:00:04 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: RE: Request by Jeanne van Heeswijk &
Dennis Kaspori

Beste Jeanne en Dennis,

*ik zou jullie i.v.m. dit thema attent willen maken op het door mij
ontwikkelde Gambaproject.
Daar worden omwonenden van het recreatiegebied Geestmer-
ambacht en de uitbreiding daarvan, op speelse wijze betrokken
bij activiteiten en daaruit volgende inrichtingvoorstellen via
www.gambaproject.nl.*

met vriendelijke groet, Ginette Blom.

★

Van: BAK / Suzanne Tiemersma
Datum: Vr, 12 september, 2008 10:55
Aan: Jeanneworks

Dear Jeanne and Dennis,

*On behalf of Maria Hlavajova I would like to thank you kindly
for your invitation to contribute to your book in the light if the
architecture biennial in Venice. Unfortunately she is not able to
develop anything of interest on long-distance and within such
short time. She wishes you the best of luck.
Best regards, Suzanne Tiemersma*
Van: Freek Lomme
Datum: 12 september 2008 10:49:00 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk &
Dennis Kaspori

Hi,

you might like this attachment.

greetings,

Freek Lomme

<u>Blending beyond active preoccupations and passive identity.</u>

*There just are many scenes but, above all, many individuals. All
these individuals are into something. Everyone has an active
preoccupation, is into something and has a passive identity,
something that made them as they are.
     The active preoccupations of individuals range from col-
lecting stamps to going to the supermarket for social talk and so
forth. The passive identity of individuals exists in elements that
overlap other's identities.*

*Everything can relate. For example, stamp-collecting people can
talk on this topic in the supermarket. They will only talk in the
supermarket, nonetheless, if the proper conditions are present.
These conditions derive from their mutual passive identities and
the elements that the context supplies.
     Creating a setting, wherein on first sight contradictory
passive identities start to blend, creates cohesion, can bring in-
dividuals together. By creating such a setting, cultural producers
can implement cohesion. This cohesion is no collectivity, let's be
clear about that, since a collectivity presupposes a unity of active
preoccupations and passive identities and, unfortunately, none
of us exactly is a Jeanne van Heeswijk. But, we can blend in a
setting with Jeanne and still, possibly, misunderstand each other.
     Therefore, the basis for a cohesive setting needs to surpass
the seeming contradictory, since only at this moment the indi-
vidual does not feel too strange to engage in the seeming contra-
dictory. This setting is secondary to the active preoccupations
and the passive identity. It beholds the social and spatial design
of the setting. It entails a difficult task, more practically: do you
need to serve Turkish tea, create an industrial yet warm ceiling,*

*display a big text on the wall or what, for all these elements can
already frustrate one's active preoccupation or passive iden-
tity....*

*Take for example the just released book of the Dutch politician
Wynand Duyvendak. He presented a book on how he became a
politician out of an activist. His purpose was to display his story
as a course towards his current diplomatic preoccupation. On
the back of the cover he wrote, in a slogan kind of style, that he
once was preoccupied with a burglary in a ministry, for a cause
he at the time considered just. I presume he wrote this cover text
since it attracts people because it's sensational. What he did not
expect was the result that people only took him for a burglar and
stated 'once a burglar, always a burglar'. He had to resign his job
as a member of the parliament. People just did not want to read
the second layer of his story.
     Another interesting aspect of this soap is the fact that the
people who renounced him consisted in the 'public opinion'.
This undefined group found a voice in the political right populist
. The political right used the concept of 'public opinion' to
legitimize their premise that all active preoccupations that do
not entail 'social order' originate from passive identities. This
means that a person, who acts outside or beyond social order, is
not human and therefore subhuman. These indivi-duals need
to be educated roughly, in camps and such. This means that
individuals are not expected to be aware of their passive identity
or active preoccupation anymore.
     The political right masters the setting wherein the seeming
contradictory could blend. Their setting requires that we de-po-
liticize all elements present. Like every Arab must shake hands
with every female, every Dutchman must renounce the concept
of the multitude. It's socially unaccepted to act politically.
The setting we, being cultural producers at large, are expected
to target lies within a highly regulated status. We have liberty to
watch commercial TV or opt for the lousy public stations; we
can buy strange furniture at the design shop or go to IKEA and
so on. We're not expected to be individuals...to renounce this
flow and propose differently, let alone demand it. We are wor-
king with governmental organizations; we are partners in urban
planning and so forth. We do work in name of the public (and
we should).*

