

The Berlage Institute Postgraduate Laboratory of Architecture

Special Issue Architecture Biennale Venice 2006

Projecting the City

Beyond Mapping

hunch

Including The Berlage Institute Prospectus

# Beyond Mapping

## Projecting the City

Mapping urban reality has become the fashion. Many of the strange shapes of contemporary architecture, design and art can be attributed to the devotion of mapping and the authorial absolution diagrams grant. Subjective vision is not the touchstone here. Instead, this trend is an addiction to extreme realism, yet a realism intended to show no theoretical or political mediation, a kind of degree zero of the political with no awareness of the consequences regarding reality's social construction. What's failing, in our age of radical modernization, now that the old rules and basic distinctions within our global civilization are renegotiated, is how architects might conceptualize the city beyond mapping. The Berlage Institute believes that after mapping the fascinating changes, contradictions and paradoxes radical modernization introduces, society urgently needs to develop new approaches to the city. The time of universal urban visions belongs to the past, but new architectural models have yet to rise up in replacement. The urgent question the Berlage Institute researches regards the kind of cosmopolitan future the discipline of architecture can project now that the majority of the world population lives in the city.

The Berlage Institute explores two alternate positions that emerge from this question. One hypothesis finds maneuvering space in the realm of micropolitics and through complicity, rather than in the conception of all-encompassing visions or confrontational strategies. The studios of Peter Trummer (Associativity), Markus Schaefer (Scripting) and Yushi Uehara (Negotiation) follow this route. Their approach finds the architect concentrating his efforts on riding the external forces to the discipline in an attempt to obtain the necessary energy to produce new prototypes and regimes. This approach tends to have a holistic outlook where disciplinary genres and scales of operation become blurred, open-ended and inter-related. Housing neighborhoods become populations tested on an urban scale. The economic processes of urban transformation becomes, in itself, an object of profound analysis. Not just urban complexes, but whole cities are explored as components of world-wide processes, rather than as discreet units of identity, culture or lifestyle. The alternative approach by Pier Vittorio Aureli (Representation) is skeptical of the open-endedness of this first form of engagement and makes an ideological stance to define the direction of research, maintaining that it is impossible to transform reality without establishing certain ideals and external models that will enable to shift the city into new directions. In this approach, architecture and urbanism are not just a problem of opportunity, growth or technology, but a theoretical problem of representation. The subject of Capital Cities, or cities which, beyond their mere performance as urban systems, need to become vehicles to represent a culture, a nation and a set of values. This situation is the ideal field for an approach that understands a city is more than its factual performance as an urban system.

The Venice Biennale exhibition and this special **hunch** “Beyond Mapping. Projecting the City” attempts to present these two extreme paths of pro-active investigation into the contemporary city through the presentation of four, of many, architectural expertises: Associativity, Representation, Scripting and Negotiation. Via this specific architectural knowledge, and the inherent ideology contained within each expertise, alternative projects re-envision six paradigmatic urban conditions: Madrid, Moscow, Tirana, Brussels, Ljubljana and unknown urbanity in China.

In the exhibition, an evocative video installation “CityTalk” positions the studio professors' various expertises in a conversation and opens the Berlage's ongoing debate and discussion to a wider public, in line with the nature of the Institute's idea of ongoing dialogue and exchange of viewpoints. In addition, seven poster-books of the research reports have been printed especially for the exhibition to give more detailed information on each studio, along with this oversized Biennale **hunch** magazine, including the Berlage approach to research, manifestos of expertise on the city, interviews with the studio professors, studio report order cards and the Berlage Institute prospectus.

On behalf of the Berlage Institute,  
Roemer van Toorn, *Editor*

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# Engaging the Real

Operative knowledge is more likely to emerge from the concreteness of the project rather than through the distance of research or theory. This is the Berlage Institute's general hypothesis. The city has become the common place and domain of investigation. Through a direct engagement in the act of projecting, of transforming the city, we will find knowledge for re-empowerment. Working through commissions, with clients and operating as a consultant are not just pragmatic requirements, but also a theoretical endeavor since we can no longer aim to understand the world without accepting to transform it.



The Berlage Institute Research



NICOLE KIDMAN

Culver City, Los Angeles, 1998.

# Architectural Knowledge

You don't come to the Berlage Institute to work with a certain person. You come because you're interested in certain issues and expertises you want to pursue with highly qualified experts and third parties like municipalities, institutions, governments, developers and manufacturers who say: "We have a problem, can you help us solve it?" This approaches a model of direct action as opposed to the ivory tower speculative research tends to become. This is the opposite of asking a well-known personality, because he or she is famous, "What do you want to do?"

The Berlage Institute Research





# Expertises

**While our contemporary urbanization is mapped, researched, edited and branded by architects, we overlook how the discipline of architecture, a specific operational field of knowledge, could project the city against its further disintegration. Issues of form, spatial organization, technology, matter, geometry, structural design, aesthetics and typological analysis need to be addressed. The Berlage Institute focuses on structuring how – through its different expertises such as Associativity, Representation, Negotiation and Scripting – the city can be projected. This approach, Beyond Mapping, deals specifically with the tools and materials of architecture, fundamentally aiming toward architecture as material practice.**

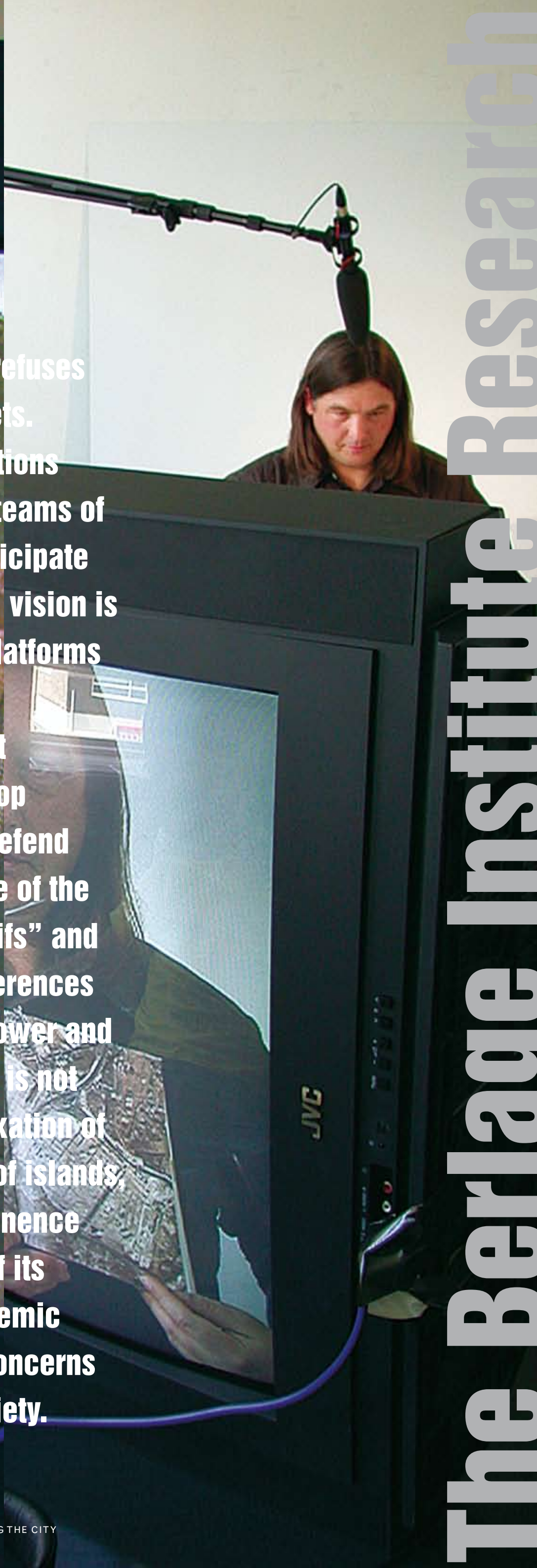
The Berlage Institute Research





## Debate

The Berlage Institute refuses to walk one-way streets. Instead, diverse directions come via the various teams of experts invited to participate at the institute. Tunnel vision is avoided by creating platforms of exchange, and dialogue. The different research teams develop their expertises and defend their work, well aware of the ongoing dialogue of “ifs” and “buts” caused by differences in focus, situations, power and techniques. Solidarity is not created through the fixation of facts, or the creation of islands, but through the permanence of a dialogue aware of its own contractions, polemic nature and political concerns regarding today’s society.



The Berlage Institute Research



# Equipping the Architect

## The Berlage Menu

### Interview with Alejandro Zaera-Polo by Roemer van Toorn \*

*In which direction does the Berlage Institute develop its research?*

I'm concerned with doing applied research – a kind of opportunistic research that can engage very directly in the transformative process of the built environment. Reality is a field of research that can offer a certain level of friction and provide a certain accountability to the Institute's work. I'd like the Berlage to have a transformative impact both on the built environment and contemporary culture. In order to make speculative practice converge with realistic performance, it is crucial to identify concrete domains of operation – geographical zones, media, formats or subjects. I'm not at all interested in visionary projects, or in individual authors. The work produced at the Institute should be conceived to be immediately operative, be it in the form of a polemical exhibition, a planning application, a project to be built or a book to be published. At the Berlage Institute, we experiment with alternative models of research and education. Contemporary postgraduate architectural education is based on 1980s author-centered practices rather than on certain subjects or problems. Students seem to go to postgraduate schools looking to become the next great prophets of architecture. But they don't realize that the statistical probabilities of that happening are very small, and further, that even the greatest figures need to develop a considerable capacity to understand the situation in which they operate and its relationships with their field of interest. In this sense, I think the 1980s “à la carte” postgraduate education is unable to generate solid knowledge for use outside the institution, and worse, produces over-educated professionals who are usually unable to engage productively in anything for several years, doomed beneath the weight of their own personal visions. The Institute aims to produce architectural knowledge, and in doing so, to train professionals. Individuals are formed as a by-product of knowledge, rather than the other way around. I would like the Institute to adopt models similar to those of other experimental disciplines, where knowledge with real applications is simultaneously produced and acquired through involvement in research programs. Also, it's important to explore a new breed of architectural knowledge, a task that in a way has been cast aside by educational institutions in the last 10 years. Contemporary research is typically directed towards fields of knowledge that are supra-disciplinary (economics, sociology, philosophy), or sub-disciplinary (engineering, construction management). In this landscape, the possibility of producing knowledge able to effectively analyze and articulate both levels is a niche to exploit. Over the last few years, research or experimental practices have increasingly been directed toward a theoretical discussion of what architecture is, what the discipline is formally. Typically, when you talk about doing “research” in an architectural school, it means reading, theorizing, doing cultural studies or gathering statistics. What is lacking in the current landscape is an institution that focuses more on structuring the thinking on how to make a project. Issues of technology, geometry, structural design, and typological analysis have been overlooked. Architectural research needs to deal specifically with the tools and materials of *architecture*, and to be fundamentally aimed toward architecture as a product.

*How do you see the focus of the Institute, Alejandro? Would you allow a wide range of interpretations or would you prefer more specificity?*

I don't believe contemporary postgraduate education can be achieved by the transmission of a consistent body of knowledge; what's needed is the transmission of the capacity to find or research whatever is relevant to deal with a particular situation. We're in an expanding disciplinary field, and what you can teach people is how to be resourceful in getting information, and how to put things together. Schools like the Architectural Association London (AA) and Columbia are based on the 1980s conception of the architect with strong character and “vision” the architect-artist or the architect-performer. That type of architect is unable to engage effectively in the swarm-like reality where most architects have to operate today. It is not about constructing individualities but about understanding multiplicities; not about visions but about opportunities. I am convinced that the Liberal Arts model has been exhausted, having systematically produced eccentricity and authorship rather than developing models to handle the generic, the multiple, the impersonal. The idea of the school à la

carte is a product of consumer-type education and sells products like McDonald's does. When you go to McDonald's, especially in the US, they make you believe you have enormous choice, even though everything tastes the same in the end. I would rather go to a kaiseki restaurant where there is only one menu and you can't choose, but where everything is extremely sophisticated and new. This is how I approach the Berlage menu, along with a clientele open to experiencing new flavors rather than rejoicing in the ones they already know. Therefore, we prefer to structure the curriculum around projects or issues rather than tutor-authors and student-authors. We should practice the art of modulating, maneuvering within a very restricted field; understand the effect on the swarm that small changes of direction may have, rather than embracing vision and originality as our operative mode. Our “menu” is a reduced but intensive one that will make it possible to develop a particular depth of knowledge – expertises – that no other school can reach, and to explore the potential that this reductive approach opens on a scale different from the stylistic or visionary approaches.

*Is there a conflict between what the Institute wants student is looking for?*

When you've been on the academic circuit for 10 years, like I have, you get really bored of traveling 7000 miles to be in a jury when you see the same kinds of smart guys trying to impress you with original and unique research that you have already seen 10 times at other schools. It's naive to believe that as an individual, a student can compete with offices, companies, and institutions, all with large and experienced teams that have abundant resources. It's much more informative, for example, to talk to people from the research department of a construction company on how to reduce manufacturing costs by using a particular arrangement. Real sophistication and originality involves finding a new personal perspective on just a few relevant areas of research during a given period. The dean's job is to identify the frames of relevant research and to recognize a proposal that is potentially valuable, even if it falls outside of the mainframe. But to assume that every individual in the school will do significant individual research is unbelievably optimistic, and ultimately irresponsible. Such a degree of individualism has been a cultural dead-end for a few decades. Real education today lies in constructing individuals who are able to understand their multiplicity and the mediation and construction of all desires through a very complex network of relations, and to be able to operate within these constraints. The Berlage will protect and support the very strong ideas and possibilities that emerge from the work of individual students. I believe very much in *independent* research; I don't like to call it *individual* research. For those who do not come up with convincing topics for independent research, it will be a more valuable use of energy to contribute to a collective research project. But there are also some people who do independent Ph.D. research in collaboration with the Technical University of Delft at the Delft School of Design (DSD). The more the students surprise us with genuine discoveries, the more successful we'll be.

*We don't brand the Institute through stars but by researching issues commissioned by clients, why?*

Postgraduate education, as defined in the most sophisticated institutions, is based on a star model: students go to a certain school to study with a certain personality, because that's what they see in the magazines. And they want to become stars too. You don't come to the Berlage to work with a certain person. You come because you're interested in certain issues and expertises that you want to study with highly qualified experts and third parties like municipalities, institutions, the government, developers, etc., who say: “We have a problem here, can you help us solve it?” This approaches a model of direct action as opposed to the ivory tower speculative research tends to become. This is the opposite of asking a well-known personality, because he or she is famous and cool, “What do you want to do?” At the Berlage Institute, we're more interested in getting clients involved who will tell us what they think is needed, and where the opportunities for action are. The point is not to do research “with someone,” but to aim directly at affecting the world outside.

*How can we, as an institute, move beyond a critical practice who looks no further than excavating society, while we want to construct society anew?*

The paradigm of the “critical” is part of the intellectual models that became operative in the early 20<sup>th</sup> century, based on the notion that in order to be successful and creative we should take a “negative” view toward reality. But the critical individual practice that has characterized intellectual correctness for most of the 20<sup>th</sup> century is no longer particularly adequate to deal with a culture determined by processes of transformation on a scale and complexity difficult to understand. Talking about “the critical individual” may even be demagogic, especially when selling it to students. I'd rather be more sincere, avoid creating false illusions, and talk instead about a new “productive” rather than “critical” paradigm, in which the critical decisions cannot be made across the whole system – let's say capitalism versus Marxism, or democracy versus fundamentalism – but on a much more concrete and haptic level. That means that you have to be fundamentally engaged in the processes and learn to manipulate them from the inside. You never get that far into the process as a critical individual. If we talk in terms of the construction of subjectivity, the critical belongs to Freud and Lacan; what I called “productive,” to Deleuze. Lecturers and other people who are invited to the Institute contribute to the criticism of what we manage to produce. The Berlage is not about replicating the structure of an office. It's about producing an infrastructure that is able to deal with outside problems in ways different from any commercial organization. Its main advantage is precisely the openness of the members and its financial independence from institutional support. We do not have to turn out profits. We do not need to relate to our clients in the submissive manner of a commercial office.

*Isn't there a risk that architecture, by concentrating on its productive side, will forget the engagement with the social?*

I don't know if there's a risk, but it would be a risk worth taking if the outcome was good architecture. You do not need to keep reminding yourself that you are engaged with the social: the social is one of the materials of architecture, and you need to work with it. The purpose of architecture doesn't need to be set in terms of social or political objectives. All of the cultural analysis that architecture went through in the 1980s doesn't seem particularly adequate to deal with the production of an architecture that has to operate against an increasingly mixed and unstable cultural background. Perhaps as a reaction to that sort of architectural discourse, focused almost exclusively on social, political, and cultural developments, we have tried to put the emphasis of our practice on the architectural construct, on the materiality of the project, and on its organizational qualities. Geometry, construction, organization, materiality, technique, and pragmatics have become an alternative to a temporary suspension of the exclusivity of cultural analysis. This is not to neglect the value of a theoretical perspective for the practice of architecture. Those architects who are not able to construct a theoretical perspective on their work die very young and run out of possibilities to develop. To think theoretically generates a certain capacity to look at the work not purely from inside, but in an economic or social context. What is less evident is the kind of thought that can actually contribute to the practice of architecture. There are certain theoretical approaches that are completely inoperative as a focus for an architectural practice. At most, what these approaches can do is turn an architectural practice – fundamentally a form of production – into a practice of cultural critique. This can also be interesting, but as a practitioner, I am more interested in a perspective that allows us to problematize architectural techniques specifically, to develop an architectural discourse out of the productive rather than out of the critical. As an architect, involvement in those external processes finally becomes significant if they are used as an excuse to open new architectural potentials. It is irrelevant whether we are doing malls and transportation buildings, or churches and schools. Malls or theme parks do not need an architect to come into being: they happen spontaneously. We need to make these developments internal to the logic of the discipline; and you don't do that by writing more and more about minorities, migrations, gender, globalization or new cultural patterns, but rather by finding a correlation between the emergent political, economic, and social processes, and certain architectural techniques, geometries and organizations. We've been through a decade of political correctness in architecture that has not produced a single good architect. If I look at the architects that interest me, Le Corbusier dealt with Vichy, Mies sold himself to American corporations, Rem is an accomplice of commercial interests and Jacques Herzog is making beautiful enclosures for international high culture... And so what? They are all inevitably engaged with the social – it's part of the material they handle – but the driving force of their practice is not to produce social effects, but architectural ones.

*How should the relation between the singular object and the program of life – the life cycle – be understood?*

It's obvious that we can no longer ignore the importance of programmatic factors in the assemblage of architectural organizations. The difference between now and, let's say, the Enlightenment, when the array of building typologies started to take shape as an urban science, is that society's rhythm of change has accelerated enormously, and the life-cycle of buildings has decreased substantially. This means that we have to rethink the nature of the assemblage between material program and other materials, so as to increase the capacity of buildings to deal with the different consistencies that those components acquire in contemporary conditions. However, the idea that an architecture is interesting simply because it has an innovative program is somehow overvalued. Legions of architects are now trying to justify their projects by their programmatic composition. Certain forms of architectural programs are very interesting as cultural or social phenomena, but that does not guarantee their architectural value. For example, in Tokyo, there are thousands of buildings with really weird programs and very little architectural value. Even worse is the way in which architects usually talk about programmatic composition. Even in the highest academic circles, it is embarrassingly imprecise. There are several disciplines that can address this matter with far more precision. To be serious about our capacity to operate with program, we should be able to look at the techniques that other disciplines use to deal with activities, to learn how to quantify, to use statistics and to model the effects of a programmatic distribution, not only in order to develop forms of engineering program, but to discern the capacity to produce architectural effects. That's what the prophets of program have not yet answered. The “hybrid-as-program” has become one of the key themes of contemporary architecture culture. Nevertheless, it is treated with a laughable degree of imprecision. It seems that merely joining an office with a tennis court, or a discotheque with a church, is making architecture with “hybrids.” One interesting aspect of academic investigation since 1993 has involved trying to understand how activities have physical, material and geometric properties: weight, friction, hardness, cohesion, durability, and texture. These can be used in a similar way as traditional physical materials. The objective would be to transcend the social and linguistic consistency of the program, to learn its material properties and the form of building with them. Currently, there's an absurd proliferation of colored-in plans with scattered activity-keys or pictograms, which attempt to become the new instruments for the making of an architecture of “the program.” These are mistaken instruments, which probably will never produce any architecture of value.

*Perhaps the problem is not to make political architecture, but to make architecture politically. Or in the words of Walter Benjamin: "Instead of asking, 'What is the attitude of a work to the relations of production of its time? Does it accept them, is it reactionary? Or does it aim at overthrowing them, is it revolutionary?' – Instead of this question, or at any rate before it, I would like to propose another. Rather than asking, 'What is the attitude of a work to the relations of production of its time?' I would like to ask, 'What is its true position in them?'"*

I've always rejected giving my students any kind of political direction. I was educated in a politically charged environment. I consider myself someone with a strong political awareness for a simple biographical reason: I grew up in Franco's Spain, I was seven years old when Franco died and I remember very clearly that we had to learn “how to vote” at school. Learning democracy was a very important part of my upbringing, and that is an experience that most of the people I meet from my generation in this profession have not gone through. I have a clear consciousness that political freedom and democracy are not a given; you have to construct them. At architecture school, our work had to be loaded with political content, but this did not necessarily lead to very interesting production. My friends who became more involved in political action are no longer architects today. They became politicians or developers. No matter how politically motivated we are as architects, the pleasure we get and give out of building is not political. Our work becomes “relevant” because we manage to do something that relates to a certain architectural tradition and architectural discipline.

*\* excerpts from hunch 6/7, 2003*

Alejandro Zaera-Polo Dean Berlage Institute



# Engaging Reality

## Client, Teamwork and Expertise

### Interview with Vedran Mimica *by Jennifer Sigler and Roemer van Toorn*

*What makes the Berlage Institute unique?*

In the last five years, the Berlage Institute has taken a very particular position in terms of merging academia with the real world, addressing urgent issues engaging reality. To engage reality doesn't mean to submit to it; it doesn't imply performing just mapping, sampling or deciphering reality but, primarily, it means to take an pro-active position toward reality. At the Berlage, reality is embraced through external clients, people with whom we work, cities, urban planning offices, cultural institutions, Biennales, Triennales, manifestos, different agents, with different urgencies, different needs for cultural performances. In that sense, one may claim that the production of the Berlage Institute became real in the real world again. By real, we're not talking about the economic world, we're not talking about the social world, it's about concepts, strategies, scenarios and projections which could fundamentally influence that world. In order to change urban environments where the Berlage Institute is operational, one definitely needs dedicated students, students who are passionate about their profession and students who are actually wondering why they're at the Berlage and what they can do after the Berlage; how they can influence a change. In that sense, I think the Berlage is fortunate to have these extremely engaged young architectural intellectuals who try to understand through research the core issues of architectural discourse. They try to link these issues with the social, economical and ecological issues which are both fundamental and political in order to project alternative realities. In that sense, one may argue uniqueness through production, through the method of working, through the results of the production.

*At the Berlage we dislike the star system, instead of focusing upon the individual, we invest and promote teamwork. The studio professor operates as a coach of a team instead of as a master who teaches students. Why is this approach important?*

One of the critical aspects of production is definitely the group work in the second year program. This is something which has changed in the last five years with Alejandro Zaera-Polo, where we moved the research from individually based research to more a group based research. By that I mean the urban issues which we're researching in each project, with certain strategies and scenarios, are incredibly complex and at a certain moment, we didn't believe any more that it would be within the possibility of a single student to accomplish an important research or project within one year of studying. Therefore, the group attitude, I think, is fundamentally important where the group researches a certain phenomena, or a certain city, or a certain process, and then eight to twelve students really can add to the research in a way in which they bring individual contributions to the overall theme. It's an interesting position to take because of trends in recent production and in the debate about the position of a contemporary architect. Is an architect who belongs to the star system producing the buildings of iconic value which would support the branding of the city, or is an architect someone who is an agent of change? Perhaps a public intellectual who would be able to guide and steer the social processes toward the different performances? This is precisely where the Berlage stands. When we engage in research in China, we don't believe it's enough to understand the processes and then learn the basis of the process, but we want to manipulate the process or to present the strategies in which the government, the villagers and the developers will act differently.

In Brussels, the capital of Europe, we researched urban form and architecture, as constitutional parts of the city of Brussels, looking in an office quarter of the European commission which hosts 29,000 bureaucrats. We discuss, again, a highly complex political relationship between the European Union and the city of Brussels, between the Brussels region and the city and the European union. In order to decipher those policies, the research needs very provoking projects projected in terms of the architectural resolution of the issues which could frame and present the new capital of Europe.

In some situations, the Berlage Institute has been incredibly fortunate to have a specific client, or an external agent – epitomized by Edi Rama, the Mayor of Tirana. *Tirana Metropolis*, the Berlage Institute research, and the summer school in the city became an

official document for the development of a regulatory plan for the city. Again, I would say it's a fortunate relation and the level of understanding which we developed with the city mayor and the city administration. Here, we can talk about the development of communal intelligence which was not based within the space, or within the walls of the Berlage, but projected toward a new European capital, the city of Tirana. In that sense, the urban strategy for Tirana, project by our students, will be fundamental for the development of the city. In so doing, the Berlage would break standard academic performance, which too often ends within the walls of academe. Hopefully, the Berlage's pro-active approach to Tirana will shape the future of the city. What has been, additionally, very interesting is that many of our students continued working in Tirana as professional architects. Edi Rama invited the students to work as urban planners and designers of the major extensions of the city center. In this case, the Berlage provides the bridge between academe and the real world because a project started here continues working in the real world.

*Aren't you afraid that we get the critique from traditional academia that we surrendered to the client with our applied research? How do you view the working for a client or commission?*

First, I think that academia cannot establish itself as a copy of the outside world, the professional world. That is simply impossible. Academe, or the Berlage particularly, embraced the external parties or the people whom we call the "clients" in a way in which we could develop the projects with them. So in every sense, we want them to participate and work with our students and professors. That's one thing. The second thing is the projects we are doing are always investigatory stories, they are always projects based on a particular investigation which perhaps in a real commercial-ly oriented commission would not simply happen. Thirdly, the Berlage Institute engages, always understanding the conditions in which many offices or institutions, especially in the newly developing countries or the countries which are seeking development, are not able to perform by themselves. Then we test those investigations through the exhibitions, public debates and publications which we project into the city where we do research. Those public moments of debate are educational as well as professional indicators for the value of the research which we produce. If we don't have a sense of the real world within the Institute, we wouldn't be able to argue the usefulness or the imaginative power of certain strategies we produced. So here again, it's a step from traditional academia toward a more dynamic institute which does engage with reality, but is not submitting itself to certain powers in those realities.

*Instead of one unit system at a school, we believe in dialog and debate among different expertises and architectural stances. Could you explain why?*

From the very beginning of the establishment of the Berlage Institute, from Herman Hertzberger to Wiel Arets and Alejandro Zaera-Polo's strategies, the Berlage was never conceived as centered around one personality, one ideology, one idea or one dominant logic. It was always a platform, a place which invited people with opposite views, people with different, but interesting ideas, ideas which can anticipate the future development of the discourse.

We've been extremely careful in selecting and inviting different guest professors and developing some internal Ph.D. candidates in collaboration with the University of Delft, elevating them to a level of tutors in order to stage a debate. I have incredibly appreciated the link between the Ph.D. research and studio research as a structure at the Berlage where some of our Ph.D. researchers, most of them being our Berlage alumni, tested the concepts and ideas which they partly developed. So in that sense, it was an internally generated debate. Obviously, the debates have been influenced by clients, by external parties, by invitations to manifestos, to the biennales of Venice, Rotterdam and Beijing, where you have particular statements from the curators and particular ideas to research. All this creates a multi-layered curriculum where the students have a possibility of choice and a great ability to shape their professional careers toward a particular subject, conceptual construct or research oriented systems. This is precisely how a

curriculum is created in order to give choice to the students, however small the school is – with only five to six studios, to create a tailor-made curriculum structure for each student according to his/her own interests.

*The condition of the city today demands education to develop new architectural knowledge, what we call "expertises" at the Berlage. Can you elaborate this?*

Historically, we bridged the situation in which more than half of the earth's population lives in cities and that's not that interesting until you remember earth's population doubled in the last 40 years. In 1966, we had 3 billion people and now we have 6 billion people. In China, in the next 15 years, if the GDP continues at the same rate, there will be a need to house 400 million people in urbanized areas. This is a massive task confronting our profession. The question presents itself as to what models, strategies and planning we should perform. The Berlage is deeply committed to unconventional and innovative structures, scenarios and procedures to construct new urbanities, to construct the new urban environment in which one would feel, perhaps, a different status of citizenship as well; so something which accepts a political, social, economical status of the modern woman and man. This is, obviously, a tall order. It's a huge task and we try to perform with particularly focused agendas. How to bring the innovation is a critical question. Anymore, no one seriously believes in great new narratives, everybody is more convinced that in a postmodern, post historical time, we need moderation and mediation of our practice in order to engage with the political and social realm. This, instead, is precisely where architects need to gain a new knowledge, a new expertise appropriate for the new times. There's no possible way to deliver this new knowledge top-down. We deeply believe it has to come from research of the environment in which one operates. This is not entirely enough. The new research has to be supported with the development of new technologies, new computational techniques, the techniques in social research. It's what constitutes the multilayered, curricular structure at the Berlage. The question is then, would our students be able, in a foreseeable future, to exercise those techniques and perform the knowledge that they begin gaining at the Berlage? We deeply believe they would, not only relying on the network of Berlage alumni who operate all over the world in academia, offices and businesses, but also via engaging with different realities all over the world, and again they need to permanently educate themselves and this is what we hope to teach at the Berlage. Permanent education is absolutely necessary to be in touch with the radical changes of our globalized world. When we declare that our research should go beyond mapping, it assumes mapping and maps are presenting a frozen reality captured at the certain moment which is then diagrammed and presented. The fundamental question is how we should use those diagrams or maps in order to project new realities.

*Can you give me an example of a project that created alternative realities? What has gone beyond mapping?*

There's another aspect of the Berlage Institute, explained under the umbrella of contract research, where we engage with outside parties. One particular project was developed with the Croatian Association of Architects, called *Croatian Archipelago: New Light Houses*, a project for the development of seven sites on the Croatian coast where we develop an operational method. Such an approach to a new and advanced model of planning, using alumni and expertise from the Berlage Institute, is projecting a transitional environment for countries like Croatia. So in that sense, we could argue the project and book is presenting an operational manual, influencing the urban realities in Croatia. If we talk about a studio project developed in the last years then, obviously, Tirana went pretty far because it almost became an official document and adopted a regulatory plan.

*We not only develop new urban concepts, new urban forms, but we are also into manufacturing. Could you say something about manufacturing, clients etc?*

One very particular aspect of the Berlage was developed by Bernard Cache and Peter Trummer in the first Associative Design Studio (in this *hunch*, you find the result of Associative Design 2). It was research into a new combination of techniques, specifically into TopSolid software modelling which produces a manufacturing file while you design the product. That was very important for the Berlage because it links urban research and planning, architectural design and manufacturing.

*And future endeavors...*

I would like to see more operational performance of our research into the reality. What we develop here at the Institute can steer unconventional, innovative and different processes in terms of urban thinking. If one would then look at the territories where such thinking is possible, or needed, or it somehow could prove operational, then one should definitely look toward the extension of the European Union, to countries in transition looking to develop

and meet European standards. The second territory is definitely phenomena of development in China, India and Asia where new megalopolises are in creation and where we believe new models need to replace top-down traditional planning, which would introduce the creation of new terms of urban environment, life and lifestyles. Further, we would continue exploring new technologies leading toward more new typologies and then this typological research, or the research on the prototype or prototypical urban entities which perform as hybrids in a programmatic sense, would definitely influence the life of cities and their future performance. The Berlage should look very precisely into the creation of new lifestyles, the multitude of social performances and their relation to architecture and in general, relation to the visual. Examine how the new visual culture can be supported by architecture which creates a more vibrant dynamic urban environment. I think in the next years, we will perform in order to answer the question: What is the city in which you and I would like to live in the future?

