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LIVING
TOMORROW

CONTENTS

INTRODUCTION

Nariman Mansouri
Project co-ordinator

When we first embarked on the implementation phase of our project "LIVING TOMORROW" in 2012, and the project modules were realised one after another, I could not have imagined the breath of results that would emerge from the planned activities. Today, almost two years after the start of the project, I am very proud of both its progress and outcomes. Everyone gave their very best to realise the project – and a little problem here or a misunderstanding there are all part and parcel of an intercultural project such as this and present ever new challenges and learning opportunities.

In order to provide some background to the pieces in this book I would like to briefly describe the main modules of the overall project, in the context of which the "products" presented in this publication came into being:

In Vienna and Istanbul creative workshops for children and young people were planned and carried out at several schools. In the course of these workshops, which were led by European artists in co-operation with the class teachers, the children had the opportunity to engage with their ideas of a "dream home" and living in the future, and to express these ideas through creative means (drawings, collages etc.).

Artists, writers and photographers were invited to Istanbul, Ferrara and Vienna and commissioned to engage artistically with the culture of living in these cities, to interpret it, and to "reveal" it in their respective languages. In addition, the work by artists from different backgrounds on one common task was intended to promote artistic and personal exchange within Europe. Some of the resulting works have been included in this publication.

In Berlin, Istanbul, Ferrara and Vienna interested residents of varying ages, social strata, professions and life situations were given disposable cameras and asked to photograph how they currently live (with or without co-habitants, interior and exterior pictures, their favourite rooms, etc.). The resulting collection of 92 photographs, which provides a very direct and personal insight into European cultures of living, was presented in several exhibitions, together with works by children and young people

and the aforementioned works by artists, writers and photographers.

At participating British, Italian, Romanian and Turkish universities, students and their tutors exploring the project themes produced articles and drawings on "European" culture(s) of living, presented these in exhibitions, and worked on various topics connected to the project both during and after their sojourns in Bucharest and Istanbul. Some examples of these works can be found in this book. In addition to these activities, academics gave several specialist lectures; some of the resulting publications have also been included in the following pages.

I hope the reader will find the selected works stimulating and will be inspired to further contemplation. The project website **www.living-tomorrow.x-change.at/** and the facebook page **www.facebook.com/XChange CultureScience** provide an additional useful review of everything that happened during the course of the project.

Finally, I would like to thank all participants in the project, in particular Weina Zhao and Caterina Egenhöfer for their energetic support in seeing the project through.

INCREASING AUTOMOBILISATION AS A DANGER TO URBAN QUALITY OF LIFE

by Reinhard Seiss
(tr. Bernd Rest)

Dr. Reinhard Seiss

Born in 1970, studied spatial and regional planning at the Technical University of Vienna. Works as urban planner, documentary maker and lecturer in Vienna; planning projects in Austria, Germany and Russia; numerous productions for TV and radio; writes for international newspapers and specialist journals; book author; regular lecturing and teaching activities since 1997; several prizes and awards; member of the Advisory Board for Building Culture at the Austrian Federal Chancellery; member of the German Academy for Urban Planning and Regional Development.

It is always a "special" challenge to write about urban planning in Austria for an international audience. It is a country often described as an "island of the blessed", and its problems, such as those with settlement development, are the envy of other countries – less prosperous ones, or those affected by more pervasive structural changes. Furthermore, due to particular national legal, political and social parameters it is always difficult to compare one nation and its particular developments with others, or simply to make it intelligible for those on the outside.

With perhaps one exception. It is a topic which is indeed a global one, and one that has parallels across the globe, namely large-scale motor traffic and its effects on the quality of life and habitation in urban areas. No amount of difference between the cities and cultures on Earth will change the nature of the effects the car has in each place. I would even go as far as saying that the car has contributed considerably to the increasing uniformity of cities and cultures, and will continue to do so. In the historic quarters of Vienna there are still thousands of streets, squares and buildings of a type that can only be found in large Central European cities. What is being added are ever more newly-built, "carfriendly" districts. From a point of view of urban planning, but also functionally, these can barely be distinguished in principle from places like Houston, Texas, or the Chinese new towns, such as Pudong or Shenzen.

But even in the old districts that have been built for pedestrians the car has become *the* determining factor. Public space is occupied largely by vehicles, both stationary and in motion. For a long time now, large parts of the political establishment and society as a whole have take for granted and even considered it natural that public space equals traffic space. The millennia-old function of urban public spaces as areas for play, communication, commerce or just some outdoor relaxation has very quickly been forgotten. This, when a city defines itself precisely through the vitality of its streets and squares. It is this very bustle and liveliness that differentiates it from, say, the large housing estates of industrialised housing developments. Particularly in densely built-up neighbourhoods, public spaces could function as an important extension of tight living areas, especially for families with many children, the so-

cially disadvantaged, and families with migration backgrounds. As it is, even many of the private courtyards are used not as green havens in the city, but instead as car parks.

Large-scale car use not only restricts the extent to which public spaces can be inhabited, it also pushes to the side all other road users. Pedestrians are often presented with ludicrously narrow pavements that are further restricted – to a point of utter uselessness – by road signs, street lamps, garbage containers and advertising signs. There is even little space for bicycles in most cities, despite the fact that they are the perfect transport solution for urban traffic: think of Dutch and Danish towns, or of how traffic used to work in China's cities until not so long ago. 50% of all car journeys in conurbations are shorter than five kilometres and could easily be made by bike. And indeed, inhabitants of cities with attractive and safe bicycle lanes more often leave the car at home: In Copenhagen, roughly 35% of all journeys are made by bicycle, while in Vienna the figure is just 4%.

Car traffic also stands in the way of effective public transport. Bus stops are allocated too little space to include shelters that can protect passengers from the elements; trams and busses are stuck in traffic together with cars, having to wait at each red light instead of being given priority over car traffic. As long as car journeys are faster, more reliable and more comfortable than journeys made by public transport, most people will continue to choose their cars over more environmentally friendly, more economical and space-saving public transport solutions. The city of Vienna has been trying for over 15 years to lower the proportion of car journeys from 35% to 25%. But in the light of car-friendly town planning and missed opportunities to improve tram and bus operation it is little wonder that traffic prognoses predict a longterm increase to a 45% share. Having said this, there are exemplary cities – for instance the Swiss town of Zurich or Karlsruhe in Germany – which show how especially trams can effectively form a city's transport backbone.

Excessive car traffic not only limits the quality of life in the public space, it also impacts on the usability of existing edifices. In Vienna, for years we

have been witnessing the decline of ground level areas, which are particularly affected by traffic emissions: shops, restaurants and offices in these locations die out – and for a long time no-one has wanted to live in these locations. The more traffic, the stronger this deterioration can be felt: on the main traffic arteries whole houses are vacant, and along Vienna's main inner-city ring road, due to massive noise and emissions pollution all buildings along a 13km stretch have turned into an urban problem area. And when sometimes as much as half a block is torn down as a result of this decline, it is again the cars that will claim the resulting space.

Because of the dominance of car traffic, a densely built-up city offers too little in the way of quality of life, especially to young families with children. They will choose to move to the suburbs or further afield into the regions surrounding the city. This has the unwelcome consequence that because of the lack of satisfactory public transport in sparsely populated areas, they themselves become dependent on the car. They will drive into the city, thereby further exacerbating the problem they tried to get away from. Each day, on the streets of Vienna, which has a population of 1.8 million, one million cars are parked or are in transit. A quarter of this figure can be apportioned to commuters from the surrounding areas that travel to the city for work or education. At the same time, be it to work or to shop, a growing number of Viennese travel to the periphery, where shopping centres and business parks are being built on cheap land. Of course these journeys are largely made by car.

As a result, mono-functional housing estates, shopping centres, office clusters and business parks emerge in the suburbs, with an associated massive use of land and environment. In each of these areas new roads and spacious new car parks are built that make car journeys all the more attractive. However, the sum of these zones of development can hardly be characterised as a "city". Neither can these areas, which formerly would have served as local recreation areas for the city, any longer be looked upon as "rural".

It is deeply unsettling to see that this mono-functional juxtaposition by now also dominates urban

building within Vienna: to satisfy the commercial preferences of the real estate industry, either pure housing estates, unmixed office developments or out-and-out shopping areas are put up. The bigger the commercial competition from the newly built locations in and around Vienna, the more the historic districts will lose their traditional heterogeneous mix of trade, services, small businesses and offices. At the same time, residents of these inner districts will be less and less able to access their local supply network on foot. As a result, in the medium term these people too will start relying on their cars to shop or travel to work. The freedom that the car initially promised is more and more turning into a dependency. The car causes a progressive "demixing" and fragmentation of the city, where the functions living, working, shopping and recreation drift further and further apart.

Apart from the indirect worsening of urban quality of life through its negative effect on the fabric of the city, large-scale car traffic also directly impacts on our living conditions. Continuous traffic noise is by now considered a serious health risk for large parts of the population. The noxious substances in exhaust fumes lead to chronic respiratory illnesses, particularly amongst children. Moreover, car traffic is considered to be one of the major causes of global climate change, and it is the pollution source which is projected to increase the fastest.

Even if we manage to replace fossil fuels with more environmentally friendly alternatives before exhausting the last oil reserves, the destructive consequences of car traffic will continue to exist. There are hundreds of European cities whose urban quality has been sacrificed with ruthless brutally since the 1950s to make space for car traffic. No matter how naturally grown, dense and compact the settlement, nothing seems to be able to stop this automobilisation. This is replicated in hundreds of cities, for instance, across China, where since the 1990s entire districts had to make way for new, supposedly modern, urban developments.

In order to avoid a further loss of urban quality, planners, but especially politicians in responsible positions have to acquire an entirely new understanding of town and traffic planning. And the com-

munities in questions would not even have to be particularly creative: globally, there is a wealth of best practices waiting to be adapted and implemented. They include simple capacity limits for private vehicles in town, economic models (congestion charges, parking fees etc.) and ecological regulation of car traffic (such as in the Swiss town of Bern). Other possible measures are the re-naturation of roads to reclaim urban living space (for instance in Seoul or Barcelona), the creation of new tramway networks (as seen in several French and even US cities), and the forcing of functionally mixed residential and urban construction models.

Thus quite a few cities have effectively managed to completely turn themselves around and newly position themselves as "liveable cities". Of course it gets more and more difficult to perform such a change of course the more an urban conglomeration has become dependent on the car, and the more the urban structures have become permeated by individual traffic. But it is never too late for a change of course. However, a return to the principles of urban city- and traffic development can surely never come too soon.

ARTISTS' PERSPECTIVES ISTANBUL

Anita Andrzejewska

Graduate of the Academy of Fine Arts in Krakow (MA degree), illustrator of children's books, photographer and traveller. For many years she has been involved in arts and social projects that connect Europe and Asia. Amongst others she has led an art workshop for children in Ahmedabad, India, and has collaborated in various photographic-literary projects in Iran. She was awarded the Polish Ministry of Culture scholarship and has won many other Polish and international prizes, such as the "Project Competition" at the Santa Fe Centre for Visual Arts (USA) and the children's illustration competition "Figures Futur" (France). Her photographs have been exhibited in Japan, USA, Iran, Turkey, Germany, Czech Republic, France, Greece, Spain, Hungary and Slovakia. | www.anitaandrzejewska.pl

Klemens Ortmeyer

Born in Gütersloh, Germany in 1964. Studied architecture at the Technical University of Braunschweig from 1985. National and international work as freelance architectural photographer from 1996. International publications. Lives in Hannover since 2011. www.ortmeyer.de

Sibylle Vogel

Lives and works as an illustrator, author and comic artist in Vienna, Austria. She teaches illustration and comics in workshops mostly for young people but also for students and artists in Austria and abroad. In 2009 she received the "Outstanding Artists Award" from the Austrian government for her illustration work. Currently Sibylle is co-director of KABINETT (a comics outlet in the Museumsquartier in Vienna), where exhibitions of international comic art are presented. | www.sibyllevogel.at | www.kabinett.at
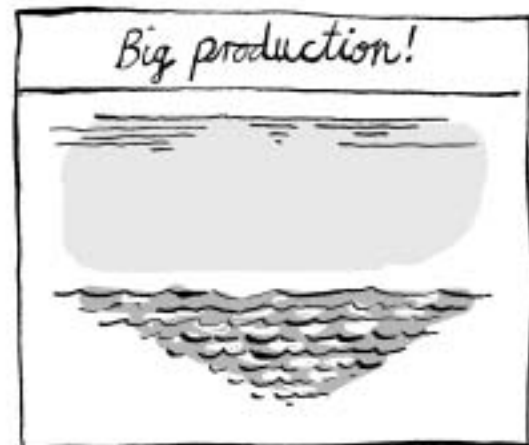
ISTANBUL by Sibylle Vogel

In Istanbul...

the old city so small.

One can see the hugeness of it by boat.

Fin

In Istanbul...

take a deep breath

and enter the Dolmuş.

DÜR

LEVENT
YENIKOY
SARIYER
TARABYA

Fin

CHANGES

by Cătălin Berescu

Cătălin Berescu

Born in 1966 in Bucharest, Romania. Studies in architecture and urbanism at Ion Mincu University, Bucharest. Since 1998 he has worked as an editor for several architectural journals, has been involved in artistic projects and taught new media and architecture. His theoretical interests include public space issues, conflicting memories and the representation of space in cartoons. During the last years his main research field has been extreme poverty housing and housing discrimination, for which he carried out research in several European countries, realised local interventions plans and ministerial methodologies in Romania, published and lectured extensively and contributed to some international exhibitions. He is also an adobe buildings enthusiast.

Architecture Has Its Drama Queens …

… but despite the glamorous pictures in glossy architectural magazines (actually, the more posh, the more matte the paper is), the architectural space is rather boring, with even the most dramatic and spectacular works being able to create emotion only for a limited time. The thrill is mainly in the detail, overemphasised by skilled photographers, the types that are brilliant at portraying small, human-scale figures, but helpless when it comes to space. The beautiful lies told by the architectural press do not aim to deceive us but to create drama out of a matter that draws its main qualities from the static and the tectonic, from balance and functionality, from shelter and comfort. Housing has always been mundane and, fortunately, still is; it's mostly when you see it on paper that it becomes so exciting and when you read the elegant essays when it becomes exquisite.

"Architecture has no drama!" I was once told by Mariana Celac, an architect friend who is less attracted by the dominant narratives of the star system established by magazines and architectural critiques. That was precisely at the moment when I was trying to enhance the architectural drama by adding all manner of poetic and theoretical stuff in the architectural journal I was working for as an editor. I resisted the idea for a while – not for the sake of the design heroes, still "struggling with the form" in a modernist Brancusi manner, and all of them in dire need of a Homer ready to describe their epic battles – but for the sake of the idea that the ultimate meaning of architecture is presumably to be found, according to the doxa prevalent in my country, in the form ± function itself.

Since then I have moved to a different job as a ghetto researcher. I have seen a lot of drama related to houses and streets, blocks of flats or industrial buildings, inhabited by the poor and the excluded. There is little architecture there; most professionals would argue that these are just "constructions". But then again, the drama only comes out through pictures and words. I did some exhibitions, but quit after just a few because I profoundly disliked the comments about "the beauty" of the pictures. As Baudrillard taught us, aesthetics turns into anaesthetics and forces us to repeat stereotypi-cal scenarios of seduction as production (though Baudrillard violently opposes the two) in order to gain the attention of the public. Urban ghettos are the by-product of the brutal developments that aim for a better city – for some. The really worrying thing is that all the stories and pictures from poverty areas are *just* beautiful narratives for the glossy magazines and *never* food for thought for policy makers. Otherwise, how can anybody explain the rise of the European Roma/Gypsy ghettos?

So, what is to be said about our future housing models and about how architecture might influence the way we will live tomorrow?

Housing Is Not Architecture …

… but mostly urbanism: it's where you play football, not only where you sleep; it's where you put your dead to sleep, not only where you cook; is where you take a stroll with your first teenage love, not only where you do your homework. Living tomorrow will not change so much inside the house but outside, hopefully in terms of the enhancement of the communal space, as we can witness today in the co-housing subcultures. The persistence of traditional architecture is accompanied by the persistence of generic architecture, something that has previously been named the "international style" and that can nowadays be seen on the façades of the housing projects developed by the international real estate market for the global middle class in Rotterdam, Budapest or Istanbul: metal balconies with wooden decked floors divided and covered by coloured glass panels that unify long boxes in which, not surprisingly, the division of space is in accordance with local cultures of living and economic levels. However, in Cluj or Kracow, in Ljubliana or Bucharest, one can easily find twin buildings that struggle to keep their green courtyards closed to dangerous strangers while offering a civil, well-mannered, contemporary image to the passer-by, unable to distinguish any longer between an office building, a hotel or a housing estate development.

Previously there was no difference – the church and later the city hall or a tribunal spreading their decorations and architectural tricks onto villas, small

Görlitz Bridge: Alternative, informal, self-sufficient, sustainable, organic — these post-hippy camp communities flourishing in Berlin are sometimes defined by soft limits with the surroundings. The sign says: "Herzlich Willkommen in unserem Zuhause!" ("Welcome to our house!"), elegantly obscuring the conjunction "but" in the belly of the whale whilst still keeping it together with: "Please respect our privacy!"
From the most private to the public realm there are many intermediaries but no less distinction than in regular housing estates.

Istanbul: Travellers in time: from eski (old, out of date) to yeni (new, fresh), Istanbul municipality describes a loop in time that ends in the same place. More Turkish businessmen of tomorrow will replace the cart pushers of yesterday but the wooden houses will still be there trying to look like they are frozen in time.

shops or onto whatever modest building that could be decorated. There is a beautiful house in a small Romanian village that has beautiful Italian style mouldings done in adobe. So why would contemporary houses not resemble the buildings that represent the power of today: the banks and the insurance companies? Someone might argue that in architecture, change is a phenomenon generated by the eye, the source of energy for an initial movement, the *causa prima* of all innovations. That might be the underlining statement of all architectural history books, compulsively using the name of a particular style in order to define a period and to group various territories, even to unite disparate geographies. The housing of tomorrow might be just a new way to decorate our sheds, as Robert Venturi would put it if he had to explain complexity and contradiction in architecture once again. Therefore, change is in the eye of the beholder.

There is an opposite move, to evade with some friends the neo-liberal system and its associated aesthetics, and to build co-operative housing with a garden, now called cohousing communities; some of which might look very much like rich gated communities with a real communitarian touch and sense of sharing, whilst others can offer the full experience of low-cost, colourful housing and a creative subsistence solution in an often informal settlement that hosts post-hippie groups living a bohemian existence. Organic gardening and communal kitchens are the trademarks of these relatively new cultures of living, whilst the balance between intimate and communal space is largely variable. The attempts to build such communities seem to be more successful in countries where people are used to navigate together than in continental nations. The rules to enter or to leave such a group, the soft leadership involved and the strategic approach of risks seem to me to be more similar to a boat trip than to a housing project. However, what appears now to be a marginal solution born out of a utopian, leftist dream of the newest anti-capitalist extraction, i.e. fighting capitalism with some of its own weapons, might be the next dream of the middle class (see figs. pp. 38–39).