*We cannot think about a setting with another order of elements,
since every other order is political. Duyvendak just exactly
did this: he wanted to discuss both his passive identity, how he
became what he is and how he got that far, as his actual, present
day and active preoccupation. We need to display these politics,
since it's our responsibility towards ourselves as individuals
if we truly want to be individuals. We should not be afraid of
ourselves, but think on who we are as individuals, both active as
passive. The new social order is based in ourselves. It's time to
trust each other and denounce all collectives!*

Greetings from the sublunary,

by a tiny frog,

Freek Lomme.

★

Van: Tanja Karreman
Datum: 12 september 2008 9:39:45 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk &
Dennis Kaspori

*Zal mij erover buigen, prachtig plan, project! veel succes al vast
en tot later, Tanja*

★

Van: Mark Pimlott
Datum: 12 september 2008 9:37:13 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk &
Dennis Kaspori

Dear Jeanne and Dennis,
I am in Venice, too, so i am likely to see you at the Diuch pavi-
lion, and will certainly be able to offer a few lines on a faculty of
publicness.

xx mark

✦

Van: Judith Blackall
Datum: Vr, 12 september, 2008 08:12
Aan: Jeanneworks
CC: Abigail Moncrieff

Hello Jeanne,

Our project C3West in Sydney is a collaboration - or a new
model for a 'collective' - that we have based in a fragmented and
segregated urban Australian environment- western sydney.
I would like to send you through a few thoughts about this before
Sunday morning. Would this be OK ?
Judith Blackall
Head, Artistic Programmes
Museum of Contemporary Art
140 George Street
PO Box R1286 Sydney 1223 Australia

✦

Van: Ad van Rosmalen
Datum: 11 september 2008 22:01:57 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: RE: Request by Jeanne van Heeswijk &
Dennis Kaspori

Jeanne, een kort bericht in de Nederlandse taal. Mijn tekst is als
volgt:
---Er is niets op tegen om te proberen een goed mens te zijn.
---Hartelijke groet, Ad van Rosmalen.

✦

Van: Nous Faes
Datum: 11 september 2008 17:26:29 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: RE: Request by Jeanne van Heeswijk &
Dennis Kaspori

Hallo Jeanne et all,

Daar wil ik best even op reageren, het is hier toch een rare be-
doening met al die WvWdW activiteiten.
        We would like to know your ideas on how to still organize a
collectivity in an ever more fragmentized and segregated urban
space?
        Open deur, maar snap ik dit wel goed? Waarom zou je een
collectief moeten organiseren? Want het begrip 'collectief' impli-
ceert een gemeenschappelijke noemer. En is het niet zo dat in-
dividuen die kenmerken, smaak, belangen, interesses of doelen
delen elkaar opzoeken? Het collectief ontstaat vanzelf. Dat de
stedelijke omgeving in NL vandaag de dag streng gereguleerd is
doet daar niets aan af.
Of begrijp ik jullie niet goed en is de vraag hoe in een gefrag-
menteerde samenleving verschillende groepen nog in elkaar
geinteresseerd kunnen zijn? En hoe je die interesse kunt vero-
orzaken?

Het heeft iets meer toelichting en toesplitsing nodig wat mij
betreft, en heel graag in het NL!

Groet van Nous

✦

Van: kurt perschke
Datum: 11 september 2008 17:24:14 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk &
Dennis Kaspori

Jeanne,

sounds like a beautiful thing, hope you are enjoying Venice and
not only working!

best wishes for the book   - kurt

my thoughts:
Whether in art or architecture I have found that the most
overlooked concept towards the goal of collectivity is that it is
already embedded within us, and the goal is permitting it to flow
rather than formalizing a structure to create it. These inherent
patterns maybe fractured by last centuries constructed environ-
ment, but they have lived longer in us than any building. Seeing
how they flow around the rocks and thrive today reveals these
patterns. The designer with the goal of collectivity must leave
behind the ego of 'knowing' which creates structure from above
and instead go swimming in the far more humble waters of
revealing, ultimately allowing that within us a place to find com-
mon space.