*What do you mean by embracing reality?*

In order to engage with reality, you have to get your hands dirty. Hence, you have to go deep into the fundamental processes which are shaping the social realities. And in order to understand that, you have to understand what powers are at stake in the development of the contemporary city and how, in one way or another, you might be able to steer, manipulate and control those powers, which are your possibilities as an urban planner or architect. Going deep into the processes which are shaping the contemporary city, one would be able to shape a new process where architecture and planning would play, not a leading role, but would contribute to the development of different environments not based on purely economical logics or political strategies.

*Do you think a lot of other schools fall short of this?*

I think a lot of schools really embrace mapping analysis along with sampling and architectural journalism, and my answer to this is good, very interesting, but it's not enough. It's simply not enough for the student, the researcher, to just understand what is out there. He/she must act upon that understanding.

*Is Berlage about new visions?*

It is partly about visions, it's also about shaping the processes. What Pier Vittorio Aureli is doing is to use architectural representation in order to shape a particular process. Peter Trummer uses new software and computational techniques in order to shape the creation of new neighborhoods. Yushi Uehara understands the incredible intricacies of the Chinese political system and the influence of that system on the development of the city and uses this knowledge in order to find unique strategies for the development of Chinese cities. And finally, Markus Schaefer and Marijn Spoelstra use economical and architectural analysis in order to project a development model for the new European capital city in Ljubljana. So in that sense, there is always a similarity in terms of attitude which is always changing contemporary reality, making it better or in many ways, especially in Pier Vittorio's studio on Moscow, projecting a critique of that reality. In opposition to that is Markus and Marijn's embracement of real reality which, in the future, will shape the city of Ljubljana.

*Anything that you want to be critical of?*

I want the Berlage not to become a supermarket, not to become a place for consumption, but a place for production. This metaphor, obviously, says many schools are tending toward pure consumption of certain knowledge and not the creation and production of knowledge. So if you ask me what I would like to see, I would like to see more passionate students in the production of the work at the Berlage. The students who bring a passionate way of understanding the reality and the desire to change it, but also with some strategy or intelligence we can all embrace; not based on individual obsessions or individual dreams and nightmares.

**Vedran Mimica** *Associate Dean Berlage Institute*



# Beyond Mapping

## Projecting the City

### Associativity

Neighborhood Models  
Madrid  
**Peter Trummer**

### Representation

Capital Cities  
Paradigm Moscow: Redefining the Peoples' Metropolitan Consciousness  
**Pier Vittorio Aureli**

### Negotiation

Village in the City  
Unknown Urbanity in China  
**Yushi Uehara**

### Scripting

Urban Scripts for a Light Capital  
Ljubljana  
**Markus Schaefer**



# Expertises

Projecting the City



**Scripting** Markus Schaefer



**Negotiation** Yushi Uehara



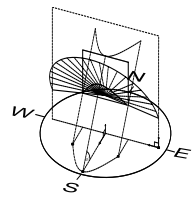
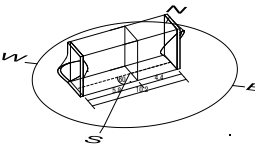
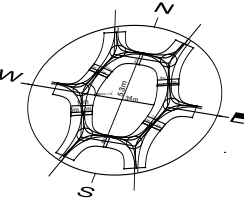
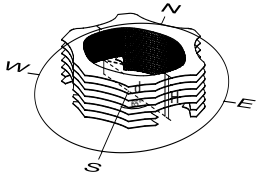

**Representation** Pier Vittorio Aureli



**Associativity** Peter Trummer



ASSOCIATIVE PROTOCOL

CONCERN	ASSOCIATIVE DESIGN	EFFECT
Scale 1	Manufacturing Component	
Scale 2	Environmental Envelope	
Scale 3	Housing Unit	
Scale 4	Housing Environment	
Scale 5	Model	

Methodological approach of the research project.  
Examples of the associative protocol from the project of Dusanka Popovska & Galit Shiff

STUDIO

Associative Design is a research program to produce disciplinary knowledge of new computational techniques applied to the domain of housing. The aim of the studio is to produce a site-specific neighborhood model based on how the façade elements can dictate the design of the entire neighborhood. Each model is developed as a low-rise, high-density neighborhood and consists of a population of housing units that together form a synthetic vernacular. The research is applied in the city of Madrid and tested at a site called La Rosilla.

Between form and matter might be a zone of energetic and molecular dimension, a space on itself that deplores its materiality through matter and propels its traits through form.

Gilles Deleuze, Félix Guattari

Madrid is embedded between a hilly rockland, or stone landscape, in the north and a clayish material in the south. This material distributed a higher income community in the north with totally different housing typologies, while low-income communities settled within the clayish landscape in the south.

Peter Trummer

Geological construct of Madrid's Metropolitan area.



Implementation of urban policies on housing developments in the new administrative territories of Madrid.

LA ROSILLA

**Urban Centers and living creatures must be seen as different dynamical systems operating far from equilibrium, that is, traversed by more or less intense flows of matter-energy that provoke their unique metamorphoses.**

Manuel de Landa

**We developed an associative protocol which allowed us to construct an urban structure from a manufacturing component to the scale of the neighborhood. That is a methodology that is totally in opposition to masterplanning because it's not from the abstract to the real, but it starts with the real and builds up unit-based structure in order to create a bigger whole.**

Peter Trummer

Differentiated neighborhood model versus generic masterplanning.  
Project by Dusanka Popovska & Galit Shiff.



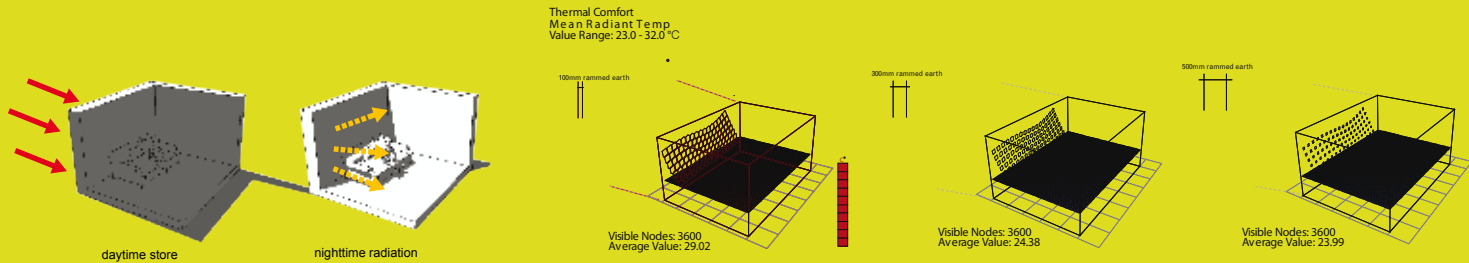
Associative façade component with variable ratios between openings and thermal mass.  
Project by Sukyeong Kim & Yoon Kyung Bae.

length

3.8cm  
= 647cm<sup>2</sup>  
) = 384cm<sup>2</sup>  
= oa/ta=0.59  
e = 5°  
0.2°

thickness

Heterogeneous light and climate performances of various façades in opposition to conventional wall sections for homogeneous climate control used in housing industry.  
Project by Sukyeong Kim & Yoon Kyung Bae.



Activity chart in relation to climatic environments as a critic on functional planning for housing environments.  
Project by Sukyeong Kim & Yoon Kyung Bae.

dark-warm zone

watching movie

hobby

eating

playing

cool-light zone

sleeping

clothing

meeting

studying

reading

The populationist stresses the uniqueness of everything in the organic world. What is true for the human species – that no two individuals are alike – is equally true for all other species of animals and plants. (...) Averages are merely statistical abstractions, only the individuals of which the populations are composed have reality. The ultimate conclusions of the population thinker and of the typologist are precisely the opposite. For the typologist, the type (eidos) is real and the variation an illusion, while for the populationist the type (average) is an abstraction and only the variation is real. No two ways of looking at nature could be more different.'

Ernst Mayr

façade surface

opening angle

31.5

19.3

2.0

19.7

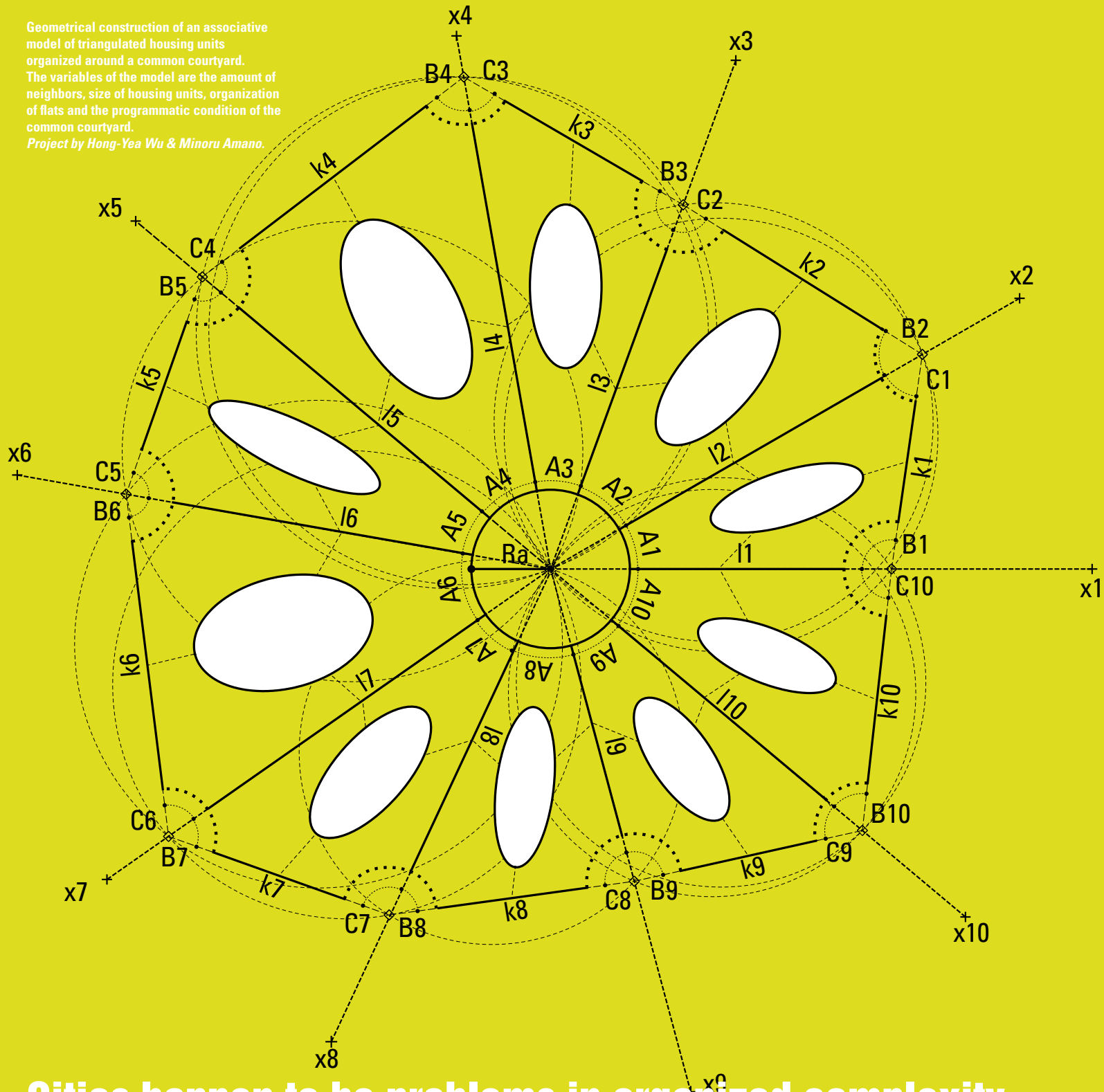
NEIGHBORHOOD MODELS MADRID

Assembly of manufacturing components for a façade element with different light diffusion and cooling performance.  
Project by Sukyeong Kim & Yoon Kyung Bae.

Associativity

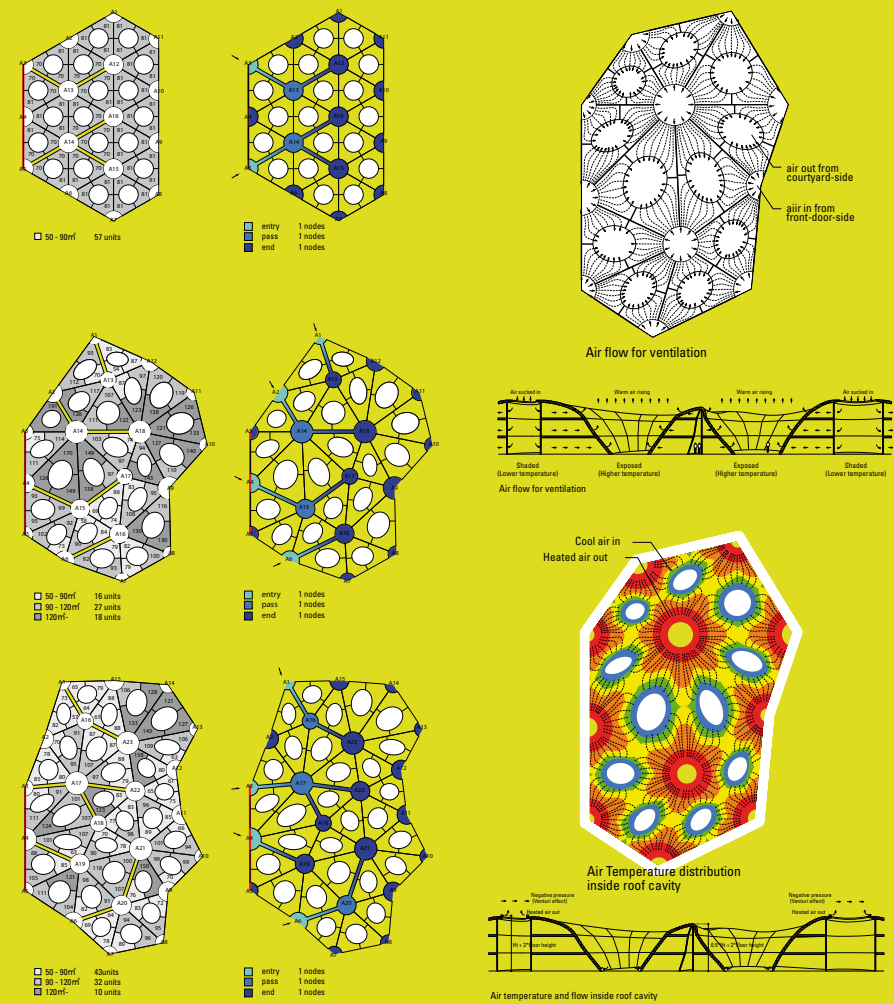


Geometrical construction of an associative model of triangulated housing units organized around a common courtyard. The variables of the model are the amount of neighbors, size of housing units, organization of flats and the programmatic condition of the common courtyard.  
Project by Hong-Yea Wu & Minoru Amano.



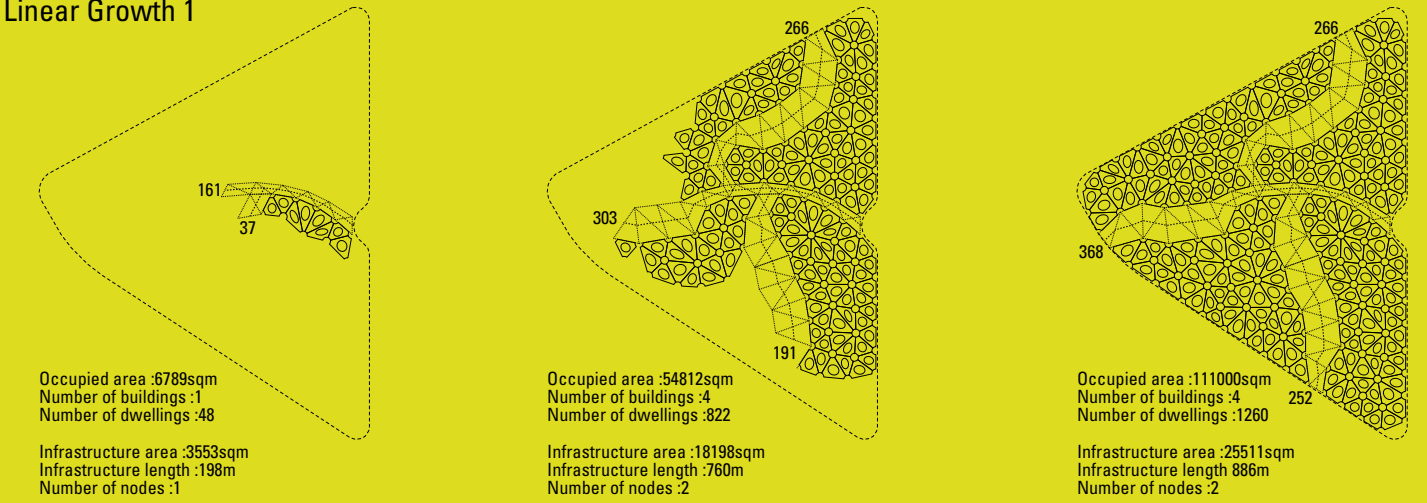
Cities happen to be problems in organized complexity, like the life sciences. They present situations in which a half-dozen or even several dozen quantities are all varying simultaneously and in subtly interconnected ways.

Jane Jacobs

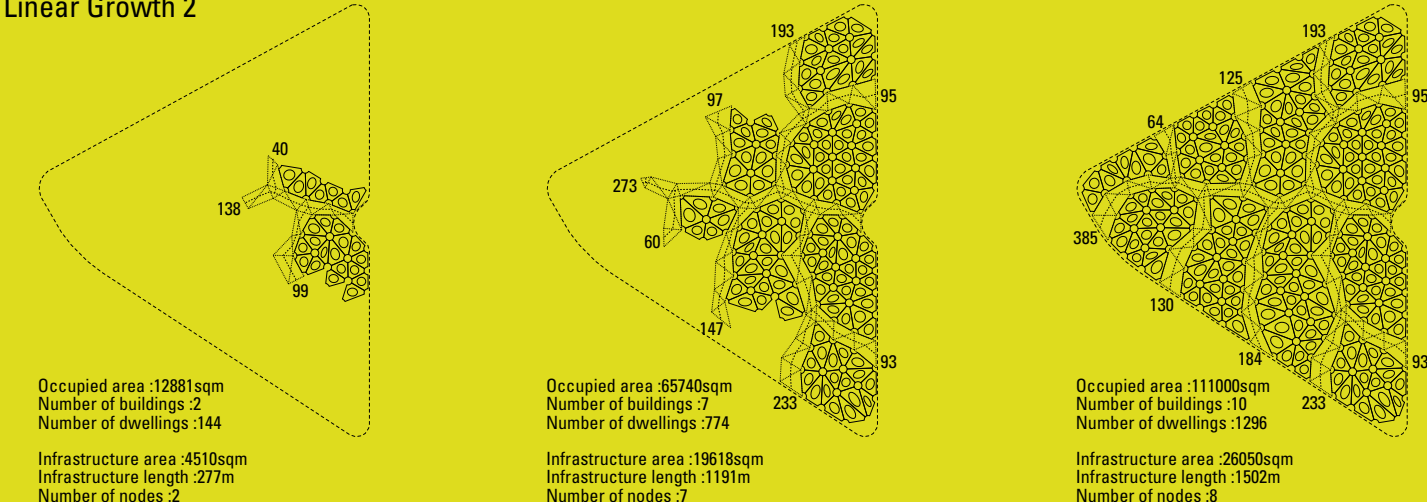


Geometrical transformation of housing environments form variable sizes of neighboring flats in opposition to standardized housing typologies forming social homogeneity.  
Project by Hong-Yea Wu & Minoru Amano.

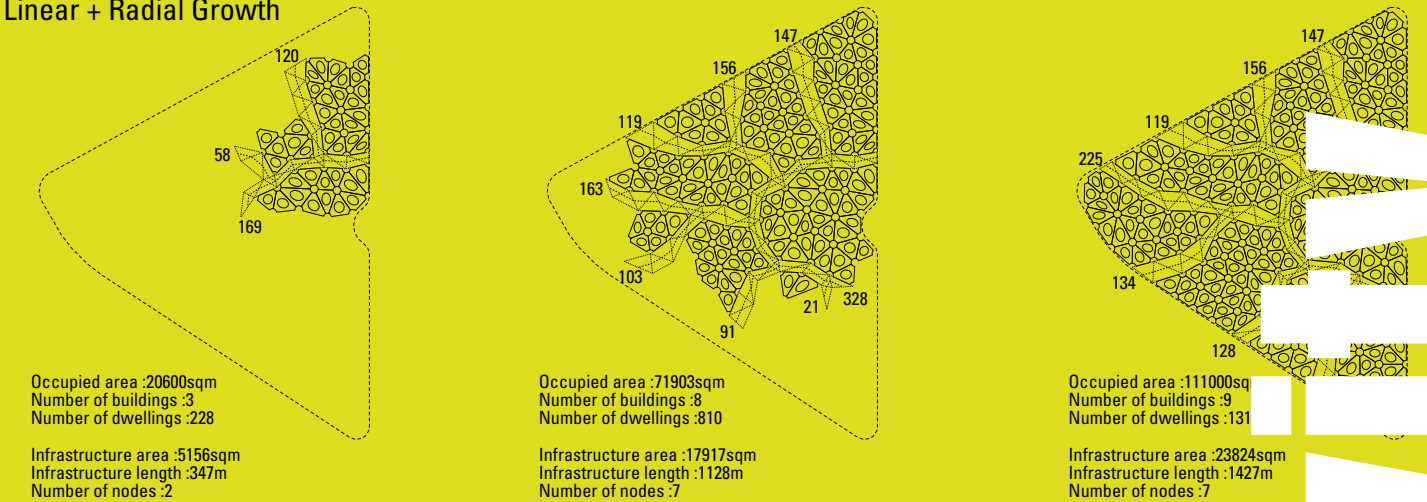
Linear Growth 1



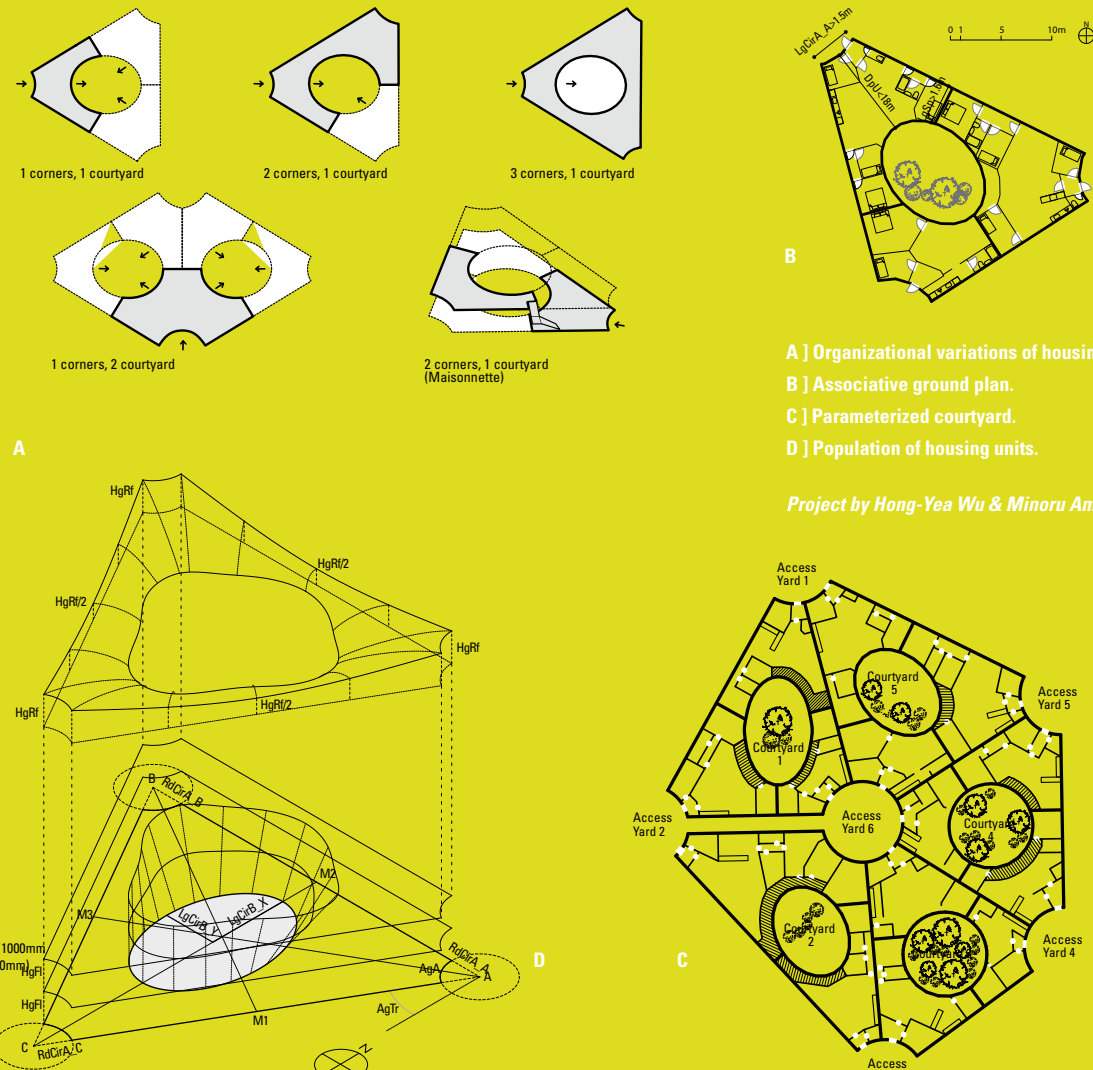
Linear Growth 2



Linear + Radial Growth



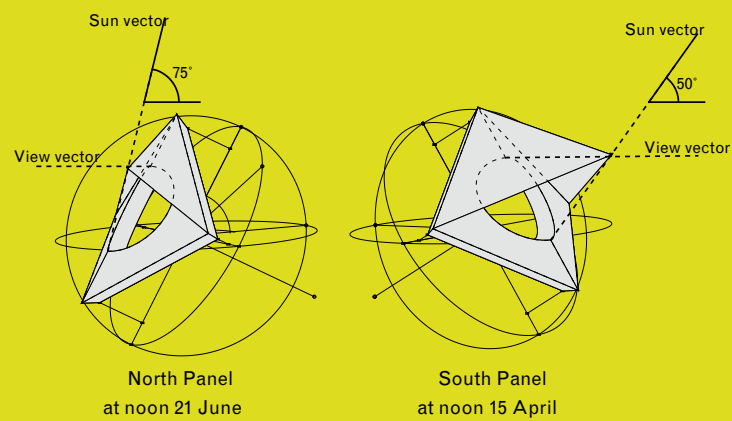
Time based growth model of urban neighborhood as an alternative to predefined masterplan.  
Project by Hong-Yea Wu & Minoru Amano.



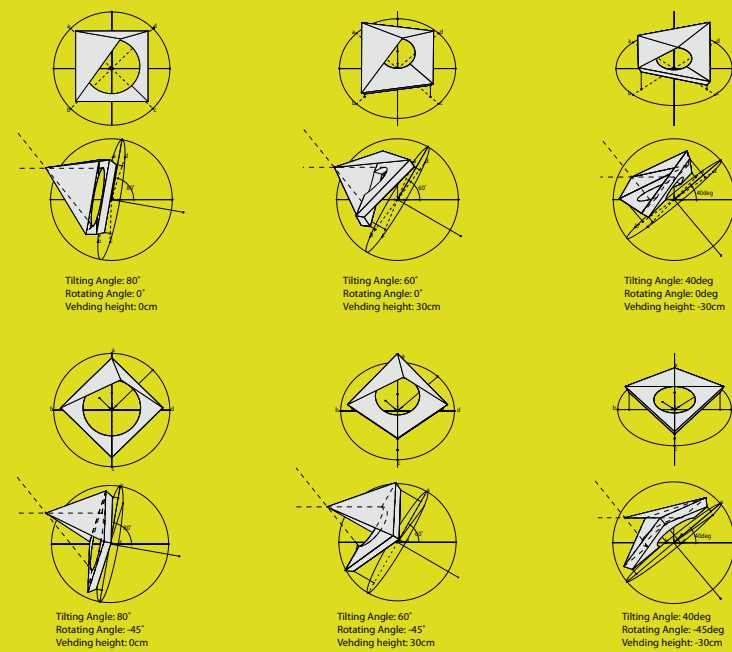
A] Organizational variations of housing units.  
B] Associative ground plan.  
C] Parameterized courtyard.  
D] Population of housing units.

Project by Hong-Yea Wu & Minoru Amano.

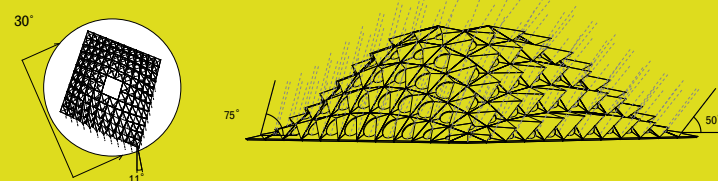
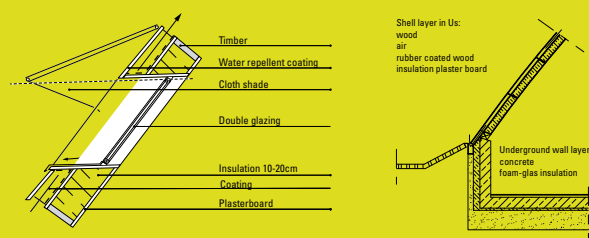




Associative manufacturing wood panel determined by shading and view angles.  
Project by Florian Heinzelmann & Takeru Sato.



Population of façade panels in order to accommodate all faces of shell structures.  
Project by Florian Heinzelmann & Takeru Sato.