Until the day when the abovementioned middle class will be that tired of individualism that it will try to

live together with non-middle class people we probably have to follow the last decade's economic trends: the "disappearance of work" (Burawoy) and working from home, which is supposed to lead to the fact that many more of our houses will be used for work, formal or informal. Actually, my essay is being written right now in my own bed, but is this work? It certainly is, but then the real question is the opposite one: If I have two printers, a camera and all my publications around me, is it still a bedroom or am I sleeping in my office? And then again, how much different is that from the old millenary model, still alive in Asia, of the urban dwelling that had a workshop in the back, a shop in front and some bedrooms upstairs? Are we really changing our lifestyle or are we just leaving behind the strange episode of functional division and zoning that formed the glory of modernist architecture?

Living Tomorrow
in Bucharest and Istanbul

The last wave of EU extension brought Romania closer to Western Europe than ever. Not in political terms – because apparently we are already there – but in terms of lifestyle. Bucharest, or "Little Paris" as most Romanians like to call it, is now struggling to become a stronger regional centre, the model of Paris still in mind and comparing itself to it at all times, even the latest master plan slavishly copying the general scheme, the institutions and even the administrative division of the city of lights, unaware that Budapest is way ahead in terms of "Parisianism". Though it is clear that the competition to become a great European capital (our EU version for the term "world city") was lost to Warsaw and Budapest, the idea that we must have a "beautiful city" is more and more prevalent. Beauty of this sort comes at a cost – like any other aesthetic surgery activity it is a painful, bloody intervention that tears apart existing tissues in order to rearrange them in a more artistic way. The activists regard any change as mere gratuitous brutality and focus on the rights of citizens to preserve what they have as patrimony, normality, eco-friendliness, tradition etc. Protests that started as "clicktivism" are now taking place in the street.

We carried out our workshop in Istanbul just before the Gezi Park eruption, and all the issues relating to a troubled development were there, at the scale of a world city that is witnessing a remarkable development in the last two decades; one of those places where you can feel how energy flows through people and places. There was some anger directed against tourists, flowing constantly, like an invading army, and impregnating the most intimate parts of the city. There was a lot of concern for the disappearance of a whole way of life that is washed away by demolitions. Change was meticulously recorded by researchers and artists, witnessing the transformation of the historical urban milieu and the impetuous birth of strange residential satellite parks that appear to be created by a Hollywood dystopian sci-fi set designer (see figs. pp. 40–41).

Bucharest has little to do with Paris but is in many aspects a small Istanbul. A big city surrounded by a vast territory of much smaller urban centres, a pole that sucks the energy and resources from the entire country and literally capitalises on all the skills and talents of people that are then trapped in the city. It is not the native inhabitants who are protesting against the destruction of the patrimony, it is precisely the newly arrived. Some people do adapt to brutal developments and develop new habits, finding strategies to adapt to a project that strongly affects their urban habitat. Eventually this may lead to the reversal of change itself, and to the idea that if the way we live tomorrow entails change, there is always a possibility that tomorrow might become very similar to yesterday.

Is the Future Inevitable …

… or just a feeling you have when you travel to Hong Kong? Changes are so smooth and deeply rational that there is no sign of a revolution in our housing. Yet we know for sure that we have achieved important technical victories, and that there is a big difference to the way our grandparents lived. But does it really matter, since we always return to the same things? I have a green roof on the top of my house but this is only because I don't have enough land for a normal courtyard, and I very much envy the more modest houses of my neighbourhood with

their beautiful gardens. I live in a hipster-house, urban and eco-friendly; they live in technologically outdated houses surrounded by some trees. But if the sustainability of the future means you have to cut the trees and plant them on your roof then to what extent is the idea of a better tomorrow the enemy of living a better today?

ISTANBUL: CONTINUITY AND TRANS- FORMATION

by Gianluca Frediani

Gianluca Frediani

Born 1961 in Naples, Italy. Architect. Since 1993 Professor of Architectural Design at the Faculty of Architecture of the University of Ferrara, Italy. PhD in Architectural Design at the Sapienza University of Rome and at the Vienna University of Technology. Professorship at the Institute for Theory and History of Architecture at the Graz University of Technology, Austria. Scientific consultant for cultural institutions. His main research interest is in the field of the theory of architectural and urban design. He publishes extensively in scientific magazines and has participated in several European research groups as co-ordinator or chief researcher.

Istanbul is a dense and restless cauldron of ideas, traditions, languages and cultures, loosely deposited during the course of its thousand-year-old urban history. Today this may be one of the most exciting and contradictory places in which to observe the progression of urban phenomena in the new millennium. Attempting to provide, in a few words, an interpretation of the cultural complexity of Istanbul's urban architecture is not easy. What I wish to highlight above all in this short essay is the radical change in some general parameters normally used to analyse the city and its lifestyle, and to describe some of the consequences of these changes for its


Traditional wooden house in Fener

lively development. As in all major world cities, in Istanbul it is evident that contemporary architecture rejects the urban models handed down by historical tradition. Here this scattering of the traditional heritage is even more emblematic since the historical peninsula is a completely separate area, sharply differentiated from the rapidly transforming rest of the city.

S. H. Eldem, Atatürk Library, Taksim (1973–1975)

I am not nostalgic and I do not believe that continuity in the transmission of tradition is of value in itself. However, it is interesting to note that the current situation has led to the complete interruption of the process of cultural assimilation that had developed over the centuries with highly specific forms and mechanisms. In studying the city's lifestyle we can look back as far as the nomadic origins of the Turkish people. Historians agree that the transformation of the nomadic tent into a permanent structure resembled a process of "lignification" into new house types. The traditional house presents some typical features in terms of overall typology and structure. The plan is based around a series of interior and exterior living spaces (*sofas*), and on a number of recesses (*eyvans*) attached to them to divide the rooms and render them independent. Various intermediate spaces separate the inside and outside to protect the more intimate domestic space. The rooms meet all the needs of a couple (sitting, sleeping, eating, bathing etc.), per-
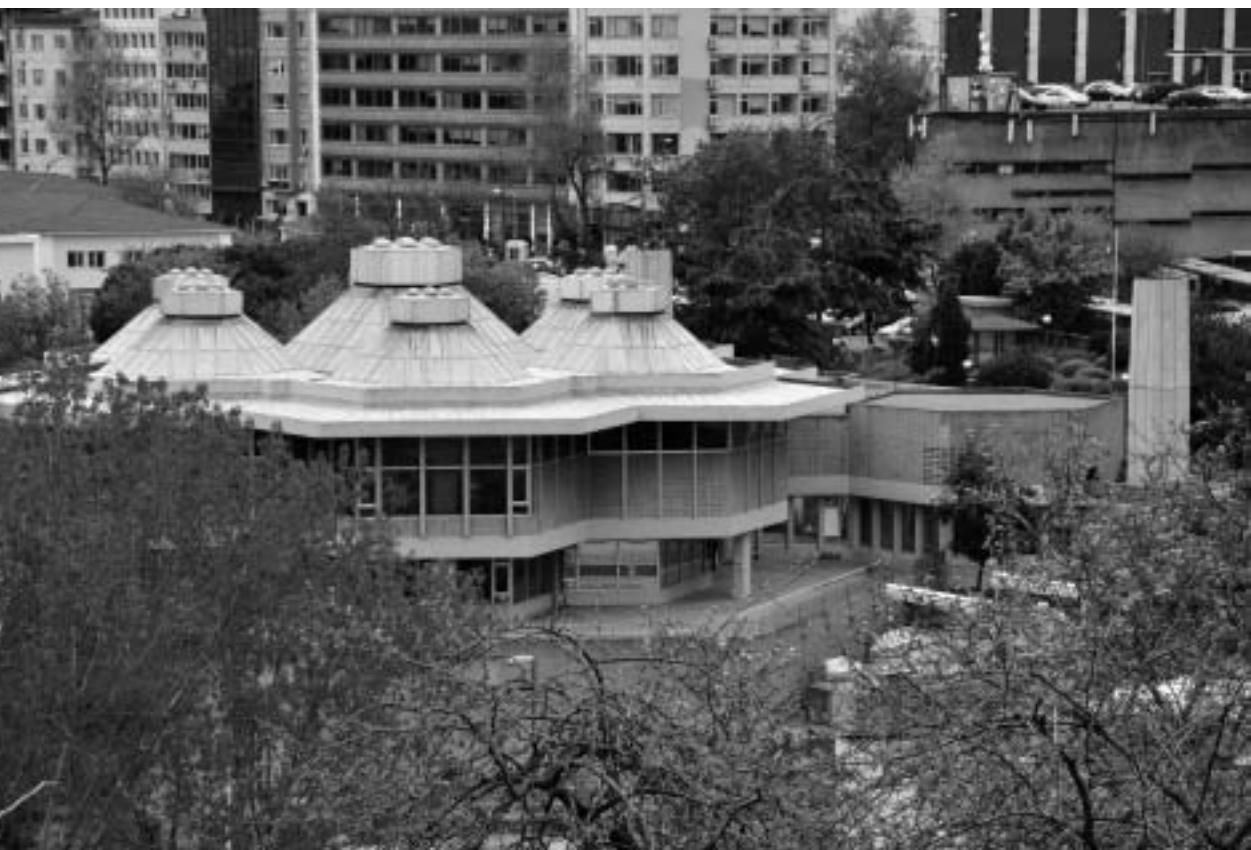
Building in Karaköi

Istanbul Modern in Galata

haps recovering the flexibility of the ancient tent-house. A further characteristic is the wooden frame, so different from the vaulted roof house typical of the Roman or Arab tradition in the Mediterranean area. The Turkish wooden building is based on a frame structure which, given its simplicity and structural flexibility, allows for successive projections onto the street. This leads to complex variability, with a picturesque sequence of recesses and projections. Wooden houses were built over time, despite the recurring risk of fire, until the end of the 19th century, when house structures were again transformed by a sort of "petrification", thanks to the spread of new construction techniques in concrete and steel.


E. Arolat, Kağithane Offices (2007)

In any case, the form of dwellings and their typological structure remain partially unchanged, preserving some architectural elements almost intact. Curious buildings, where the typical projections are literally translated into masonry, are a common sight. An example in the Karaköi port area – just one among many – clearly demonstrates this phenomenon of persistence. The ground floor follows the shape of the plot, but the upper floors jut forward and follow a different geometrical orienta-

E. Arolat, Kağithane Offices (2007)

tion. This is not an isolated instance: in the central Istiklal Caddesi it is easy to find other early 20th century buildings that follow the same typological and structural solution. At street level the urban
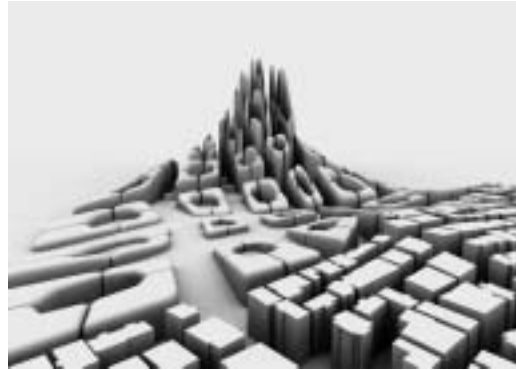
Hadid, Kartal-Pendik Masterplan (2006)

plan is crucial; as you go up, the building's focus shifts towards the specific light or landscape conditions. Curiously, even the hazardous elevations created in recent years on many historic buildings follow a similar logic. New construction techniques have led to sweeping changes in the structure of buildings, but the way in which new buildings are inserted into the city remains substantially unchanged. The city is still seen as continuous.

Many modern post-war architectural works combine past and present, drawing traditional elements into a new architectural style that could be described as one of "creative continuity". Among the many Turkish architects, the most important is Sedad Hakki Eldem, a key figure in the transition from traditional architecture to international Modernism. His work constantly reiterates many features of Ottoman architecture: the pavilion layout, the frame structure, the roof slab, the artisanal decoration etc. In other words, modern Turkish architects on the one hand still look to the great heritage of the past, but they also follow international trends. Many buildings dating from the period between the 1940s and 1970s are characterized by this sort of linguistic and structural "contamination".

As elsewhere in the western world, the following generation saw a rift. The complete abandonment of the typical features of traditional housing was combined with uncontrolled urban development. Since the 1980s, Istanbul has grown into today's megalopolis with 14 (or perhaps as many as 20?) million inhabitants. The price that has to be paid for this cultural break is very high; but the prize

Fener

Urban voids in Galata

View from Bosphorus

won is the city's rapid inclusion in globalized architecture (and international finance). The extreme liberal policies pursued by moderate nationalist parties have led to virtually uncontrolled property speculation: this has allowed on the one hand for the appearance of dormitory blocks on the outskirts of the city, and on the other has permitted international financial groups to build skyscrapers in the city centre, without an overall territorial balance. City planning has become resigned to rampant real estate speculation, now a driving force of the prodigious economic development of the city itself and the entire nation. The focus has shifted from continuity with the historical tradition to the current international multi-language, deeply insensitive to cultural and contextual relationships.

Modern house in Fener

Within this context there are some notable exceptions, such as the early projects by Emre Arolat, exploring new spatial and figurative connections with the everyday urban context. The city is no longer interpreted through its history and traditional housing, but is seen as a curious *objet trouvé*. Starting from the analysis of existing visual patterns, Arolat developed a number of geometrical matrices as guides for building façades, as in the Kağithane Offices (2007). The buildings fit homogeneously into the urban context, taking over the volume but clearly distinctive in shape and materials.

The overlap of new meanings emerges even more clearly from the generative matrix of the urban project by Zaha Hadid that won the Kartal-Pendik Masterplan (2006, not built) on the Asian coast. Urban connections are transformed into intricate

Taksim Square

flow charts, generating a kind of network from some models, freely inspired by the traditional urban blocks of the 19th century city. Dominant throughout is a "parametric" design principle (the architect's own definition) according to which a large new part of the city is built as a three-dimensional digitized work of fine calligraphy. This evident tendency to shift design references to extraneous techniques leads to poor research on collective housing types. In most cases, in fact, they wearily repeat major Western achievements, partially adapting outdated typologies and ill-suited distribution plans to the peculiar characteristics of the local housing tradition. The "outside-inside" transition of the traditional Turkish house, directly connected with the street and the ground, is abandoned in favour of high density housing blocks offering a minimal quality of social life.

The city grows without a common ground and the models for urban architecture have radically changed: while it is very exciting to introduce new points of view in the built (or yet to be built) city, we also observe a rampant graphicism which fails to fully transfer new design techniques, often deriving from unrelated disciplines, into the typical multidimensional complexity of urban structures. This explains some characteristics of the contemporary city: the variety of architectural styles, urban fragmentation and the very low level of interest in urban renewal. Yet this would be the best way to transform and adapt the existing city, making it more efficient and ensuring an adequate level of social and collective quality of life for its inhabitants. The renewal in Istanbul was applied only to a few major building complexes (e.g. Istanbul Modern, Santral) and

tested on very limited portions of the historic city (Fener). All too often, however, real estate initiatives have entailed the forcible removal of the existing population, dramatic social inequalities and, on occasion, even subtle racial and cultural discrimination. A well-known instance is the almost complete demolition and reconstruction of the Sulukule (Fatih) area, resulting in the expulsion of the original inhabitants despite the application of Law No.5366 (2005) on urban renewal (see also the UNESCO reports).

If today we look at the ghetto neighbourhoods in the suburbs, marked by systematic social alienation caused by high-rise blocks, the number of illegal slums (*gecekondu*), the gated communities and shopping centres in the expansion areas reserved for the upper-class, the feeling is that Istanbul's urban structure has exploded into fragments irreconcilable with each other, because the city as a whole is no longer able to function. It is not just a matter of physical size and poor infrastructure – Istanbul is investing substantial resources in the infrastructure network – but also

of non-democratic participation. The fact that the longstanding and undisputed government of the Islamic-conservative AKP party has led to an extended production of poor commercial architecture, far removed from the local tradition, is a curious paradox generated by the expanding economy that can only occur in countries like Turkey whose economies are growing too fast. Despite impetuous growth in recent decades, the recent riots in Taksim Square to save the central Gezi Park threatened by speculation are unequivocal evidence of widespread dissatisfaction with an authoritarian and arbitrary use of urban public spaces among the middle classes and younger generations. This was a strong protest against a political use of urban land as a mere container for speculative projects and not as an environment that meets the daily needs and aspirations for social improvement of its inhabitants. As such, the most important challenge to be overcome for the immediate future of Istanbul and Turkey is not the level of economic development, but that of social integration policy and the extensive application of coherent urban renewal and housing strategies.

* While this article was going to press, the Erdogan government enacted a special law depriving the Chamber of Architects of any potential for self-financing and cultural action – merely to punish them for the technical support given to the campaign against the speculative projects in Gezi Park.

LIVING IN A MEDIEVAL CITY

by Gerbrand Bakker
(tr. David Colmer)

Gerbrand Bakker

Born in 1962 Wieringerwaard, Netherlands. After studying Dutch historical linguistics he worked as a subtitler, specializing in nature documentaries. He published the novel "Perenbomen bloeien wit" (Peartrees blossom white) for young adults in 1999. Subsequently he became a licensed gardener, but a career in that profession did not take off because of the success of his 2006 novel "Boven is het stil" (The Twin/Oben ist es still), which became a best-seller and has been translated into about 30 languages. The novel won the International IMPAC Dublin Literary Award 2010. In 2009, his second novel "Juni" (June) was published, and in October 2010 a third novel, "De Omweg" (The Detour), was published. This last novel has been translated into ten languages and won the Independent Foreign Fiction Prize 2013. www.gerbrandsdingetje.nl

After the impressive Milano Centrale, the station in Ferrara is like something you'd find on a village railway line. Even though 130,000 people live here. Sunday afternoon. Domenica 25 agosto. Warm and sunny. Walking from the station to the Corso della Giovecca and the Europa Hotel, the city seems deserted. In the trees the cicadas are making so much noise you'd think they're as big as blackbirds. Dry grass, dead trees. Sunday, I think, it's Sunday. Later, in the old city, it's incredibly crowded. There's a music festival. I drink glass after glass of white wine, watching and listening. Asking myself how I can fulfil X-Change's commission, especially now I'm realising how many Italians speak little-to-no English and how much closer-to-none my Italian is. Surely I have to ask people questions? I suspect that there will be a large difference between the old city – inside the city walls – and the new city. Lots of cyclists, mostly on old, rickety bikes. Almost no cars.

Lunedi 26 agosto.