✦

Van: "lex kwee [nba]"
Datum: 11 september 2008 16:37:14 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk &
Dennis Kaspori

Beste Jeanne & Dennis,

Naar hoeveel tekst zijn jullie op zoek?
Wij werken momenteel aan een artikel over collectiviteit (ca.
2500 woorden), waarvan we over een paar dagen een samenvat-
ting (met 1 illustratie en een paar verwijzingen) in het Neder-
lands of het Engels beschikbaar kunnen stellen.
        Het volledige artikel komt in een rapport dat begin no-
vember zal verschijnen. Later volgt ook een serie praktijkvoor-
beelden.

met vriendelijke groet,

lex kwee
bouwpraktijkinnovatie - innovatie & co-creatie
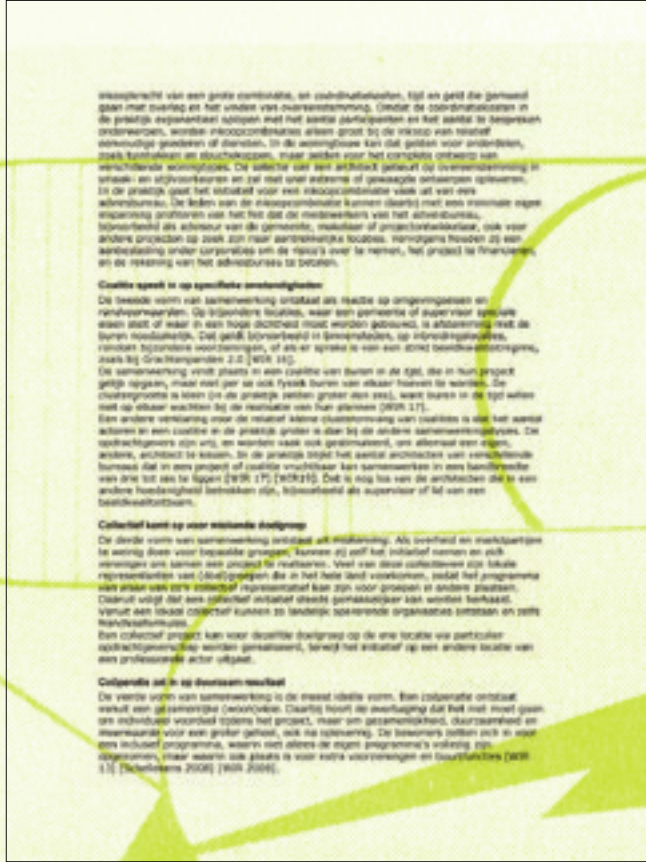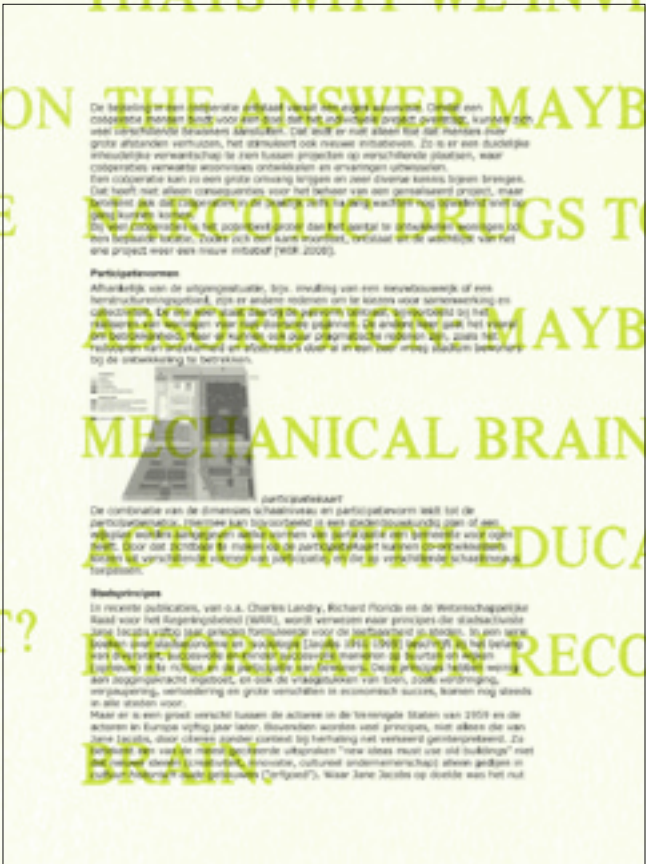
Van: Siebren de Haan Lonnie van Brummelen
Datum: 11 september 2008 16:33:39 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Hi Jeanne, heel veel succes in Venetie.
We denken graag een keer met je mee, maar dit keer slaan we over.
Nog even aan het uitrusten in Shanghai.
Tot in Nederland,
Lonnie en Siebren