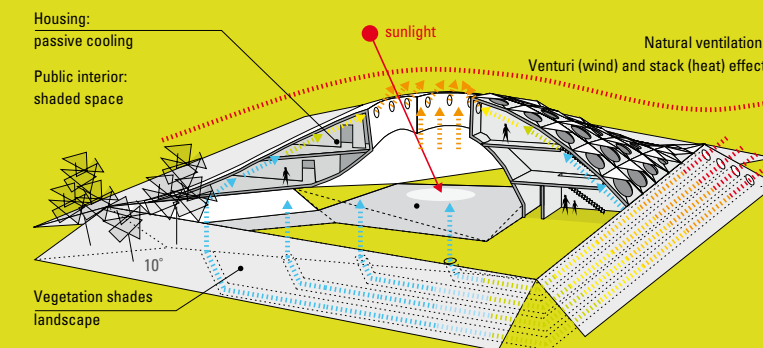


Outer façade

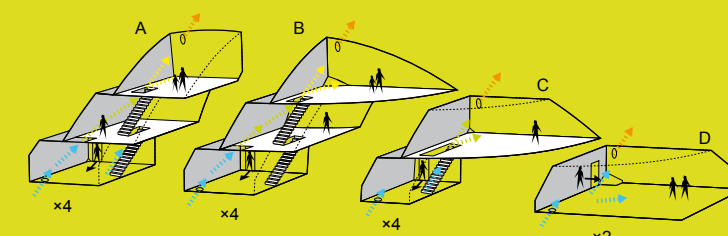
Interior subdivision

Inner façade

Landscape and  
Pedestrian Infrastructure

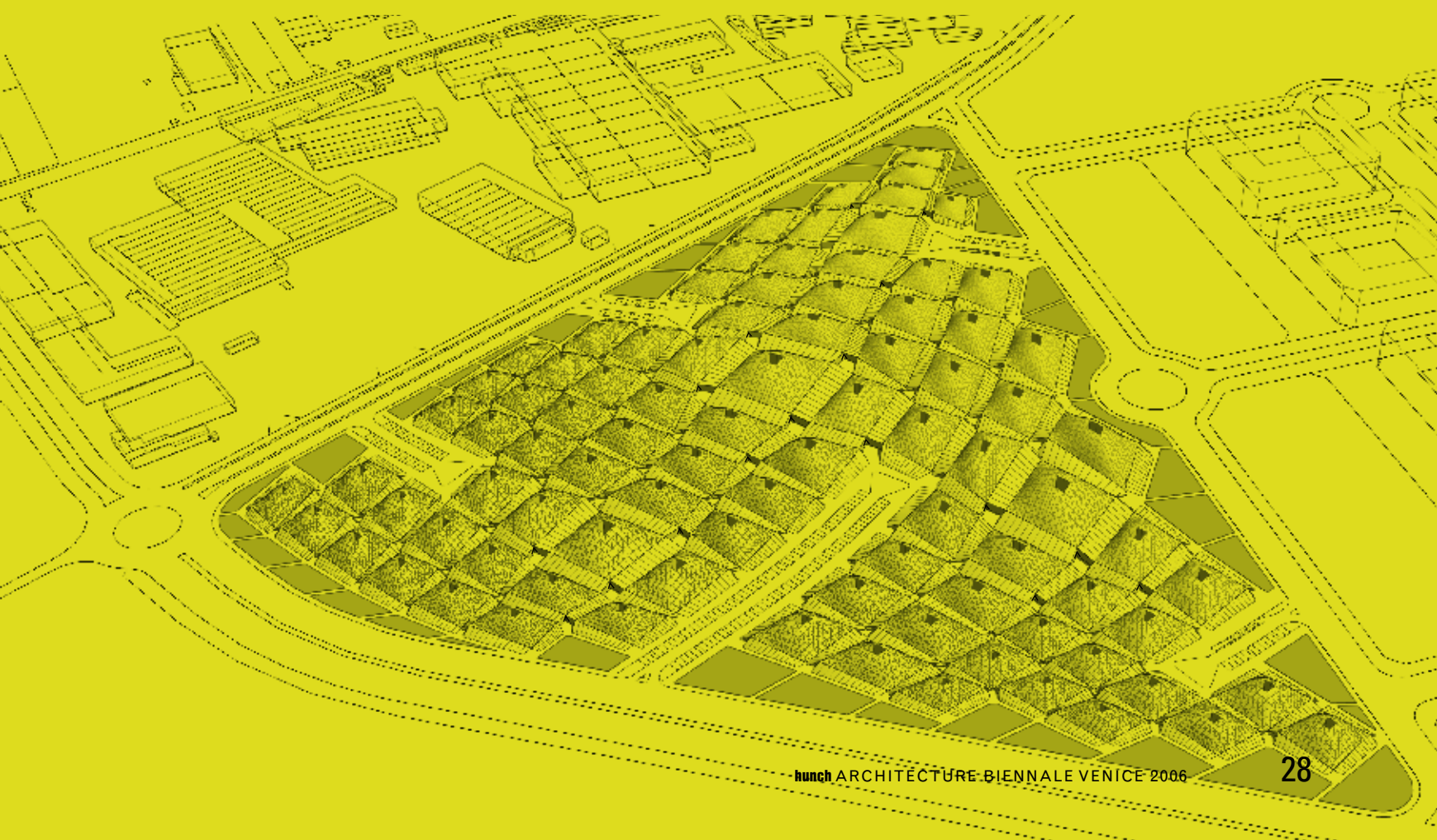


Climatic performance of the housing environment.



The project assembles, within one housing cluster, not only different sizes of housing units, but also generates different housing organizations, from flats to single houses, forming one neighborhood community.  
Project by Florian Heinzelmann & Takeru Sato.

Organization of housing cluster generated by climatic, structural, programmatic and environmental concerns.  
Project by Florian Heinzelmann & Takeru Sato.



Architecture is not about creating an image, but about the construction of new material organization formed out of different environments.

Peter Trummer

Associativity  
NEIGHBORHOOD MODELS MADRID



# Associativity

## Neighborhood Models: Madrid

Interview with **Peter Trummer** by Jennifer Sigler and Roemer van Toorn

*The 10<sup>th</sup> Architecture Biennale in Venice is titled "Cities, Architecture and Society." Instead of celebrating architectural design, this Biennale focuses on the city and the role architecture could play in our world of splintering urbanism. What is your view upon the city?*

I see the city as a wilderness, a dynamical environment that cannot be treated as a singular unit or through a single idea and, also, as an agglomeration of multiple factors. The impetus of this idea comes from Jane Jacobs' *The Death and Life of Great American Cities*. What she described in Chapter 22 intrigued me because she talked about what kind of problem the city is. Her first point is the ability to deal with problems of simplicity, which means you simplify reality into a two variable problem. The example is the ability to deal with the city as disorganized complexity – you cannot control everything, you can only treat it with statistical data. The third, or what I think is the most interesting thing, is the ability to look at the city as an organized complexity, consisting of a sizeable number of factors which are interrelated into an organic whole. Now, why do you treat the city as a system, or, why is the system relevant?

I want to mention a second book that influenced some of my thoughts, Manuel De Landa's *A Thousand Years of Nonlinear History*. This book picks up the philosophical idea of Ferdinand Braudel, and other historians, who thought of a new and revived form of materialism liberated from the dogmas of the past. In terms of the city, De Landa says, "In particular, we must avoid the error of comparing cities to organisms, especially when the metaphor is meant to imply (as it has in the past) that both exist in a state of internal equilibrium, or homeostasis. Rather, urban centers and living creatures must be seen as *different* dynamical systems operating far from equilibrium." The city has to be understood as an organized complexity, a material construct.

*How should we understand the materialist viewpoint, in opposition to other positions?* Foucault once mentioned that architecture is not a science, but is related to the Greek word *techné*, "a material practice that is governed by a conscious goal." It means the effect architecture produces is not an image, but is an effect of a material organization. This idea is closer to the materialist viewpoint developed in the 19<sup>th</sup> Century whereby, like in biology, the world is seen as a living organism rather than defined by types or masterplans. An example of this is Ernst Haeckel's *Die Welträtsel* where he furthered Darwin's theory by thinking of the history of mankind as part of the history of the whole universe. If we look at how such a viewpoint can work in relationship to architecture, De Landa gives an interesting example in the city of Venice. Rather than understanding the city as an image, he describes its emergent form via its infrastructural relationship to the Arab world with all its flows of money, peoples and goods that came in and out of the city. It's capitalism that drives urban forms.

*What is the reason you have been researching neighborhood models in Madrid?* The research on neighborhood models is all about the invention of collective experiences through the material organization of architecture. If it is capitalism that drives our material world, the book that best describes this phenomenon, and questions how we can operate within it, is Scott Lash and John Urry's *Economies of Science and Space*. When they refer to the economy of signs and images, they argue for a

sociology of the "we." They state that all communities are invented – we are not thrown into them; we have to construct and invent the place we live. That was our approach, to design a material organization that can produce experiences for a new form of community.

*Yet, De Landa, Lash and Urry operate as academics, excavating reality, or in more fashionable terms, map reality, while an architect can never escape the issue of constructing reality. How do you go about your analysis and pro-active approach?* For me, the discipline of architecture is a material practice and not a hermeneutic one. If we look to disciplines that try to operate on an urban scale, architecture historically applied abstract models. These models are forms of essentialism and belong to the idea of typological thinking. Throughout history, typological thinking became the only practicing model to deal with our cities and in my opinion, it became, more and more, a form of bureaucracy that tried to control reality by means of abstraction. What comes to my mind, for example, is Walter Christaller's idea of central place theory. As a geographer, he developed a theory whereby he tried to explain the complexity of reality by simplified economical rules. It became a formula of planning. His simplification of reality became the basis for all regulations on urban planning after WWII within Central Europe. So, even the contemporary Dutch urban planning permits are based on Christaller's ideas. The intention of our research into neighborhood models not only tries to apply new computational techniques, but it's also a critique of how bureaucracy governs our cities.

*You're against expertise because it leads to bureaucracy?* I'm against such kinds of expertise that uses its knowledge to reduce reality to simplified operational rules. Let's come back to Jane Jacobs. In the case of understanding the city, she came up with two methods of thought; the first is to think about processes, the second is to work inductively from particulars to the general. Associative design allows us to construct in the way she describes. But it's always the particular first, and then the general.

*Are you not running the risk of celebrating the particular while forgetting the idea of the whole, the one of institutional processes? Or in other words: How does the "we" come in when you work with the small individual unit?* The evolution of these neighborhood models goes hand in hand with the growth of the city and established four major trends. The first is the functional concept of dwelling and its standardization of its parts. The second is the industrialization of housing itself. The third and fourth are the emergence of professionalism and the institutionalization of housing design with the result that since then, clients, architects and builders decided how a dwelling has to be organized. The approach of the modernists forced architects to think of the nuclear family as the planning unit and by repetition of the housing unit, these plans formed, what in Germany is called, the Siedlung, a homogeneous assembly of housing units designed for a working class. With the growth of post-war consumption society, and their criticism toward functional planning, the Smithsons and other members of Team X saw the neighborhood idea as totally artificial and developed a thesis of patterns of association. Suddenly, these people went into Africa and engaged in vernacular architecture to understand how collective spaces are formu-

lated, searching for an idea of collectiveness. In opposition, we have tried to incorporate the idea of the multitude as described by Negri and Hart whereby an agglomeration of individuals themselves forms something that can be called a "we." *Going back to the word "systems," what do you mean when you use that term?* A system is a multiplication or the addition of a single element that together forms a whole. We worked with new computational techniques that allowed us to construct such kinds of structures in an associative manner, which means every individual part can be different and still belong to the same geometry.

*Until now you can still be some kind of scientist talking, but you are an architect. Maybe you can tell us where the necessary architectural knowledge comes?* In our neighborhood research, what is particularly fascinating about Madrid is that one cannot only identify the material organization of the region, but also its social distribution. Madrid is embedded between a hilly rockland, or stone landscape, in the north and a clayish material in the south. This material distributed a higher income community in the north with totally different housing typologies, while low-income communities settled within the clayish landscape in the south.

*And what does this process mean to architecture and to the city?* The city was confronted with the problem of how to expand the urban fabric into the new municipal territories. Madrid was forced to find an urban morphological model to fit its needs. The city chose for one typological masterplan to be used as a general device for all urban development, the Mediterranean block structure filled with housing developed in the 20s and 30s. It performs like a gigantic plan, a regulative device independent of any site specificity. This is then the disciplinary knowledge of architecture applied on the city of Madrid.

*What does your architectural knowledge and expertise consist of?* In opposition to traditional masterplanning, we developed an associative protocol that allowed us to construct an urban structure from a manufacturing component to the scale of the neighborhood. This process was developed by multiplication and allowed on each scale level – the manufacturing component, the environmental envelope, the housing unit, the housing environment and the neighborhood itself – to incorporate programmatic, economical, environmental, social and structural issues. That is a methodology that is totally in opposition to masterplanning because it's not from the abstract to the real, but it starts with the real and builds up unit-based structures in order to create a bigger whole.

*Can you explain what makes these neighborhoods intrinsically varied?* We produced a population of objects that could vary their performances in terms of organization, size, program and structure, rather than using pre-defined housing typologies. We didn't classify these typologies in terms of family structures, like 50 m<sup>2</sup> for a family with one child, or 70m<sup>2</sup> for two children. In our neighborhood models, very rich people could rent big apartments next to people with a totally different income, and therefore, a totally different apartment organization. Our plans offer a variety of different uses and circumstances. We hope not to generate a ghet-

toization or anything that is related to a target group, but rather, we've designed an organization where the target group has yet to be found, where they might not even exist, where people have to invent their own idea of how to live within these housing environments. In that sense, these neighborhoods are not designed by pre-given typologies, but by performative envelopes.

*Modernism dictates in which room you sleep, cook, work and watch television. In your system, the inhabitant can decide which room is used for which purpose.* We provide environments rather than apartments. It's up to the renter or buyer to figure out a way to operate within a given space and in that sense, we want to dis-link architectural organization from one idea of a general social target.

*What, then, makes these neighborhoods specific?* We identified three different environments in Madrid: social, economic and ecologic. In terms of ecological environment, it's totally site specific. There is only one location in the world that has the geography, the climatic and the environmental circumstances of Madrid. Its elevation is 660 metres. Even though it's Mediterranean, it's very cold in the winter because of its location on a high plateau. Secondly, Madrid is embedded in a specific social environment with a wide range of immigrant groups with a high range of diversified incomes. The economical environment, particularly the housing industry, is related to very specific manufacturing processes, a certain kind of financing model and a particular administrative regime. None of these models are generic, they're specific constructions of Madrid. There are only two architects who understood a type as a multiplicity rather than a generic model. Alexander Klein, in his housing research said the house is not a generic unit, but a variation constructed out of various climate conditions. The other person I became more and more interested in is Saverio Muratori who tried to understand the type as an emergence of an evolutionary process that is directly embedded by its particular site-specific circumstances, like his study on Venice shows. He was one of the first people who tried to understand the relationship between the geological characteristic of a territory and its variations of urban forms. If you ask what is site specific to Madrid, then it is that relationship between territory and the morphology of the city.

*Can you explain why you focus on organization, the immanence of a system instead of representation?* Architecture is a material organization rather than a practice that produces images. I worked in a Dutch architectural office that produced images rather than architecture. What started to frighten me was the manipulation of the image and how it became the main focus of the practice rather than trying to produce knowledge of design. It frightened me that we designed toward the regime of meaning. I began to have hope in the discipline of architecture, again, during the debates that came in the 90s which shifted the focus of our discipline to an architecture of effects and its specific relationship to other disciplines. If I come back to the debate within our Institute between the representation of architecture and architecture as material practice, I think the debate is about constructing *concreteness* instead of the mapping and diagramming of our reality. What I produce can be made, experienced and done tomorrow.

*Are you then making architecture for the blind?* That's a critique of critics. Effects are always inherent to structure, it's not so that there's nothing there. As you know, everyone has a form of esthetics, consciously or unconsciously, what I'm interested in is more and more to define the attitude of how we practice, rather than what we practice. A lot of people say it doesn't matter how an effect is produced, as long as it tells the

story in the end. What's important for me is to revolutionize the discipline of architecture itself, like other disciplines did the 19<sup>th</sup> Century.

*Though, in your work, we find appealing forms, without knowing what they could stand for.* That's what shows the success of my approach. It produces new effects. It produces in you something that you might not have seen, it produces something we are not aware of and what really surprises me is that all these different effects come out of the same methodology. It still allows multiple readings.

*The fact that they look strange, that should help us to overcome the bureaucratic?* That's what I hope. I hope that in their strangeness, they critique how our bureaucracy operates and how our expert systems use knowledge in order to control complexity. In that sense, the image is a critique.

*Why does associative design have such close ties with the manufacturing industry?* In principle, associative design is a research project that tries to produce architectural knowledge for new computational techniques in the domain of urban systems, or in our case, urban housing. The software was invented by the manufacturing industry to produce, very efficiently, multiple variations based on the same geometry. Associative design means that you design the geometrical logic of the object, and therefore, all its consequential variations. If I have to design a cup, then I don't design one cup, I design all the variations of height and width so the cup can contain all kinds of liquids, from soup – to a cup of water. Associative design is the construction of geometry and by changing its parameters, it produces all possible worlds. The important thing to remember about associative design is that instead of having an image in mind, you have to understand its constructions, not only its effects, and everything it can possibly be. This means, I don't construct a cup, I construct all the cups I have means to understand. It's not representation first, but the architecture of geometry. I need geometry before I can make any kind of cup.

*So it is not about the image of the wine glass, but it is about the drinking of the wine?* Exactly. If you know how wine is supposed to hit the mouth, the relationship of the curvature of the glass to your lips – think about the difference of drinking champagne or Bordeaux – it's all about the experience. If I want to construct a glass, I need to know the geometry of its curvature in order to make it. In that sense, if I make a cup, I have to construct all the experiences of drinking.

*Are you the first to apply associativity to the urban scale?* I think so. Bernard Cache's projects use associativity on a small scale and its direct relationship to the manufacturing industry. I think the research on Madrid was the first time using the idea of associativity on a larger scale. Now, that doesn't mean we've left the manufacturing side out, it means that we've expanded the process to incorporate other aspects that effect architecture. So I think we are the first, at least I hope we are the first, to use associativity to construct whole housing neighborhoods starting from a single detail.

**Peter Trummer** *Studio Professor*



VIDEO STILL 'CITY TALK' INSTALLATION BIENNALE VENICE



Associativity, Madrid

Studio Professor  
Peter Trummer

Participants  
Minoru Amano, Yoon Kyung Bae, Naiwen Cheng, Florian Heinzelmann, Shizue Karasawa, Sukyeong Kim, Kalle Komissarov, Stefan Mehlhorn, Dusanka Popovska, Canan Saridal, Takeru Sato, Galit Shiff, Hong-Yea Wu, and Theresa Yeh.

Collaborators  
Martin Sobota (Top Solid Tutorials), Michael Hensel (Ocean North, AA), Salvador Arroyo (Architect, local expert), Jeff Kipnis (critic), Patrick Teuffel (structural engineer), Stefan Waldhauser (mechanical engineer), Jaap Wiedenhoff (Arup), Markus Holzbach (IL Stuttgart), Becci Taylor (Arup, London), Gavin Davies (Arup, London) Francisco Rubio Gonzales (EMV), Cristina Garcia (local expert), Axel Kilian (MIT), Xavier de Kestelier (Foster & Partners), Ulrike Franzel (Foster & Partners), Hugh Whitehead (Foster & Partners), Henriette Bier (DSD-Delft), and Achim Menges (AA).

Client  
The Empresa Municipal de la Vivienda

Biography  
Peter Trummer (Austria) is an architect and researcher. Since 2004 he is studio professor of the second year research program "associative design" at the Berlage Institute. He is a Ph.D. candidate at the Berlage Institute on the topic of population thinking in architecture. He was born in Graz, Austria and obtained his university diploma at the Technical University of Graz in 1994. He moved to Amsterdam in 1995, where he finished his postgraduate study at the Berlage institute in 1997. He became project architect at UN-Studio and was co-founder of Offshore Architects in 2001. Since 2004, he has own practice. In 2005 he was guest professor at the Academy in Nürnberg, Germany. He lectures, teaches and publishes internationally, including the Berlage Institute and the Academy of Architecture in Rotterdam, AA in London and Rice University in Houston.

The present state of Russia, its search of a new identity, could be seen today as a paradigmatic case for the whole West in the aftermath of highly symbolic geopolitical events that showed the problematic nature of globalization itself. Within the current disbelief in a triumphant globalization in the name of the liberal market,

Russia’s problematic struggle to define its identity beyond the optimistic acceptance of the liberalistic style imported by private oligarchies of the 90s could be seen as a highly crucial case study of development of social perspectives. Again, it seems Russia can be considered a laboratory of social politics in the 21st Century. Pier Vittorio Aureli



Abstraction versus Iconic Building in Moscow. Dimensioning, proposal for a new urban type in Moscow. Project by Kristjan Gebzan.



Political manifestations, State Authorship: From absolute political state to total state. Stalin’s absolute top-down planning, Khrushchev’s “Kitchen debate” on the everyday (with Nixon), Yeltsin’s populism, Putin’s chauvinism.



**THE STUDIO**  
Capital Cities run by studio professor Pier Vittorio Aureli and Joachim Declerck researches the urban transformations that Moscow is undergoing at this moment and how contemporary practices of architecture and urban design can engage with it by projecting an alternative to the current urban representations of Moscow as a form of Capitalist Realism. The studio investigated the history of urban representation in Moscow during the 20th Century in an attempt to redefine, from a critical perspective, the cultural value of Moscow as an urban model in its own terms. Parallel to this, the studio focused on the design of the city itself in order to see how urban design can proactively propose models for the development of Moscow in the 21st Century. This research builds on approaches first researched in the previous studios on Capital Cities: Brussels and Tirana.

STUDIO PROFESSOR PIER VITTORIO AURELI

CAPITAL CITIES MOSCOW, BRUSSELS, TIRANA

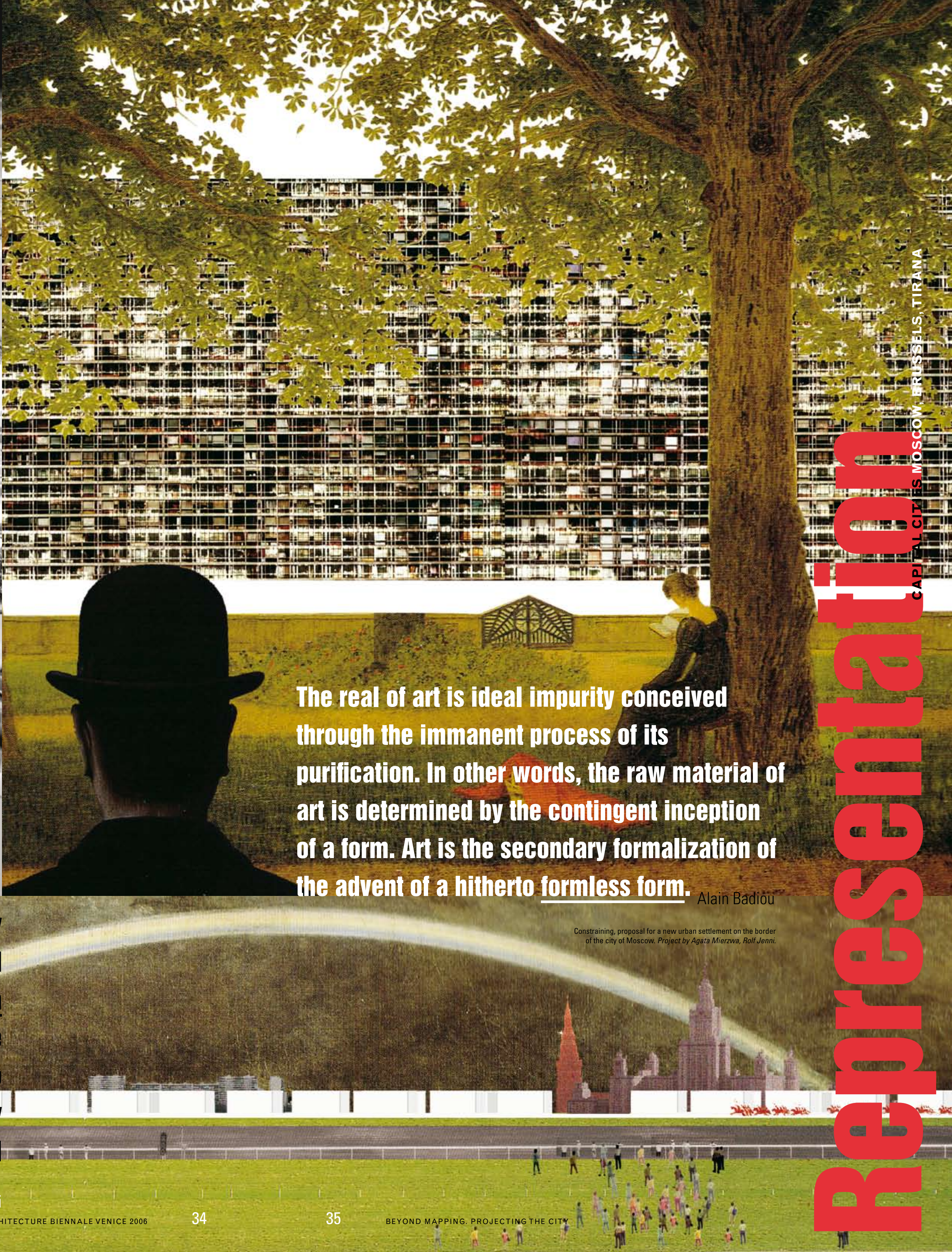


Abstraction versus Iconic Building in Moscow. Dimensioning, the parceling of the city. Proposal for a new urban type in Moscow. Project by Kristjan Cebzan.



**The contemporary city cannot simply be considered as the accidental field of economic forces, but still requires a specific form; a form that can enhance its sustainability not only as a place to live but also as a means of centrality – in service of cultural and political representation.**

Pier Vittorio Aureli



**The real of art is ideal impurity conceived through the immanent process of its purification. In other words, the raw material of art is determined by the contingent inception of a form. Art is the secondary formalization of the advent of a hitherto formless form.**

Alain Badiou

Constraining, proposal for a new urban settlement on the border of the city of Moscow. Project by Agata Mierzwa, Rolf Jenni.



**The reality and reliability of the human world rests primarily on the fact that we are surrounded by the things more permanent than the activity by which they were produced, and potentially even more permanent than the lives of their authors.**

Hannah Arendt

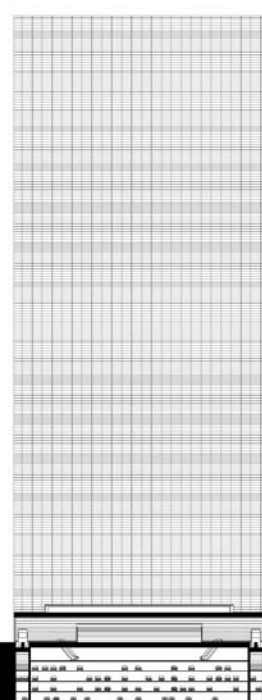
**The studio has chosen to investigate the nature of urban artifacts as limited form-objects that, before being images, are formal and spatial experiences expressed in terms of the composition and configuration of form. The representation of this experience is directly expressed in the artifact itself, in its compositional nature which is not determined by any matter of fact algorithmically extruded from the research, but deliberately based on the research's matter of concerns.**

Pier Vittorio Aureli

**representation**

CAPITAL CITIES MOSCOW, BRUSSELS, TIRANA

Project Linking, proposal for a system of new Metropolitan mono-rail stations in Moscow. Project by Ross Adams, Ivonne Santoyo.

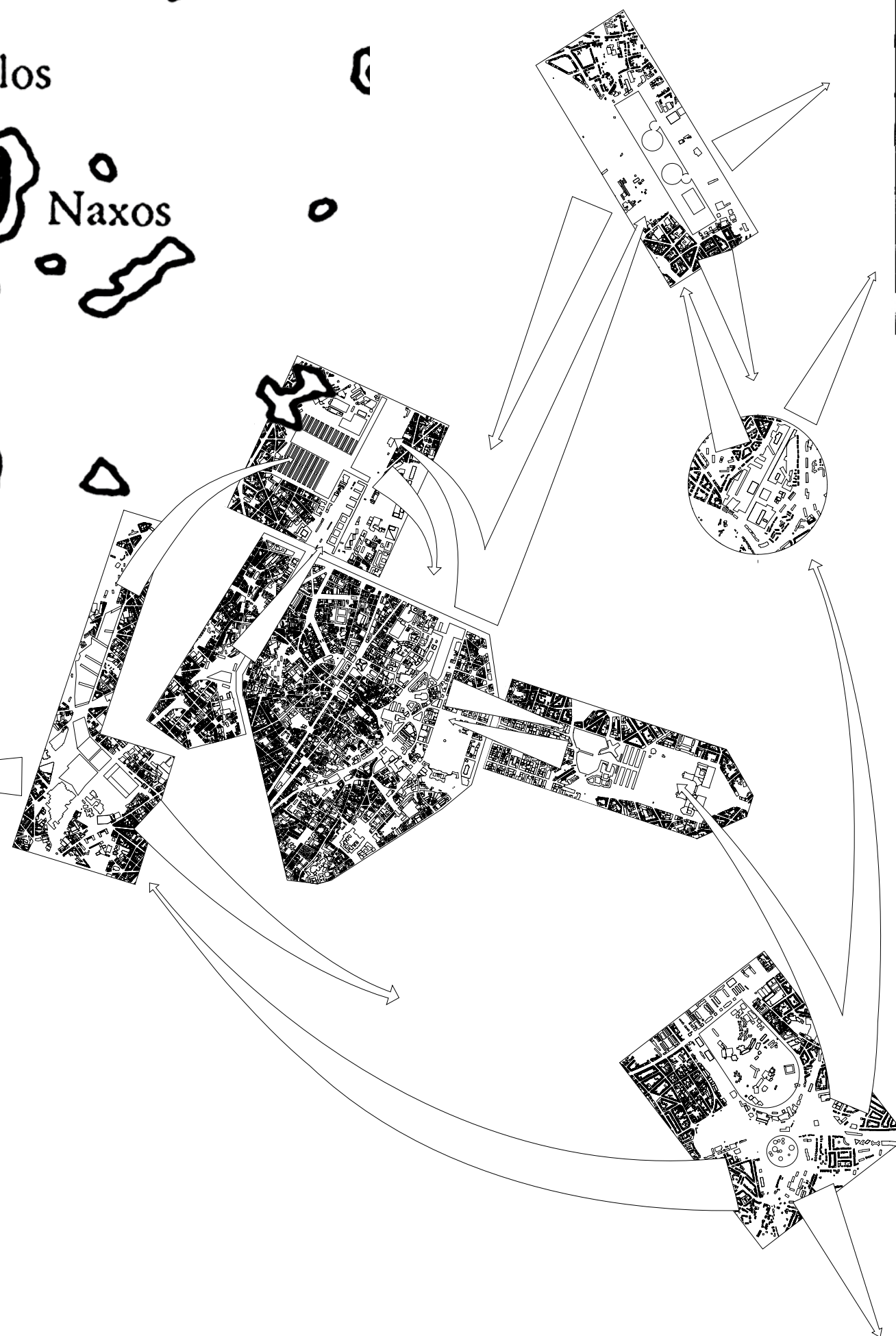
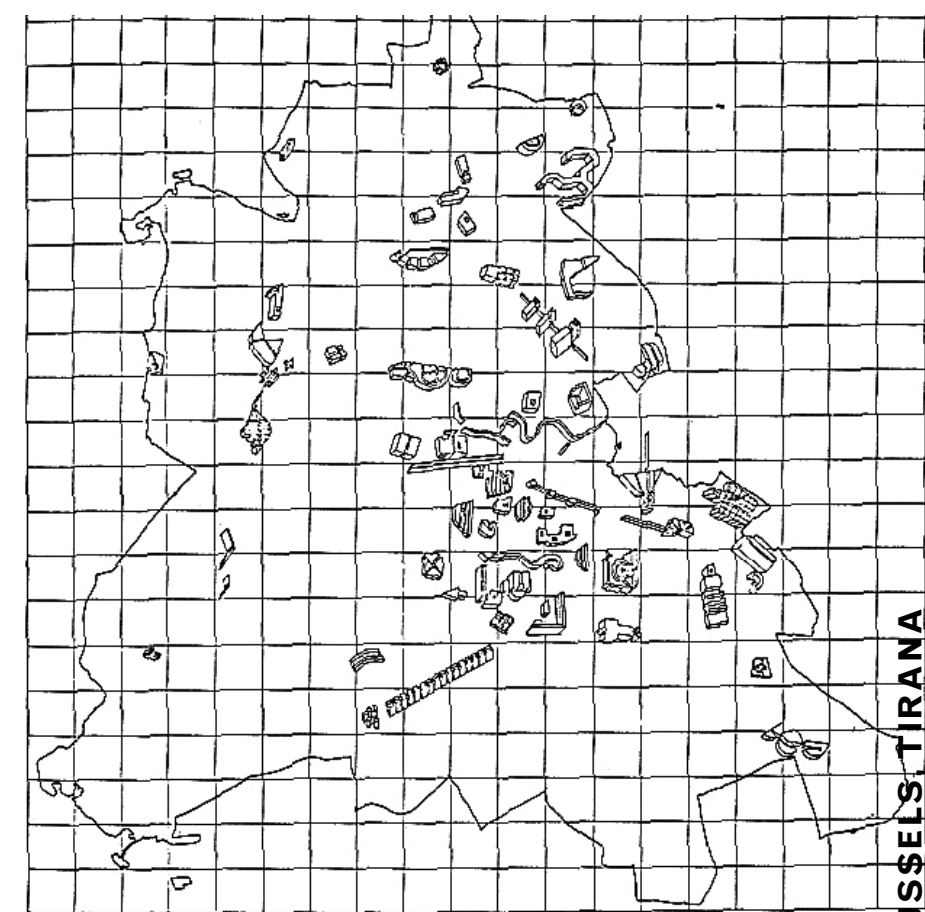






Aegean Sea The Greek Aegean Archipelago.

Berlin as Green Archipelago made by Oswald Mathias Ungers, Rem Koolhaas, Peter Riemann, Hans Kollhoff and Arthur Ovasa, 1977.