An old man is cycling through Ferrara, an umbrella dangling from his handlebars. His ports of call are cafés, where he drinks an espresso and smokes a cigarette. I don't know where he lives, I mostly see him riding past. Maybe I should follow him one day.

I've cycled all around the old city, literally. At the Porta degli Angeli a snake was sunning itself. When I grabbed my camera it slid off. Everything's closed: curtains, shutters. De Ferrarans seem to shut themselves up inside. And my assumption about the old and new cities was wrong. There are definitely beautiful, solid houses outside the city walls. But often, just as closed as those inside. Ferrara reminds me of Maastricht, the capital of the Dutch proviince of Limburg. It's very genteel, with genteel people and expensive shops, it's old too. Old and proper. Here all the houses must have been thoroughly renovated, adapted to increasingly modern times. New buildings with Medieval and Renaissance shells. Lots of small shops that have stuck to the old measures and dimensions. But even these little shops radiate class and luxury. It's not expensive to eat though, and the hotel is very reasonable too. Strange, in such a posh, completely renovated city, you'd expect much higher prices.

The dead have a whole corner within the city walls: an enormous area. Because there are so many dead, they don't have much living space and large sections of the Catholic cemetery are closed because of dangerous, crumbling tombs. The – also enormous – Jewish cemetery is mainly empty. They're not allowed to clear the graves, at least not if the same rules apply here as in the Netherlands. I walked around it for seventy-five minutes wearing a skullcap. The cemetery is still in use. Giorgio Bassani was buried there in 2000, all by himself, alongside a path. I must find out one day why Jewish cemeteries are always so poorly maintained, why they just leave them. Whether they're ever actually visited by the families of the deceased. It fascinates me, but the woman who answered the bell and let me in doesn't speak a word of English. She lives there, in the far corner of the cemetery, I saw a load of washing on the line. She sat down and luxuriated in the cigarette she lit. "Two Ts," she said, when I gave my profession as *scrittore*.

I just got a message that a friend is in Ferrara; I had no idea. Hopefully he has family or friends here and can get me inside people's homes.

Martedi, 27 agosto.

Cycled out of Ferrara today in all directions. First this morning on the Via Bologna in the direction of – obviously – Bologna. As far as I could go. Everything just as you'd expect: large stores, bicycle shops, garden centres, offices and companies on the outskirts of town. A drive-in McDonald's. A few petrol stations along the way. A spread-out dog-training field. Rode into the countryside via the neighbourhood south of the old city, to an airport for gliders. Maize everywhere and wheat that has already been harvested. Water too. Then I visited the new cemetery. It looks exactly like the old one, just a lot newer and from the looks of things already very full. Ferrara can't afford too many more deaths.

On the way back I passed the Ippodromo, where I sat in the stands. The stables are well appointed: large enclosures, each with a window and a view, no glass, so the horses can stick their heads out into the fresh air. A slightly different route took me

back to the Porta Paula. At one house a fat contented cat lying on a windowsill. Potted plants all over the place, everything in flower. Ferrara must be a good place to live … If people have fat cats on their windowsills and time and money to look after their plants.

In the afternoon I wanted to go to the Po. The hotel had allocated me a regular bike, number 46. Once I'd put up the seat it was fine. I took the Corso Ercole I D'Este to the north wall. It's one of Ferrara's most beautiful old streets, but a disaster for cyclists: those ancient cobbles don't do your kidneys any favours. I saw a sign saying Destra Po and thought that it meant "to the Po". But *destra* means "right", just as *sinistra* means "left". A bicycle route that follows the right bank of the Po (looking downstream). I rode through well-maintained suburbs and villages and reached the Po. Rich, I noticed again. Lots of fruit en route, orchards. In the village of Francolina I bought two pears, a peach and a packet of biscuits. I rode back to Ferrara on the left bank of the Po (upstream) and had to cut through North Ferrara to reach the centre of town. It was easy to find my way. I saw at once that this part of the city – again a commercial area – was also the poorest part. But even here, in the Via Gatti Casazza, the houses look perfectly fine; beautiful houses – brownish, behind fat lindens – that are going to be demolished and replaced by new ones. The process has already started. And small, colourful gardens really are everywhere, invariably well-maintained. Old women in lawn chairs under a tree in front of ugly blocks of flats, not too large. A group of old men a little further along in front of a cafeteria. Poor, but no one looks dissatisfied.

And a lot of people apparently have the money to live in beautifully renovated buildings in the old city, or in villas on the outskirts of town. Today, more than anything else, the image of the fat cat on the windowsill made me realise that. As long as you have that and a pot with a beautiful flowering plant next to the cat, you must be happy, surely?

Mercoledì, 28 agosto

Today I left the bike in the rack. In search of greenery. There are very few trees – understandable given all the narrow streets and lanes. But even a wide street like the Corso della Giovecca is completely treeless. I find it beautiful, just as I find it beautiful in Amsterdam when the banks of the canals need to be renovated at the expense of the elms: a length of canal, treeless from bridge to bridge. Grandeur that brings the seventeenth-century paintings to life. Suddenly you can see the old buildings, houses that were hidden for years behind branches and leaves. Here you see the houses, and here too it's a great sight with the enormous numbers of Medieval and Renaissance buildings. There is greenery in parks, the Parco Urbano Giorgio Bassani (that seems to have been laid out as a green buffer between the city and the maize fields), there are botanical gardens too, with lots of people walking around or sitting on benches. Opposite the botanical gardens, the Parco Massari. Lebanon cedars that touch the sky and are bound together with thick cables attached to steel towers. Families sitting down to eat and drink, children at play. Ferraranese.

And then a circuit of the museums. Dirt cheap all of them. The highlight was the natural history museum, which is extremely old. And by old I don't mean the building, but the collection. Never before have I seen so many ineptly stuffed and poorly arranged animals gathered in one spot. It cheered me up. Not everything has to be perfect; it's actually good to have an old-fashioned museum like this, so people can see what things used to be like. I would be honoured to have a museum like this in my home town. Where I could go every day to feed my nostalgia. Across from the museum is the conservatorium, where a baritone was rehearsing with the window open. All free. I dawdled out front, smoked a roll-up and listened. Then I stopped somewhere to drink a *caffè lungo*. I drink way too many of them here, they've got me trembling. I realised that I hadn't seen any congestion or a single traffic jam.

This afternoon, from a window in the Palazzo dei Diamanti, I saw chairs and a film screen set up in a small park. Tonight's the last open-air screening, said a museum attendant. Viaggio solo. I went there and sat out three quarters of an hour. An hour and a half of incomprehensible sounds turned out to be asking too much. I saw a shooting star, bats flitted through the light of the projector. I walked back to the hotel through deathly quiet, totally deserted alleys and squares. The centre of town was busier than ever, more bands than ever were trying to drown each other out. Remarkably large numbers of dogs: a boxer had fallen in love with a large white dog, which lay calmly on the road and ignored him completely. That probably explained the boxer's infatuation; you're most passionate about the things you can't have. His master had to drag him away. It was tremendously noisy in the hotel room for the second night running. That music festival is the only thing here I'm sick of.

Giovedì, 29 agosto

I just concluded the Buskers' Music Festival with a didgeridoo performance in the Via Borgo dei Leoni. After eating at Il Don Giovanni, apparently the best restaurant in Ferrara. The music festival is starting to reach its climax: the streets are packed.

On Monday I wrote about a friend who was here without my knowing. I'd hoped to go out for a meal with him. That would have been possible, but I would have had to ride to the new Sant Anna ospedale. Where Professor Zamboni has operated on him. It's an operation that isn't performed in the Netherlands or isn't allowed to be performed. My friend has MS. Dutch doctors say, "There's nothing we can do." Professor Zamboni says there is something you can do. Thanks to my friend's Italian relatives, he managed, Italian style, to come into consideration for one of these operations, which are not generally covered. You do need contacts.

As a result I unexpectedly saw the inside of an Italian hospital. New, spacious, clean. If I lived in Ferrara, I wouldn't hesitate to go there for treatment. The old Sant Anna ospedale is still located in the old city, but is gradually being shut down. The new hospital is seven kilometres outside of town, in the middle of the countryside, on the Via Aldo Moro, off the Via Commachio. Something else that's convenient here: each road out of the city is named after the town it leads to. It was a good bike ride. I noticed that four and a half days is enough in a city with a population of 130,000. I had seen everything, sniffed around everywhere, tried to look through closed shutters into houses and this morning, as the finale, visited the Castello Estense. The dungeons made the biggest impression on me. After five minutes I gave up trying to fathom the family tree of everything d'Este.

And the didgeridoo as a conclusion. Australian Aboriginal sounds in a Medieval Italian street. Anything goes. I can imagine that the residents themselves – though I have the impression that they too roam the streets every evening – will find it nice and quiet again once all the events are over. When they can enjoy their own Po plain autumn.

SUSTAINING URBAN REGENERATION — IS EFFECTIVE PLACE MANAGEMENT THE ANSWER?

by Dr. Andres Coca-Stefaniak and Dr. Samer Bagaeen

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*As much of Europe emerges from one of the worst economic downturns in living memory, the UK's urban regeneration sector gets ready to shake off austerity in favour of growth. However, without a rethink of former practice, this could be short lived. In this chapter, **Andres Coca-Stefaniak** and **Samer Bagaeen** argue for urban regeneration to adopt a new paradigm for economic growth with strategic place management at the heart of the planning, design and overall place-making process to benefit from this discipline's success across Europe.*

Towards a new paradigm for urban regeneration

A recent United Nations report predicted that 70% of the world's population will be urban by 2050 (United Nations, 2010). Today, a hundred of the world's largest cities are responsible jointly for 30 per cent of global GDP and some thinkers would argue that these megacities will continue to drive growth and innovation into the future, often overshadowing the sovereign states they belong to (Khanna, 2010). Yet, growth may often come at a price, and place identity can be one of the first casualties (Zukin, 2011).

In Europe, we are just emerging from the worst economic downturn since World War II. A downturn, which could be arguably blamed, at least in part, not on the individualisation of profit but the socialisation of risk (Wallerstein,1983), and one that countries like the UK and Germany are only just tentatively beginning to recover from after nearly five years of uncertainty. Meanwhile, much of southern Europe continues to struggle to find firm ground to build a sustained recovery upon (Urban Land Institute, 2013).

Major urban regeneration projects have taken a hit financially through the mothballing of key developments in expectation of less uncertain times. Reduction of financial input by major institutions has had an influence on projects both in terms of the type of developers coming forward and the scale and type of development that is viable. Regeneration projects are by their very nature complex and challenging – particularly because of these difficulties around financial viability. Dixon et al. (2011)

note how the financial crisis and economic downturn since 2008 has placed many urban regeneration policies in jeopardy in the UK and around the world (see also Evans et al., 2009). In the UK, the urban development sector, like the country's economy, entered altogether an age of austerity (Southern, 2013) that it is only now just beginning to emerge from.

Urban regeneration, which in the UK has traditionally favoured physical revitalisation as opposed to more integrated strategic approaches adopted elsewhere (Chin-Tay and Coca-Stefaniak, 2010), has evolved considerably in its outlook and philosophy. Place making, for instance, has been linked to parallel place branding processes (Trueman et al., 2008). Bradley et al. (2002) argue that much of the supposed transformation of former industrial cities had involved a process of investment marketing and the promotion of rejuvenated urban images. In spite of the evident practice and conceptual parallels that exist between city management (including town centre management) and place branding (Coca-Stefaniak, forthcoming), few studies have explored the links between place management and urban regeneration (Otsuka and Reeve, 2007). At a time when cost-conscious regeneration projects often continue to be favoured in a post-crisis risk-averse investment environment, the time has come for a serious re-think of the role of place management as a symbiotic element of strategic significance in the impact and sustainability of large urban regeneration projects.

The contribution of town and city centre management

Town and city centre management is defined today by the Association of Town and City Management (the largest membership-based organisation in this field in the world with 700 members in the UK) as: "a co-ordinated pro-active initiative designed to ensure that our town and city centres are desirable and attractive places. In nearly all instances the initiative is a partnership between the public and private sectors and brings together a widerange of key interests (ATCM, 2013)."

This definition and partnership-based approach builds on a legacy of 30 years of practice in the UK influenced by a wide array of disciplines (Figure 1), which

Figure 1: Evolution of town centre management practice in the UK (Source: Coca-Stefaniak, 2013a)

included strategic planning, economic development, retail, stakeholder management, urban regeneration and sustainability, among others. Although the longevity of town and city centre management in the UK could be interpreted arguably as a precursor of parallel initiatives in other parts of the world (Molinillo Jiménez, 2001), it represents merely a limited proportion of the existing strategic approaches used across Europe today (Coca-Stefaniak et al., 2009). These often build on tourism (e.g. Austria), the independent retail sector (e.g. Spain, Italy, France, Portugal), place marketing and branding (e.g. Germany, The Netherlands) and urban revitalisation (e.g. Poland). In fact, the combined number of place management schemes (formal and informal) across the European Union has been estimated recently to be in excess of 2,150 with a further 3,000 Business Improvement Districts operating in North America (Coca-Stefaniak, forthcoming).

In Sweden, for instance, public-private town centre management partnerships have traditionally nearly always included the local authority, retailers and property developers, in addition to other key local stakeholders (Forsberg et al., 1999; Ahlqvist and Coca-Stefaniak, 2005). Paradoxically, it is only recently that a serious debate has started to emerge in the UK regarding the role of property owners in the management of town centres and, more specifically, Business Improvement Districts. This debate has gained momentum over the last few months as a result of ambitious plans by the Lord Mayor of London to support a major expansion in this private sector led funding model of place manage-

ment across the capital (ATCM and Shared Intelligence, 2013).

Similarly, the argument for a more pro-active management of the evening and nighttime economy (Davies, 2010), which some estimates have valued at £66 billion in the UK alone, continues to grow, building on pan-European experience (see Figure 2) with evening festivals in town centres (Jiwa et al., 2009).

The value of this approach lies in lower crime levels, more responsible alcohol consumption and a more inclusive and attractive evening and night-time visitor offer that is recognised through a trans-national (UK and Ireland) accreditation framework (Purple Flag (ATCM, 2012)), which continues to attract interest from other parts of the world as a first of its kind.

Further ramifications of this approach continue to be explored in the UK and elsewhere. In Nottingham, for instance, this resulted in the creation of the UK's first evening and night-time Business Improvement District.

A way forward

The economic recession we are currently tentatively emerging from has had an effect on most town and city centres across the European Union and much of the western world. That effect may have manifested itself in lower tourist numbers, a reduction in the amount of shopping spend per visitor, and a variety of other consumer behaviour trends in the UK, including the steady rise in the use of digital technologies in the process of buying a product or a service. The growing complexity of these trends coupled with the emergence of the economic downturn as a catalyst for change on Britain's town centres and high streets have rekindled interest by academics and policy makers in the factors that affect the performance of town centres (BIS, 2011). In spite of the resources devoted by government in England, Scotland, Northern Ireland and Wales to the re-invigoration of the vitality of failing town centres and a better understanding of the causes of decline, much of this intervention has been carried out without a clear strategic framework to guide efforts on the ground as well as longer-term stra-
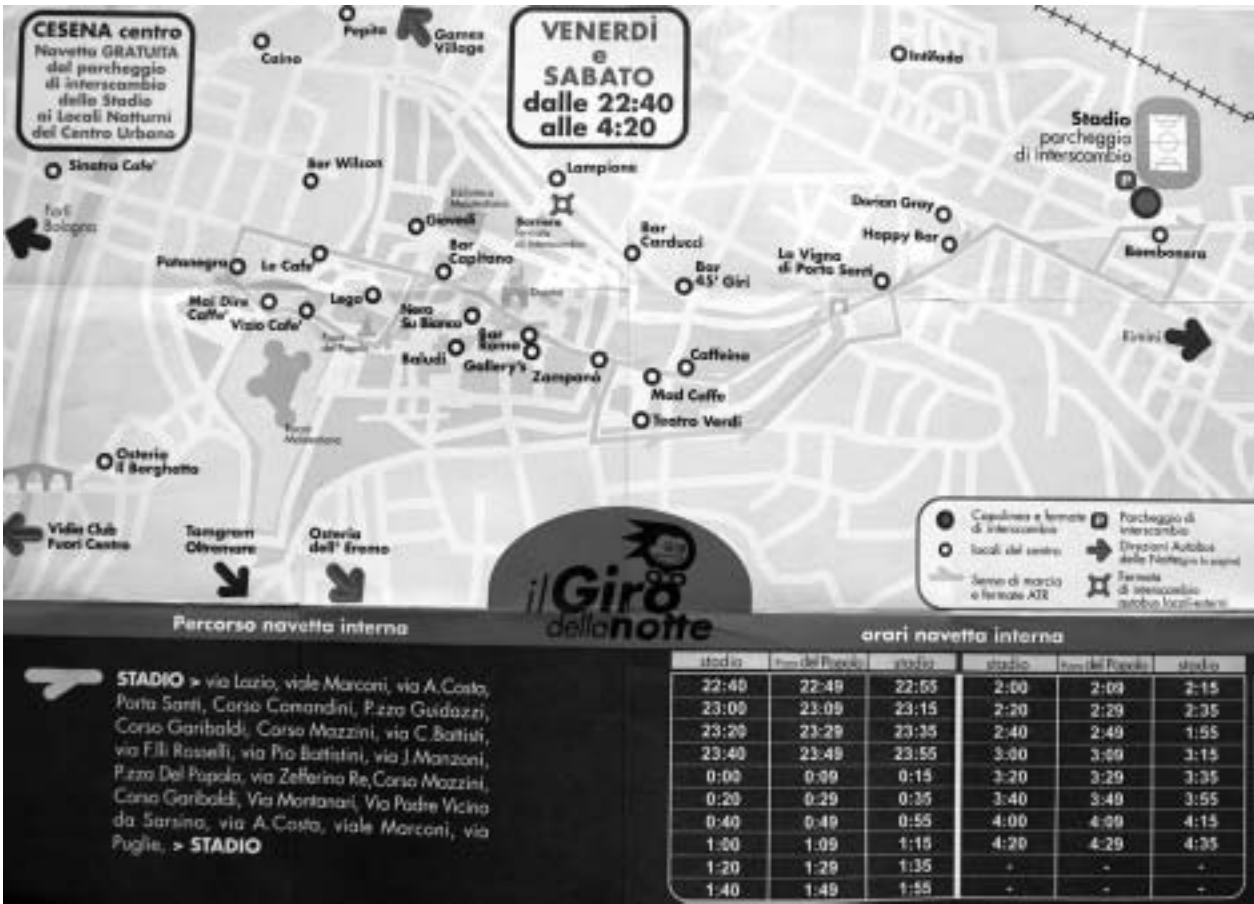

Figure 2: Night-time economy management in Cesena (Italy) through the Giro della Notte minibus route with stops at all major night-time attractions.