★

Van: Tanja Smit
Datum: 11 september 2008 16:30:02 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

hi Jeanne & Dennis,

let them eat together!

organize an attractive simple space with a good kitchen and cook, accompanied by 1 or more helps, depending on the size of the place. several round tables with each 6 to 9 chairs. self-service and after dinner the obligation to bring your own dishes to the kitchen.

basic, but healthy and tasty food, with a vegetarian option. probably best to start with 2 fixed days weekly, it should remain something special.
the menu will include a first course (2 options); a second course (3 options); a desert (2 options); drinks (2 glasses of water or wine); coffee or tea.

people will definitely have to pay, but the prize will be low (around 8 in western Europe and it´s equivalent in other regions depending the general prices there). the idea is that it would cost the same as the cheapest restaurants, but the quality and ambiance would be much better. and hey, it´s the place you meet your neighbors!

important is that, specially in the beginning, there should be a lot of publicity, from well designed door to door flyers to posters on strategic places and maybe even ads on the local TV, radio and press. only neighbors from that particular area are admitted, but they can bring each maximum two friends.
good luck in beautiful Venice where the food won´t be that cheap!

best regards,
Tanja

★

Van: observatorium
Datum: 11 september 2008 16:08:18 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

The questions suggests that there is no Collectivity. My question would be: about what kind of collectivity are you talking?. Saterdaymornings around 08.00 hundred thousand fathers drive through the country with their sons to a soccer-field in a suburb watching the game on new soccerfields with architectural designed clubhouses over still deserted highways.
    When it is over 20 degrees Celsius all the terraces in Rotterdam are completely occupied. Twenty years ago there were 2 places to go in my city. Thesedays there are hundreds.
    During the summer there are every weekend festivals in town. Cultural, sports etc. The streets are filled with people. One

day we have dance fans filling the streets, the other day formula-1 lovers, the next there is the harbor festival. Another one. Everyday at elementary schools parents gather from all sizes, shapes and colors to pick up their children. What an oppurtunity to create collective urban space!
    In short, instead of inventing the wheel, the artists and architect role could be to look at the exciting world with great curiosity and openness, discover what is already there and try to combine seperated worlds and from there create something extraordinary.

Ruud Reutelingsperger

★

Van: Lucas Verweij
Datum: 11 september 2008 16:02:51 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Jeanne en Dennis.

Goed onderwerp.
Ik heb een poos geleden geschreven over openbare ruimte, je mag daar vrijerlijk uit knippen en plakken. gebruik wat je wilt. Het begint wat filosofischer en zoemt later in op gerealiseerde projecten.