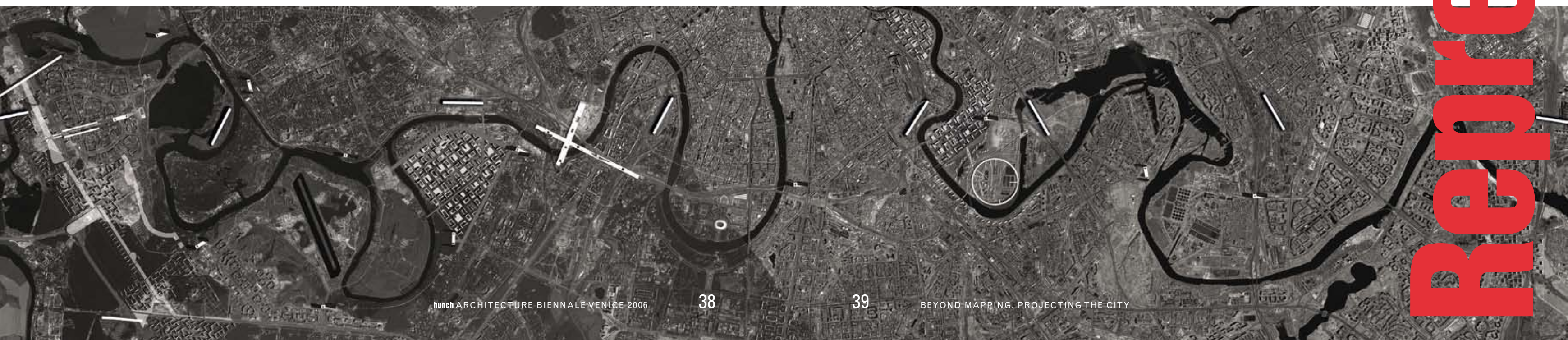


**The notion of the Archipelago stands for a representation of multiplicity in which the multiple is not dispersed but is presented in its conceptual essence as an absolute, part and counterpart of a cohesive, recognizable whole, rather than the unitary fragment of multiplication that characterizes pluralism.**

Pier Vittorio Aureli

The city as archipelago. From urban fragments to city parts, the geography of new public institutions. *Brussels Capital of Europe*, Second Year Studio on the City, 2004-2005.

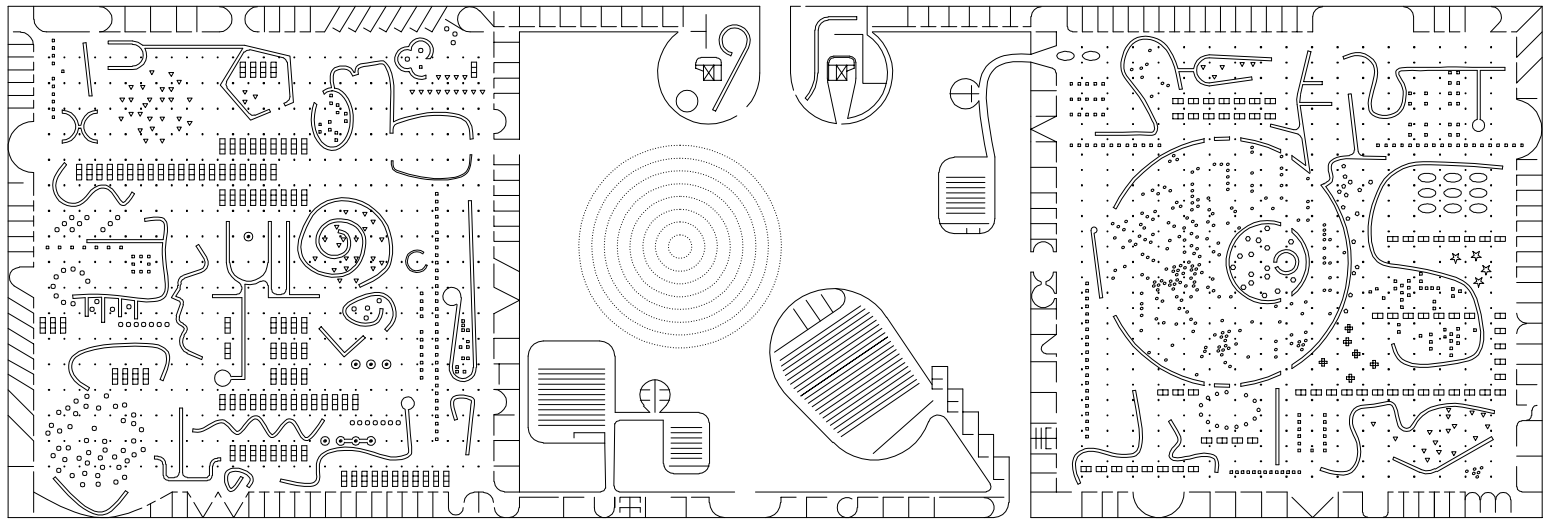
A strategic plan for Moscow. Second Year Studio on the City, 2005-2006.







Junction Centrale, Performing the City.  
Brussels Capital of Europe, Second Year  
Studio on the City, 2004-2005. Project by  
Bart Melort and Niklas Veelken.



Tirana, project for a public library. *Tirana Metropolis*. First Year Design Studio, 2003-2004.  
Project by Alexa Nurburger, Martin Sobota,  
and Pier Paolo Tamburelli, Durana Durres.

**The plan is the most important thing in architecture because it is where all human activites takes place.** Raymond Hood



Parallel Tirana, project for a new city-centre on the  
Bari-Sofia Corridor. *Tirana Metropolis*. First Year Design  
Studio, 2003-2004. Project by Martino Tattara.

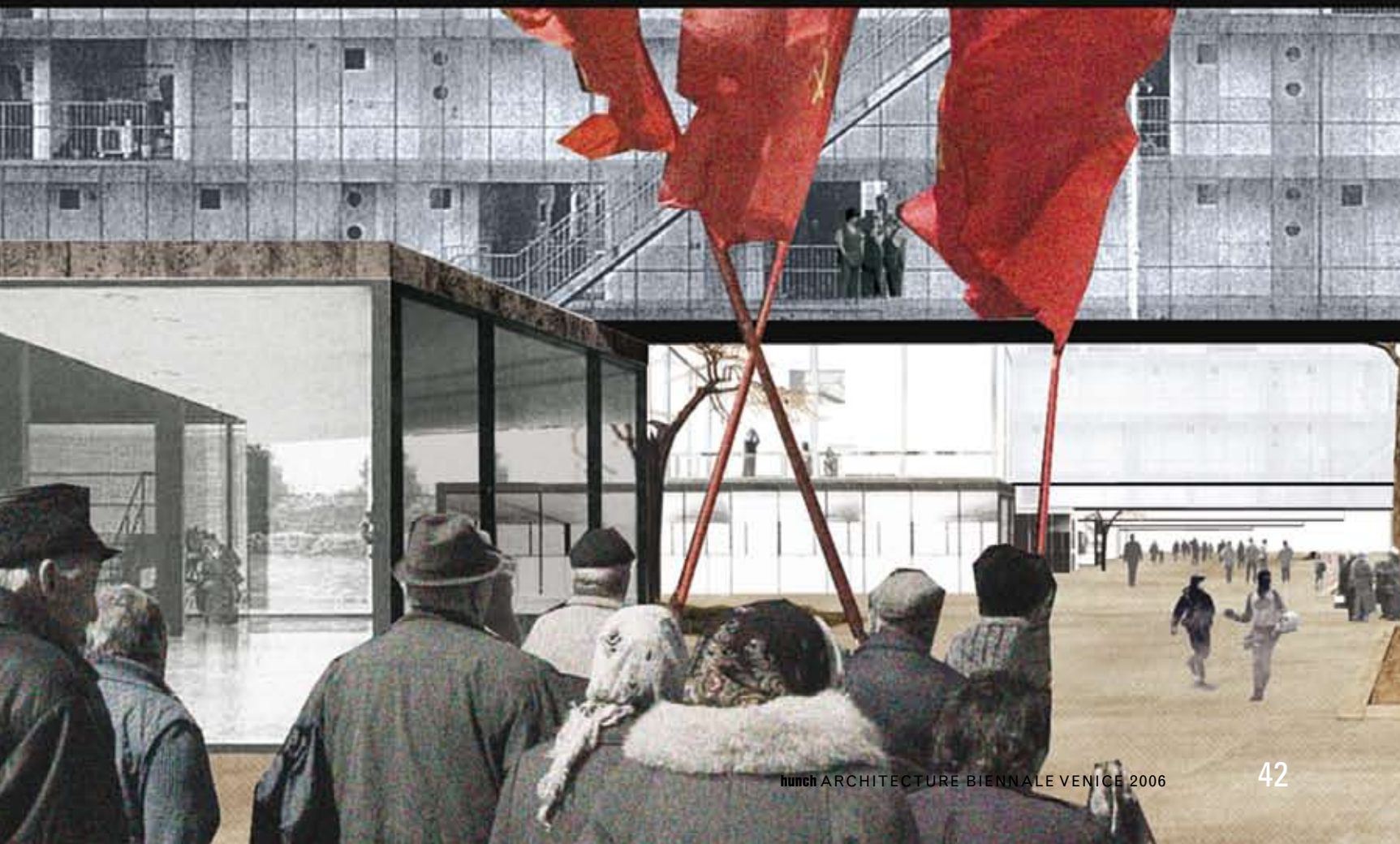
# Representation

CAPITAL CITIES MOSCOW, BRUSSELS, TIRANA



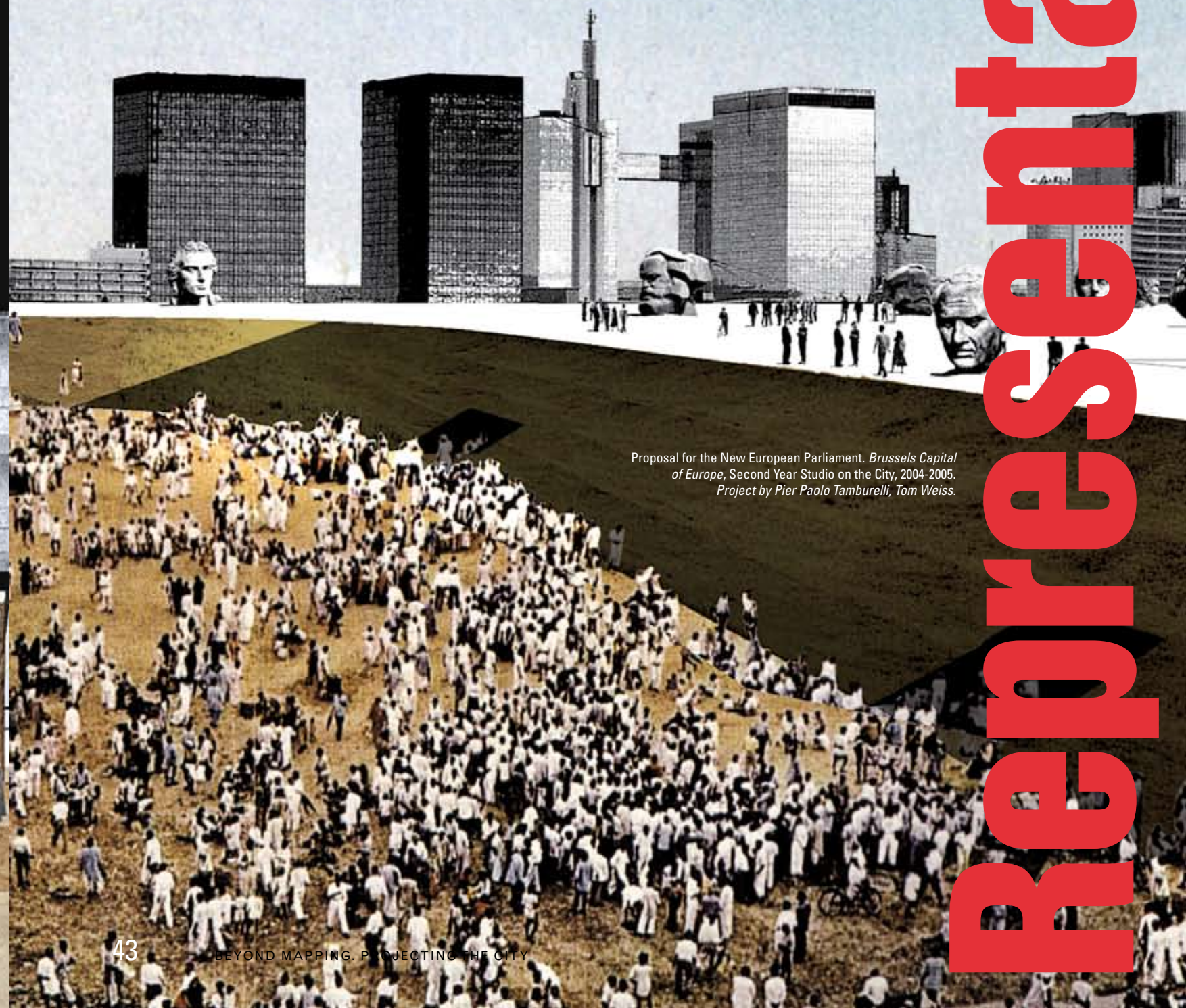
The transformation of a city into a capital implies the use of rethoric, providing the opportunity to transcribe its political presence into a specific architectural expression capable of enhancing a certain notion of representation and affecting urban space and its society.

Pier Vittorio Aureli



Everything that appears in public can be seen and heard by everybody. Appearance – something that is being seen and heard by others as well as by ourselves – constitutes reality.

Hannah Arendt



Proposal for the New European Parliament. Brussels Capital of Europe, Second Year Studio on the City, 2004-2005. Project by Pier Paolo Tamburelli, Tom Weiss.

# Representation

CAPITAL CITIES MOSCOW, BRUSSELS, TIRANA



# Representation

## Capital Cities: Moscow, Brussels, Tirana

Interview with **Pier Vittorio Aureli** by *Jennifer Sigler* and *Roemer van Toorn*

*Why don't you start off by discussing your perspective on architecture.*

My interest in the field of architecture and urbanism is inscribed in a triangle of three topics: form, city and politics. I strive to identify and understand architecture as existing within the center of this trinity. This has to do with the fact that I found myself studying architecture in two paradoxical situations: First, at the Istituto Universitario di Architettura di Venezia and subsequently, at the Berlage Institute. In the 1990s, the IUAV, a school with a reputation for having a strong ideological tradition, was in crisis. It had completely accepted the 80s and 90s neo-liberalist economy, eviscerating the notion of city as a political form – a notion that dominated the school from the 1950s through to the 1970s. Juxtaposed to this is my experience of moving to Holland to continue studying at the Berlage Institute, where I found the opposite of Italian architecture culture in what we today call “SuperDutch,” or the embracement of the post-1989 new world order.

Architecture is always a painful dialectic between strategies and tactics – or between long-term visions and deliberate opportunism to implement the vision. Italian architecture culture has a legacy of strong strategies and long-term projections relating to architecture and the city, but very bad tactics; that's why it failed in the end. An example of this would be the idea of focusing on typology as an alternative to functionalist zoning as a more direct way to deal with the reality of the city and how, at the end, this ended up in sterile academic discourse. On the other hand, SuperDutch used very good tactics to exploit certain issues like the collapse of the welfare state that was booming in the 90s to construct an idea of the city. But SuperDutch never had a strong strategy to produce theories or thoughts. I think architecture is not only about embracing what is “out there” or “reality-as found,” but also, about theorizing alternative existences. I see theory, namely the ability to produce long-term visions, not as an intellectual job per se, but as a “real” practice.

*Is research on the city a way to define how you establish the dialectic between strategies and tactics in architecture?*

Quite honestly, I'm more interested in “why” I'm doing something and not so much in “how.” Or, rather, the “how” is still important, but it's very relative to my own basic motivations about research and architecture.

*So why research on the city?*

My aim is to reconstruct a certain political imagination of the “public social city” and to move beyond the esthetics of liberal urbanization. In this endeavor, architecture is crucial because even if it doesn't “build” the city, its language and formal appearance are a crucial contribution to what I call “city-consciousness.” I'm dedicated to pursuing an “absolute architecture,” the task of which is to explore the power of architecture to frame and advance its urban context. My motivations are very much political and go beyond the discipline of architecture. Instead of being preoccupied with reinventing the discipline of architecture, we need to “just” use it as a political tool. For me, the question is not whether to use a blob or the most advanced digital architecture. Rather, it's about how we can use architecture itself in order to advance society. For example, I can use Donato Bramante or Rem Koolhaas – or copy something completed 60 years ago – it doesn't matter. The issue is that the context is already different and using

these past precedents will force us to radically reconsider what we're using according to a real necessity and not newness per se.

*Can you discuss your expertise, representation, and how you go about researching your projects?*

Representation is historically fundamental to architecture. As Lewis Mumford said, “the world of belief, of projects and representations is just as real as reality.” Architecture is not just building, but it's also the “forming” of thought. The real “buildings” of architecture are the words, images, visions, and projects we produce that engage us in our context and represent certain values and ideologies and political, social, and cultural concerns. I see the task of representation in pragmatic terms and not as packaging strategy anticipating a “real” product. It seems today, more than ever, architects believe they are only relevant when they are actualizing a project in brick and mortar. What they don't realize is through formulating projects – or ideas for the city – they are representing and producing the most important layer of the city: its ideology (and the market itself is an outstanding form of ideology).

We need to see representation not only as an esthetic concern, but also rooted in tradition. In my own work, I find myself engaged in a political tradition that is very much concerned with a certain socialist understanding of the city. Thus, I use representation as a tool to construct a socialist imagination in the face of socialism's apparent inefficiency and capitalism's absolute success. Through the use of representation, one can try again to see if the socialist concern toward the city is still an effective and viable reading in our present world. And yet, after this, I have to say that I strongly disagree with the use of the words “expertise” and “research” in contemporary architectural discourse as they echo a market ideology. My work is an ideological critique that considers “inquiry” in opposition to “expertise” or “research” as a means of confronting, not refuting, dominant tropes.

*Are diagrams a form of representation?*

I cannot stand the current misuse and dependence on diagrams by architects and planners. The “mantra of the diagram” alienates student from the real complexity of the city. The insistence on this graphic language makes evident the lack of urgency in architectural representation. How is a person to read these hieroglyphics? How is an architect supposed to communicate with drawings that are illegible? The use of this of language is a form of graphic décor for the purposes of book production; and shows the egotism and self-referentiality of branding of “expertise.” These “drawings” are done by architects for architects.

*If you are against diagrams then what is your alternative?*

For me, the alternative of diagrams are two apparently opposite items: first, the actual city or building plan and secondly, the use of images. We need to rediscover the creative moment of architecture in the plan. Simultaneously, we also need to be able to see the situation the plan creates on a representational level. Therefore, images are crucial and not diagrams. Images need to move beyond the awful perspective language enabled by such software as 3-D Studio. We need to find a different, more low-tech and compositional way to produce images in order to not produce these digital glossy imitations of reality. For example, in my studio, 3-D digital modeling is forbidden; I think it is a useless

gymnastics for nerds that alienates students from any understanding of the city. We should find a way to a language that's much simpler and effectively communicates an idea of the city versus the “image of the city.”

*What is lost in the city?*

What is lost in the city is simply its meaning. Lately, there's a tendency, especially among architects, to spread the notion of the city everywhere as an esthetic game. A very important distinction needs to be made between the terms “city” and “urbanization.” The city is a place of citizenship while urbanization is, let say, the “loft” of middle class. On one hand, we have a protagonist on a stage, which is collective and implies active coexistence. On the other, we have the paradise of the individual who is a capsule linked to a network and disconnected from his or her immediate context. The word “urbanization” is a recent word, invented, as a neologism in 1867 by Ildefonso Cerda in his book *General Theory of Urbanization*. He chose the word “urbanization” to replace “city.” “City” means a centrality that is not purely geographic, but also ideological and social, that represents a specific place in a territory. “Urbanization” is a system of relationships that transcends centrality. Thus urbanization doesn't deal with the *idea* of human cohabitation but with the immanent mechanisms of a population.

*Can you elaborate more about this distinction between citizen and individual?*

The individual is the protagonist within the idea of urbanization; he is encapsulated in absolute need of privacy and disconnected from any form idea of collectivity. The subject of the city is the citizen – counter to individual – has an innate sense of belonging to a place, a community; therefore, his existence is not only driven by desires but by a co-construction of place. For example, think about Greek civilization. Representation through the theatre becomes crucial in the creation of political consciousness, of active citizenship. I believe the city can once again be considered as something similar to theatre, a place where people can feel the necessity of something beyond the world of customized spectatorship.

*The idea of an “archipelago” is an important influence in your work. Could you explain the concept and talk about your way of incorporating this idea?*

“Archipelago” is defined as a series of islands that, by their proximity to each other, build an idea of the center, while this center is never a total entity. The reason I chose the archipelago as a city archetype stems from the interesting dialectic that's established between discreteness and unity; which I believe represents an idea of the city without falling into the totalizing realm of the megalopolis, or conversely, as a sprawl of urban plankton. The approach of looking at a city via the archipelago is to acknowledge separation as an active confrontation of parts and not as passive fragmentation. In assuming this city paradigm, I was very much influenced by the project Cities within the City on Berlin by Oswald Mathias Ungers, Rem Koolhaas, Hans Kollhoff, and others. This is the last manifesto about the city. There has yet to be another project with such physical, formal, political, and ideological intensity. In stressing the condition of Berlin at that time – a fragmented and under populated city – they reinvented the idea of Berlin as an archipelago of city-communities within a system of green space. This project was influenced by Karl Friedrich Schinkel, especially his project for Schloß Klein Glienicke. The park

design by Schinkel and Peter Joseph Lenné was almost seen by the architects as a model where landscape and architecture would merge as a powerful representation and role model for the “decline” of Berlin. The interesting thing is that the Cities within the City project is only represented through one powerful and simple image and is supported by a very interesting text which was written in the form of a thesis, not a description, not a scenario. A thesis on the City, and not just a description, is what we're trying to do with our work.

*How do you implement this concept in your projects?*

For example, Brussels, is a city composed of social and cultural diversity that is politically fragmented. It was chosen as the capital of the European Union for purely logistic reasons. In our project, we try to recognize Brussels's separateness as well as its constellation of communities. We see this as a potential representation of the European political landscape that moves beyond the cliché of “unity.” We represent the actual urban fragmentation as an active confrontation of parts organized around a multiplicity of centralities. These centralities are seen as possible places for public institutions. Currently, the EU's institutions are canceling the city – erasing any sense of interiority and exteriority. Politics is very much about lobbying, which blurs the distinction between public and private politics. Our intent is to produce an architectural response that re-identifies places of public intensity within the city.

*Could you elaborate the idea of capital cities?*

First, I want clarify that by “capital cities,” I don't mean capitals of nations. Capital cities is a project that investigates cities that are crucial in our imagination. Historical examples are cities such as Rome, Berlin, Moscow, New York, Las Vegas and Beijing. These cities transcend their reality to become representational instruments that form a particular social, political and cultural coexistence organized around a political constituency. There's an interest in reading the city as a cultural-political form to explore the formation of a “metropolitan consciousness.” (I'm using this definition thinking to Georg Lukács's concept of Klassenbewußtsein). To date, we've been investigating Brussels as a new capital of Europe; Moscow as a city with an incredible tradition that is the capital of the “other,” of something that confronts the Atlantic and the Pacific world; and Tirana – a clear example of a city in transition from hard-core socialism to a crude and ferocious capitalism. To be clear: We're looking at these cities not as how they are *used*, but how they are *represented*. In Moscow, the goal is to identify an architectural language that operates on the scale of the city, while confronting the tendencies of making – or what Charles Jenks refers to as “iconic buildings.” We're aware of the cultural and ideological effects that exist beyond the specificity of architecture, typologies, and form. For example, the contrast between abstraction and iconic representation is not just a disciplinary debate. It is something that addresses the political struggle between the idea of trying to construct the city as a meaningful coexistence of people against the idea of branding corporations.

*How you would describe your position?*

About 20–30 years ago, my approach would be viewed as completely bound to a niche of architectural discourse without any chance to interfere with the process of city production. In today's world, we perform politics through culture – culture is seen as a productive force. In the most advanced countries, immaterial production is sometimes more relevant than material production. My ambition is to fight within the system by using the same representational techniques; for example, the production of images. Today, architectural production is centered around images and language. The latter is an important production tool, and therefore, I don't

see what I'm doing as purely outside the logic of how the world works. We must be very careful while working within the system to not end up being exploited by it. Remember: Late-capitalism knows well how to use politics; unfortunately, we know politics doesn't know how to use late-capitalism.

*And the Berlage itself, what distinguishes the institute?*

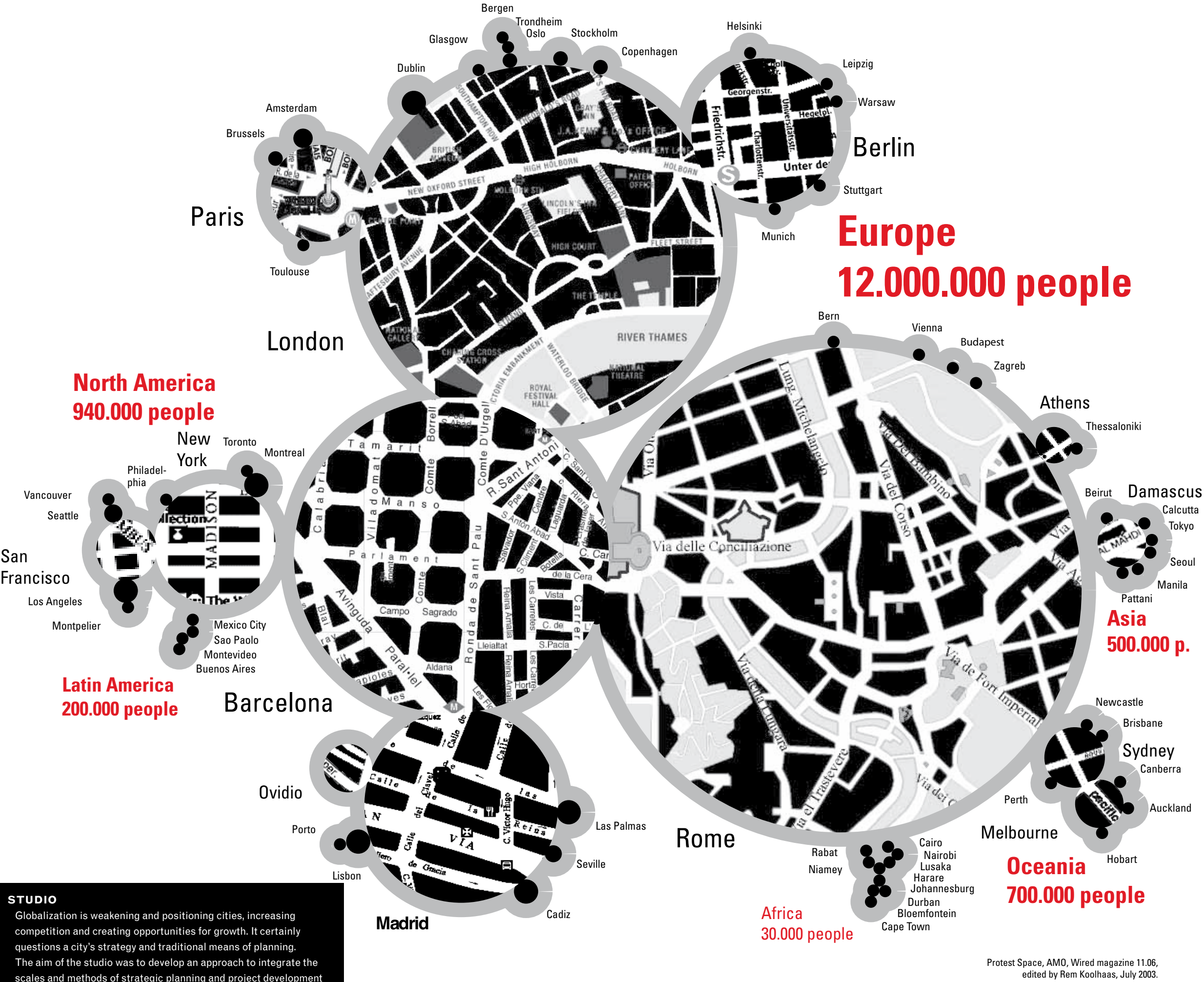
Education at the Berlage has a special status because we're not working with students but with participants who are almost equal to the tutors. The tutors act as almost a coach, as someone who can guide them. Therefore, for me, education is not just instruction on the rudiments of architecture, but to establish a dialogue making the students aware of certain aspects. The participants are architects; I have very skilled people that sometimes have more building experience than I have. Yet they feel that what they are doing is not enough since society is requiring them to be cultural leaders who, in certain public situations, are able to establish a vision, a project. And today, to construct visions or projects for the future is not anymore the job of some lonely visionary; it has the potential to be an effective and concrete profession.



On February 15, 2003, when millions of people demonstrated against the impending war in Iraq, twelve million people in Europe alone, public space got an entirely new dimension. Public space, already declared dead suddenly reasserted its relevance. These demonstrations

were a kind of presentative politics. People expressed their opinion not by voting for a representative, but by their own physical presence, replicated a thousand-fold in the media images traveling the world. Informal media and web sites orchestrated their presence. The public domain of the city underwent an alliance with the public domain of the virtual realm. Public space is changing from the raver tunnel to the web log and from brand hubs to gated communities.

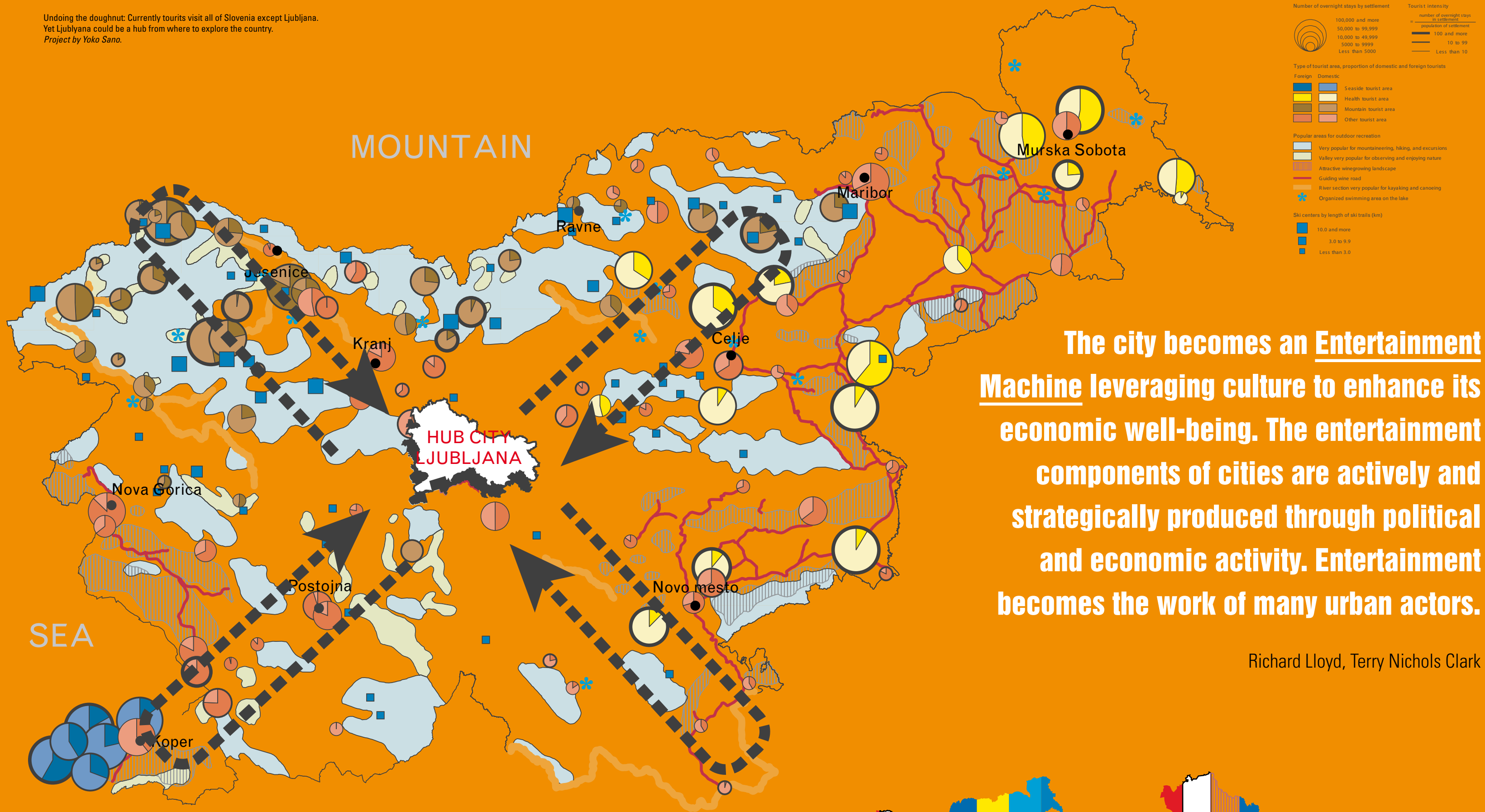
Markus Schaefer



**STUDIO**  
Globalization is weakening and positioning cities, increasing competition and creating opportunities for growth. It certainly questions a city's strategy and traditional means of planning. The aim of the studio was to develop an approach to integrate the scales and methods of strategic planning and project development using scenarios and (proto-) typologies to create an "urban script." The studio was taught by an architect and a financial consultant. Between the direction given by vision and strategy and the constraint established through an understanding of development mechanisms (or vice versa), urban imagination and architectural innovation unfolded.