Figure 3: The site of a demolished building left undeveloped in Bristol's Stoke Croft area (photograph by Bagaeen)

tegic thinking for key decision makers at regional and local levels.

A recent study of town centre performance building on international research and practice in economic development, tourism, consumer behaviour, urban regeneration, town centre management, place branding and retail proposed a town centre performance framework which is beginning to be adopted by place management partnerships across England. This framework, which advocates the use of place management as a pro-active (rather than reactive) mechanism to predict and address socio-economic and environmental trends building on a place's "personality", is summarised visually in Figure 4.
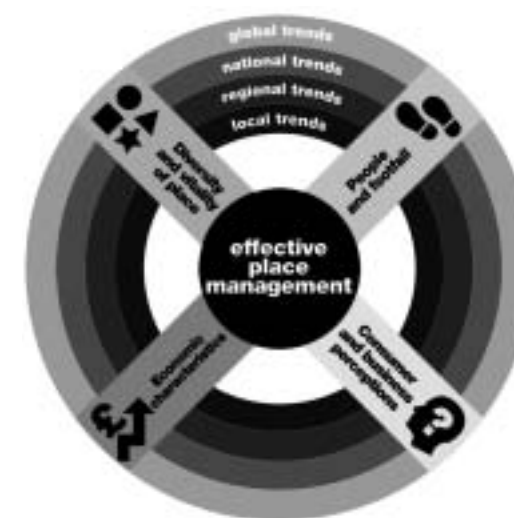

Figure 4: Strategic framework for place and town centre performance (Source: Coca-Stefaniak, 2013b)

This "personality"- (or DNA-) driven approach to strategy formulation for places and town centres is argued to be fundamental to achieving "effective place management" through a form of sustainable competitive advantage driven by the place, its community and other key local stakeholders rather than strategic visions which ultimately replicate "success stories" from elsewhere.

One of the key innovative elements of this framework is that it effectively empowers communities and local stakeholders to carry out their own anal-

yses of places and town centres without any prior research expertise, whilst remaining fully compatible with existing commercial packages of key performance indicators. Effectively, this strategic framework and analysis toolkit builds on a growing trend of community action in place making and place management encouraged by the UK Government through the Localism Act, which allows communities to draw up a Neighbourhood Development Plan (NDP), and prevalent also elsewhere in Europe. Mullins and Bagaeen (2012) explore how communities in England, through this new generation of community-led neighbourhood plans will be making decisions about how their local areas respond to local needs, priorities and options for growth. An often cited beacon for successful participatory planning is the Freiburg (Germany) suburb of Vauban, which served as army barracks from the 1930s until 1990, when the French military presence ended. What provided a stable basis for this success (see also Bagaeen, 2006) was the creation of a public-community partnership between Forum Vauban (the community organisation) and the Baugruppen (groups of homeowners).

Similarly, the strategic framework outlined above can be used to formulate placespecific strategies that cover the full life cycle from planning and design (including place making) to development, commissioning and operation (including town centre and place management).

As communities engage more actively with the way that places are managed and plans for further development, and as evidence continues to gather that urban regeneration projects in the short to medium term may be scaled down to adopt a more cautious local modular approach given the difficult fiscal environment that continues to affect local authorities in the UK and elsewhere, there is a growing opportunity for urban development projects to engage town centre and place managers in the strategic planning and design process. Syrett (2011: 4) points out that the spatial challenges raised by any phase of economic change will always be constituted in a "unique way within any place given its particular location in time and space" with the nature and type of response depending on evolving and variable capacities of an area.

Conclusions

In the short term, this approach to planning and design would result in cost savings to projects as a result of early input from the teams most likely to manage those areas after commissioning. More importantly, the effectiveness and sustainability of any place branding campaign linked to these developments would be greatly enhanced through the engagement of management teams that already operate in close contact with existing local communities, including residents, local businesses and visitors, among others.

What we are calling for here is a "holistic" approach to place making, urban regeneration, place branding and place management. These, we argue, should be intimately linked as a single process with place management starting much earlier at the design stage and providing the sustainability afterwards through a mechanism that is often self-funding (for instance, but not exclusively, BIDs) and which greatly enhances the chances of success or regeneration projects in terms of their acceptance by local stakeholders. BIDs were promoted as the way forward in a report published in September 2013 by the Policy Exchange (a think tank set up by Planning Minister Nick Boles). The report's authors, Alex Morton and Gerard Dericks, argue (page 4) that in order to "help the high street thrive, Government should significantly expand the scope of Business Improvement Districts" (with increased powers given to retailers in their area though subject to safeguards for local residents). They add that 'where the local authority is consistently failing, retailers should be allowed to vote to be run by BIDs, using management companies to take on the role of local authorities". They argue that these new and stronger BIDs should "control planning issues such as the uses a building can have, car parking and transport policies" (page 5).

We would argue for something different and more comprehensive here. New structures are certainly needed. These should be, as Syrett (2011, 6) had previously noted, "rooted within an understanding of local conditions/opportunities/constraints and aimed at strengthening indigenous capacity to respond, adapt and create new roles". In order to achieve this, Syrett points out that what is needed are "local/city/regional governance structures that possess genuine power and autonomy to decide priorities, allocate resources and demonstrate leadership". This is akin to the "positive planning" called for by Peter Hall (Planning Magazine, 20 September 2013) emulating the European successes in places such as Vauban in Freiburg and Ypenburg in The Hague. This is why local government and local planning authorities should step in, to formulate their vision as leaders investing in making our communities better places to live and work in. The Grimsey Review ("An alternative future for the high street") published in September 2013, calls on local authorities to act confidently and pro-actively to make high streets the centrepiece of their local economic vision and for using their cash reserves to make a difference.

Unfortunately, if falls short in arguing for town centre managers (or officers responsible for the socio-economic performance of high streets and town centres) to have a statutory position in local authorities in similar way to how town planners do. Given the crucial role that town centre partnerships, BIDs, town teams, town centre management teams and other similar place management models play in working towards the socio-economic sustainability of town and city centres in the UK and in thousands of localities across the European Union, the words of J.F. Kennedy appear to be particularly poignant: "We will neglect our cities to our peril, for in neglecting them we neglect the nation".

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CREATIVE SUS–TAINABILITY: SELF–ORGANISATION, DYNAMIC AND SOCIAL SPACE PRODUCTION AND MANAGEMENT

by Michael A. LaFond

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creative sustainability describes a critical, cultural approach to urban development, but perhaps more importantly practical strategies for supporting sustainability experiments that are taking hold especially in dynamic Berlin's *Freiräume* (free or open spaces). The non-profit id22: Institute for Creative Sustainability was founded in 2003, recognising that theoretical sustainable development discussions urgently need to be linked to on-the-ground demonstrations. The institute's communications platform emphasises selforganised re-uses of vacant land and buildings, such as CoHousing, alternative cultural centres and community gardening projects. Id22 with its initiatives like eXperimentcity focuses attention on synergies found in combining "non-used" spaces with civil society resourcefulness, resulting in new methods for the production and management of urban space. In Berlin, such bottom-up efforts are increasing support for "informal planning" methods: innovative land recycling groups are being recognised as partners in the city's development.

Berlin: Capital City of Politics and Possibilities

This post-war, post-wall, post-industrial city's landscape is dotted with more than 5,000 idle spaces. While some are troubled by this, many see these *Freiräume* as opportunities, for example a growing population of "creatives", including hundreds of thousands of students and precariously employed artists and bohemians looking not just for ways to get by but beyond that to test their visions.

Berlin is characterised not only by abandoned buildings but also by an ageing and diversifying population, as well as an unstable economy and overwhelming financial debts. The city has won a reputation for being "poor but sexy", as Berlin's charming mayor, Klaus Wowereit, sums it up. This could simply be propaganda but perhaps there is something forward thinking in the celebration of being quantitatively modest and qualitatively attractive?

Berlin's built environment with its seemingly endless supply of vacant lots is largely a product of WWII and the following Cold War decades. More than 50% of the city's structures were destroyed

in World War II, and the wall that was built in 1961 to surround West Berlin, an island created in the middle of East Germany, encouraged countless people and activities to abandon the city. Planners, in East Berlin as well as West Berlin, also did their part to create yet more vacant land, often unwittingly through urban renewal and *Autobahn* projects, especially during the 1970s and1980s. These years witnessed many demonstrations and initiatives against destructive and elite urban renewal projects, giving rise to a couple of hundred building occupations in West Berlin. Berlin *Freiraum* activists have over the decades invested a great deal of energy in protest actions, for example in recent years in fighting to maintain public access and affordable use of the shores of the Spree River between the neighbourhoods of Kreuzberg and Friedrichshain.

The "falling" of the Berlin Wall was followed in the early 1990s by another couple of hundred building and land occupations, this time in the East. The relocation of Germany's capital back to Berlin in the 1990s finally fuelled hopes of population and economic expansion. The city-state of Berlin as well as many thousands of investors speculated on dreams of growth: instead the remaining industry all but vanished, and people and jobs continued to leave the city, leading to more idle real estate, widespread financial disaster and a bankrupt city.

Berlin is emerging as a great laboratory for "cultures of sustainable development", meaning co-operative, participatory initiatives which serve to create and maintain urban spaces, further democratise planning and development and increase local capacities.

In the city there are a rapidly declining number of vacant apartments, but many thousands of idle offices and shops and countless abandoned industrial buildings. Entire airports have been closed and are waiting for new uses! Housing that expresses new identities is in demand: ecological, self-designed and managed, creative, sustainable. *Wohnkulturen* (residential forms) that reflect changes in demographics, in lifestyle, in shifting cultural, social, ecological and economic forces are called for.

Berlin – traditionally a city of renters, where less than 18% of the population owns their accommo-

Figure 1: EXPERIMENTDAYS in the Uferhallen, Berlin-Wedding

dation – is diversifying to embrace everything from anarchist trailer communities to eco-coop-condominiums. In this postideological city of 3.5 million the search is not for any one perfect *Wohnkultur* but rather an increasing variety of living arrangements.

Creative Sustainability and Experimentcity: Communicative Uses and Idle Spaces

id22 along with eXperimentcity finds its roots in the ufaFabrik, an insurgent, cultural and ecological urban village established in 1979 through an illegal but tolerated occupation of a collection of buildings and spaces used between the 1920s and 1970s by the *Universum Film AG* (UFA film studio). After working out of the ufaFabrik between 1999 and 2007, in 2008 id22 moved into the MARIE *Baugemeinschaft*, a self-organised, ecological housing project realised on a lot that had been vacant for many decades. An inspiration for this housing project is the expansive city park just next to it (*Ein Platz für die Marie*), which in the late 1990s was fought for and then designed by people living and working in the neighbourhood after buildings were demolished on the site. This newly created public *Freiraum*, with its community garden, sports facilities and "adventure playground" serves as a model of co-operative space production among citizens and local government.

eXperimentcity is a call to action, learning from existing projects and helping to mobilise new generations of initiatives interested in sustainably reusing and redeveloping city spaces. eXperimentcity has been able to identify, review and network hundreds of such projects and to directly assist a good number of them in recent years. These projects are seen as small laboratories involved in an action research focused on progressive urban alternatives. "Creative sustainability" is understood here to mean developing places and communities in ways that do not lead to rapid gentrification. The question arises how to do more with less, and to engage and empower civil society in the design and management of urban spaces, without completely absolving local government of its responsibilities to maintain certain qualities in the built environment. eXperimentcity works with an ongoing inner city renaissance, meaning a rediscovery of quality of life in

Berlin and other European cities. Sustainability in this sense prioritises qualitative developments over quantitative, for example in increased local identity and security, reduced air, water and noise pollution, less time spent commuting and opportunities for self-expression through shaping local living conditions. A communicative and cultural rather than a technological approach is emphasised as well as a process orientation.

eXperimentcity organises events such as the yearly EXPERIMENTDAYS (see fig. 1), bringing together a great variety of projects and generating publicity while mobilising people and resources.

id22 was able to publish the CoHousing Cultures book in 2012. It deals with self-organised, community-oriented and sustainable housing which is integrating, non-speculative and open to the neighbourhood. eXperimentcity activities are funded partially by Berlin's local government, a range of progressive foundations and banks as well as project and participant fees and donations.

Examples and Experiments

To illustrate the kinds of initiatives eXperimentcity supports and publicises, several housing and cultural projects are briefly described in the following. To begin with, significant influences for id22 as well as eXperimentcity are found in the ufaFabrik, one of Berlin's most fascinating examples of a culturally based, sustainable urban reclamation.

The **ufaFabrik** is a creative, non-profit redevelopment of buildings and spaces that for decades were used by the UFA film studio, a German *Dream Factory*. Where once films like Fritz Lang's METROPOLIS were processed, screened and stored, an alternative community has been living and working since 1979. One of West Berlin's most spectacular squats, the ufaFabrik took the radical position right from the beginning that the spaces were not reclaimed exclusively for their private pleasure but rather to be made available for public use. ufaFabrik activists have been working for three decades to test and demonstrate what is possible with local places and resources, culturally, socially and ecological-

Figure 2: Romy and Sebastian in the ufaFabrik, Berlin-Tempelhof

ly speaking. And so, for more than 30 years people coming from the neighbourhood as well as from around the city and even from around the globe have been able to use the ufaFabrik as a *Freiraum* where the public is invited to be active in producing and enjoying culture. Due to its many inspiring projects, including the organic bakery, the alternative "Free School", solar and co-generation energy systems, neighbourhood centre, international cultural centre and much more, the ufaFabrik (see fig. 2) has been recognised as a UN Habitat Best Practice for the improvement of the urban environment.

The Berlin Wall finally fell in 1989, making the *Iron Curtain* border separating East from West available for more peaceful activities. In the following euphoric months many new uses emerged on this liberated *Death Strip*, for example a number of caravan communities, such as the group of artists with their mobile trailers and wagons that occupied a section of this former no-man's-land, settling on the East Berlin side of a canal separating the Districts of Treptow and Kreuzberg. The **"Gesamtkunstwerk (Total Art Work) Lohmühle"**, is still tolerated by the local government and loved by the local community, known for providing a publicly accessible space for cultural and ecological experiments, as well as a place for a number of people to live. One of the independent souls that has been squatting for more than 18 years here is the Lohmühle's own *Mayor Zosch*, who has been pursuing his dream of an experimental-artistic-ecological-cultural-lifestyle since Berlin's reunification (see fig. 3). After many years of illegality, Zosch and friends have been given official permission to stay here, at least until 2015. Artists and activists are welcome to visit, live and work with the Lohmühle, known for summer jazz festivals and ecological experiments. In summer the collection of trailers resembles a large playground, but in winter be prepared to chop a lot of wood for the stove in your trailer.

Also in this former East Berlin District is the **"Sonnenhaus" (Sun House)**, a self-help housing project, which, thanks to a great deal of "sweat-equity" and the support of a non-profit foundation, has been able to buy and renovate a run-down building in a struggling part of the city. The old structures have been removed from the speculative

Figure 3: Experimental accomodation at the "Gesamtkunstwerk Lohmühle", Berlin-Treptow

market and in the last few years ecologically renewed as an inter-generational apartment building, including an organic café and store with a public meeting space at the ground level. Its expressed objective is to offer peaceful alternatives and spaces in a neighbourhood with problems ranging from unemployment to neo-Nazi groups. In the photo, on the pole in the foreground posters can be seen, one advertising the extreme right-wing NPD nationalist party, the other the Green Party (see fig. 4).

Figure 4: Sonnenhaus and party political posters in Berlin-Treptow

Located in the poor West Berlin District of Wedding, and significant as another example of an opening up formerly private spaces, is the **ExRotaprint** cooperative, a socio-cultural redevelopment of a former industrial complex of buildings. After years of organising, a small team of artists with the assistance from architects and a non-profit foundation was able to buy and permanently remove the historical buildings from the market. In a neighbourhood characterised by immigrants and high-unemployment, the ExRotaprint project is committed for the long-term to providing space for a mix of art and small businesses, as well as educational and cultural initiatives. ExRotaprint, in reclaiming and restoring the former *Rotaprint* printing machine buildings, combines the potentials of spectacular architecture with the local needs of a socially marginal area and connects aesthetic qualities with socio-political activities (see fig. 5).

By far the greatest challenge – and opportunity – that Berlin has been confronted and blessed with regarding a recycling of spaces, is the conversion of the *Flughafen* (Airport) *Tempelhof*. This inner-city airport is best known for the *Lutfbrücke* (Air Lift) during 1948/49, organised by the USA and Great Britain to supply West Berlin with food and other resources while the city's land supply routes were blocked by the Soviet Union. The Tempelhof airport was closed to air traffic at the end of October 2008, positively interpreted by some as an "opening" of the airport's buildings and spaces. The building was the largest in the world at the time of construction in the 1930s, only to be surpassed by the Pentagon. It is hoped that the area which for a century was used and controlled by a combination of military and civilian flight agencies, which meant very limited public access and high levels of security, could now be made accessible to civil society uses.

And so the airport is the subject of ongoing, intensive discussions as to who should be reclaiming the spaces, as well as to how the area should be reused. As large investors are not being found to privatise the airport *en masse*, the city is giving more attention to a process-oriented involvement of a great number of smaller actors. In addition to the usual backroom negotiations, ideas are being called for internationally and competitions organised to find new uses for the area. An interesting mix of "pioneer projects" has been invited to experiment with this open field over the last few years. Out of this could emerge some of Berlin's most interesting self-organised, community-oriented housing projects, in a participatory process over the next decade or two. id22 along with many others is engaged in "opening" the airport, for example working with students from a number of universities and study programs. The EXPERIMENTDAYS 13 have been held in the area, both in the existing buildings and out on the field in co-operation with the pioneer projects.

Crisis and Experimentation,
Cultural Research and Development

The previously reviewed examples are only a small sample of Berlin's innovative landscape, as countless projects are currently being planned with new

ones coming along every month. While this article has focused on the "positive" side of reclaiming urban spaces, it must be noted there is also a long tradition in Berlin of resistance, for example to city renewal and elite space production initiatives suspected of leading to gentrification and further privatisation of the public sphere. Often it is the act of protesting or fighting to save something that gives birth to the idea to take the next step and organise more desirable developments.

Still, real and pressing questions for shrinking, or just stagnating, cities in Europe as well as North America and elsewhere remain. Capitalist strategies for developing cities are challenged as never before, including long accepted approaches to valuing, using and reusing land. But in the current crisis we see possibilities to find alternative, more efficient, more just and more attractive ways for organising ourselves. Technological innovations are important, but it is more significant still to make progress with communicative, co-operative processes of "placemaking". Through such experimentation arise new opportunities for cultural, sustainable planning, for community-building approaches to space production and management that serve to overcome fears of violence and terrorism.