De openbare ruimte is van ons!
    Nederland heeft een lange traditie van aandacht voor de openbare ruimte. Dat is te verklaren uit de politieke traditie van het land. De laatste eeuw heeft daarin de sociaal- en christen-democratie de hoofdrol gespeeld. Hoezeer ze ook verschillen op tal van onderwerpen, beide politieke stromingen zijn nooit verdeeld geweest over de betekenis en de waarde van de gemeenschap en in het verlengde daarvan de publieke ruimte. Toch is het denken over de openbare ruimte in de laatste jaren ingrijpend veranderd.
    Materieel - immaterieel
    Het begrip openbare ruimte heeft in de Nederlandse taal twee betekenissen. Aan de ene kant wordt de fysieke plek bedoeld, de ruimte tussen gebouwen. De straten, de pleinen en de parken, de bossen. Maar hetzelfde begrip betekend ook de immateriële ruimte, het domein van openbaarheid. Je kan zeggen: hij heeft iemand in het openbaar beledigd. Of hij heeft iemand openbaar gekust. Die uitspraken zeggen niets over de plek waar hij de handeling deed. Beledigen of kussen. Hij heeft het in het domein van de openbaarheid gedaan. Het feit dat in de taal en in het denken de twee begrippen zo dicht bij elkaar zitten geeft aan dat openbare ruimte voor Nederlanders één is met publieke toegankelijkheid. De publieke ruimte behoort toe aan de gemeenschap. Enerzijds leidt dat tot het gevoel dat iedereen kan doen en laten wat hij/zij wil in de openbare ruimte. "De openbare ruimte is van ons allemaal, ze is maximaal toegankelijk voor iedereen." Anderzijds wordt de gemeenschap gezien als het equivalent van de staat. De openbare ruimte valt daardoor binnen de Nederlandse wetgeving en de vormgeving ervan behoort tot het werkterrein van de Nederlandse staat. Dat wetgeving en de wensen van individuele leden van de gemeenschap kunnen botsen is evident. Zolang het politieke klimaat in Nederland betrekkelijk rustig was werd deze tegenstelling echter niet gevoeld. Maar, zoals in de rest van de wereld, hebben er in Nederland ontwikkelingen plaatsgevonden die de nauwe, en geaccepteerde relatie tussen staat, gemeenschap en openbare ruimte flink hebben aangetast.
.....
de rest van dit artikel is te lezen op:
www.facultyofpublicness.org

Van: Raoul Teulings
Datum: 11 september 2008 15:56:59 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Jeanne and Dennis,

No problem! Count me in.

★

Van: F_Good Art – magazine
Datum: 11 september 2008 15:55:55 GMT+02:00
Aan: Dennis Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Dear Jeanne and Dennis,

Thank you so much for your invitation. But your deadline is in a few days. This is a problem. Writing means taking time etc. even if it is just a few lines.
So sorry. Next time best to ask us in an earlier stage so we can really think about what to write that would make sense.
Good luck.

Best wishes,
Rob

★

Van: Ólafur Ólafsson
Datum: 11 september 2008 13:52:18 GMT+02:00
Aan: Dennis, Info Jeanneworks
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

dear jeanne and dennis,

we´ll do our best :)

best,

L&Ó

★

Van: Jason Coburn
Datum: 11 september 2008 15:29:01 GMT+02:00
Aan: Dennis
Onderwerp: RE: Request by Jeanne van Heeswijk & Dennis Kaspori

"You will help us best if you're able to send us a few lines before Sunday morning (September 14th)."

cocaine
cocaine
cocaine

would you like some Es too?

★

Van: Sara Carels
Datum: 11 september 2008 15:21:53 GMT+02:00
Aan: Dennis
Onderwerp: Antw.: Request by Jeanne van Heeswijk & Dennis Kaspori

Beste...,
Vanaf maandag 9 juni ben ik met zwangerschapsverlof. Ik zal in totaal 7,5 maand afwezig zijn. Gedurende die tijd neemt Tony Hofman mijn taken waar. Hij is aanwezig op maandag, dinsdag en vrijdag en te bereiken via tonyhofman@deappel.nl.

Met vriendelijke groet,

Dear...,

From Monday 9 June I'll be on maternity leave. I won't be present at de Appel for 7,5 months. During this period of time Tony Hofman will take care of my job. He'll be in the office on Mon, Wed and Fri.

Kind regards,

Sara Carels
Exhibition co-ordinator
Mon-Wed-Fri

de Appel arts centre
Nieuwe Spiegelstraat 10
1017 DE Amsterdam
www.deappel.nl

★

..ENRICH THE CULTURES AND SUBCULTURES OF THE CITY.'