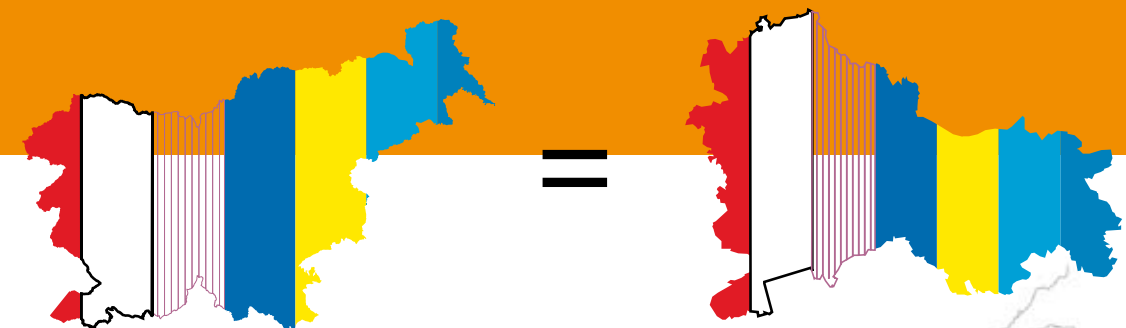
Undoing the doughnut: Currently tourists visit all of Slovenia except Ljubljana. Yet Ljubljana could be a hub from where to explore the country. Project by Yoko Sano.



The city becomes an Entertainment Machine leveraging culture to enhance its economic well-being. The entertainment components of cities are actively and strategically produced through political and economic activity. Entertainment becomes the work of many urban actors.

Richard Lloyd, Terry Nichols Clark

Ljubljana could be a model European capital wherein a small and light format politics, culture, commerce and urbanity coexist with equal value. Representation is not ideologic, but direct. Based on intelligent, synergistic strategic planning, the city could create maximum value for the different groups involved in shaping and inhabiting it. Light capital, therefore, also describes a strategy, a program, even a vision – a new collective platform based on a defined and shared ambition.



Slovenia



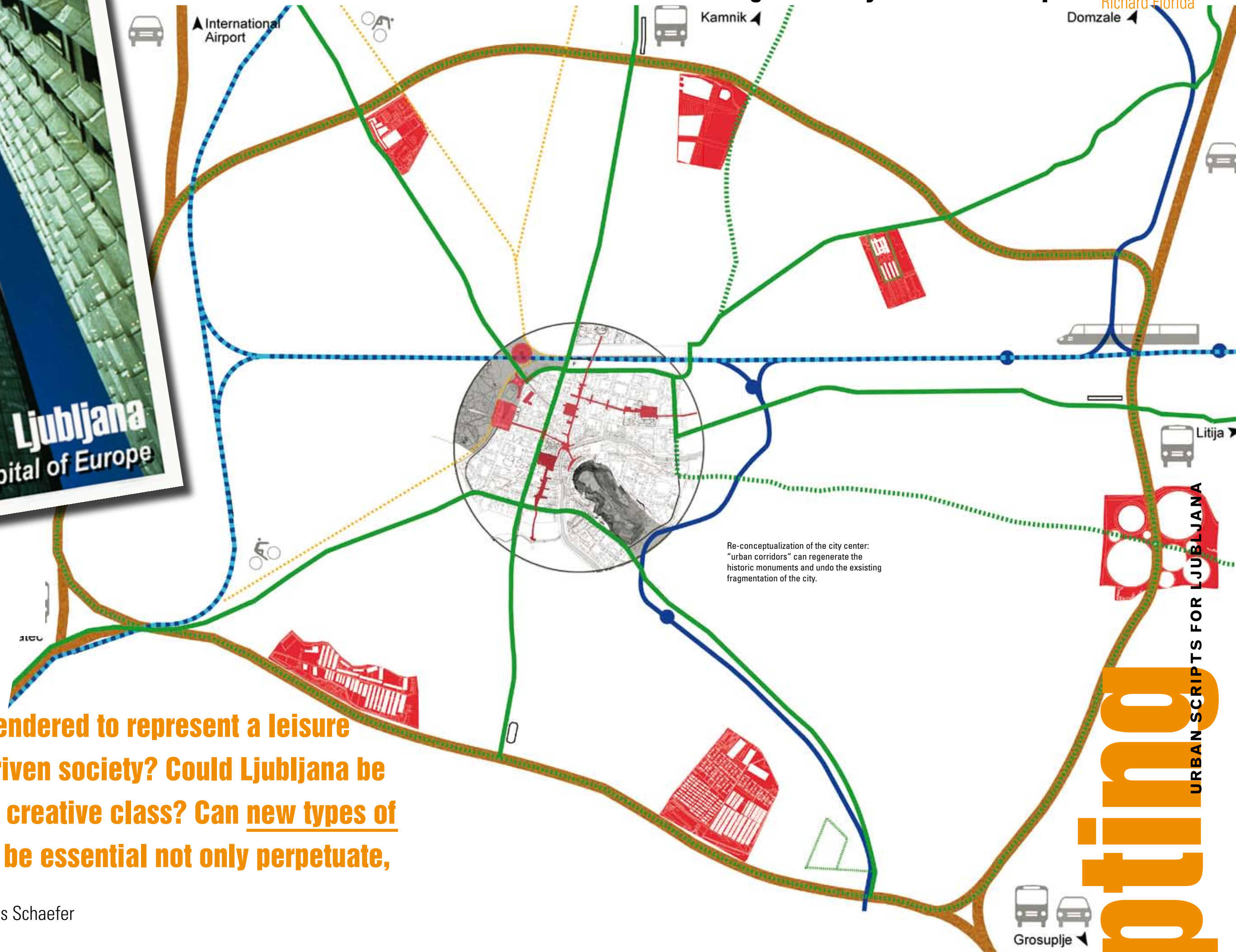




Ring of exacerbated difference: new developments of the outer-ring road creates new opportunity and urbanity, both sufficiently different from the city center.

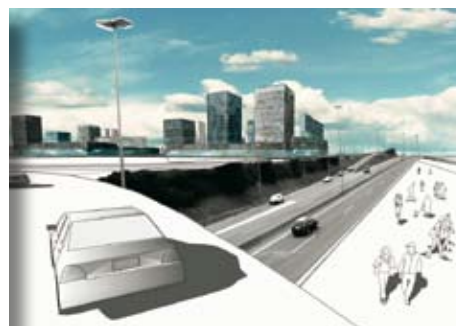
**Access to talented and creative people is to modern business what access to coal and iron ore was to steel-making. It determines where companies will choose to locate and grow, and this in turn changes the way cities can compete.**

Richard Florida



**Can an urban design be rendered to represent a leisure culture and knowlegde driven society? Could Ljubljana be a center for the emerging creative class? Can new types of urbanity emerge that will be essential not only perpetuate, but reinvent the city?**

Markus Schaefer



The scripts that unfold in the urban attractor are represented by the postcards

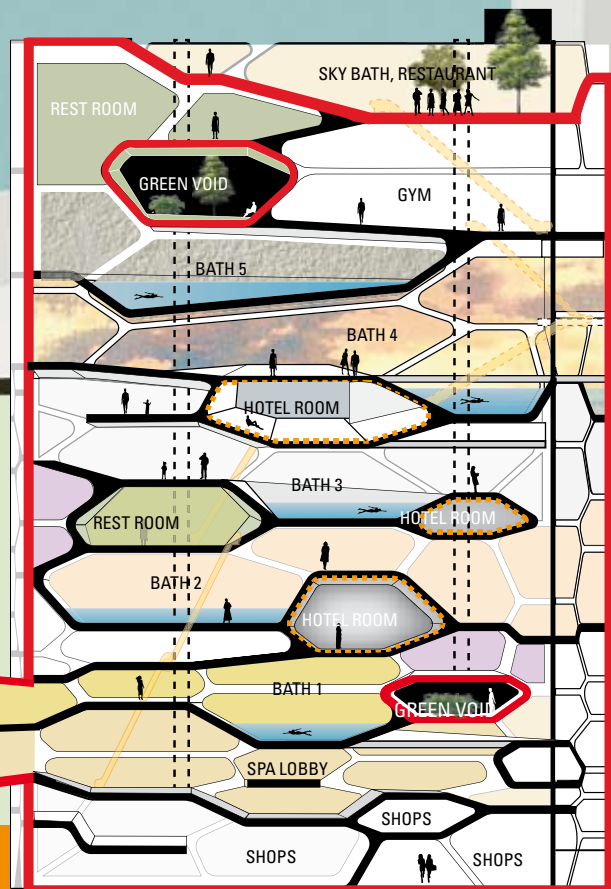
Scripting  
URBAN SCRIPTS FOR LJUBLJANA



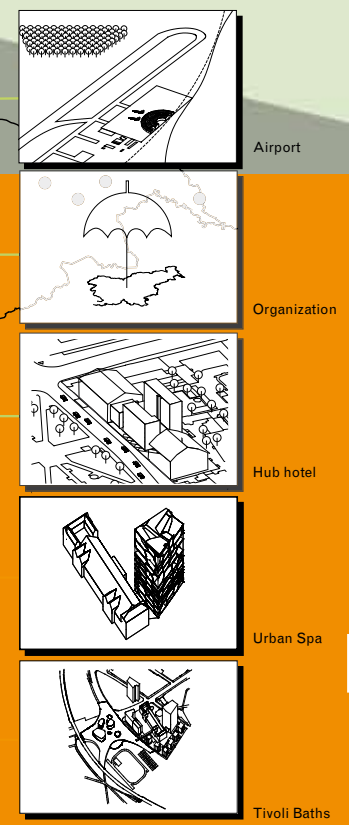
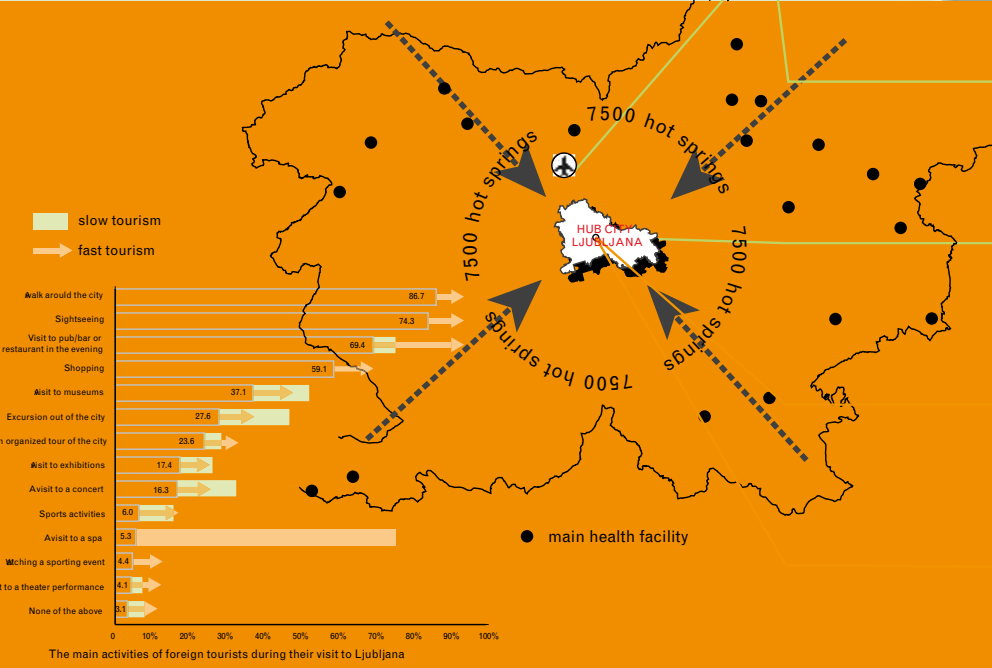
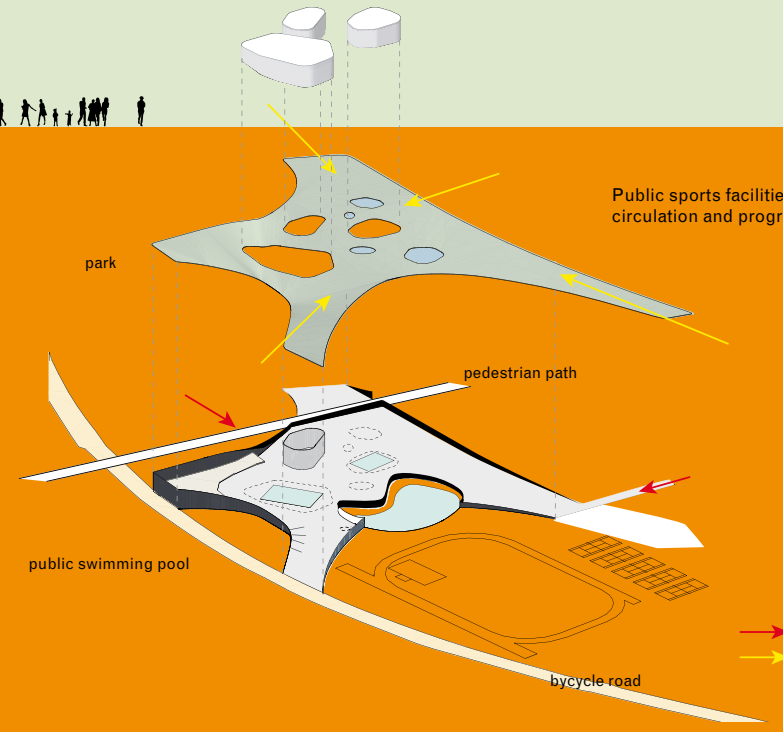
The aim was not to propose dazzling architecture, but a concept that would benefit the overall city. A business model accompanies each project. This should, on the one hand, provide friction with reality, force the projects to be innovative and realistic. On the other hand, this approach proposes a process of urban development where the city proactively determines what projects are needed in an overall strategy and has the tools to implement them.

The business models support possible negotiations with market parties, allows zoning solutions or sets land values to cross-finance public space and infrastructure.

Markus Schaefer



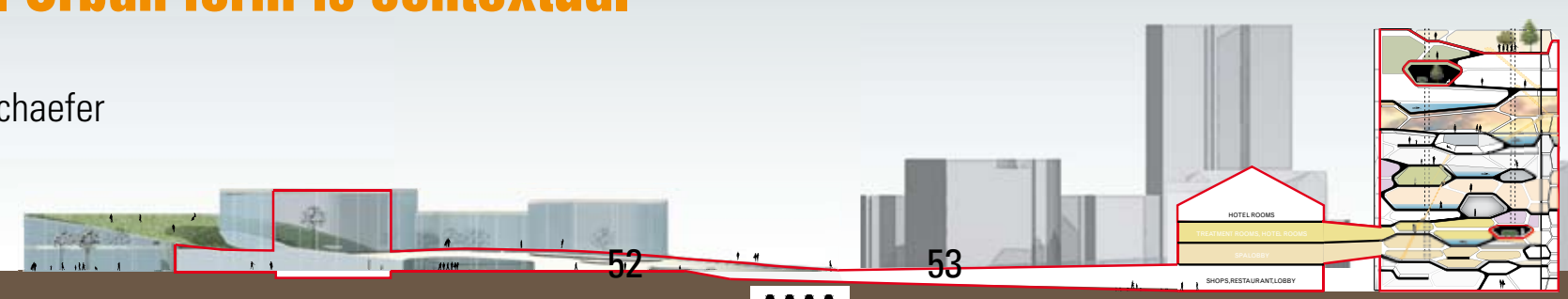
Urban Spa hotel and public sport park.  
Project by Yoko Sano.



URBAN SCRIPTS FOR LJUBLJANA

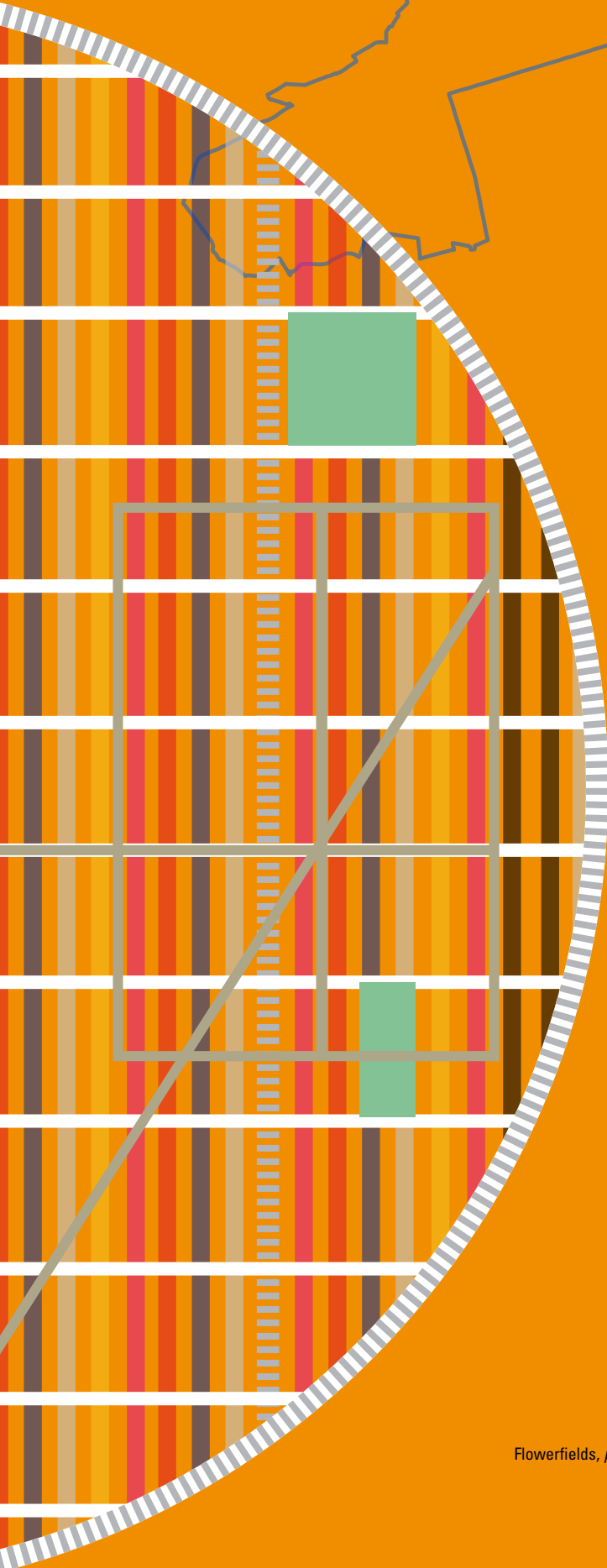
Urban form is to a large degree a consequence of underlying economic, political or legislative factors, a result of the physiology of the city rather than a perpetuation of its morphology. Urban form is contextual rather than autonomous.

Markus Schaefer





New opportunities on the outer ring of Ljubljana: Urban Transferium, Officeflex, Metrostadium, Ringpark and Urban Suburb (Slovinex) and Peri-urban live/work.  
Project by Changho Yeo.

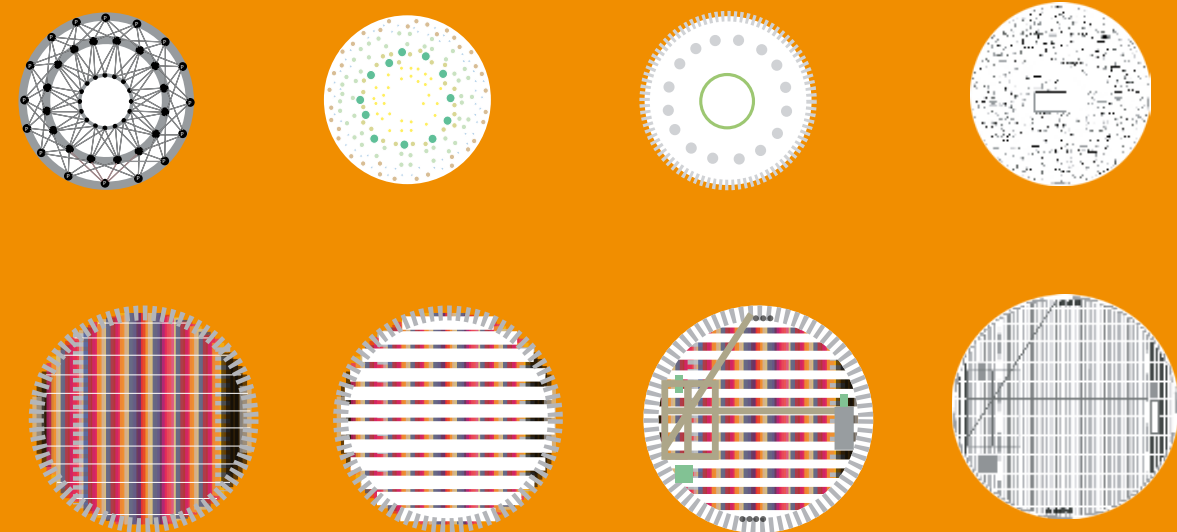


Flowerfields, project by Changho Yeo.



Since we are proposing typologies rather than analyzing them, we prefer to talk of prototypes. The term prototype is consciously modern, looking forward in time and toward new solutions rather than backwards in an interpretation of the existing. Since it is an answer to a specific problem, the aim is that it could overtime become part of the authenticity of a place.

Markus Schaefer



URBAN SCRIPTS FOR LJUBLJANA

Scripting



# Scripting

## Light Capital, Ljubljana

Interview with Markus Schaefer by Jennifer Sigler and Roemer van Toorn

*Can you spend a moment describing your education and experience?*

I'm trained as a neurobiologist and as an architect. At the University of Zurich, I worked with ants and I think from there comes my deep interest in systems, systematic thinking and in the physiology of things. What you see is actually effected by forces that are not obvious, but forces profoundly shaping the way we behave. Then I went to America because I was interested in a more theoretical and intellectual approach than I thought I'd get in Europe. I studied with Rem Koolhaas at Harvard and worked with the other students on the book *Design School Guide to Shopping*.

Working with Rem was something similar to Robert Venturi's *Learning from Las Vegas* because Rem's way of thinking about reality is by determining from reality its own shaping forces. From there, I went on to work with Rem for four and half years, first as an architect and then as a director and architect at AMO. In many ways, AMO took the legacy of OMA, the thinking in typologies, and just continued it in this new realm of, some would say virtuality, some would say post-industrial culture, some would say "icon"omy. But it's a fact the concept driven work of OMA had the ability to migrate into a field where projects are done without necessarily being implemented in architecture. This allowed us to create an entire spectrum of work, from research to media to technology, even up to things you could call "branding" or "advertising," but they all have a common core, where you have to think in concepts and prototypes. That's one side, but on the other, is something less interesting to me: participating in the aura economy which can be thought of as modernity all about growth in the end; growth and management of growth. There are a couple tools to study this, one being ideology because you have to organize large masses and the other is the state and the organizational control they have over the break from clear cultural tradition toward something new. You could then argue that postmodernity was a phase all about differentiation, once the monolithic modern system had been established, the task then was to differentiate and create as many niches and as many possibilities as possible.

*You spoke about the end of ideology. Can you elaborate on what you mean by that?*

We're facing a totally pluralist society where there's nothing given. There are no real schools anymore, there are no traditions, there are no masters in many ways, just atomized cultural environments at the moment. As an architect, you need to come to grips with that and look at the city, realizing that you can't put an overarching ideology in place which would solve everything in one go because the tools and recipients don't exist. There's no audience for something like that right now. On the other hand, what I do believe is that architects working on creating these ideology-centered positions are onto something very important. I only think that if it ends up as a purely stylistic endeavor, a kind of nostalgic modernism, then I find it highly questionable because, then, it's too much like new urbanism with different clichés.

*How do you work ideology into your projects?*

There is a renaissance of mapping in some ways. For us, the maps are important because we live in a globalized society where influences of many different scales overlay on the scale of experience, both understood in a traditional sense, but also by a lot of very strange things – by media for example, by politics, by large scale transporta-

tion and so on. In order to understand these forces, it's necessary to map and define them to make them visible. Yet, maps are also a crutch because we don't have an overarching ideology. They're a way of creating a textual ideology geared toward a very specific place, so it's again a Venturi approach where you go to... say Las Vegas or Ljubljana, it doesn't matter; you go to a place without a lot of preconceptions and you look at it and you try to derive a series of cohesive facts and research insights with which you start building an argument about the city. But the question remains: How do you deal with the splintering urbanism as an urbanist?

*The expertise you're working with is "scripting." How does this differ from "branding"?*

Branding is a tool to control an identity. On the other hand, branding is, in some ways, an abstract wood cut recreation of culture and personality. People talk about brand personality, or say something like "We, at Google, think..." which is exactly the same statement as, "I, as a Swiss person, think..." and these are branded personalities. Brands are a tool of control, but it now has an this additional life in that it both simplifies culture and personality while becoming immutable institutionalized entities. Instead, we developed an idea of "scripting" for the project in Ljubljana. You start with a situation as found, you analyse it, you generalize it, and then from that, you try to create a strategy on how this entity could develop in the future. But, again, the idea is not that you then, like in branding, simplify the particular thing to a degree that it totally becomes controllable, but rather you take that umbrella as a lighting tower from which a particular development could thrive. We had students make an entire series of individual projects which they had to negotiate an approach among themselves. The idea was that in scripting, you can generate an urban way of creating a new proposal, but what we found when we did case studies on projects in Den Haag, Dublin, Bilbao, Bratislava and Bern, is that those cities work well where you have a very clear strategic direction and you have a very strong alliance among different types of people within institutions supporting that strategic direction, but other than that, you have a fair amount of freedom.

In some ways, what we're saying is that you have the strategy at the very top and the prototypes at the bottom and we cut out the usual level of the masterplanning. We don't believe in the monolithic authored approach of the masterplan because it's a tool to control growth, mainly, but in the environment where you have a pluralistic background, and you have less given growth, you need to have different tools to develop the city.

*Can you describe your concept of "boutique city"?*

A boutique city is a concept based on the idea of small ownership. It's not a chain, it's not a department store, it's not a supermarket. It's all about position, limitation and curation, in a very precise idea. You don't have resources to waste on trying to be everything. This concept is important because when I went to Ljubljana, I had a lot of pre-conceived notions and over time, I realized the actual issues, which are invisible on the formal level. You could only get to them when you discovered the physiology of the city. For example, ownership is very unclear. People have such expectations in the EU, and in the economic change the EU will bring, that nobody sells any land, so nothing can happen in the city center. We ruled out that Ljubljana would be a boom town; it couldn't be. There's no

single growth in the city strong enough for it to be defined by an operational mechanism, so we had to find a concept or scenario with which we could think about a possible development of this very autonomous and isolated entity. Another issue is that, historically, Ljubljana is very much part of a polycentric region that never fully urbanized and the Slovenes are a bit like the Swiss, they have an anti-urban tendency. Put together, we were forced to invent a scenario which could deal with it all, which we call "boutique city." There are cities defined by the kind of flows that go through them or their position in the global network, like Saskia Sassen's Global Cities, and there are other cities which are important because they're located at a distinct potential differential. For example, Tijuana or other border towns like Bratislava, or Pearl River Delta towns which are all part of a tapestry of difference. Ljubljana is not like that. It's too isolated and trade flows that could differentiate the city are simply not that important right now to differentiate the city. So it's a city, a bit like Graz, a bit like Verona, a bit like Bilbao, all of which needed to differentiate themselves by becoming what we call the "boutique city."

*Could you talk about your idea of "light capital"?*

A light capital summarizes the following issue: We live in a society where bureaucracy and politics are becoming less important. Key words are "deregulation," "public-private partnership," "the market," etc. We also live in a culture where the creative class is very important. You need to be able to position the city to attract people, or at least prevent the drain of Slovenians who are interested in things easily attainable in world capitals like London, Berlin, Zurich, New York, etc. Then you have the issue of poly-centricity, the anti-urban instincts of Slovenians, last but not the least, it's important to think about new types of representation which are geared to the fact that we live in a culture where large collectives are formed bottom-up rather than defined top-down.

*Earlier, you said Ljubljana's problems are invisible. What makes that so?*

There are two components to that; on one hand there's an analytical component – you don't see the problems of Ljubljana immediately, and there's no reason to understand why the city doesn't develop on its own. Only by looking at the physiological layer, you realize that the issues are the unclear ownership of property in the city center, an extreme expectation of rising prices and, now that they've joined the EU, people simply do not sell. There's a lot of land blocked by government offices and zoning laws. In addition to that, Ljubljana has been suburbanizing very rapidly in the almost total absence of public transport. Suburbanization is fuelled by cars, which creates huge pressures in the city center making it less attractive, scaring possible investors away. In the end, you simply have a politic which is not always continuous. The entire environment, therefore, does not engender investments and changes. Additionally, there exists a belief that Ljubljana is already perfect and doesn't need to be changed.

*What are your strategies when approaching Ljubljana as a light capital?*

The light capital gives a reference point to create a platform allowing alliances. It's almost a "branding exercise," though, as you know, I don't like this term. Our strategic plan, is on two scales. The scale of the outer-ring and the scale of the city center, making a series of infrastruc-

tural interventions on both scales in order to unblock some situations. By working on all these projects, the students had to negotiate their projects' coexistence to each other. Hence, they negotiated territory, functions and business. Also, all the projects needed to be feasible from a financial point of view. The goal was to prevent purely paper architecture. We wanted to attempt an embeddedness in the city's physiological background and through the sum of these activities, we hope to generate a process which is not monolithic, yet nevertheless directed.

*The project, instead of being based on form, is more about organization. Why is this important?*

When I teach, I'm very interested in the students understanding mechanisms of action as well as interaction as an architect. They need to leave school and know how to analyse situations, how to position themselves in a particular situation and how to act intelligently for themselves, as well as some punitive collective interest. I'm much less interested in teaching form because I believe that as postgraduate students, that's what they should bring. I provide the functional and organizational "physiological" framework. I also believe that in a market context where culture and commerce are closer than ever before, form is too easily prey to market forces; too easily it becomes just style. Form for me is something which is incredibly interesting and I help each student to deal with his or her form and sensibility, but it's not something I'm interested in teaching because I don't want to make style clones.

*What role does form play in the Ljubljana project?*

I think architecture inevitably has form. That's a god-given aspect and, I believe, is the way you read the form. Yet, how do you read it and what do you read into it? Why this particular form? If you come as a formalist or, on the other hand, with ideological reasoning and rhetoric behind the form, then it's problematic because the only thing you can do as an observer is read and understand this form in a limited way. I'm much more interested in letting the form be less problematic, from the point of view of an urbanist. As I said, I'm not interested in defining form but I believe the students, as architects, need to be able to define form, yet I also argue that form is not something derived from an urbanistic layer that makes no sense. Cities cannot be organized via the totalitarian monolithic point of view, they need to be organized in a loose framework where individual expression and small collectives can find their place.