Stressed economies and diversifying populations are calling for space- and place-making strategies that work to develop idle spaces even when our cities are no longer growing. A goal is to recognise and take advantage of opportunities in vacant land and buildings, helping to increase understanding and support for informal and democratic approaches. While cooperatively designing and managing our own parks or our own housing is not easy, it is doable, and it provides us with living R&D centres – building blocks in the larger project of the sustainable redesign of our cities. In the end, we do not just have the ecological challenge of recycling paper and bottles, but more importantly the social opportunity of redesigning land and buildings, saving natural resources, while encouraging more communication and public space, in the process expressing ourselves and together creating a culture of sustainability.

Figure 5: Michael and Lena from id22 with Les and Daniela, ExRotaprint artists, entering a studio at the project

LIVING AND DESIGN. QUESTIONS AND NEW PARADIGMS

by Luciano Crespi and Agnese Rebaglio
(tr. Haimo Perkmann)

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How can architecture, design, the applied arts and urbanism contribute to contemporary housing? How can project culture draw from the numerous attempts to define contemporary living, by those interested in the implicit human and social processes? How can it draw innovation in terms of form, process and meaning into a system of places relationships and objects relating to one of the atavistic spheres of human nature? These are questions that have found a wide range of answers in the research and responses of designers over the years and yet continually require ever more research, observation and experimentation. Indeed human housing can never be characterised as a closed project. Rather, it is a changing and process-driven form, if we take Heidegger's assertion that "Man's relationship to places and through them to spaces, resides in living. Man's relationship to space is nothing other than living in its essence."[1] It means that "living" is rooted in the essence of human nature which is reduced to the primogenital form of the house, feeding off the relationship with the physical, cultural and symbolic contexts with which individuals come into contact. The contexts, as we know, are subject to change on a worldwide scale as well as through the personal evolutions of individuals during the course of their lives.[2] This double, or rather multiple, evolutionary track explains some of the intrinsic difficulties in trying to adequately encompass the numerous connotations expressed in the concepts of "living" and "the home", in a single definition. Some sociologists write of the necessity of investigating forms of "re-signifying" new spaces, implying an attempt to "reconceptualise them, starting with what has always been considered the human habitat par excellence; namely, the house".[3] The weight of similar premises challenges philosophers and sociologists as well as planners, architects and designers, who shape the location of the house and (through fully political actions), must satisfy a primal requirement in the form of housing as well as the construction of public spaces that permit the sharing of a vision of a society in a state of dialogue, while embracing the many cultures that coexist within our urban areas.

When considering the role of design culture in modern housing in western cities (and the Italian context in particular), one must first of all take into account an increasing necessity; namely, that of making housing available to all - as was well described in the recent exhibition entitled: "Italia cerca casa" [Italy Goes House-hunting)].[4] The more recent socio-demographic transformations undergone by family structures and the rise in the processes of occupational precariousness form the basis of the current need for accessibly priced housing - not just for the lower classes, but also for the lower-middle classes[5]. The global economic crisis, notwithstanding the development of financing mechanisms for the purchase of real estate, have seen the progressive contraction of property sales and an increase in housing-related problems. The continuing absence of a proper housing policy has exacerbated the divide between demand and the market. The *housing issue* requires project culture to face the qualitative dimension that is unavoidably linked to the quantitative aspect, via a series of questions, such as: "which houses should be built and for whom? How can existing buildings be re-utilised? How can the supply of rental homes be facilitated? How best to respond to new needs and new lifestyles[6]? Project development culture must respond by means of new paradigms and with innovative forms of language, so to speak, to shape the home and thus its relationship to housing. Some of the emerging paradigms concern the multicultural question, issues of impermanency and the need for flexibility.

1   M. Heidegger, "Bauen Wohnen Denken" in Garlaschelli, E., Petrosino, S., 2012. Lo stare degli uomini. Genova-Milan: Marietti.

2   Douglas, M., 1991. The Idea of Home: a Kind of Space, in "Social research", Spring.

3   Rampazi, M. *L'esperienza della casa nella tradizione occidentale* in AAVV., 2011. *Sentirsi a casa*. Novara: De Agostini.

4   L'Italia cerca casa, edited by Garofalo, F., Venice, 11th Venice Biennale of Architecture, 2008.

5   Meardi, P., *Housing Sociale*, in "Aggiornamenti sociali", 06, 2008, pp. 466–469.

6   Caudo, G., 2008, Dalla casa all'abitare, in L'Italia Cerca casa. Milan: Mondadori Electa.

The house, understood as a collection of artefacts, takes part in the process of mediation between the subject and the environment, determined by the cultural relationship[7] and has to contend with a shifting and increasingly culturally diverse social landscape. Starting with Bauman's remarks according to which culture (and cultural identity) is a "process that is modelled"[8], we can look at the various forms of "daily multiculturalism[9] taking shape in the cities that are subject to migratory fluxes and phenomena of globalization. From a psychological standpoint, the house is the place where personal identity is formed, preserved and where it finds expression. The physical body and the house are intimately bonded; the house is an extension of the person[10]". In this sense, the interior design project takes on a strategic significance: the work on spatial relationships, artefacts that punctuate the living space must pave the way to a multi-cultural identification. The challenge in achieving a cross-cultural design starts in the interior spaces of the house. Thus, Marco Navarra's project[11] according to Mazara del Vallo, explores the informal living habits of migrants and is suggestive of a kind of renewable architecture that is capable of adequately responding to new challenges.

The precariousness of life also brought about by the economic environment, the large-scale nomadism, brought on either by necessity or by choice, has transformed the city into a "kind of great camp, the place for temporary stays and transitional lifestyles"[12]. Staying at home often becomes intermittent, irregular over the weeks and months. The space designed for this unsettled living is equipped with tools and customizations and an immediate, rudimentary flexibility and progressively less with the traditional archetype of the housing unit which, in a sense, has to be predisposed with a degree of functional indeterminacy remaining open to the end user. In this continuous re-adaptation of urban spaces, there is, so to say, "camping" in the erstwhile factories and shops, or (thanks to digital connections), working from home in a geography with uncertain and ever-changing boundaries, occupying urban spaces without having to address issues of continuity[13].

The fragility of the family and social structure sets out new design paradigms for shared spaces. While

on the one hand there's an exacerbation of the state of loneliness as the result of living in an atomistic condition there are, however, a multiciplity of experiments in the opposite direction, such as seeking to satisfy new social and neighbourly needs and securing the benefits that usually derive from them[14]. The spaces become reduced, designed for single individuals, or persons getting together in new, collective forms of social living, which are developed in ways similar to what Richard Sennet labels the "art of collaboration"[15].

For anthropologist Carla Pasquinelli, the contemporary rituals of living are understood to relate to different cultures and, most significantly, also to symbolic meanings implicated by these rituals and, "as each world has its mythological beginning, so does every home. The manner in which a house is furnished is equivalent to a cosmogenic act, the foundation of its own order, regulating the space and lives of the inhabitants and putting everything in its proper place[16]". Above all, the phenomenon of the "slow desacralisation of space" (i.e. of its secularization) is considered typical of modernity, with the resulting disorienting effect, loss of gravity or, rather, of a "polysemic multiplication" to which

7   Anolli, L. 2006. La mente multiculturale. Rome-Bari: Laterza.

8   Bauman, 2003. Intervista sull'identità. Rome-Bari: Laterza.

9   Colombo, Semi, 2007. Multiculturalismo quotidiano. Le pratiche della differenza. Milan: Franco Angeli.

10 Golinelli, M., 2008. Le tre case degli immigrati. Dall'integrazione incoerente all'abitare. Milan: Franco Angeli.

11 Marco Navarra_ NOWA, Abitare straniero 01_Mazara del Vallo, 2008.

12 Boeri, S., 2011. L'Anticittà. Rome-Bari: Laterza.

13 An interesting study which describes this new geography of "living" for the city of Milan is provided by "Milano, cronache dell'abitare", edited by Multiciplity Lab., 2007, Milan: Mondadori.

14 Fantini, E. Cohousing. In "Aggiornamenti sociali", 07, 2008.

15 Sennet, R., 2013, Insieme. Rituali, piaceri, politiche della collaborazione. Milan: Feltrinelli.

16 Sennet, R., 2013, Insieme. Rituali, piaceri, politiche della collaborazione. Milan: Feltrinelli.

the *idea of home*, (or what remains of it), attempts to oppose it in various ways, thanks to the various kinds of stratagems put in place by its inhabitants. And what happens above all to those who live in a state of loneliness (and not by choice) has become more widespread as the result of the profound changes that have occurred in recent years in the composition of the family. "Although most people will marry and have children, the traditional family seems today to be in trouble, so people need to consider new ways of cohabitation"[17], writes Anna Laura Zanatta. These include *de facto* families, one-parent families, enlarged families and single persons. The latter have increased enormously during the past thirty years in the industrialised world, particularly within the large urban concentrations. In Berlin, one in three families is made up of people who live alone. This is a tendency, which concerns all the main urban centres (Hannover is in the lead with 33%) but which extends to all Germany when, in 2011, about 16 million people lived alone, marking a rise in 40% as compared to 1992, when there were just over 11 million. Thus, Germany rises to second place after Sweden in terms of people living alone.

From this standpoint, New York is an emblematic case. The population is in continuous growth and it is estimated that in the next twenty years it may increase by a further 600,000 individuals. The search for a place to live, today already problematic for a number of social groups, is an issue that risks becoming explosive. Many groups of people live in inadequate conditions or even in situations of illegality and without security. This is in addition to the fact that less than 20% of the houses are inhabited by "traditional" (or nuclear) families, made up of two parents and children. Here, too, most of the homes are inhabited by single persons, childless couples, single-parent families or family units, whose housing needs are very different to what the market is capable of offering. An apparent gap has thus been created between emerging housing demands and supply, both private and public. To study this, an initiative was set up in the Museum of the City of New York under the heading "Making Room", in 2011 starting with a promotional design competition, designed to provide innovative answers to housing requirements while also taking into ac-

count the need to review the regulations that often represent insurmountable obstacles.

In Italy[18], single person families constituted 30% of the population in 2008 and in some cities, especially in the north; the phenomenon has assumed extraordinary proportions. Between 1990 and 2012 in Trento, single-person families rose by 80% and, according to the Population Registry, in Milan, there are 333,000 single person families of which 110,000 are made up of elderly people of over 65 years old out of a total population of 1.3 million. This means that they make up half of all family nuclei in the city. In a document drafted by the Housing Department of the City of Milan in April 2007, titled "A Glance at the Demand for Housing in Milan: Priority Categories and Emerging Needs", it was noted that "enabling a realistic picture of the housing problems in Milan is first of all given by the fact that, compared to the past, the real estate market and the leasing market in particular, is increasingly characterized by a variety of issues that come together to increase pressure on supply, which is often inadequate. The current demand for housing is different, less affluent than in the past, which was characterised by a considerably more homogenous social class. In addition to the current demand there is another, which is characterised by the presence of new social elements as well as by the specific conditions in which the "elderly" inhabitants find themselves. In the first place, there are the so-called newly formed families that transversally bisect the different social groups. In the second place, there's an ever-increasing demand for housing on the part of non-EU immigrants who are obliged to live under precarious conditions but who are also in the process of moving "up the ladder" to more appropriate housing in keeping with the progressive stabilization of their working situations. Among these,

17 Pasquinelli, C. 2009, *La vertigine dell'ordine. Il rapporto tra Sé e la casa*, Milano: Baldini Ca stoldi Dalai, p. 55.

18 Fonte Istat.

are represented growing numbers of acquisitive home-owners who represent a dynamic and potentially relevant factor. There is then the requirement for temporary housing, by the so-called "city users" such as temporary workers, out of town university students, etc. and persons who live between two or more places; the city and their hometown. The city where people work and study is often different from the place of residence but there is an overlap and this requirement also places increasing pressure on the demand for rental housing. The requirements of the social as well as those of emerging groups still need to be evaluated, a factor which seems set to grow significantly as well as where difficult economic conditions accompany other types of hardship. In particular, there is a class of persons who find themselves in serious difficulties with respect to increasing rentals that absorb ever-larger proportions of their income. In the light of these observations, it appears therefore to show that the growth of the real estate market of the past years is creating new imbalances leading to new forms of problems affecting living conditions, bordering on levels of emergency". However, the City of Milan (as is the case with most municipal administrations) can only respond to such kinds of demands, with a level of supply that (for the most part) is totally inadequate, not least from the standpoint of how the spaces are arranged, their type and housing capacity.

With these kinds of considerations providing a starting-point, the challenge for interior design laboratories is finding innovative solutions, based on the need for flexibility and versatility in respect of interior spaces destined to be utilised for short periods of time by emerging types of family units with low resource bases such as: the elderly, young part-time workers, out-of-town students, single parent families with children and young persons from underprivileged backgrounds. Apart from the significant case studies that have been conducted, the first phase of this operation is aimed at the identification of complex mechanisms, based on the creation of integrated living spaces in keeping with the *condominium* and areas intended for communal activities: creative workshops, zones for recreational and cultural activities, reading rooms and shared areas. These mechanisms have been

labelled "neotopias"[19] for their presumed ability to revive marginal areas from their displaced condition and, without necessarily conceiving them in utopian terms, can be seen as credible and consistent with the policies of redevelopment of existing public assets. The application of these kinds of innovative models for the organisation of communities of solitary "tenants" and some of the real estate forming part of state owned residential property in Milan, has enabled verification of their functionality in already existing local contexts. The aim was to try to get various types of single unit families to share the same housing unit, the size of which might vary from the average, organised on two to three levels, to the large, on five or more levels, types of single unit families that might find the means to support each other (elderly people with young persons or elderly people with single parent families with children, etc.), so as to relieve the inhabitants from their condition of enforced solitude and to promote a possible newfound sense of purpose in communal living. The project strategies adopted in trying to respond to the different lifestyle rituals that each and every individual brings with him, even in impermanent situations up to fifteen months, are based on different interpretations of the theme of impermanence. The first is based on a systematic differentiation of residential solutions in terms of the arrangement of the interiors, the type of equipment and furnishings, type of materials utilised, to be able to come up with a diversified supply, which various types of possible users might in any case further develop an albeit temporary "emotional" bond with the home, provided the property is properly administered by a competent management body. The second is based on the introduction of mobile and reversible systems that can be continuously modified by the end-user (low tech and user-friendly) with which rooms and

interiors can be adapted according to changing personal requirements. In some cases, these can be systems constituted by furnishings in modular form that can be utilised like ready-made kits give rise to an evolving "domestic environment" in constant evolution. This might somewhat resemble Gilles Clement's "garden in movement", whose virtues he poetically described.

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19 Cf. Crespi, L., 2013 *Da spazio nasce spazio. Il design degli interni nella trasformazione degli ambienti contemporanei*, Milan: postmedia books.

ARTISTS' PERSPECTIVES VIENNA

Mattia Candiotti

Born in 1980. He graduated in Communication and Mass Media and works as a photographer. Commercial works in advertising. Artistic works focus on investigation and correlations between environment and its use. He teaches photography at Bologna University and lives in Bologna, Italy. | www.mattiacandiotti.com

Reiner Riedler

Born in 1968 in Gmunden, Austria. Moved to Vienna and began to study ethnology, as well as enrolling at the photography department at the "Höhere Graphische Lehr-und Versuchsanstalt". Later decided to dedicate himself fully to photography. Master's degree in "Image Science" at the Donauuniversität Krems. As a documentary photographer he deals with pertinent current issues, captures social phenomena and questions our system of values. Human beings and the fragility of their existence are at the centre of his work, while the peripheries of human existence, abysses and desires are at the centre of his quests. His latest works deal with essential questions of existence. His work has been published in National Geographic, Stern, Geo, The New York Times, Newsweek, Fortune, Le Monde 2, Der Spiegel etc, and exhibited in places such as Center Pompidou, Paris, Kunsthalle Schirn, Frankfurt, Somerset House, London. Publications (selection): "Fake Holidays", Moser Verlag, Munich, 2009; "Altered States", Edition Filigrane, Paris, 2011. | www.photography.at