TEXT FROM A PATTERN LANGUAGE: TOWNS, BUILDINGS, CONSTRUCTION. BY CHRISTOPHER ALEXANDER ET AL, OXFORD UNIVERSITY PRESS. IMAGE: SUPERSTUDIO, 1972.

We were very surprised and enthousiastic by the reactions we got from people on this very urgent (both time wise and in the sense of relevance) question. It shows the commitment of many people to this notion of public domain and the need to continue that discussion. In that sense it also shows the need to keep on thinking about a curriculum for this possible faculty.

Therefore we will continue with this exercise. The thoughts as they have been published in this issue will be a starting point for a website. The website will function as the communication centre for the research.

But the research will also take place as an act. In the next year the Faculty of Publicness will pop up in several places all over the world. It will try to engage in a local discussion about the possibilities and impossibilities of public domain within that specific context and will try to involve as many people as possible in this ongoing building (as a verb).

We can give you already two moments. In October the first Faculty of Publicness will be staged in Skopje, Macedonia. During 5 days from 12.00-20.00 public lessons discussion and workshop will be staged in the park. These lessons will be held on notions of publicness, the public sphere and its presence or unpresence in today's Europe and how they see this space as a site for action and conflict.

February 2009 the Blue House in Amsterdam will open a second stage of the Faculty of Publicness. As part of the project 'School Maken' (Making School) students of the MAHKU will participate in an eight week project in which they will be involved in the task of setting up and developing a local version of the Faculty of Publicness that will deal with the complex relation between public domain and our segregated urban spaces.

We will keep you informed on any further developments via *www.facultyofpublicness.org*

Jeanne van Heeswijk / Dennis Kaspori

Bio's round table

Alejandro Aravena qualified as an architect from the Catholic University of Chile in 1992. From 1994 he has worked independently. He took postgraduate studies in the University Institute of Architecture of Venice and studied engraving at the Academy of Fine Arts in Venice. He is professor of the Catholic University of Chile from 1994 and in the University of Harvard since 2000. His professional work has been recognised on a number of occasions, exhibited, published and awarded extensively. Aravena's professional work includes the Faculty of Mathematics of UC, the Huelquén Montessori School and the recently finished Faculty of Medicine at UC. Currently he is involved in the construction of the Digital Education Tower at UC, the Metropolitan Park of the Arts in Chile and he is director of the ELEMENTAL project, an international initiative to innovate and construct 7 exemplary residential developments at very low cost throughout Chilean territory. www.elementalchile.cl

Jeanne van Heeswijk (1965, Schijndel, the Netherlands) is a visual artist who creates contexts for interaction in public spaces. Her projects distinguish themselves through a strong social involvement. With her work Van Heeswijk stimulates and develops cultural production and creates new public (meeting-) spaces or remodels existing ones. To achieve this she often works closely with artists, designers, architects, software developers, governments and citizens. She regularly lectures on topics such as urban renewal, participation and cultural production. www.jeanneworks.net

Kai Vöckler is an urbanist and publicist in Berlin. He has published widely on urban topics, has been guest curator at European cultural institutions over the past several years, and worked on projects with architects and urban planners. Vöckler is co-founder of Archis Interventions, a non-governmental organisation that has worked together with local initiatives since 2005 to solve urban development problems in post-conflict areas. He is program manager for South Eastern Europe and is currently assembling a network of urban initiatives in collaboration with Srdjan Jovanovi_ Weiss. Vöckler and three Kosovar architects co-founded a local NGO aimed at intervention and action in Prishtina. www.kai.voeckler.de www.archis.org/unbuilt/prishtina

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Bio keynote lecture

Douglas Slater went to Repton School and Oxford University and then worked in the House of Lords for 15 years, during which time he also ran a theatre company and was a theatre critic for the Daily Mail. In the mid-1990s he was a Special Adviser in Downing Street on constitutional affairs, and since then he has advised and written on the British constitution and constitutional reform, and chaired or sat on a number of boards of organisations concerned with the arts and health policy. For the last four years he has worked particularly on arts policy, and he is a founder of the Hatfield Conferences on the Arts.
Over the years he has worked with the Global Innovation Network on projects concerned with envisioning the future for a number of major companies.

Colophon