*To what extent, as an architect or an urbanist, can you design without building?*

We approached Ljubljana very much on the architectural side. If you approached this project with the idea of actually building, there would be a need for an equally serious non-architectural side. This involves governance and the organization of the government in a way to better deal with projects. This comes into play regarding zoning issues, land registry issues, issues of political co-operation between the city and the country, so all sorts of essential things need to be done but, in the context of the studio, we have a very hard time realizing our plans. We can think about it, in some ways fantasize about it, but we cannot really engender it. We show a strategy in which Ljubljana could change or position itself, if all these issues were clarified. What could happen if the development was easier? What kind of new possibilities, urbanities, ways of using the city could you actually have if the development was easier and if the overall strategic guidelines to the development were actually defined and shared? I don't know.

*Can you go into detail concerning the propositions for the Ljubljana project?*

All these projects played themselves out on two scales: the scale of the outer-ring, the highway around Ljubljana, and the scale of the inner-ring, or the city center.

The first series of actions are infrastructural changes, very basic changes because there are very basic issues not functioning at the present. For example, the absolute dominance of the car as a mode of transport, and therefore the victimization of the city center by car traffic coupled with the emergence of the outer-ring culture which is sucking a lot of activity and urbanity away from the city center. The first idea is something as mundane as an express bus system to bring people from the ring to the city center. The express buses operate out of a series of transferiums that are not only parking structures, but are also filled with content and programs, a system of urbanity in themselves. Then there's a big infrastructural change planned for the new high speed rail line which will create the need to rethink the main train station and connection to the airport. Within the inner-ring, we propose to extend the park to re-strengthen the urban corridors in the city – all of which are invisible due to bad urban structures or an overwhelming amount of car traffic. In some areas, we planned for increased pedestrian traffic, something any planner would do, but this laid the way for the rest of our projects, each of which has a strong strategic and paradigmatic component. Students looked at ways to unlock different corridors and introduce new programs. For example, the Plecnik Corridor could be something involving Joze Plecnik's legacy with the EU presence and the city monuments, all working with the surrounding universities. The Fabiani Corridor could be about shopping on a global scale, making everything available within the city, instead of being external. It's in the specificity of the projects where the plans come to life. Another project focused on an urban spa which could function as a type of coliseum, but which is now protected as a land mark. The idea is to turn it into a hotel and build a spa tower next to it, an urban leisure space which could put Ljubljana on the map of Slovenian tourism. We found an astonishing amount of tourist who go to the sea, to the mountains, to the coastal regions, instead of going to Ljubljana. The spa project would put this wellness and leisure into the very center of the city. In the end you could re-think the city, thematically, in layers of politics, leisure, culture, education, shopping, living and working. One element I have to add is the idea of consolidating some of the government offices. In the project called The Political City, this solidification would have two functions. Not only does it cause a higher degree of efficiency, but the government has more transparency. It's a mixture of reinterpretation and repositioning, it's about perception. In the end, I think the questions for me are: What makes cities thrive? What makes cities interesting environments and why do people choose to live in cities, especially in a place like Slovenia where people are actually choosing to live outside the city, either in the immediate suburbs or the suburban towns?

*What is your definition of scripting?*

Scripting, for us, is mainly an alternative to masterplanning. It's on the side of planning, and a way of defining an urban intention project without going into the detail of the masterplan. Scripting also entails different scales between a strategic direction and particular prototypical architecture and negotiates between different stakeholders, these being the city, the architect, the planner and the public. Scripting, in our sense, has nothing to do with a particular urban experience or about defining people's movement or perception of a public space, it's more about defining a process to make public spaces interesting. We're not interested in defining, we're interested in engendering a process by which a particular urban space can be made. And that, we call scripting.

Markus Schaefer Studio Professor

VIDEO STILL CITY TALK INSTALLATION BIENNALE VENICE



**Scripting, Light Capital, Ljubljana**

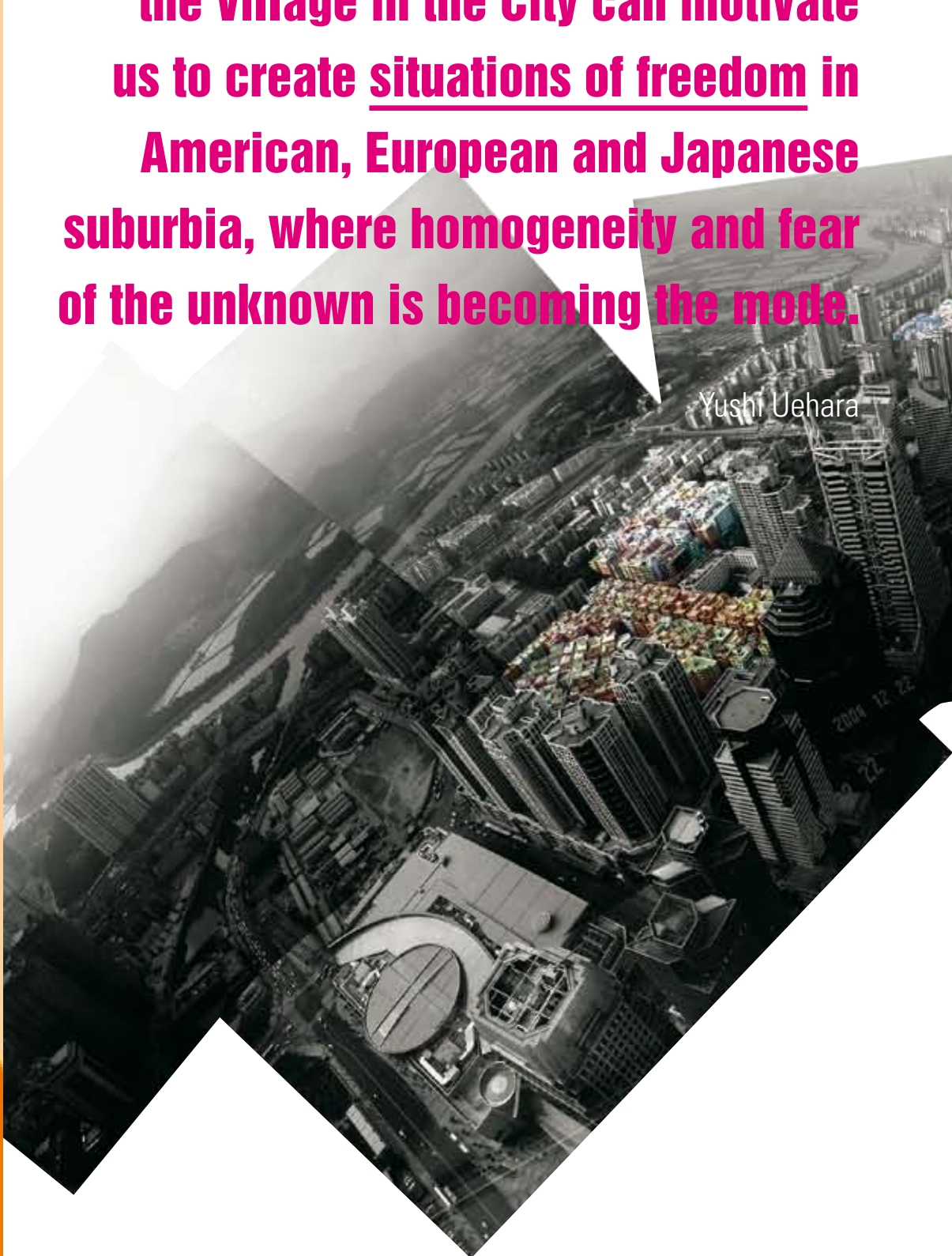
Studio Tutor  
Markus Schaefer and Marijn Spoelstra,  
Mountainworks, The Hague.

Participants  
Tina Jelenc, Jung Bin Kim, Ryuta  
Oohori, Yoko Sano, and Changho Yeo.

Client  
City of Ljubljana, Marin Gajsek, Head of  
Urban Planning,  
Krandska investicijska družba d.o.o.,  
Jože Anderlič.

Biography  
Markus Schaefer is a founding partner  
of Hosoya Schaefer Architects, a studio  
for architecture, strategy and research  
based in Zürich. With an international  
network of collaborators, the studio is  
involved in the design and realization of  
buildings and interiors, media installa-  
tions, strategic planning and consult-  
ing. Clients include Volkswagen, Swiss  
Re, Swarovski, National Geographic,  
ETH Zürich and the cities of Zürich and  
Ljubljana.  
Prior to founding Hosoya Schaefer, he  
was a director of AMO in Rotterdam.  
AMO is the think tank and research  
department of OMA, the architecture  
office established by Rem Koolhaas.  
AMO worked for clients like Prada, the  
EU, Condé Nast, the Hermitage  
Museum, Volkswagen, and China Cen-  
tral Television. Schaefer was specifi-  
cally responsible for all of AMO's work  
for Prada, which ranged from store  
concepts and in-store information  
technology solutions, to branding,  
media, content and even advertisement,  
work for which he received, with AMO,  
an IDEA and a Lead Award in 2003.  
In addition to the Masters of Architec-  
ture from Harvard University, he has  
a Masters in Neurobiology from the  
University of Zürich. At Harvard, he first  
collaborated with his current partner  
Hiromi Hosoya on the Harvard Guide to  
Shopping, edited by Rem Koolhaas and  
published by Taschen in 2001. He is cur-  
rently a visiting professor at the Berlage  
Institute in Rotterdam and lectures and  
publishes regularly.

The process of negotiation within  
the Village in the City can motivate  
us to create situations of freedom in  
American, European and Japanese  
suburbia, where homogeneity and fear  
of the unknown is becoming the mode.



Yushi Uehara



Aerial photograph of Caiwuwei in village  
in Shenzhen, the mile stone of the 20th  
century Chinese urbanization. This is the  
very first Village in the City.

**STUDIO**

The Western perspective concerning the development of urban  
areas in China is very simple; erase and rebuild. It does not work  
like this. There is a unique evolution that Western eyes do not  
see; the marriage of Communism with late-capitalist commerce  
generates an unprecedented form of urbanism. The meshing of  
large-scale, tradition-erasing Russian grids and the Chinese  
farmer's land rights is not a natural progression, nor is it a tabula  
rasa method of urbanization. Instead of a new urban form, the studio  
offers a manual, a guide, for implementing what we have called  
unknown urbanity in China, where the architect/urbanist works as a  
negotiator with the people who own and speculate with the land.



Mao Zedong. As incentive to implement  
communism in China, he gave rights to  
the farmers that included collective land  
ownership, which eventually led to the  
Village in City.

Deng Xiao Ping, facing the fall of  
communism, gave the Chinese  
the right to capitalise farmland,  
and then later urbanized areas.

It is, above all, necessary to avoid once more  
establishing society as an abstraction over...  
against the individual.

Karl Marx

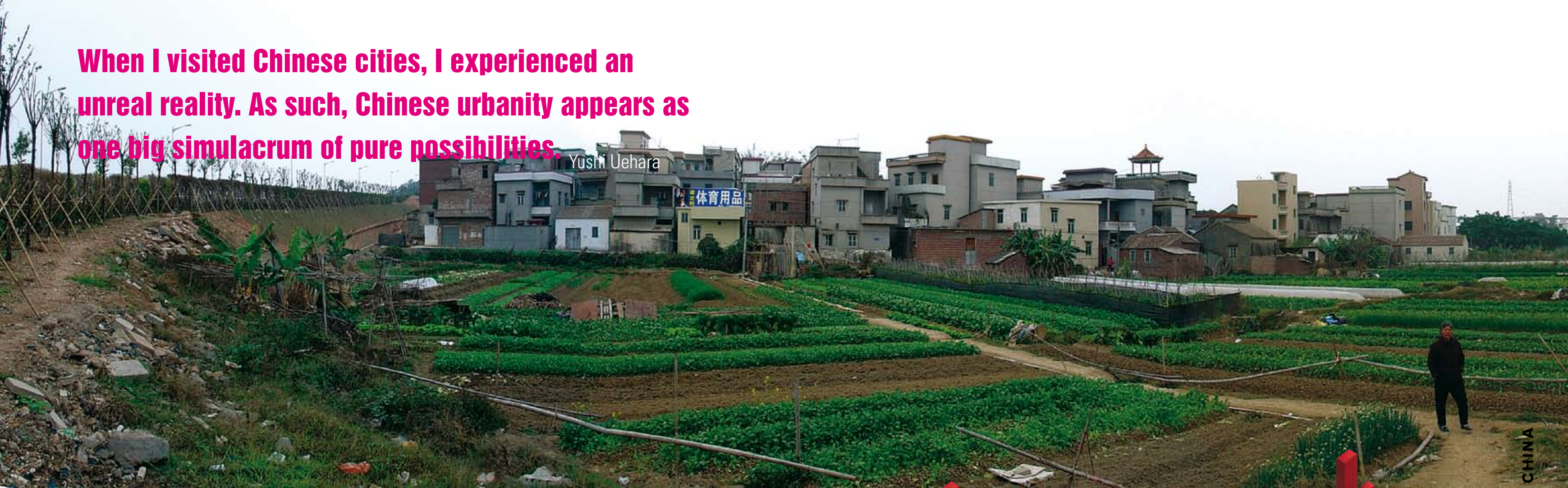
# Negotiation

STUDIO PROFESSOR YUSHI UEHARA  
VILLAGE IN THE CITY UNKNOWN URBANITY IN CHINA

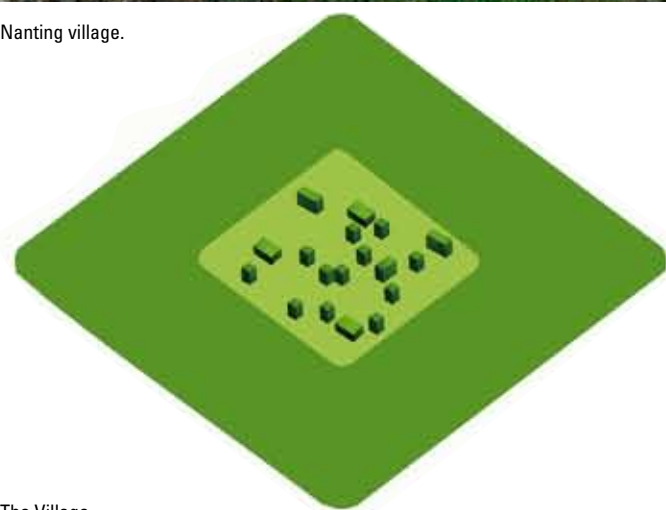


When I visited Chinese cities, I experienced an unreal reality. As such, Chinese urbanity appears as one big simulacrum of pure possibilities.

Yushi Uehara



Nanting village.



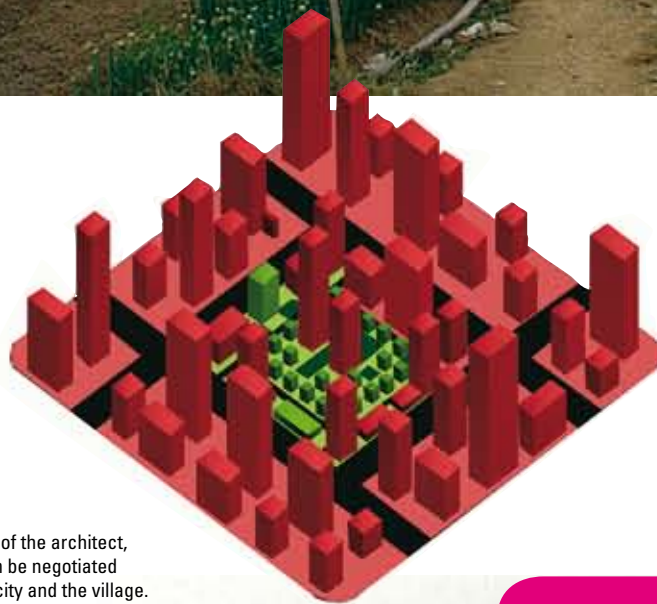
The Village.



Village within the City.



City touching the Village.



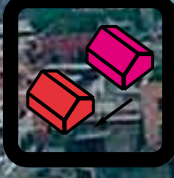
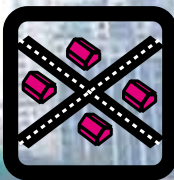
With the help of the architect, a balance can be negotiated between the city and the village.

The urban region of Shipai.



VILLAGE IN THE CITY UNKNOWN URBANITY IN CHINA

Negotiation



I

II

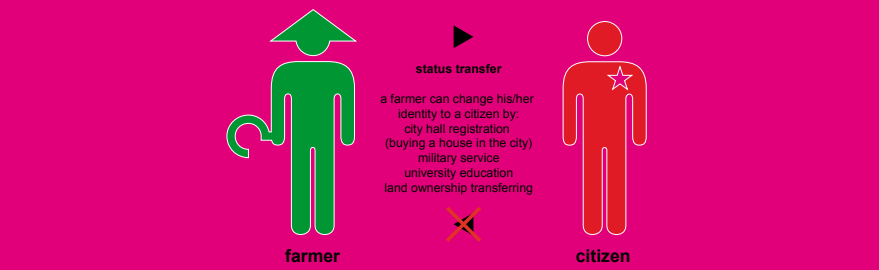
III

Urbanity in China develops so rapidly that new cities surround the existing villages. The farmland taken by urbanity is granted by the government as a new source of income for the collective of farmers. On this new land, the collective can develop almost any business they want. The negotiation of different players involved with this development, forms the Village in the City.

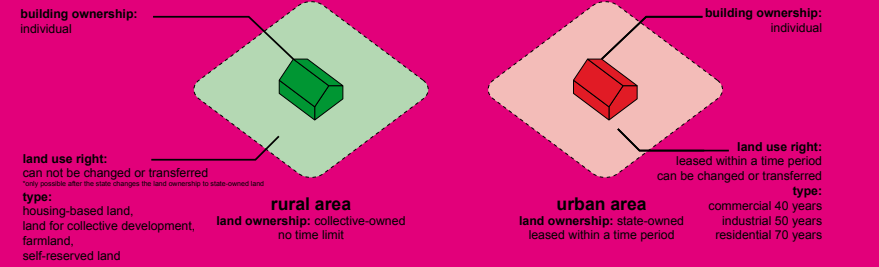
90% of urbanism is of language, only 10% or less is about design.

Rem Koolhaas

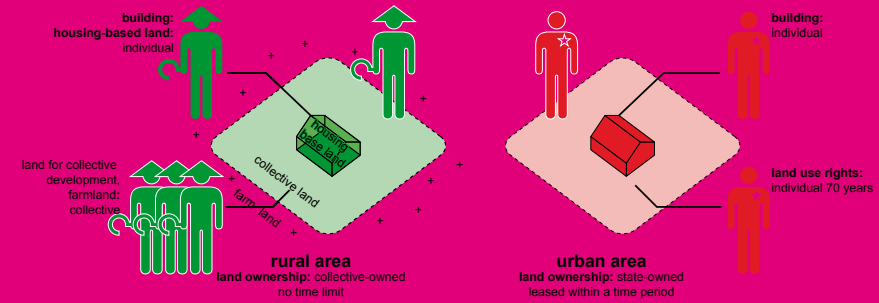




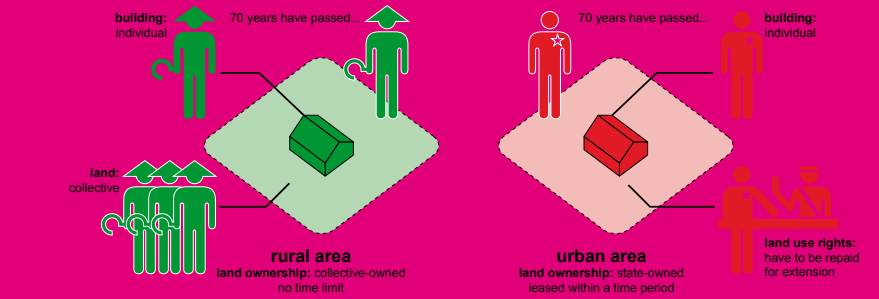
building ownership  
land ownership  
land use right



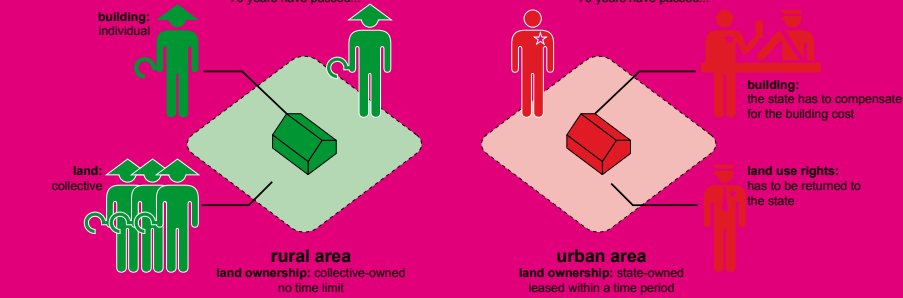
building ownership  
land ownership  
land use right



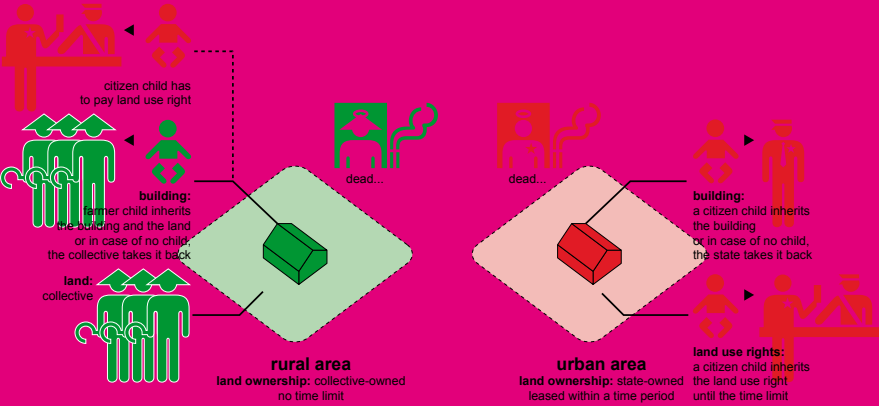
building ownership  
land ownership  
land use right transfer



building ownership  
land ownership  
land use right transfer



building ownership  
land ownership  
land use right transfer



VILLAGE ORGANIZER  
Manages the collective income and uses the land ownership to negotiate with the government.

VILLAGERS  
Possess collective land ownership and benefit from it through the village organizer.

As for communication, it does not require shared “public meanings” any more than it requires “public pronunciations.”

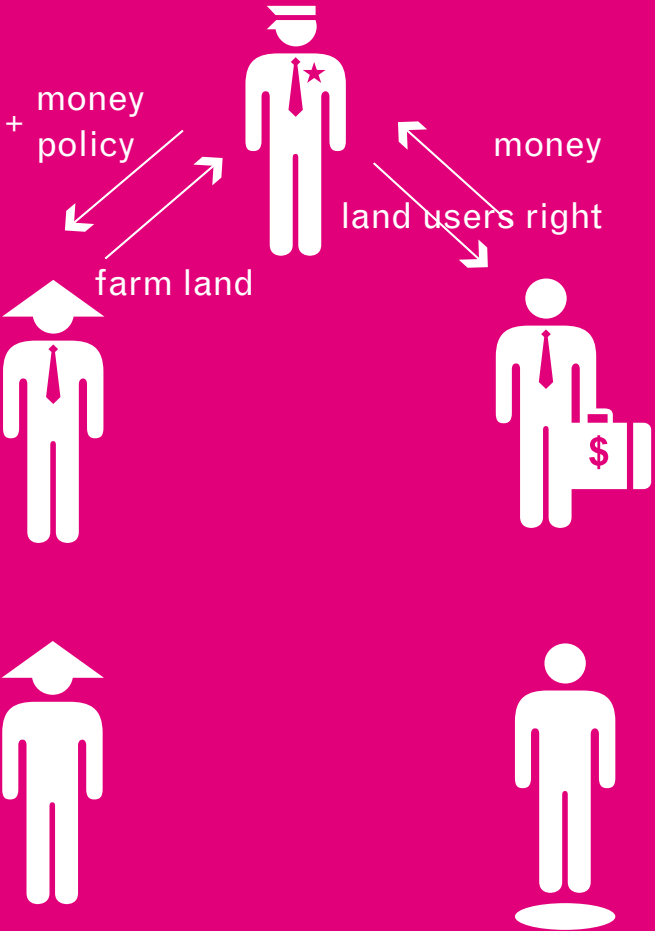
Noam Chomsky

What I have been interested in are collective creations rather than representation.

Gilles Deleuze

GOVERNMENT

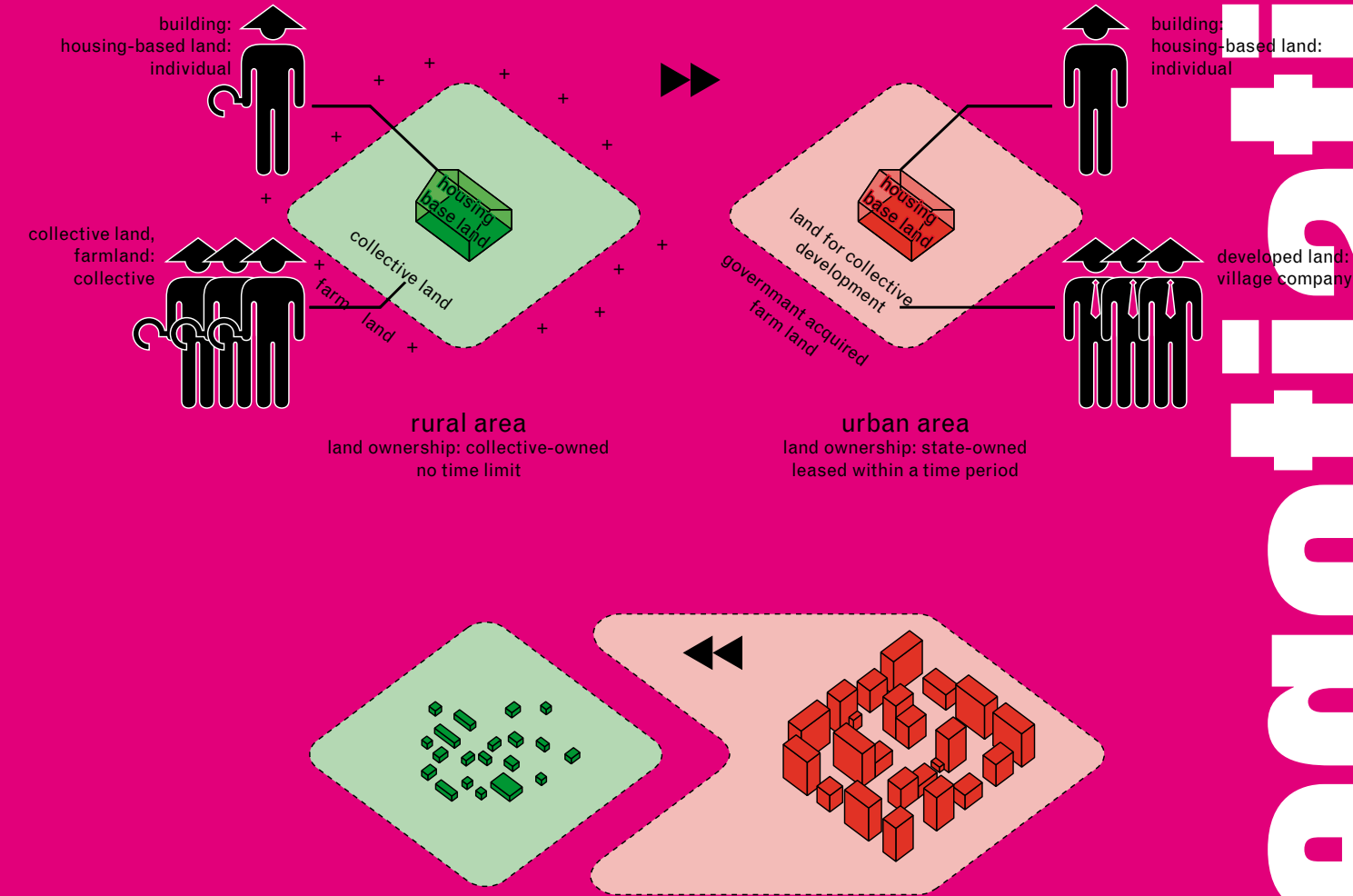
Makes sure that the city's economy develops, manages the limits of other players by making policies, acquires the farmland from the villagers, sells the land users right to the developer.



DEVELOPER/INVESTOR  
Has the money and uses this power to negotiate with the government and the village organizer.

FLOATING POPULATION/USER  
Has no power in this game.

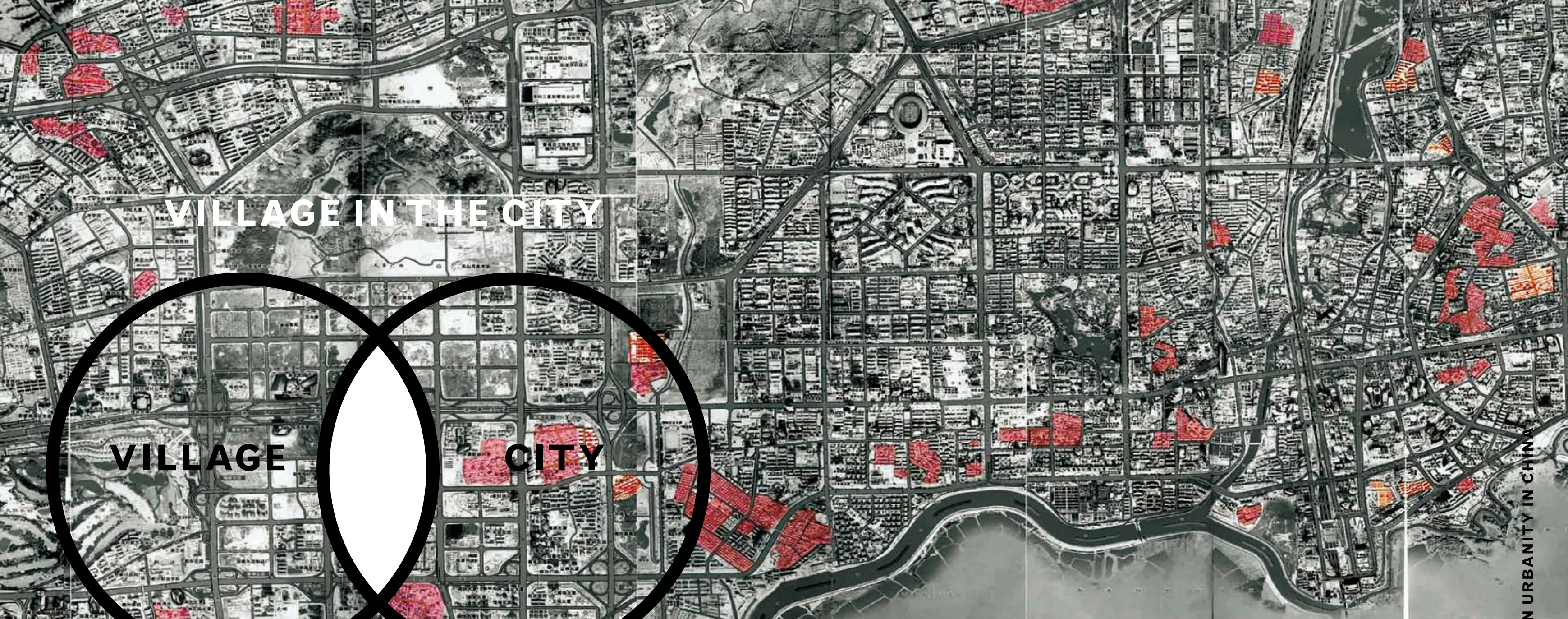
VILLAGE IN THE CITY  
LAND TRANSFERRING



VILLAGE IN THE CITY UNKNOWN URBANITY IN CHINA

Negotiation





# VILLAGE IN THE CITY

VILLAGE

CITY

What has been theorized by philosophers such as Deleuze, Virilio and Habermas: The idea of freedom within restrictions, the magnitude of chaos within control, that's is what we have found in Village in the City. It is a project that extracts the cores and structures of dynamism and then examines how the dynamism evolves and tries to implement itself in a limited suburban condition to create an active area allowing rapid transformation.