Paul Albert Leitner

Born in 1957 in Jenbach, Austria. After three years studying commercial photography, Leitner turned his attention to art photography. Freelance artist since 1986. Exhibitions in Innsbruck, Graz, Salzburg, Vienna, Frankfurt, Bremen, Bolzano, Turin, Dakar, Andelsbuch, Warsaw, Helsinki, Tehran, Yazd, Beijing, New York, Mexico City and Lagos, among others, plus a number of joint exhibitions in Austria and abroad. Stipend for photography from the Austrian Federal Ministry for Culture and Education, 1986/87. Stipend and photography prize from the Italian Federal Ministry for Culture and Education, 1988. Rupertinum photography prize, 1995. Stipend from French Federal Ministry for Science, Art and Transport, 1997. Arts stipend, Tyrol, 2002. Federal stipend (arts section of Chancellor's Office) for a photography studio in New York, 2003. Austrian Arts Prize (photography), 2010. Leitner lives in Vienna.
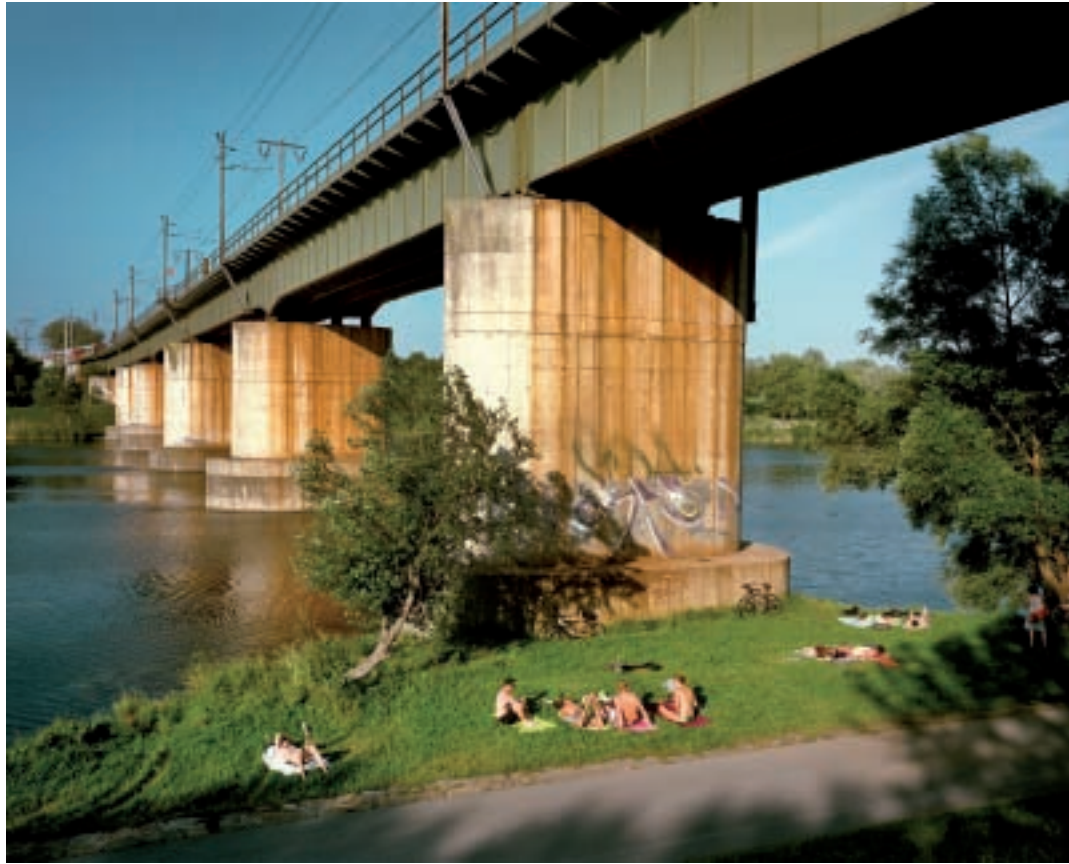
Reiner Riedler | Vienna
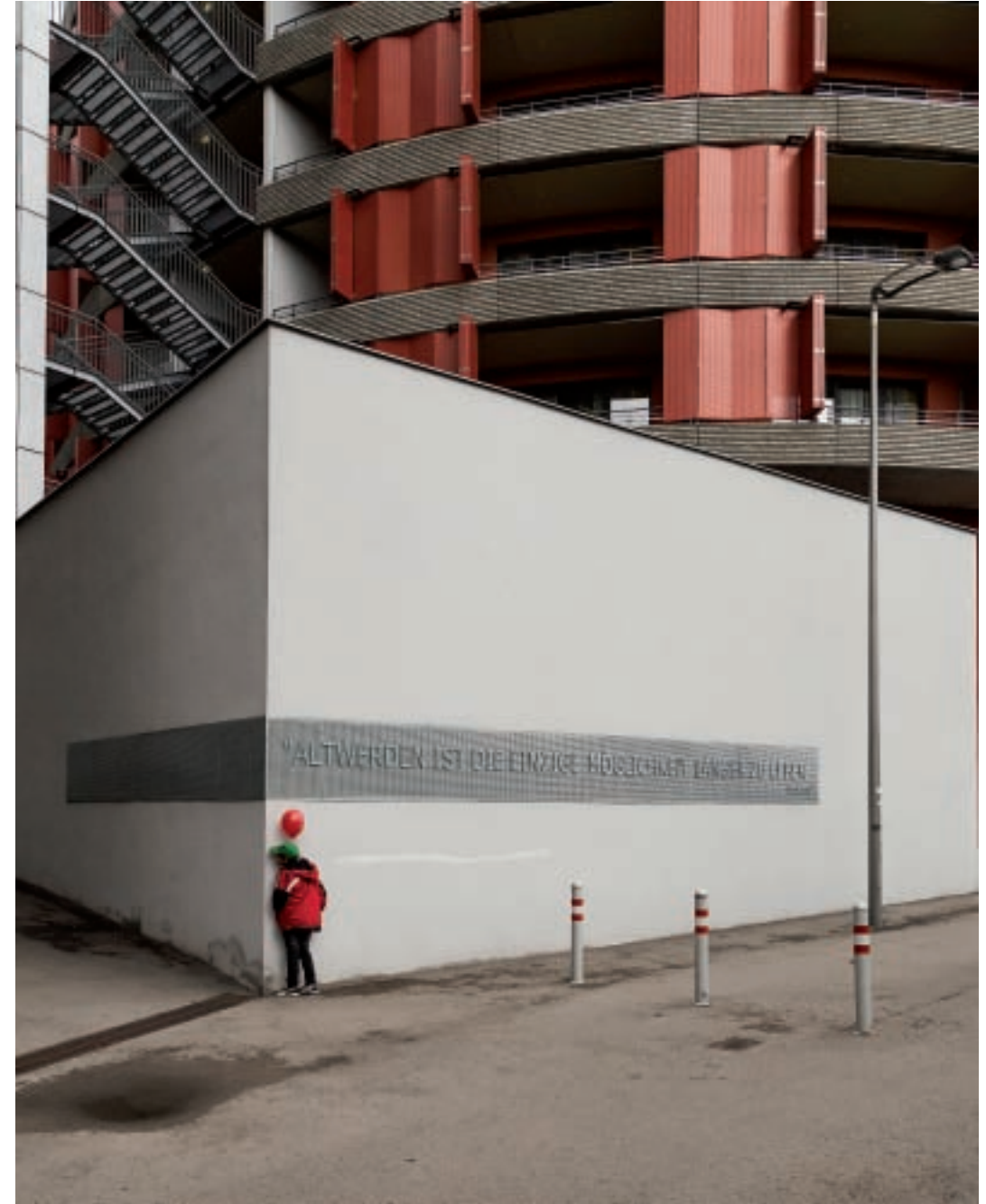
URBAN RENEWAL IN GALATA– BEYOGLU

Beyoğlu, the old European city of Galata, is a district symbolic for the urban development of Istanbul. The area was partially affected, especially after the war, by a period of slow decline and decay – at least until recent economic growth made it a prime location for real estate investment due to its central location. So today, next to the abandoned houses of the Greek diaspora, we clearly see the – more or less violent – changes resulting from the construction of tourism and commercial infrastructure of various sizes. The Istiklal Caddesi runs through the entire neighbourhood, making the crest of the hill the city's main commercial artery. The considerable numbers of European tourists has stimulated the development of a number of prestigious museums and cultural institutions, such as the SALT Foundation. However, behind the Istiklal Caddesi, part of the daily life of the locals survives, albeit increasingly under threat from the encroachment of commercial tourism. In this part of the city, the problem is the opposite of what other areas of Istanbul are faced with: social and cultural infrastructures abound while the number of inhabitants diminishes rapidly. It is a typical phenomenon of abandonment and replacement (gentrification) affecting central tourist areas – a situation similar to the one in Venice. To maintain a balanced relationship between resi-

dents and tourists, redevelopment projects are needed that address both the permanence of the inhabitants and the recovery of the remaining green areas. Patient work of reconnection must begin with empty lots and abandoned buildings.

This was the goal of the urban design workshop held at Mimar Sinan University between April 20 and 27, 2013. Together with teachers and students of many different nationalities, we tried to connect some residual voids in the urban grid in order to create new spaces for socializing, support and services aimed at residents and occasional tourists. A common feature of all the projects was the integration of the construction of new buildings with the picturesque views of the Bosphorus. The outcomes of these days of intense work are promising, as they explore, from different points of view, the real problems of the neighbourhood, and explore real urban redevelopment strategies. Despite some considerable differences in language and outcomes, these projects demonstrate a regeneration policy that limits the power of the economic estate pressure in favour of extensive re-conversion and re-use of the historic city. In my opinion, the following images, though inevitably incomplete, largely fulfil these purposes and justify efforts to achieve them.
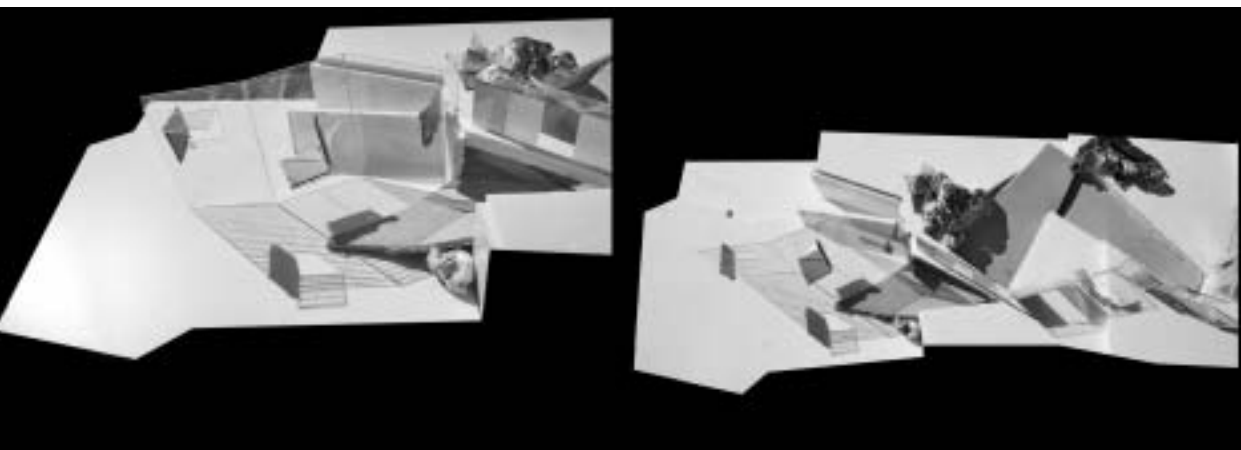
LIGHT–
BUILDERS
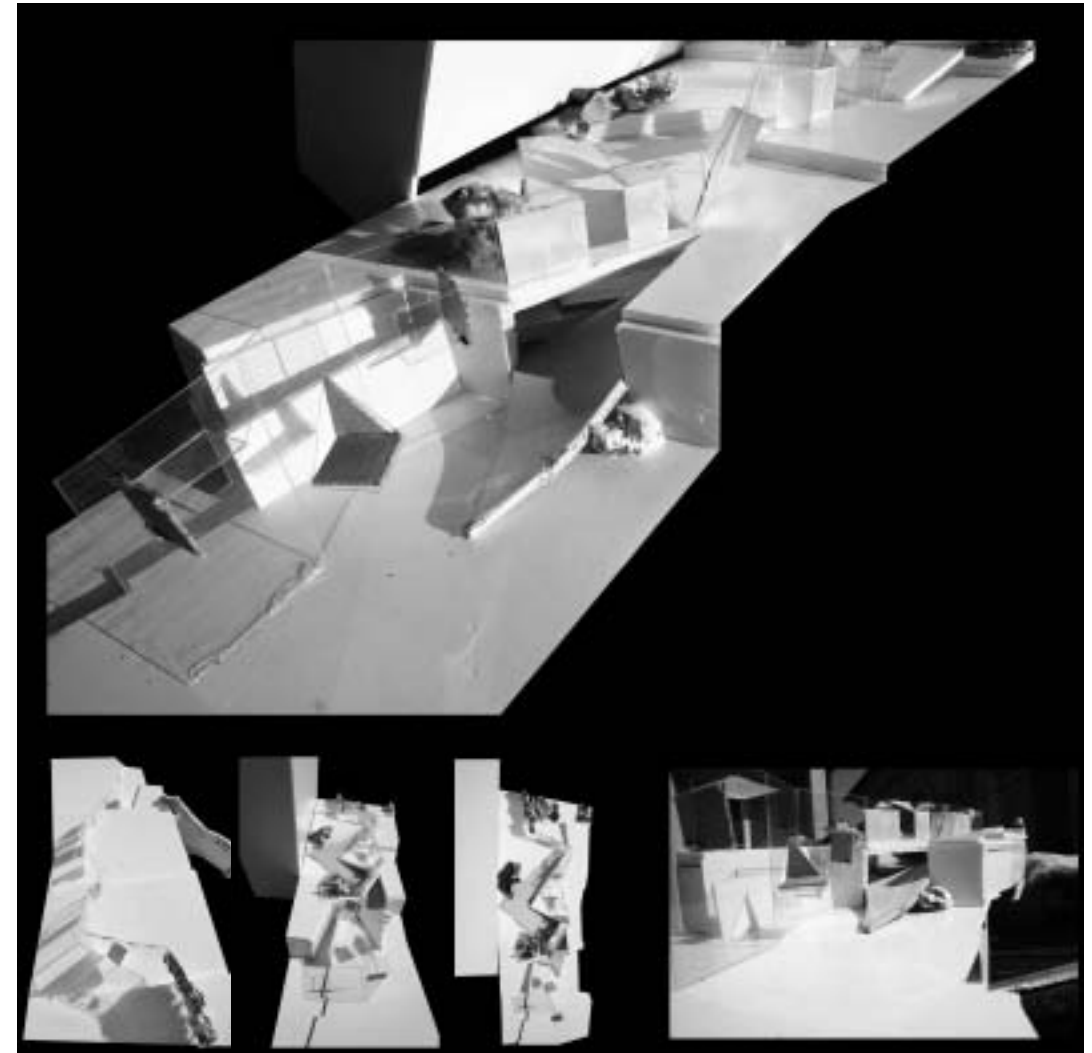
Tutor
Frank O'Sullivan

Students
Riccardo Gioria
Carlo Roccafiorita
Jacopo Grilli
Kateryn Jastillana
Naz Yildiz
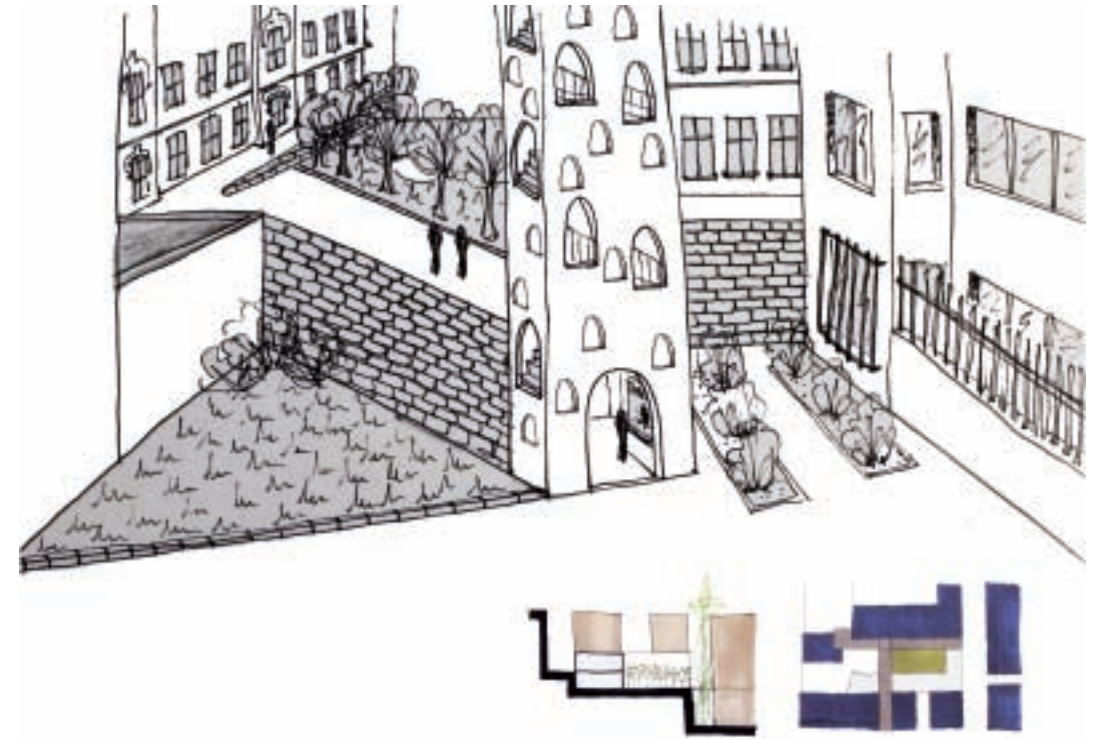Onur Değirmenci
Meryem Ergün
Angela Wu

We think of the site as a **future social square**, where different areas are divided by an irregular line, in relation to their specific dimensions. We **introduce light**, reflecting it from the lightest point of the area, and trough the wall line by panels of different opacity and reflection. We address the **problem of night-building** with an area of **self-constructable hosts** for *gecekondu*, hooked on a wall and suspended from the ground. Finally, we **connect** the upper and lower areas through an inclined path.

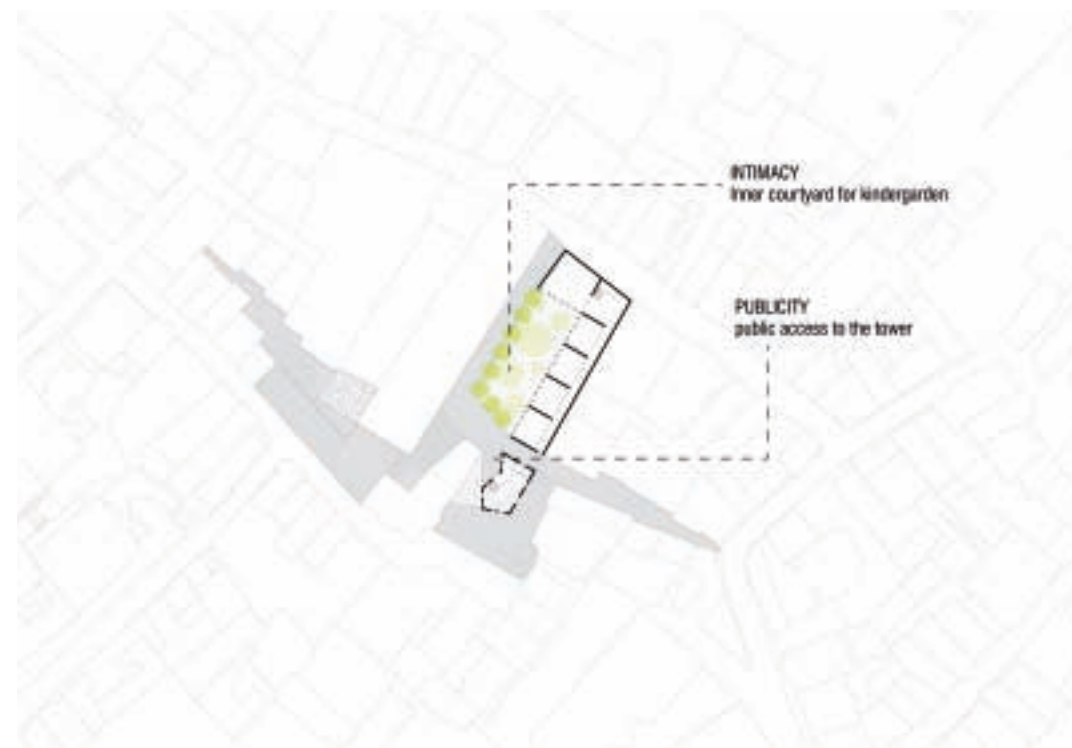Riccardo Gioria | Carlo Roccafiorita | Jacopo Grilli | Kateryn Jastillana | Naz Yildiz | Onur Değirmenci | Meryem Ergün | Angela Wu