Yushi Uehara



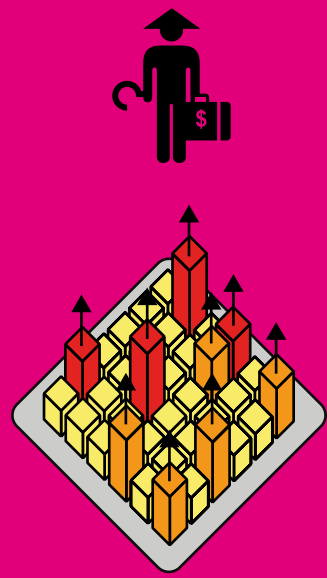
Map of the many villages in the city (colored) in the urban region of Guangzhou.

When the government installs a masterplan, all negotiation between the existing village and urbanism is lost. The marriage of deregulated capitalism and collective rights in the Village in the City opens avenues of cityness.

# Negotiation

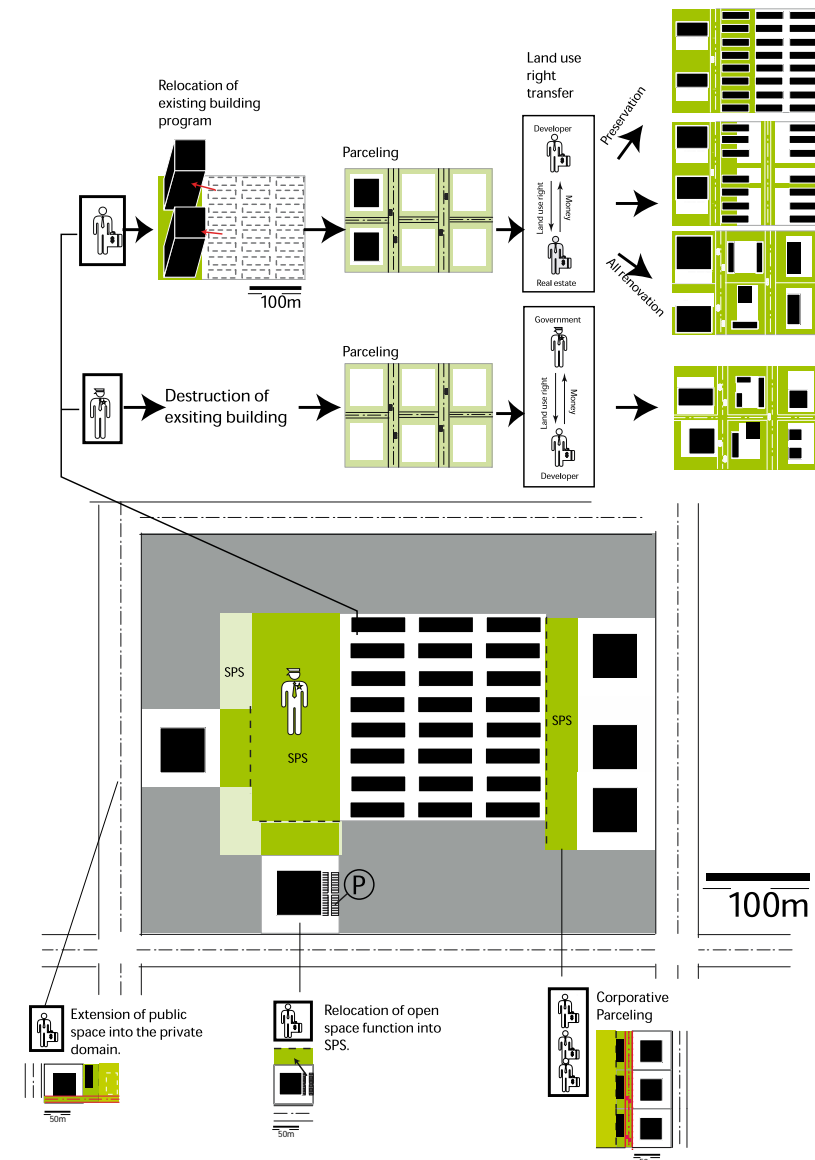
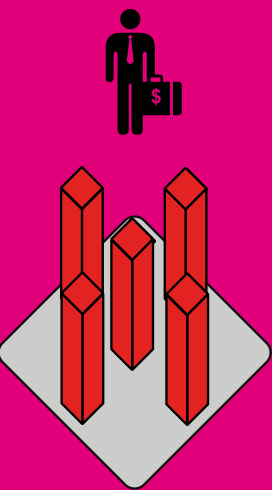
VILLAGE IN THE CITY UNKNOWN URBANITY IN CHINA





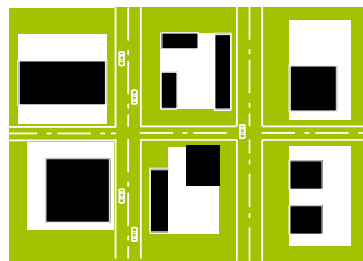
In the complex battlefield of negotiation between top-down tabula rasa and bottom-up “everyone participates,” architects must act for the sake of both. The negotiator-architect should function as a kind of secret agent, and businessman as well, determined to find the right forms of social contract and urban form.

Yushi Uehara



The project aims to propose a new Village In the City (VIC) renewal policy that utilizes Subsidized Public Space (SPS) and Land for Social Development (LSD). The successful implementation of this policy will develop the supporting social role of the current VIC to the surrounding urban area. The policy would be generated as public policy for the future urbanity of the Chinese metropolis. Project by Taichi Tsuchihashi.

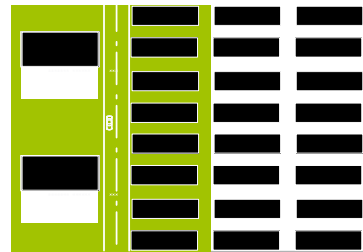
action



Strategy: to equalize the SPS into the state land. And to transfer it to the private.



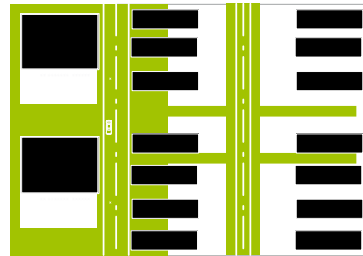
action



Strategy: to preserve the existing building program as much as possible. The SPS will help to develop it.



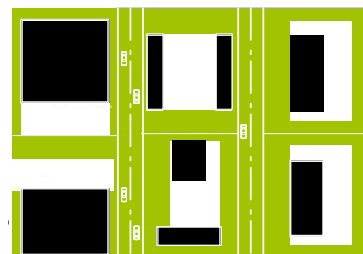
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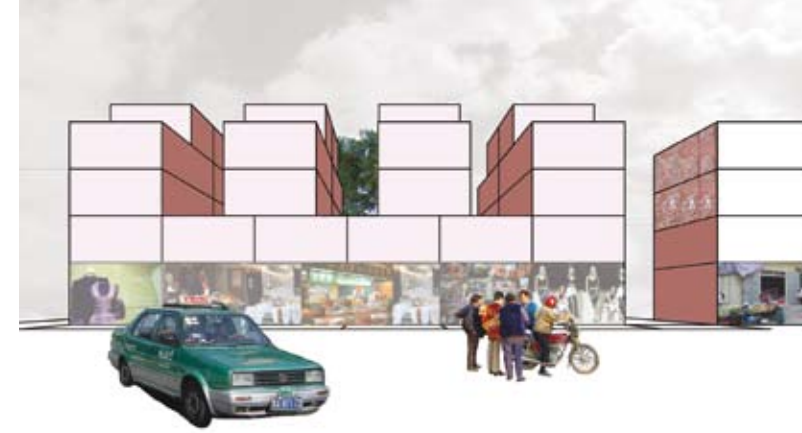
Strategy: to preserve half of the existing building program. The SPS will change the program to other program.



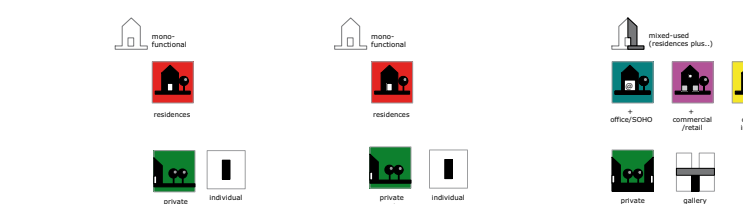
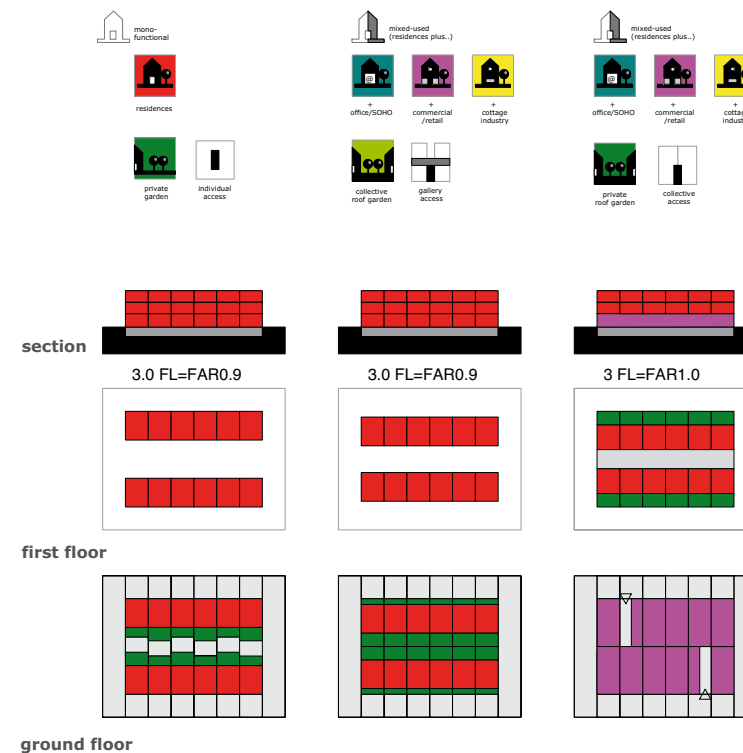
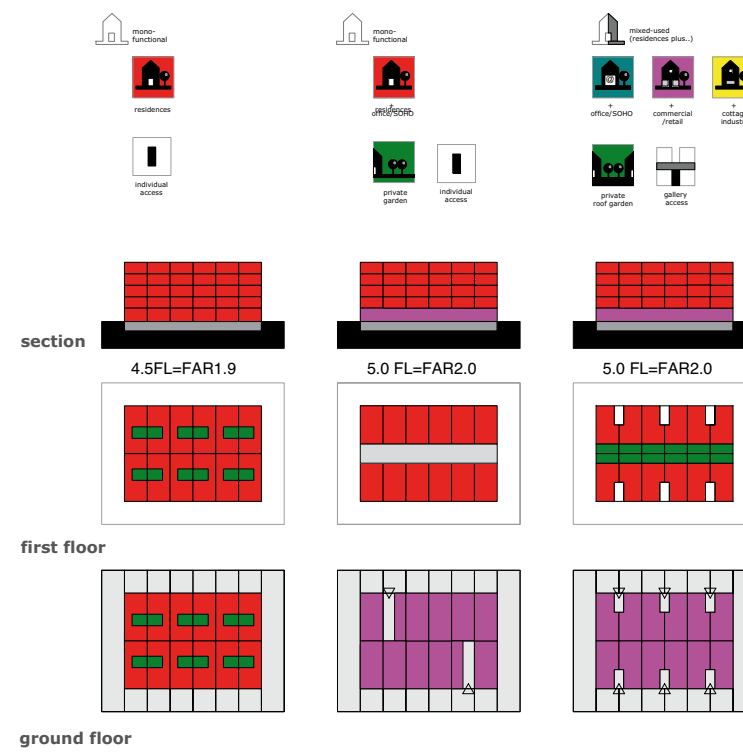
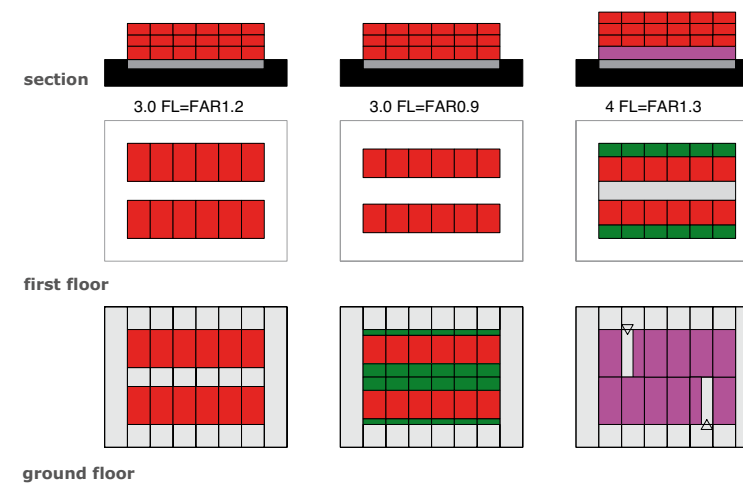
action



Strategy: to relocate all of the existing building program to SPS. The current owner will re-parcel the land to newly developers.



**Urban Rural Typology.** The footprint was chosen because it has the opportunity for subdivision, the flexibility to accommodate different housing typologies and to create a mixed income community, as well as adding diversity to the urban form. The Block typology that uses small private plots combined with collective or common open (green) space is a way of reducing land costs and also lower sidewalk, gutter, curb and street pavement costs per unit. Project by Hin-Hsin Liao.



**Network of the Village in the City.** In order to avoid the continuous extension of one big urban area. The model shows the allocation of activities in different areas of the city. Project by Yuan-Sheng Chen.

VILLAGE IN THE CITY

negotiation



# Negotiating

## Village in the City, Unknown Urbanity in China

Interview with Yushi Uehara by Jennifer Sigler and Roemer van Toorn

### What is your background?

I grew up in Japan, where I was educated, during a time of extremely strong forces that created the economic bubble. This is relevant to the current condition of China because China finds itself in the same situation – this has made my contribution to the project much more fruitful. Also, it's important to remember we've kept ourselves busy in Japan, learning and studying semantics in the area of urbanity and urbanism. Reflecting on that, it's the phenomena of urbanization, rather than urbanism, that an architect can contribute to and that directed me as well as in the project of Village in the City.

### You bring up semantics, how do they operate in architecture?

The liberation of architectural language and semantics worked parallel with the bubble economy of Japan. The structure of such an economy uses money to apply the power of semantics to create an architectural focal point to promote the economy. Architecture is implemented in a bubble economy to such a degree that the ground issue – that the actual ground is privatized to such a degree that development cannot continue to be modified – is left to the manipulations of the private owners. Thus, the idealistic urbanism and urbanists have no place to participate in the process of realizing an ideal. In China, especially in the case of Village in the City, villagers own the ground, which gives them incredible force to manipulate opportunities and to create a personal view of possessions. It's quite important to remember the incredible force, an incredible chance that the Chinese cities have. They should profit from this opportunity and try to find out how they can construct every use from the ownership of the ground and architects and urbanists can contribute to this process. When thinking about the situation in China, I'm again reminded of Japan, a nation of important public buildings, highways, rivers and urbanity – all on a large scale. Yet, for the Japanese, the question is: Is a mega-city like Tokyo or Osaka strong enough to continue to live in? Is it an appropriate environment? That's a fundamental question of China considering the similar economic calibration, similar speed, and similar unbelievable belief in the purity of success. It's an immense opportunity to discover that the Asian hemisphere has its own new cities.

### So, in Japan, architects' focus was on icons instead of the potential of the ground, a potential that you also see in China. Can you elaborate on this?

Economists in Japan outplay architects. Architects cannot implement their own profession in terms of growth and the force of urbanism because they have no capability to change the ground of the country; it's simply too expensive. Simple failure on the architect's side, inventions, ideas, idealistic notions – they could collapse a whole economy, hence they are discarded from the scene. Yet, in China, there's a totally different situation. The ground, large parts of urbanized areas, is still owned by the state and architects are in a position to establish themselves as urbanists. It's so important to see this opportunity. That's the difference between China and Japan.

### What role do these issues play in your project? Do you consider the issue of ground ownership as the organization principle of your studio?

Definitely, yes. A project I did at OMA was a huge influence. Koolhaas deals with the logic that creates the contradictory situations where an architect plays a surprising role, creating an alternate mechanism. Fundamentally, though,

he sees the ground holding the key and the language managing the exploitations. Urbanism develops by 90% language and 10% drawings. This is a direct quote from Koolhaas himself. And this 90% is addressed to extract the potential of urbanism from the ground, so his inclination to other forms, actually a negation of the form of the grid, is based on this. Yet, what form do you apply to create a social contract between the ground owner, the government, the leaser, the developer, and the user? The architect can intervene in the process and, I believe, is the essential part of participation in the process of urbanization, but when the architect has no capability to modify a part of the ground mechanism, then architects are simply discarded, positioned as actors in a play written by others. Ironically, I see the position of Japanese architects as very similar to divas. I learned a certain kind of potential from the European urbanization process, a slow process of implementation, where architects can, and have, placed themselves in a directorial role where the architects contribute, modify, change and influence the decisions of the ground exploitations, therefore strongly influencing the definition of urbanity. A good reference in such a project is the Roman city, and others that are beyond our project.

### Roman cities? Can you expand on that concept, give any more examples of what idea you're getting at?

Well, the Roman city was designed with an idea of its orientation to other cities, crossroads, gates, etc. Even the city was organized around the two major streets that define the position of the cathedral and the civic areas. The rest of the city is divided into a grid, sold, developed... Several elements define the ambition and force of the city. This is the Roman pattern. In the case of Greek cities, architecture is linked to the size of stone able to be pulled from the quarry, determining how big the city can be built. If the stone is a certain size, the temple can be a certain size and vice versa. If you want a temple of a certain dimension, you can influence the size of the city, the number of inhabitants. Modern architecture has completely lost this sense of connection. Besides, in Tokyo, there were huge industries that resulted in large cities, but it has become such a wide range of industry and mechanism, and so complex, that architects can hardly make any intervention. Architects lost the ability to define the size of a city. For example, in Japan, architects' presence in the actual making of a city is seen as an effect rather than the driving force. They're a causality that comes before the form, a form dictated by three forces: users, developers and the government. Architects like to think about the semantics or symbolic issues, the representation, but like I said, they're diminished.

### Can you define what "Village within the City" means?

When we started researching China, we looked at Rem Koolhaas' book *The Great Leap Forward* which celebrates the tabula rasa in China. It presents an urbanization based on blank terrains, but what we saw only partially fit into that idea. Essentially, Village in the City is the phenomenon of dense low-rise blocks amid a forest of high rises. It's a confrontation of two different processes of urbanization, one being tabula rasa, the other being self-generative. Previous research done on China somehow misses the Village in the City, or extrapolates the phenomenon. It's partly because the Chinese government didn't want to show it, because they felt it was a

failure. Yet, it's also European eyes which formed a paradigm of observation towards China, rather than accepting China in its own context. The Village in the City is a bottom-up process of building the city which is a latent potential of urbanization. What we're looking at is the speed of that development, how the dynamism unfolds and how it ultimately transforms the city. I would even venture to argue for a systematic exception to the common knowledge of the tabula rasa.

### What makes the Village in the City unique? Isn't there a marriage between communism and capitalism?

In China, things develop around a top-down process, which is often referred to as tabula rasa – the city is erased and then built up again. What's different about Village in the City is that there are distinct users who imprint social patterns before the clearance happens and because the farmer owns the ground in China, they themselves form a bottom-up process of neighborhood creation. There are top-down and bottom-up processes happening concurrently. This dual development causes a clear contrast between the high rises of the city and the uniform height of the buildings built by the villagers. It's important to recognize the negotiation process between the villagers, government and the users of the land. The two governments that led the Village in the City phenomenon are in Shenzhen and Guangzhou. Some other areas of China didn't follow this model, neglecting the presence of the village, which in turn dismantled the village. The governments stated that the dynamism of the village was uncontrollable and financially unstable. As architects, we weren't interested in a representation of the city – which ignores the village – but how we could intervene in the new urbanism.

### Could you describe, more in depth, how the Village in the City develops?

Phase one is generic farmland where there are farmers who live off of the land. At some point, the Soviet grid is imposed over the land and urbanization is so rapid, the infrastructure comes to the farmers. This move causes the farmers to build houses so they can achieve a higher compensation for when they lose their land. This is phase two. In phase three, all the land is bought by the local authority, who then gives a tiny piece of ground to the farmers, called Land for Collective Development. This land is meant to help the farmers become real estate players. The land is sold to the government, the government sells the land to developers, urbanism flourishes and the villagers exploit their tiny piece of ground to become richer. The farmers, who aren't within the Land for Collective Development build seven storey houses, the maximum height possible, then rent them to the floating population. The farmers achieve such economic success, they send their children to the Ivy League and other American universities, hoping their children will gain enough influence to better the position of the farmer. While all this is happening, the farmers become richer and the village becomes denser and more profitable, meaning any development planned by builders or the government has to achieve a higher profit, a very hard thing to do. It's at this point where we see our role. The negotiation starts when the development of the city has to be viewed in terms of the three major players. Everyone comes to an agreement about how the land will be used. Some villages build big hotels, some cultivate the ground, others become market centers. Currently, there are three phases, but we foresee a fourth that will

reveal itself in the near future. What we want to accomplish is a way to direct development from the third to fourth phase, or from the second to the fourth.

### Let's focus on the area between phases three and four. What is it that you hope architects can be involved with?

Due to the rapid development of the Village in the City, coupled with strong negotiations between the different parties, a larger idea of the city is lost. As architects, we hope to contribute to the phenomenon through our inclination to form. To do this, we interviewed the urban design authorities from the local government, artists, developers, academics, those who have seen this development in the city and who have tried to draw public attention to the phenomenon. Some people think that phase two, when the city touches the village, is the crucial moment to decide much of the Russian grid can be laid-over the village, how much land to leave for the villagers, or if maybe there should be a whole new system. At that moment, there's an agreement regarding which land can be exploited and what land cannot. An architect can play as advisor for the three players who control the process of negotiation, but the also need to have full knowledge of the dynamism of the village and the profit and loss of the parties in order to create a new footprint in which everyone lives.

### So the architect becomes a developer in a way?

No. An architect will never be a developer, just as an architect will never be a banker. But, an architect needs to take a position they can manipulate and profit from, and also take a commanding position guiding the dynamism of the city in the right direction. This is very important because things are changing so drastically, that in 15 years, almost 60% of the population of China will live in urban areas, opposed to 30% now. Architects who have a strong knowledge of how to direct urbanism will conduct the development of the city. Take Shipai village, for an example of how architects can become involved. Between 1990 and the year 2000, buildings in the village grew from three to seven storeys, without the aid of architects. At the same time, the city encroached on the village and new public areas were formed. Due to growth, the developers needed to lay out a second ring road of 800 x 1000 meters; it becomes a very large grid. If architects and urbanists were involved in the development of the cities, certain buildings would be demolished and new buildings would be built to foster different public interactions. Also, irregular sub-divisions would be organized more strongly, instead of adding to the sprawl. The vision the urbanist brings to the city forces the competing processes of the Russian grid and tabula rasa to follow a type of form, reimagining the building blocks, which determine the towers and flows of traffic, determining density and usage of the city. When the architect is well aware of how to negotiate all these concerns, then there is a new field of urbanism.

### Your expertise is negotiation. Can you speak about that and how it can have a wider application.

In my vision, it's about understanding the mechanism, how the negotiation between parties evolves and what the consequence can be. What is especially important is the unknown factor, this plays a very important role. Architects must operate in such a way as to prove they are not irrelevant parties to development and should, in fact, be in a primary position. This said, I do believe the general idea behind this is applicable to other cities, but I also believe it's impossible to assimilate the dynamism of Village in the City to Europe. The situation is such that the specificities and knowledge we have gained is based on an incredible momentum limited to China. Yet, even though the European city has a history of the village core transforming very slowly into a fully ripe

urbanity, and knowledge of the process of social contract between form and power has been established with refinement and perfection, similar situations can be created. For example, American suburbia or housing areas in Japan. Recent European suburban situations, where homogeneity becomes a key, repetition is the motive, equality is becoming the role model and the scale of the project is based on a regional scale of suburbanization rather than urbanization. In such an area, you could implement a small apparatus, like Village in the City, to activate and to extract potential from the ground. Yes, it is definitely possible, but has to be thought of in a different context. For example, it's possible to extract a part of the mechanism and transplant it into the European condition, and it'll be a nice experiment. I can see a similarity in Borneo Sporenburg.

### Does your experience in China create an example for allowance of more right to the owners?

It's a big question and ultimately it's a challenge to assimilate the situation, especially concerning the contrast the Village in the City creates in urbanized China. I think this, itself, holds the key. The magnitude of freedom within restrictions, the magnitude of chaos which is allowed within control, has been a theme of the discourse on the city in the late 80s until the beginning of 90s. What Gilles Deleuze found is that collective creation matters more to life than representation. He thought that fights created external forms and these very things I found in the Village in the City, which gave me immense motivation to think in a similar way. The idea of the infrastructure immensely spread as a rhizome; some kind of broken machines, machinic confrontation, mechanism developing in the village in the city. I think it's possible to give more rights to the owners, but what we can learn is how to limit the rights of freedom within this territory of control and how to implement it. It's a project in itself to extract the cores and structures of dynamism and how it evolves and is implemented in a city to create an active area that allows rapid transformation to create a focal point.

### Is Village in the City, a perfect example of the marriage between communism and capitalism, chaos and control, idea of community and individuals?

The Village in the City certainly can constitute an idea of marriage between the communist political system and the capitalist economic system. Yet, in the eyes of the Chinese authority, it is not. There is a tension between the city, built for yuppies, and the village, which has a different aim. This tension can allow the village to be eaten up by the city, but if we can implement an effective change to the total urbanization, the benefits and profit would give the momentum to allow the entire city to become stronger. That's when it will be a perfect marriage.

Yushi Uehara Studio Professor

VIDEO STILL 'CITY TALK' INSTALLATION BIENNALE VENICE



Negotiation,  
Village in the city, China

Studio Professor  
**Yushi Uehara**

Participants  
**Yuan-Sheng Chen, Tsai-Her Cheng, Joey Dulyapach, Hideyuki Ishii, Hui-Hsin Liao, Daliana Suryawinata, Taichi Tsuchihashi, Zhang Lu, Ying Zhu.**

China Research Crew  
**Wen Li**

Special thanks to  
**The China Research Local Contact: Yimin Zhu (Berlage Alumni).**

China Workshop Interview Guests  
**Professor Sirph Wang, urban design SCUT Guangzhou; Ou Ning, Video Artist; Xiaodu Liu, Urbanus Architects; Mr. Dong, Shi-Pai Village Organizer; Shi Bin, Real Estate Consultant; Professor Li Lixun, Zhong Shan Univ. Guangzhou.**

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China Research Clients  
**Xiaodu Liu, Urbanus Architects, Shenzhen; Prof. Zhao, SCUT Guangzhou; Prof. Bao, SCUT; Lecturer Yimin Zhu, Dogma Architects, Guangzhou.**

Biography  
**Yushi Uehara was born in 1964. He graduated from the Tokyo Institute of Technology with a Masters of Architectural Design. Since 1997, he ran his own practice in Amsterdam and realized the Regus-office in Groningen and other buildings. Uehara worked for Rem Koolhaas/OMA from 1988 to 1992 (concerning TGB, Congrexpo, Educatorium, etc.). In 1993, he designed the Borneo Sporenburg Housing area at West 8. From 1994 to 1997, he worked at de Architecten Cie, concerned the German House of Parliament Jacob Keizer House in Berlin. In 1997, Uehara worked for the Architecture Studio Daniel Libeskind. Professionally, Uehara seeks ways to make use of the dissimilar cultural properties between the Netherlands and Japan, and of research and design.**

1st. year research studio Winter 2005-2006:  
Create-Recreate. Beyond the Workplace with  
Dietmar Leyk. The Surfacers-Beijing, research  
by Shanshan Xue





# The Berlage Institute

## Postgraduate Laboratory of Architecture

**Introduction** The Berlage Institute is an international postgraduate laboratory for education, research and development in the fields of architecture, urban planning and landscape design. The Institute provides a critical environment where spatial planning and design issues are studied in depth, with a specific focus on social and cultural phenomena relevant to the metropolis of tomorrow. The dean, Alejandro Zaera-Polo, has developed a program aimed at producing new architectural knowledge relevant to contemporary architectural culture in Europe. The Berlage Institute aims to connect its research to real urban conditions by seeking collaboration with planners, researchers, developers and local authorities. Because the Institute enables participants to specialize or engage in specific research, it attracts architects at different stages in their careers. Recent graduates from other institutions attend the Berlage to further their professional training prior to entering the field, as well as established architects looking to deepen the cultural significance of their work. Together with staff and renowned guest professors, participants work in an intensive "laboratory" situation, which is central to the spirit of the Institute. The Institute runs a two-year program of Research Studios, masterclasses and seminars. In addition, lectures, excursions, exhibitions and competitions shape the program.

**History** The Berlage Institute was founded in 1990 as a center of excellence in architecture. The first dean and one of the founding fathers of the Institute, Herman Hertzberger, established its worldwide reputation as a place for discussion, reflection and research on architecture and urbanism. Wiel Arets became the Berlage's second dean in 1995. He introduced the possibility of PhD research at the Institute, in conjunction with Delft University of Technology. In 2002 the third dean, Alejandro Zaera-Polo, began his term by re-designing the program with an emphasis on connecting research to practice. The current program aims to enhance the Berlage Institute's position as a central player in international architectural research from a European perspective, seeking hands-on involvement in the process of shaping the Dutch, European and international environments.

**Architectural Research** The Berlage Institute aims to bridge education and research, culture and discipline, theory and practice. As the contemporary transformation of the built environment becomes increasingly complex and ambitious, the sector tends to break down into compartmentalized areas of knowledge. The challenge is to directly engage with the transformation of the built environment while simultaneously developing a breed of architectural knowledge that combines speculation and realistic performance. The rapid and substantial changes in the field of architecture mean that there is no longer a set of rules defining what architecture is or can be. The resources of contemporary architecture are no longer a closed body of knowledge: what must be taught - and learned - is subject to a per-

manent research process. Current architectural research at the Berlage Institute addresses fields of knowledge that are supra-disciplinary (economics, sociology, philosophy) or sub-disciplinary (engineering, construction management, etc.). As a result, the Institute not only explores the established discourse, it encourages its staff and participants to expand on it.

Architectural research is applied research. In that sense, the work produced at the Berlage Institute is immediately applicable, designed to have a concrete and transformative impact on the built environment. The world is undergoing dramatic cultural, social and economic change. This transformation, confronting traditionally strong cultures, shifting from state-driven to market-driven economies, accommodating massive immigration, creating new relationships between work and leisure, heritage and tourism, roots and mobility, opens up significant opportunities for architectural innovation.

**Central Theme** Each year, or term, a central theme is defined to structure the program. The theme and the topics of the studios are determined in response to current issues and developments in the profession. The Central Theme 2007-2008 will be determined in the summer of 2007. The Winter Program theme 2006-2007 is "Power."

**Power** Architects have always had a peculiar relationship with power. Amongst all the arts, architecture is certainly the discipline that is more power-dependent, and arguably the one that is capable to dictate behaviors and routines more forcefully. Architecture can hardly be exercised without the complicity of power and yet, its best examples orchestrate new realities, therefore defying the status quo. In this characteristic conundrum, architects are charged with harnessing the powers of building technology, but also to challenge them, to stage social rituals, organize the processes of production, represent the community or the institutions, and yet to set the stage for their transformation. In this set of parameters, it is important to reconsider the relationship between architecture and politics, or architecture and power: What are the new driving forces that shape our cities? And what is their agenda? How should architecture relate to them? Should architects maintain an independent ideological position? Or should we remain disengaged from ideologies in order to be able to engage with the contemporary processes?

**The Program for 2006-2007** In 2006-2007 the Berlage Institute will discuss the relationships between architecture and politics. Besides a lecture series in the Fall of 2006 with invited lecturers Stefano Boeri, Jean Louis Cohen, Lieven Decaeter, Kenneth Frampton, Herman Hertzberger, Hilde Heynen, Jon Jerde, Hans Kollhoff, Bruno Latour, Elizabeth Plater Zyberk, Wolf Prix, Edi Rama and Richard Rogers, the Berlage Institute is preparing a masterclass, exhibition and publication around the theme of politics and power in collaboration with other institutes.

The Berlage studio space in the former lobby of the Spaarbank. Architect, J.J.P. Oud, 1954.



PHOTO ROEMER VAN TOORN



Program

In order to achieve these goals, the program is structured around three Research Studios; two in the first year and one in-depth Studio in the second year. During the first year, participants engage in situational research, developing knowledge bottom up, and in subjective research, gaining knowledge top down. They will explore specific problems, locations or projects by identifying the potential for speculative research. The research targets generic fields of knowledge and tests them in particular applications. Participants build on the results of the first two Research Studios to generate custom-made research programs for their second year Research Studio.

First-Year Research Program

Each first year participants are involved in one out of two offered studios per term which relate to different locations, planning and design issues. Each studio lasts 18 weeks: first semester from October to February, second semester from March to July. The studios address specific areas of architectural knowledge through an involvement in ongoing real projects and target subjects such as data manipulation, cultural analysis, technology and typological analysis. Through immersion in these studios, participants engage in real conditions and apply professional techniques and approaches.

Second-Year Research Program

During the second year, participants are deeply engaged with the Berlage Institute's research focus: the transformation of the built environment and the development of architectural knowledge that bridges speculative and realistic performance. Specifically, participants focus on the relationship between new production technologies and typologies. Computer technology has opened up the use of generative algorithms and time-based models, establishing new connections across scales. New and existing large- and small-scale planning techniques are explored in depth in actual planning and development situations. The second year research program is organized in consultation with the participants.

Projective Theory and Technology

Parallel to the studio program, the Institute offers a Projective Theory seminar series on current themes, including contemporary positions in architecture, esthetics of pragmatism, typological analysis and cultural philosophy. The Technology seminars cover such themes as construction technology, history of geometry, surface and ornament in architecture.

**Masterclasses** In addition to the studio program, the Institute organizes two intensive one-week masterclasses per year led by European and international architects as well as professionals from related fields. One masterclass is organized around a design assignment; the other emphasizes a theoretical issue. Findings of the masterclasses are published and/or exhibited and may be further developed in the regular studio program. Masterclasses are open to a limited number of external participants.

**Lectures** The Berlage Institute lecture series brings together a wide range of distinguished architects, theoreticians, critics and specialists from related disciplines, such as philosophers, photographers, composers, filmmakers, graphic designers, sociologists, civil engineers and artists to engage in issues related to the program and themes of wider cultural interest. Lectures are generally on Tuesday evenings, beginning at 19.00h, with the opportunity afterward for questions and discussion. Some lectures are presented in the form of a dialog or debate in which different disciplines or architectural approaches are discussed. Lectures are open to the public.

**Excursion** Each year, second-year participants take part in an international excursion, enabling field research based on themes connected to the studio program. The excursion broadens the participants' views and expands their acquaintance with international practices and practioners.

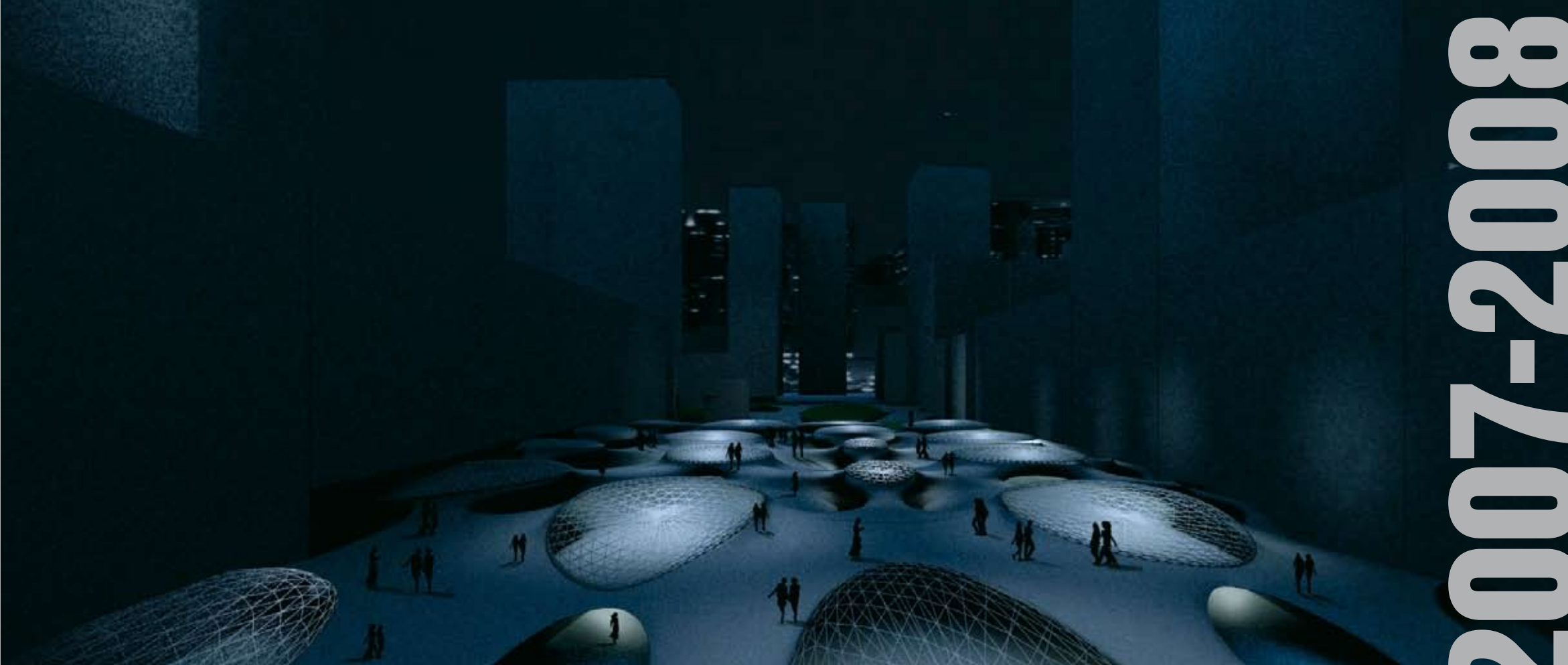
Advanced Research Program (Ph.D.)

The Advanced Research Program is not open for application; a limited number of candidates are invited to enter the Advanced Research Program. This Advanced Research Program is offered in conjunction with the Faculty of Architecture of Delft University of Technology (Delft School of Design), and upon successful completion, participants are granted a Ph.D. The research is performed at the Berlage Institute and guided by the professor holding the Berlage Chair at Delft University of Technology – currently Prof. Alejandro Zaera-Polo. Research is expected to be critical, progressive and speculative, and emphasis is on the development of spatial interventions or scenarios, rather than on a written thesis alone. Candidates to the Advanced Research Program are selected by invitation only.

Ongoing Professional Development Program

Parallel to its regular programs, the Berlage Institute is running an ongoing Professional Development Program for architects, urban planners, and other related professionals, such as project developers, public planning officers and political decision-makers. The program consists of a series of intensive courses, seminars and masterclasses, giving participants the opportunity to collaborate with distinguished colleagues on planning and design issues of mutual interest. The courses focus on teamwork, strengthening the international orientation of participants, and contributing to professional performance at the highest level. The program is developed in collaboration with the Royal Institute of Dutch Architects, BNA, and will be managed by the commercial branch of the Institute, the Berlage Institute Center for Architectural Research and Development.

**Staff and Guest Professors** The Berlage Institute has a compact educational staff responsible for the organization and content of the program. In addition, international renowned guest professors are invited to run the studios, seminars and master classes.



First year research studio Spring 2005-2006: Amsterdam Zuidas Transfer Node with Studio Professor Ben van Berkel, Caroline Bos and Olaf >

Gipsier. Phasing group Zuidas, research by Weijie Liu, Luming Wang and Zhenfei Wang.



Visit to the Amsterdam Zuidas.



First year research studio, Winter 2005-2006: Spacefighter. The Evolutionary City (Game) with Studio Professor Winy Maas and >

Ph.D. candidates from the Delft School of Design.



The Berlage has contacts with many leading institutions in the world. Its extensive network consists of a growing number of architectural and fine arts institutes, universities, museums and galleries, film, media and design institutes, and architecture and engineering firms. These contacts are vital to the exchange of information on current research issues and to participation in the international discourse.

**Evaluation of Work** At the end of each studio project, participants present their work in a public review, which includes guest professors, staff and participants as well as outside critics. Participants are also expected to work on the publication of their work in a research report booklet after each studio. At the end of the first year, each participant's work is critically reviewed by the staff, leading to a recommendation of eligibility for the second year, and/or the Advanced Research Program.

After two years at the Berlage, participants give a public presentation, install an exhibition of their work, and submit a portfolio including work from all studios attended during the program. A committee of staff and guest jurors assess the quality of the final presentation and the participant's eligibility to be awarded the diploma.

**Diploma** The Berlage Institute is an independent entity that collaborates with several universities. It is not a school of architecture in the traditional sense. Its goal is to provide a critical climate for qualified architects and related professionals to enhance their existing knowledge, specialize or conduct research that augments their professional training.

Upon successful completion of the two-year program, a participant receives a certificate of participation: the Berlage Institute Diploma. In the event that the committee does not give a positive review of the final presentation, no diploma is issued and the participant receives a certificate of attendance. These participants have another opportunity to present their work in December after attending the Institute for an extra term and paying an additional tuition fee.

**Publicity of Studio Work** The Berlage Institute promotes the work of participants to a global audience. A selection of research is published in *hunch*, the Institute's report and through exhibitions at the Berlage Gallery, on the website and at other venues throughout the world. At the end of each year, participants present the final results of their research in a group exhibition and a research report booklet. All publication rights of research, design studios and other projects, including sketches, drawings, texts, photos, audio-visual materials, computers files, etc, which are developed during the program or contract research, are the property of the Berlage Institute. The Berlage reserves the right to attach conditions to permission for publication of project results.

**hunch**, the Berlage Institute report, focuses on the changing profession of architecture/urbanism and its intersection with contemporary culture. hunch breaks down boundaries between architecture and other disciplines, between the popular and the academic, between students and professionals. The publication showcases research pursued at the Institute, along with guest contributions, linking the research program to outside issues and debates. hunch is published in collaboration with episode publishers, a Rotterdam-based publishing house that specializes in books on art, culture, architecture and science. hunch is available in specialist bookstores worldwide or can be ordered directly from episode at [info@episode-publishers.nl](mailto:info@episode-publishers.nl) or [www.episode-publishers.nl](http://www.episode-publishers.nl). To obtain a subscription, please contact Bruil & van der Staaij at [info@bruil.info](mailto:info@bruil.info) or visit [www.bruil.info](http://www.bruil.info).

**Website** The Berlage's website ([www.berlage-institute.nl](http://www.berlage-institute.nl)) contains information on the Institute, its staff, participants, the program, the application procedure, practicalities, publications, current news and the studios. The prospectus and application form can be downloaded from the website. The homepage provides details on upcoming events, changes in the program, etc.



# Facilities

The Berlage Institute is located in Rotterdam, a city noted for modern architecture designed by major figures in the field. Only a few examples for the many significant buildings in the city are the Van Nelle Factory by Brinkman & Van der Vlugt, Piet Blom's tree-house dwellings, the Kunsthal by Rem Koolhaas, the Netherlands Architecture Institute by Jo Coenen, and the Erasmus Bridge by Ben van Berkel. Many leading architects have their offices in Rotterdam and teach at the Berlage Institute. Rotterdam is still developing large areas in and around the city center which makes the city a dynamic place to live and study architecture. The Institute is housed in the former Spaarbank (Savings Bank) building, designed by architect J.J.P. Oud. The building was completed in 1954, and was recently renovated for the Berlage Institute and several architectural offices.

**Opening Hours** The Institute's office is open Monday through Friday, from 10.00h to 17.00h. It is closed on public holidays. The studio space is open to all participants who have 24-hour access to the studios, seven days a week.

**Computer Facilities** The Institute offers general networking services: Internet, e-mail, printing, scanning and data storage. Technical equipment for presentation (projectors etc) is available. Please note that work-stations are not provided; participants are advised to supply their own computers and software.

**Library, Documentation and Video Collection** The Berlage has a small, specialized library for use by participants, guest professors and staff. It contains a selection of architectural monographs, publications on theory, history and a broad range of international architectural journals. The library also houses an extensive video/DVD collection of public lectures and final presentations at the Institute. Participants also have access to the libraries of the Netherlands Architecture Institute (NAi) in Rotterdam and the Faculty of Architecture at Delft University of Technology.

**The Berlage Gallery** The gallery, combined with a bookshop and coffee corner, is used to exhibit the results of studio work and research conducted by participants. Occasionally, guest exhibitions are also shown.



The Berlage Institute at the Botersloot 25, Rotterdam, The Netherlands.



Public lecture at the Berlage Institute by Rem Koolhaas on the issue of Representation in Architecture.

## The following people have lectured at the Berlage Institute

Iñaki Abalos, Josep Antón Acebillo, Vito Acconci, Stan Allen, Will Alsop, Sven-Ingvar Andersson, Tadao Ando, Louis Andriessen, Wiel Arets, David Aradeon, Salvador Pérez Arroyo, George Baird, Gijs Bakker, Shigeru Ban, Benjamin Barber, Ernesto Bartolini, Gary Bates, Günter Behnisch, Juliette Bekkering, Michael Bell, Jan Benthem, Ben van Berkel, Aaron Betsky, Ashok Bhalotra, Marco Biraghi, Stefano Boeri, Oriol Bohigas, Eric Bolle, Esteve Bonell, René Boomkens, Caroline Bos, Theo Bosch, Jos Bosman, Ole Bouman, Matthijs Bouw, Andrea Branzi, Lindsay Bremner, Alfredo Brillembourg, Eduard Bru, Peter Buchanan, Susan Buck-Morss, Raoul Bunschoten, Ricky Burdett, Joan Busquets, Bernard Cache, Abel Cahen, Maristella Casciato, Lieven de Cauter, Yung Ho Chang, Jean François Chevrier, David Chipperfield, Steve Christer, Kees Christiaanse, Alain Chiarada, Karl Chu, Henri E. Ciriani, Katherine Clark, Felix Claus, Jo Coenen, Bernard Colenbrander, Caroline Constant, Christophe Cornubert, Lise-Anne Courture, Mark Cousins, Mels Crouwel, Antonio Cruz, William Curtis, Gunnar Daan, Giancarlo De Carlo, Léon Deben, Neil Denari, Georges Descombes, Hans van Dijk, Rients Dijkstra, Elizabeth Diller, Bert Dirrix, Henk Döll, Balkrishna Doshi, Erick van Egeraat, Alfred Eikelenboom, Brian Eno, Peter Eisenman, Chris Evans, Aldo van Eyck, Bruno Felix, Carlos Ferrater, Kenneth Frampton, Tony Fretton, Luis Fernández-Galiano, Massimiliano Fuksas, Dick van Gameren, Philippe Gazeau, Adriaan Geuze, Xaveer de Geyter, Eleni Gigantes, Annette Gigon, Edith Girard, Marijke de Goey, Sean Griffiths, Mike Guyer, Arie Graafland, Vicente Guallart, Kristian Gullichsen, Miriam Gusevich, John Habraken, Zaha Hadid, Hou Hanru, Peter Hasdell, Itsuko Hasegawa, Michael Hays, Jeanne van Heeswijk, Arne van Herk, Juan Herreros, Herman Hertzberger, Jacques Herzog, Hilde Heynen, Steven Holl, Hans Hollein, Francien Houben, Hans Ibelings, Cem Ilhan, Arata Isozaki, Toyo Ito, Davina Jackson, Francesco Jodice, Kees Kaan, Michel Kagan, Jan Kaplicky, Sylvia Karres, Johan van der Keuken, Young Joon Kim, Jeff Kipnis, Kamiel Klaasse, Sabine de Kleijn, Norman Klein, Hubert Klumpner, Silvia Kolbowski, Rem Koolhaas, John Körmeling, Egbert Koster, Kengo Kuma, Harry Kunneman, Sanford Kwinter, Anne Lacaton, Lucien Lafour, Manuel de Landa, Scott Lash, Bruno Latour, Sylvia Lavin, Pim Leemhuis, Jean Leering, Thomas van Leeuwen, Lars Lerup, Wu Liangyong, Daniel Libeskind, Jorge Liernur, Joep van Lieshout, Mark Linder, Armin Linke, Mark Linnemann, Barbara van Loon, Bart Lootsma, Greg Lynn, Qingyun Ma, Winy Maas, Victor Mani, José Luis Mateo, Bill Macdonald, Brendan MacFarlane, Andrew MacNair, Bjarne Mastenbroek, Jürgen Mayer, Thom Mayne, Branimir Medic, Marcel Meili, Rahul Mehrotra, Joost Meuwissen, Frédéric Migayrou, Paul Mijksenaar, Vedran Mimica, Enric Miralles, Rafael Moneo, Paul Morrell, Meinrad Morger, Eric Owen Moss, Farshid Moussavi, Bert Mulder, Michaël Müller, Glenn Murcutt, Don Murphy, Willem Jan Neutelings, Rob Nijse, Ryue Nishizawa, Enrique Norton, Jean Nouvel, Marcos Novak, Hans Ulrich Obrist, Gerrit Oorthuys, Takeo Ozawa, Louis Paillard, Juhani Pallasmaa, Frits Palmboom, Tom de Paor, Dominique Papa, Kyong Park, Dominique Perrault, Renzo Piano, Mark Pimlott, Boris Podrecca, Peter Prangnell, Prinzgau/Podgorschek, Wolf Prix, Pero Puljiz, Wim Quist, Renny Ramakers, Sasa Randic, Christian Rapp, Hani Rashid, Florian Riegler, Roger Riewe, Dick Rijken, Kees Rijnboutt, Jacob van Rijs, Max Risselada, Fernando Romero, Frank Roodbeen, Vincent van Rossem, Jurij Sadar, Yehuda Safran, Izak Salomons, Hashim Sarkis, Saskia Sassen, Matthias Sauerbruch, Patrick Schumacher, Bernardo Secchi, Kazuyo Sejima, Richard Sennett, Nasrine Seraji, Kazuo Shinohara, Julius Shulman, Dirk Sijmons, Yorgos Simeoforidis, Sergei Sitar, Alvaro Siza, Vladimir Slapeta, Peter Sloterdijk, Peter Smithson, Edward Soja, Ignasi de Sola-Morales, Robert Somol, Michael Speaks, Lars Spuybroek, Brett Steele, Ron Steiner, Bruce Sterling, Francis Strauven, Kaoru Suehiro, Abram de Swaan, Benedetta Tagliabue, Shin Takamatsu, Peter Taylor, Harm Tilman, Vicente Todoli, Roemer van Toorn, Bernard Tschumi, Billie Tsien, Yoshiharu Tsukamoto, Hans Tupker, Rudy Uytenhaak, Wouter Vanstiphout, Koen van Velsen, Pieter Versteegh, Alain Viaro, Anthony Vidler, Carel Visser, Noud de Vreeze, Nathalie de Vries, Jan Vrijman, Bostjan Vuga, Charles Walker, Wilfried Wang, Philippe Wegner, Hans Werlemann, Nick West, Mark Wigley, Sarah Whiting, Tod Williams, Colin St John Wilson, Peter Wilson, Victor Wong, Riken Yamamoto, Art Zaaijer, Alejandro Zaera-Polo, Mirko Zardini, Gerard de Zeeuw, Elia Zenghelis, and Peter Zumthor.

The Berlage Institute publications. For more information visit the website.



hunch ARCHITECTURE BIENNALE VENICE 2006



Application

- To qualify for admission to the Berlage Institute, the Institute must receive the following documents no later than 31 January 2007:
- Completed application form
  - A recent passport photograph (which will also be used for your Berlage Institute ID-card)
  - Certified copy of your architect's degree (Bachelor, Master or other relevant qualification)
  - Copy of (valid) passport
  - Internationally acknowledged English language test result with the required scores (see the section "Language" in this prospectus)
  - Financial statement
  - Three letters of recommendation
  - Portfolio showing representative examples of design work (academic and/or professional), publications, awards, etc.
  - Written proposal that outlines your motives and objectives for doing research at the Berlage Institute
  - A non-refundable application fee € 75 (payable by bank transfer only to the Berlage Institute account (67.91.89.416) at the ING Bank in Amsterdam (IBAN NL 51 INGB 0679 1894 16).

For more detailed information on the admission documents and procedure, go to *www.berlage-institute.nl* (section "Frequently Asked Questions").

- Should you be granted admission to the Berlage Institute, we strongly recommend arranging for the following documents as soon as possible to prepare for your arrival and stay in Holland. You will need these documents for your MVV and your residence permit application:
- International Health insurance
  - Birth certificate in English; some countries are required to bring a legalized, and in some cases also verified, birth certificate (citizens from India, Pakistan, Ghana, Nigeria and Dominican Republic). Especially the verification procedure can take a long time (up to six months). Please contact the Royal Netherlands Embassy or Consulate and/or your own authorities about the exact requirement for your country of origin and the procedures.
  - Marriage certificate in English, if applicable
  - Chinese nationals are required to apply for a "Neso Certificate" at the Netherlands Education Support Office (Neso) in Beijing well in advance (ideally during February). Detailed information and requirements for obtaining a Neso Certificate can be found on the Neso homepage (<http://www.nesobeijing.com>). For all questions about this certificate, the Neso should be contacted directly, not the Berlage Institute! Neso Beijing, Assessment Section, Patricia Lu ([info@nesobeijing.com](mailto:info@nesobeijing.com)), Tel.: +86-10-6708 9311/12 ext. 218, 219. The Berlage Institute can only start the visa (MVV) procedure for any Chinese national upon receipt of this certificate, which the Neso will directly send to the Berlage Institute.

More detailed information about things to take into consideration before coming to Holland, and the steps to take as soon as you are in Holland, can also be found on the Berlage homepage (section "Frequently Asked Questions").

The Berlage Institute can accommodate a maximum of 30 first-year participants. An international advisory panel, assembled and chaired by the dean, reviews applications and makes the final selection. Panel members assess the applicant's work, focusing on aspects such as consistency and potential for further development. An essential criterion for selection is the written proposal, which must be clear and well argued. Please note that the applicant's financial situation is also taken into account. Applicants will be notified of the results of the selection committee by 31 March 2007.

**Tuition** The program of the Berlage Institute lasts two years, each running from October to July. Tuition for the year 2007-2008 (First Year) is € 12.250. For 2008-2009 (Second Year) the tuition fee is also € 12.250. First-year participants pay a non-refundable down payment of € 2000 to confirm participation, before May 15, 2007. Payment of the remaining part of the tuition fee for the First Year (€ 10.250) must be made before 15 August 2007, both by bank transfer to the Berlage Institute account (67.91.89.416) at the ING Bank in Amsterdam (IBAN NL 51 INGB 0679 1894 16. BIC/SWIFT Code: ING B NL 2A; address of ING Bank: Bijlmerplein 880, Amsterdam 1102 MG, the Netherlands).

**Language** The language at the Berlage Institute is English and a good command of written and spoken English is a crucial requirement for admission to the program. English proficiency must be proven by submitting the result of an internationally acknowledged test, such as the TOEFL (required scores: TOEFL test 550-580; computer-based TOEFL test 213 –240) or IELTS (overall band not lower than 6.5; sub-scores speaking 7, listening 6.5, reading 6.5 and writing 6.0). For Chinese nationals it is compulsory to submit an IELTS test result (other language tests are not accepted) to the Netherlands Education Support Office (Neso) in Beijing to acquire a Neso Certificate well in advance before coming to the Netherlands. In addition, the applicant's English proficiency may be tested through an in-person or telephone interview. Applicants who do not meet the language requirements are advised to develop their skills, and are welcome to begin their studies the following year.

**Housing** The housing situation throughout the Netherlands is difficult, and the Berlage Institute is unfortunately unable to provide accommodation. Some useful tips and addresses of housing agents can be obtained from the Berlage Institute website (section FAQ's). We strongly advise participants to begin looking for housing as early as possible. The average rent for a room is € 300 to € 500 per month.

**Grants and Scholarships** The Berlage Institute is unable to offer scholarships or contributions to participants' living or study expenses. Successful applicants are advised to apply for scholarships, grants or awards in their country of origin.

The Netherlands Organization for International Co-operation in Higher Education ([www.nuffic.nl](http://www.nuffic.nl)) provides subsidies for a limited number of foreign students (the Huygens Program). Berlage Institute participants may apply.

**Study expenses** Study related expenses like purchasing books, reproduction costs, printing and model making can vary, depending on the given studio and are not included in the tuition fee. For field trips and excursions, a personal financial contribution may be required.

**Insurance** Participants are responsible for their own health insurance and other personal insurance. Please note that the Berlage Institute is not liable for loss or damage to personal belongings.

See *www.berlage-institute.nl* for more information, house rules and practical tips.

Rotterdam, August 2006

**Please note** *The Berlage Institute Prospectus is issued for general guidance only. The Berlage Institute reserves the right to vary or omit all or any of the facilities, tuition or activities described therein, or amend in any substantial way any of the facilities, tuition or activities for which participants may have enrolled. Participants shall have no claim against the Berlage Institute with respect to any alteration made to the program.*

For further information please contact:  
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Website [www.berlage-institute.nl](http://www.berlage-institute.nl)



Masterclass, Sameness and Reorigination with Jeff Kipnis, 2006.

Application form

1

Name

family name (as written in your passport)

first (given) name/s

2

Nationality

nationality

date of birth (\*)

place of birth

country of birth

passport number

date of issue

expiration date

3

Present Address

street and number

city and postal code

country

telephone home

fax home

telephone work

fax work

e-mail 1

mobile phone

e-mail 2

4

Permanent Address

(for example, your parents address)

street and number

city and postal code

country

telephone home

fax home

e-mail

Please give details of whom we should contact in the event of an emergency

name

your relation to that person (for example mother or friend)

city and postal code

country

telephone

fax

mobile phone

e-mail

Please send the application form, your portfolio and all other required documents no later than 31 January 2007 to the Berlage Institute, Botersloot 25, 3011 HE Rotterdam, The Netherlands.

(\*)day/month/year – example: 08 January 1975

hunch ARCHITECTURE BIENNALE VENICE 2006

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BEYOND MAPPING. PROJECTING THE CITY





1st. year research studio Winter 2005-2006: Spacefighter.  
The Evolutionary City (Game) with Studio Professor Winy Maas.

5 Last school attended

name of institution	dates of attendance
name of degree	date of degree received or expected (*)

6 Employment relevant to your field of interest

employer	type of office	location
dates of employment	job title	

7 Activities

Please list honours, awards, professional registration, scholarships, publications, travel.

8 Referees from whom you have requested a letter of recommendation

- 
- 
- 

I certify that the information I have provided in this application form and all supporting documents is true and accurate,

date

signature

Please attach photograph with your name written clearly on the back. The photo should not be older than one month, it should be of the best quality and taken from the front without reflections (glasses), shadows, etc.

(\*) If you do not have received your degree yet, please indicate the date when you expect to receive it.

## Acknowledgements

Curators Exhibition, Video and hunch

Jennifer Sigler, Roemer van Toorn

General Management

Roemer van Toorn  
with the help of Nana Chen, Chintan Raveshia, Brandon Wyant

English Editor

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Exhibition Design

SMAK Projects, New York City  
Alexis Katz, Sean Mooney

Video Editing

Zuis, Amsterdam  
Karel Poortman  
Neeltje Pavicic-van der Haak

Editor hunch

Roemer van Toorn

Design Biennale Hunch, Prospectus & Ordercards

NL ontwerp, Rotterdam (Nandan Lemmers)  
with the help of Mick Morssink

Lithography

Nandan Lemmers, Mick Morssink

Production

Roemer van Toorn  
Rob Docter  
Mick Morssink  
Jennifer Sigler  
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BaeYoon Kyung  
Stephan Mehlhorn  
Ross Adams  
Chintan Raveshia  
Daliana Suryawinata  
Stephen Form

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Exhibition Scripting  
Exhibition Scripting  
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Exhibition Associativity  
Exhibition Associativity  
Exhibition Representation  
Exhibition Representation  
& transcripts video's  
Exhibition Negotiation  
Exhibition Negotiation

Commission Berlage Biennale Venice 2006

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Rob Docter  
Vedran Mimica  
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Pier Vittorio Aureli  
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Yushi Uehara  
Markus Schaefer

Binding Posterbooks exhibition

Bookbinder Rietveld, Rotterdam

Carpenters

Klief, Contractors in the Arts, Rotterdam

Models Ljubljana

Kappers Architectuur Presentatie, Louis Elkamp

Sponsors

AM  
Arup  
Bouwfonds MAB  
Panasonic  
Richard Hutten  
Sedus  
Vesteda



Printing

Lecturis bv, Eindhoven  
Peter Bongers, Marien Klaui

Video Technique

Zuis, Amsterdam  
Beamsystems, Henk de Haas,  
Kyra M. Storm van Leeuwen, Amsterdam  
Panasonic, Theo Bouman, Robert Heckathorn

Photo cover/back

Michel Boesveld, Radisson Hotel, Shanghai, 2006

Date of publication

September 2006  
Special Issue Architecture Biennale Venice 2006

Publisher

The Berlage Institute, Rotterdam

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hunch

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International Architecture  
Biennale Rotterdam 2007

# Power

Producing the Contemporary City

The third edition of the International Architecture Biennale Rotterdam is curated by the Berlage Institute.

The hub of the biennale will be De Kunsthal. Its two main halls will accommodate the main exhibitions, and a two week program of lectures, debates and conferences.

[www.biennalerotterdam.nl](http://www.biennalerotterdam.nl) | [info@biennalerotterdam.nl](mailto:info@biennalerotterdam.nl)

May 24 – September 2, 2007

The fact that already more than half of the world's population – and two thirds by 2050 – will be living in urban environments begs the question: what is the city and what could it be? While the city has become the predominant human habitat of the 21st century, its concept is disintegrating. More than ever, it is the stage where different forces interact, where various powers and phenomena compete or collaborate in its continuous evolution. This new reality confronts us with a question that is more urgent than ever: who is producing the city? Who is envisioning its future and what are the forces shaping its production?

Power is no longer a uniform notion, nor is it expressed through the obvious forces of commercial capital or political power; a wider spectrum of forces including migration, security, fear, religion and demography have become new engines of the city's development. It is a complex of power, obvious or hidden, that determines the present and future of our urban environment. However, it is exactly this complexity that has driven architects to disengage from the city as an imaginable collective entity. Urbanization has replaced city as a paradigm at the same moment that study by architects and urbanists has become preoccupied with the complexity of the individual phenomena themselves, rather than their coexistence in a concrete and defined area – the city. This is a breaking point for both the discipline and practice of architecture.

The 3rd International Architecture Biennale Rotterdam will address this breaking point. This biennale does not accept the growing tendency to see the complexity of our urban environment as the end of the relation between architecture/architects and the city. The biennale will stimulate, commission, and present urban research on ways in which different powers now define the development of our cities, while exhibiting positions and projects from emerging international architectural practices that conceive the city as a construct: a conceivable entity that requires a vision to overcome the idea of the city as merely the platform for the forces at play. The biennale will unfold a series of urgent questions and present concrete works which suggest how the forces of power can be enacted to return a disciplinary focus to the project of the city and the construction of our urban future.

Architecture Biennale Rotterdam



The Berlage Institute believes that after mapping radical modernization, society urgently needs to develop new approaches to the city. The time of universal urban visions belongs to the past. New architectural models have yet to rise up in replacement. The urgent question the Berlage Institute researches concerns the kind of cosmopolitan future the discipline of architecture can project now that the majority of the world population lives in the city.



The Venice Biennale exhibition and this Special hunch **Beyond Mapping**. Projecting the City presents paths of pro-active investigations into the contemporary city via the presentation of four architectural expertises: Associativity, Representation, Scripting and Negotiation. Via this specific architectural knowledge, and the inherent ideology contained within each expertise, alternative projects re-envision six paradigmatic urban conditions: Madrid, Moscow, Tirana, Brussels, Ljubljana and unknown urbanity in China.