INSIDE(RS')
GALATA

Tutor
Catalin Berescu

Students
Alberto Zanelli
Bersu Çelik
Selen Ergör
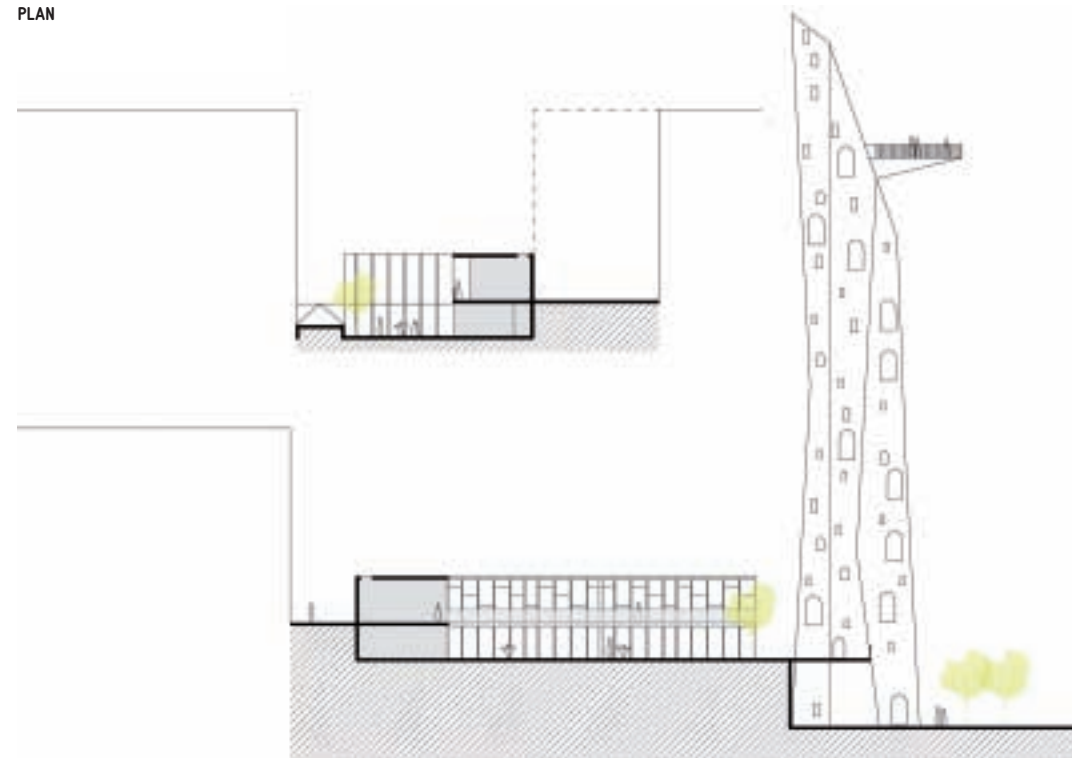Eda Ekinci
M. Ali Khodabandeh
Giulia Giannetto

Conflicts and reconciliation. By creating a space for housewives and children, we are favouring a reconciliation process between the area and the inhabitants. Furthermore, by building a tower nearby – although it is a "touristification" element and a new iconic place – we are creating for the school a means to earn money. So the "conflicting tower" is precisely related to the reconciliation of the people. The two contrasting functions will operate together for the benefits of the local citizens and will be an example of useful conflict. The educational centre will be an intimate place, a peaceful building closed towards the street and open to the garden. The building's goal is to keep people together. The kindergarden is a place that can create strong memories in children's minds; growing, learning and playing in Galata is a way to remain attached to the place where they were born.

PLAN

SECTIONS

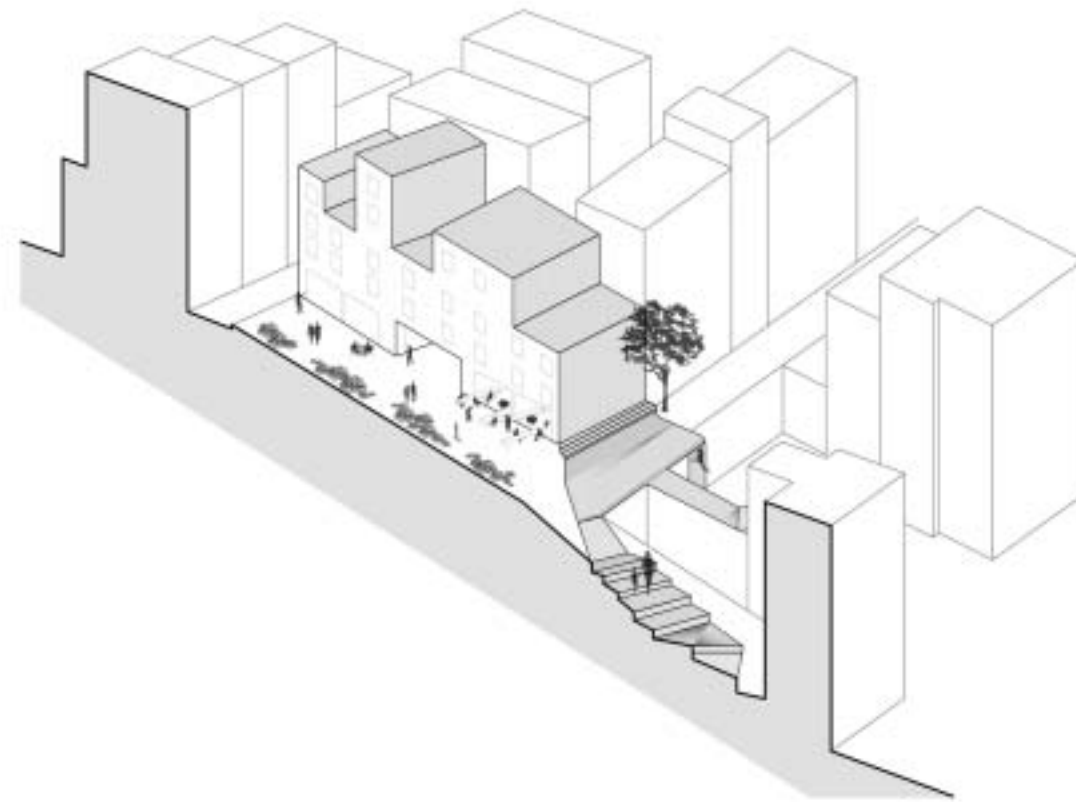Alberto Zanelli | Bersu Çelik | Selen Ergör | Eda Ekinci | M. Ali Khodabandeh | Giulia Giannetto
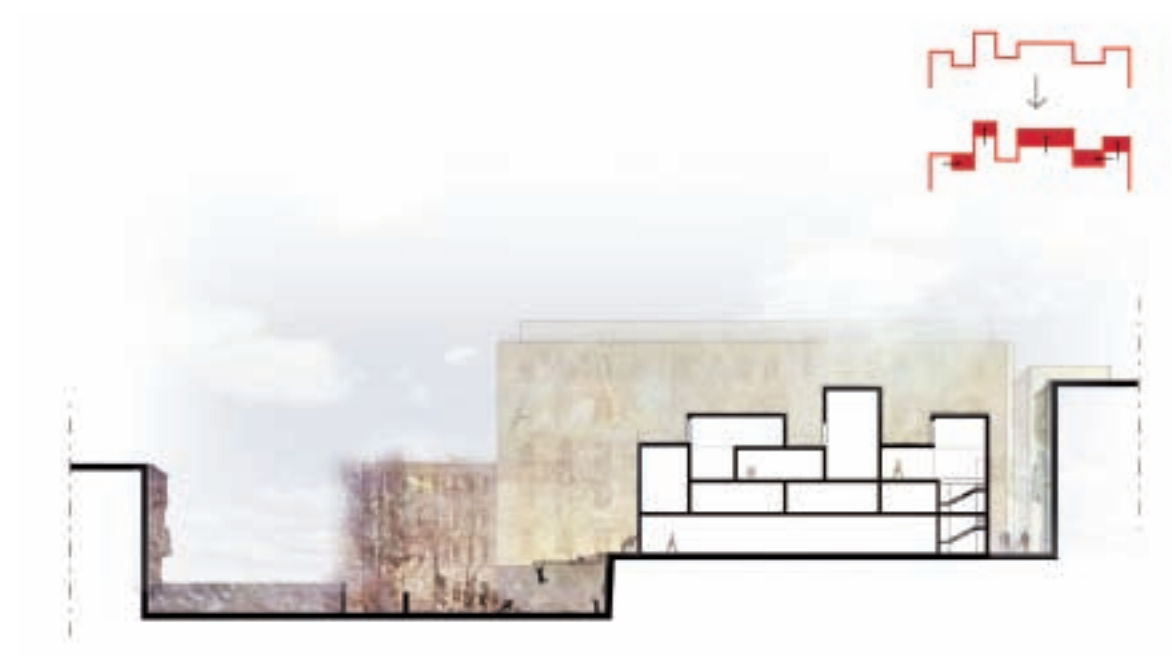
G.A.L.A.T.A. (GAME AND LINK AND TAKE A REST)

The Galata area is in a period of transformation: creating a space for communication between tourists and locals is a way to start an intercultural and cultural exchange, instead of simply existing side by side.

The concept presented is based on a wood element that runs through the entire area. Changing its level and shape, it becomes the physical connector between three different places and uses: playing, resting and living, thereby creating meeting and sharing spaces for the needs of both tourists and locals, as well as the old and the young. The multifunctionality proposed ensures continuous use of the space, through a formal and informal appropriation of it.

Tutor
Francesco Ruffa

Students
Alessandra Borghi
Anna Branzanti
Stefano Guglielmino
Özlem Gün
Minna Konsala

Alessandra Borghi | Anna Branzanti | Stefano Guglielmino | Özlem Gün | Minna Konsala

LIVING TOMORROW

Tutor
Daniela Petrillo

Students
Giulia Domeniconi
Gonca Çetinkaya
Hsiang-I Yen
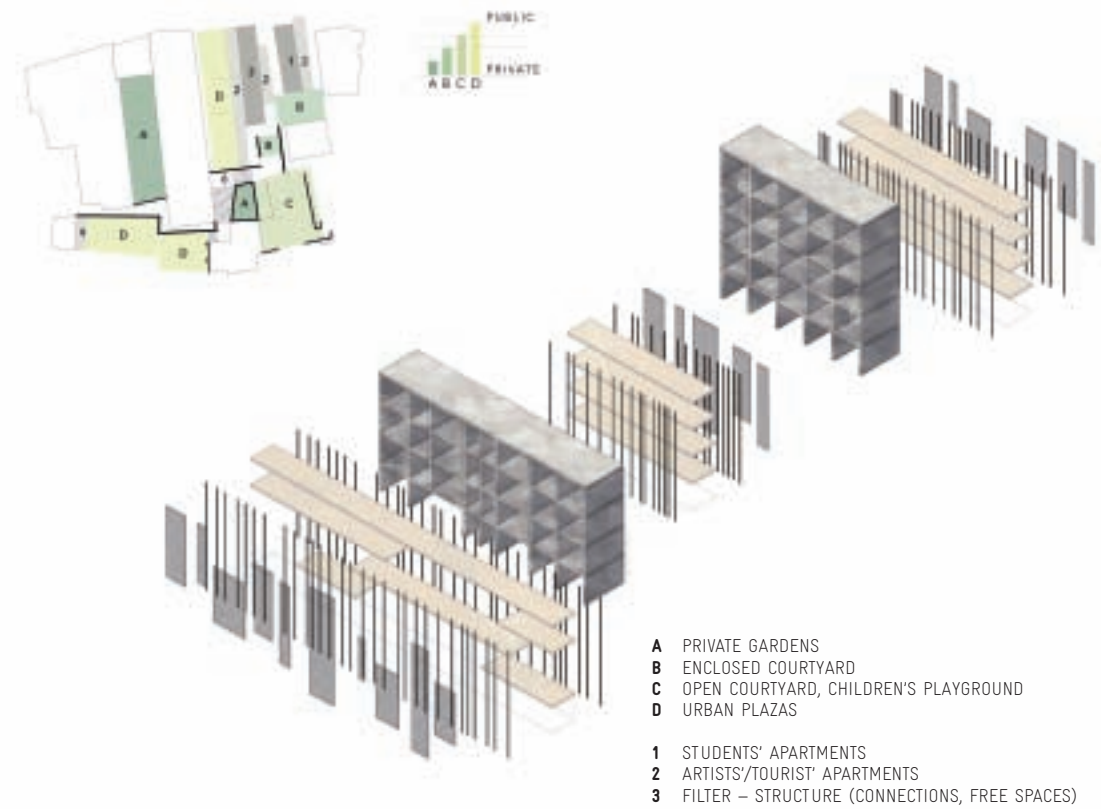Gülbiye Hacıoğlu
Helena Llop
Lorenzo-Maria Laface

After the analysis of the area, we recognized the vacancy as a unique opportunity in Galata to generate public and social relations. Therefore, the project aims at urban con-nections articulating a new path from the upper street to the lower ground, through buildings and gardens. Housing for students and artists, as well as social services, are realized in two elementary volumes, which are juxtaposed by three light structures. These are intended to be an intermediate space, partially open, providing rest and re-laxation for both residents and public.

GROUND FLOOR PLAN

1   FREE OPEN SPACE
2   CAFÉ, RESTAURANT
3   BATHROOMS
4   BAR
5   KITCHEN
6   SHOP
7   ARTISTS' FREE EXHIBITION SPACES/SMALL EVENTS
8   LIBRARY
9   LAUNDRETTE
10 VIEWING TOWER

Giulia Domeniconi | Gonca Çetinkaya | Hsiang-I Yen | Gülbiye Hacıoğlu | Helena Llop | Lorenzo-Maria Laface

A   PRIVATE GARDENS
B   ENCLOSED COURTYARD
C   OPEN COURTYARD, CHILDREN'S PLAYGROUND
D   URBAN PLAZAS

1   STUDENTS' APARTMENTS
2   ARTISTS'/TOURIST' APARTMENTS
3   FILTER – STRUCTURE (CONNECTIONS, FREE SPACES)


SECTION

CUL-DE-SAC

Tutor
Haluk Ulusan

Students
Dalila Ghedini
Elif Yücel
Giacomo Moretti
Myra Stuart
Stefano Nastasi
Gizay Özüm

Our proposal is to work with a location of multiple tensions and change – especially between tourists, locals and developers. The rich topography gives us the opportunity to use the different levels to have a new relation between different functions. Towards the larger road we propose an open ground level, which can be used as a bazaar, market and workshop space; above this we propose "mixed residential" use. In the square below, we would wish to honour its current use by creating a playground for children.
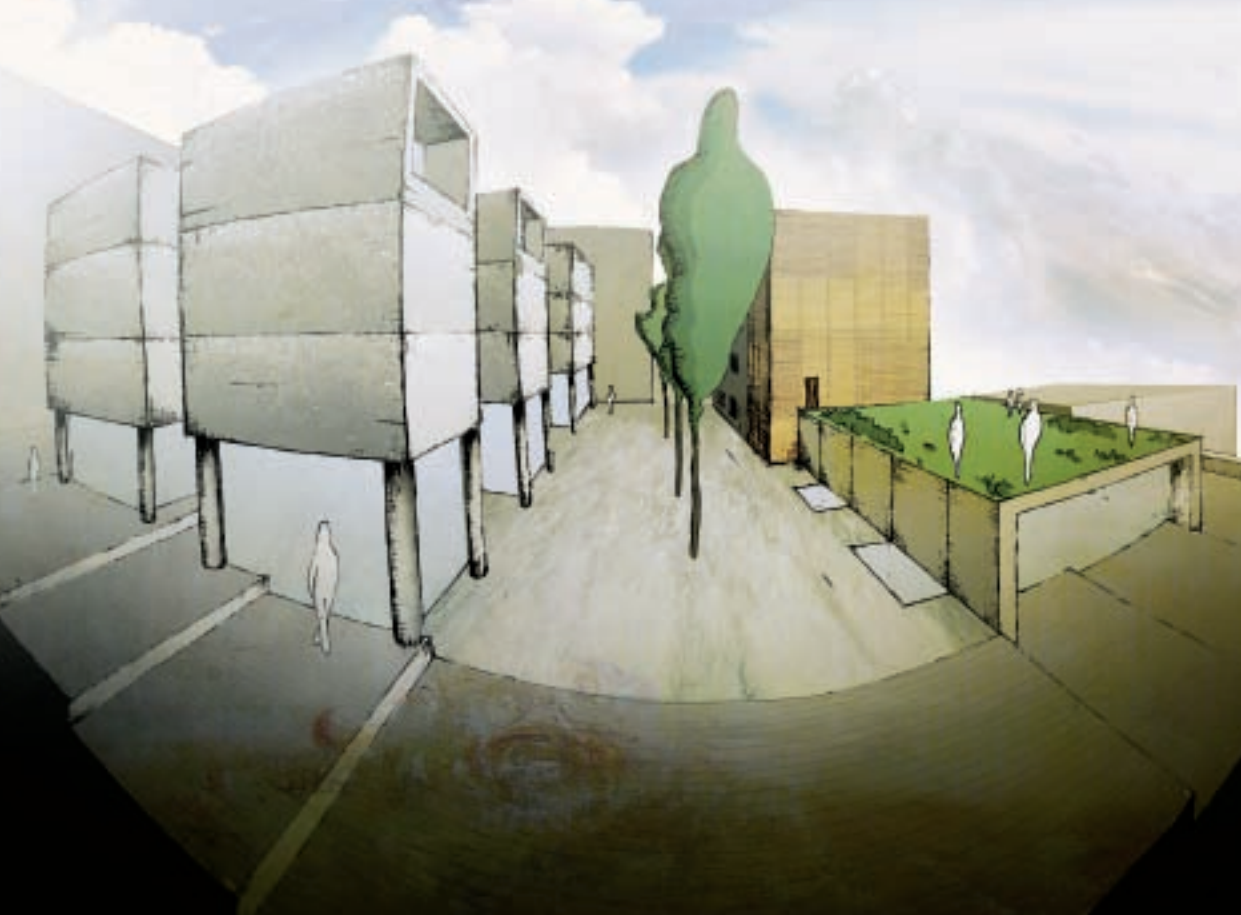
Dalila Ghedini | Elif Yücel | Giacomo Moretti | Myra Stuart | Stefano Nastasi | Gizay Özüm

LINK WITH COLOURS

+6.00 KOTU
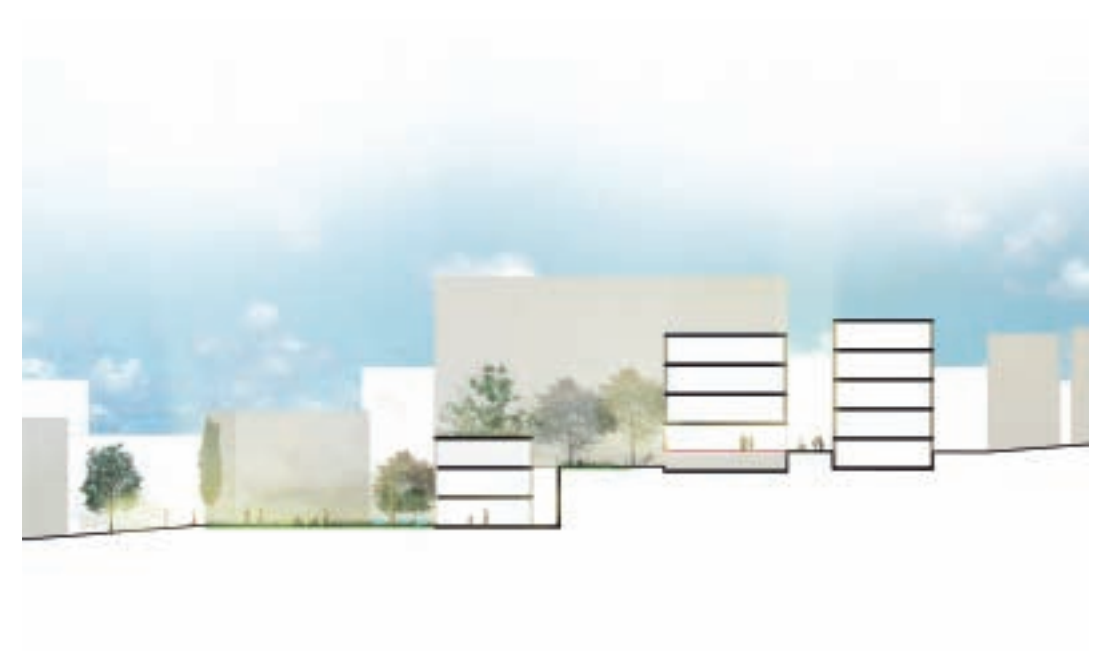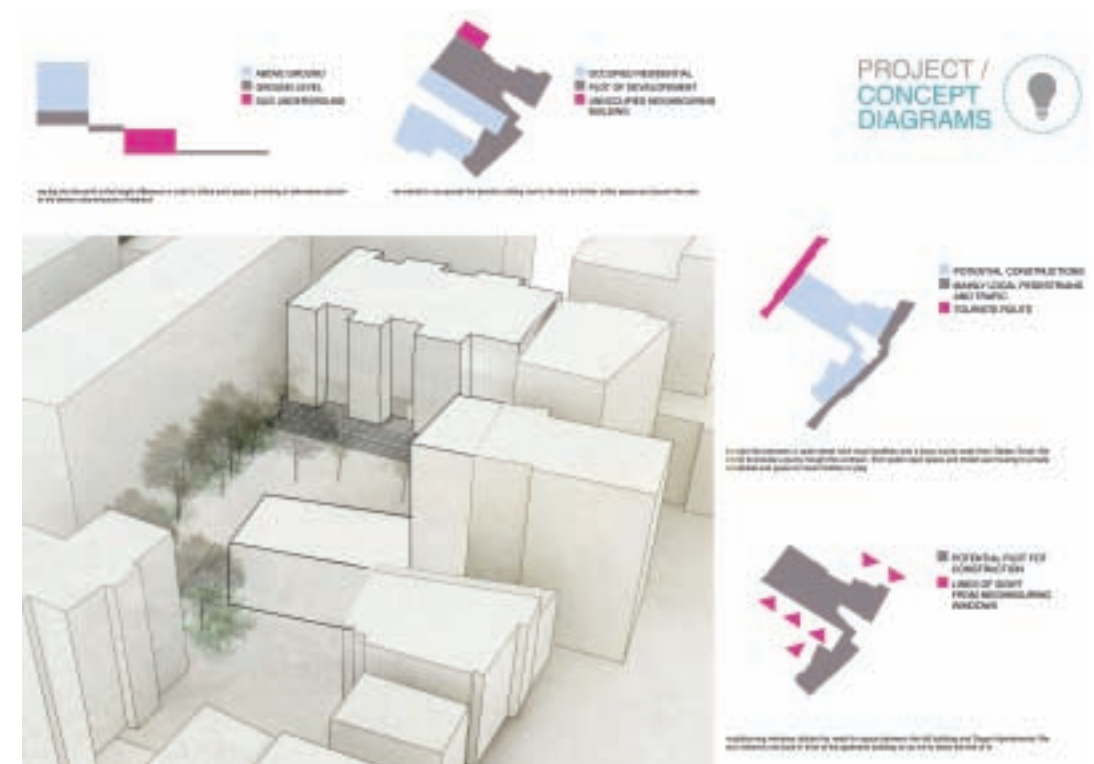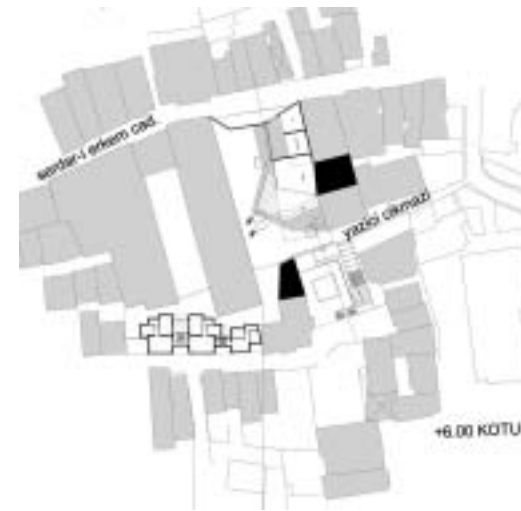
The analysed neighbourhood revealed many charac-
ters of design. We began by studying the major points
of interest and trying to understand how the existing
commercial services could help connect the histor-
ical backbone with hypothetical new tourist attrac-
tions. This led us to identify two areas of potential
development: the first refers to the highest, already
commercialised part; the second refers to the resi-
dential buildings below. To support this type of di-
chotomy we decided to retain the existing functions
by creating two different types, public and private,
that would celebrate each other's differences.

We then investigated current and future stakehold-
ers. We had the idea to create a social mix that
would integrate the atmosphere of existing Istanbul
with that of tourism. We plan to proceed from the
traditional Tower of Galata using urban design
techniques, gradually giving identity to the project.

In the upper part we want to lead users through a
prospective plan that covers part of the communal
areas. In the same space we want to create zones
of affluence that will contribute to the "touristic"
character. We will strive to create material and
physical continuity with existing elements, respect-
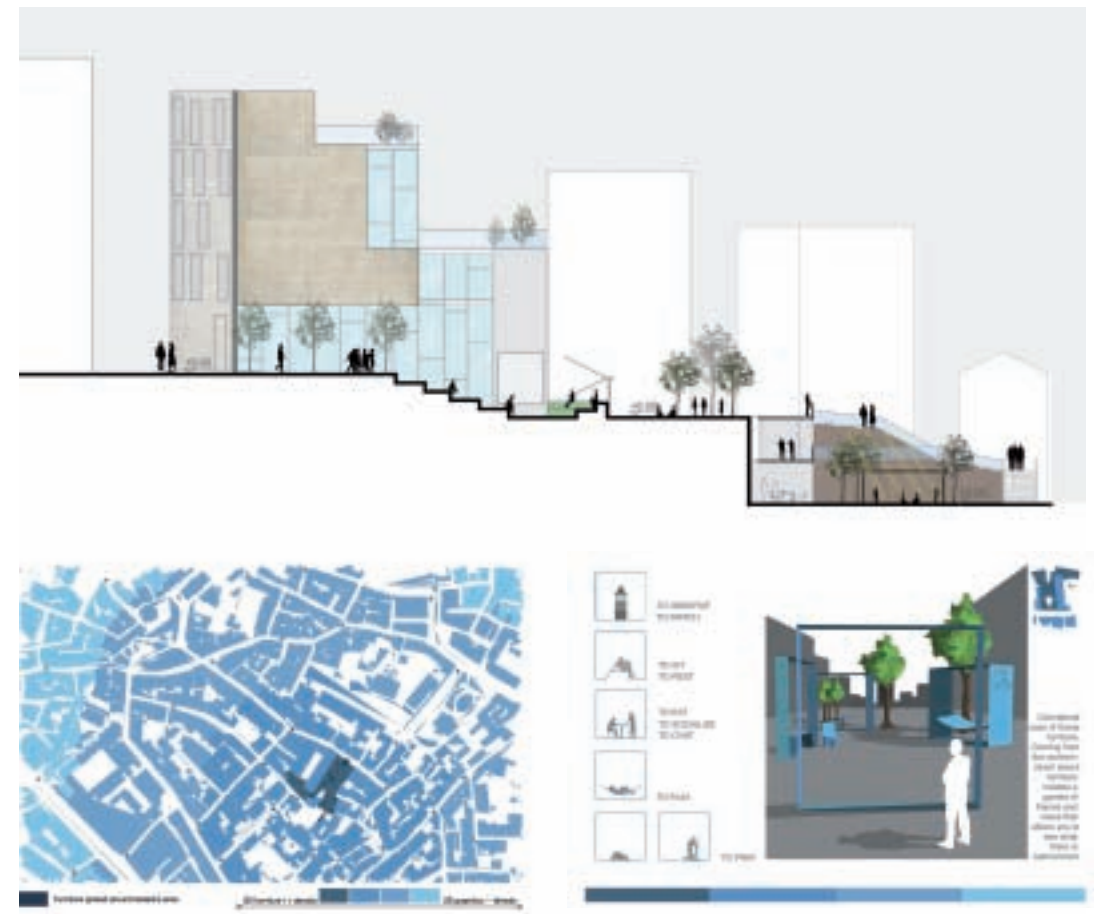ing the height and functional variety.

Tutor
Barbara Di Prete

Students
Erika Palmieri
Daniele Pronestì
Fatma Tanis
Wenyi Fan
Begüm Tanriverdi
Emanuele Gotuzzo

Erika Palmieri | Daniele Pronestì | Fatma Tanis | Wenyi Fan | Begüm Tanriverdi | Emanuele Gotuzzo

The lower part of the area is left as an open space, retaining its current function of a building where citizens can reinforce their sense of belonging to the local community.

Given the increase of requests for quality housing, the adjacent lot will be dedicated to new residential units. The lower area is much more gentrified, demonstrating inherent real estate opportunities. So as to not uproot existing cultural traditions, the residential project is characterized by dynamism balanced with visual continuity.

The alternation of residences and services is masked by the elements that follow the rhythm of the neigh-

bouring buildings. In particular, the holes that were reviewed in the end recreate the oriental dynamism inside a precise rhythm. The residences alternate with ground-floor commercial services in continuity with refreshing the existing areas.

The project is designed to create an equilibrium between the traditions of ancient Istanbul and the emerging Europeanized social classes and buildings. The goal is to create new, diverse and globalised forms of attraction.

DIS(CON-NECTED)

Tutor
Laura Galluzzo

Students
Ottavio Bariselli
Alessandro Cardellini
Elena Fichera
Xu Huixiu
Dzemal Skrebo

From the outset, the project area offered many opportunities and great potential. Firstly, the comparison with Galata's urban high-density consolidated fabric area led us in a project direction that allowed us, on the one hand, to improve the vertical momentum of the urban context in a way that give tourists a considerable visual field and, on the other hand, to make comparison with a rare urban typology in Istanbul, namely the "void" theme. At this lower level, a tourist hostel is planned, while a towe that acts as both a landmark and panoramic point rises above it. Its "continuum", through an L-shaped tower, becomes a connection system between the upper and the lower level, where a children's playground and a green area are situated on the left.
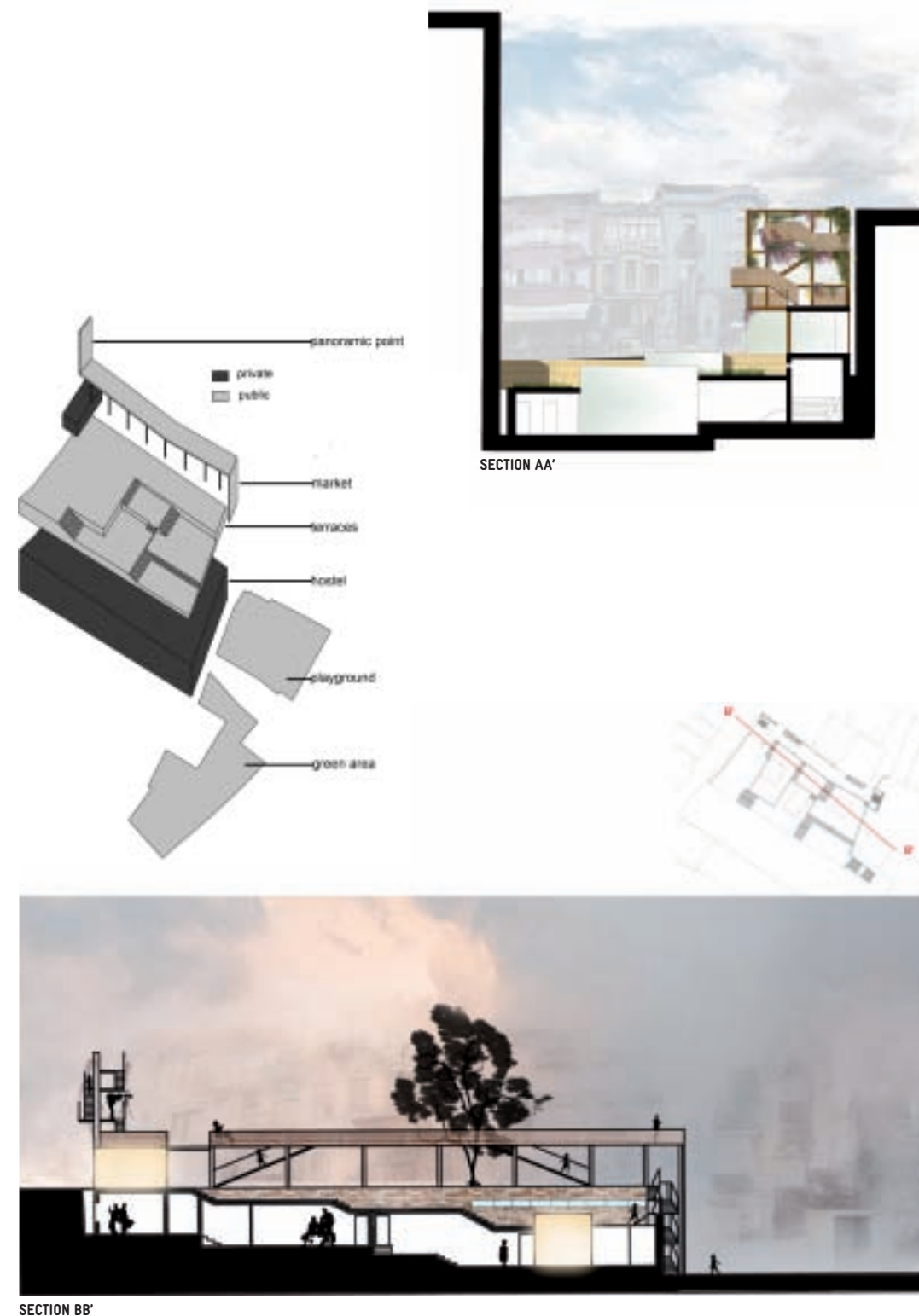
panoramic point

private
public

market

terraces

hostel

playground

green area

SECTION AA'

SECTION BB'

Ottavio Bariselli | Alessandro Cardellini | Elena Fichera | Xu Huixiu | Dzemal Skrebo

URBAN
PATCHWORK

Tutor
Giacomo Minelli

Students
Pietro Cesari
Marco D'Ambrogio
Olga Koshcheeva
Yin Lu
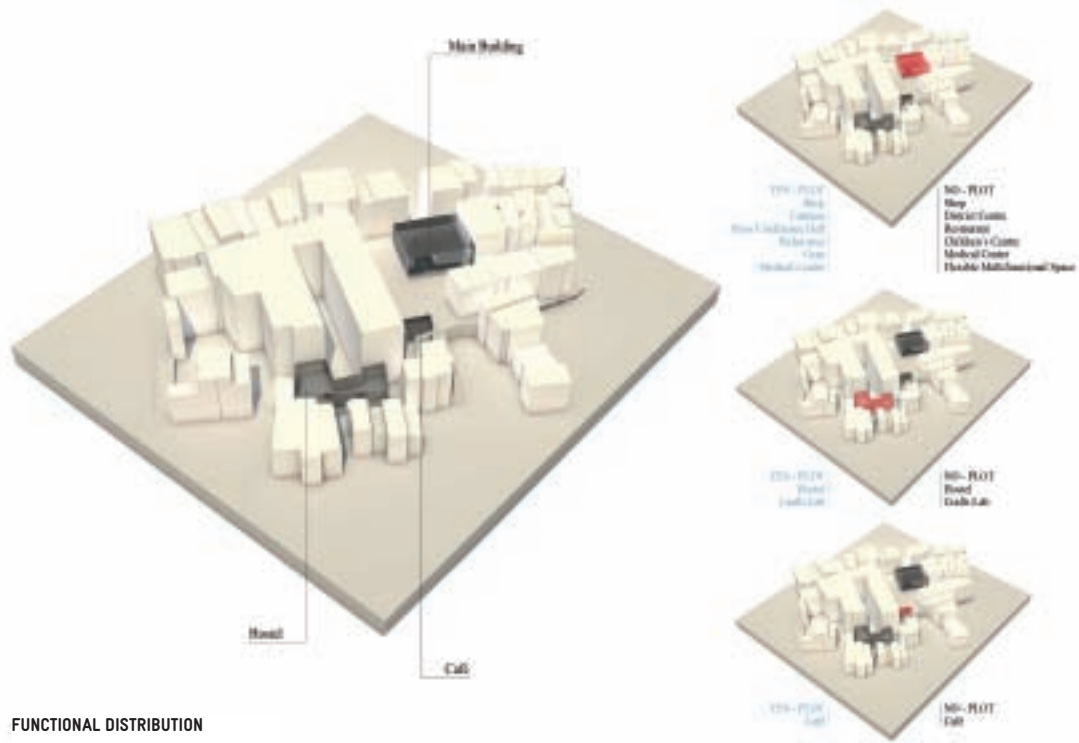
"Urban Patchwork" is a project that tries to merge opportunity of investment and refurbishment of urban tissue through the development of new centralities. The city's application for the Olympic Games in 2020 opens up new opportunities; it can be the driving force of the investment. Alternatively, investment could come from private owners, which would receive privileges from the public sector. In this way the "touristification" of the area tries to work with social aims, designing flexible spaces and public urban spaces based on sports activities and features for the existing community.

FUNCTIONAL DISTRIBUTION

Main Building

Hotel

Café

TYPE-PLOT
Sleep
Canteen
Non-Conference Hall
Reference
Gym
Medical Center

NO-PLOT
Shop
District Centre
Restaurant
Children's Centre
Medical Center
Flexible Multifunctional Space

TYPE-PLOT
Hotel
Guide Lab

NO-PLOT
Hotel
Guide Lab

TYPE-PLOT
Café

NO-PLOT
Café

Pietro Cesari | Marco D'Ambrogio | Olga Koshcheeva | Yin Lu

MADE IN GALATA

temporary housing

bar and panoramic terrace

workshops

public space
exposition
shop

selling

public space
playground

producing
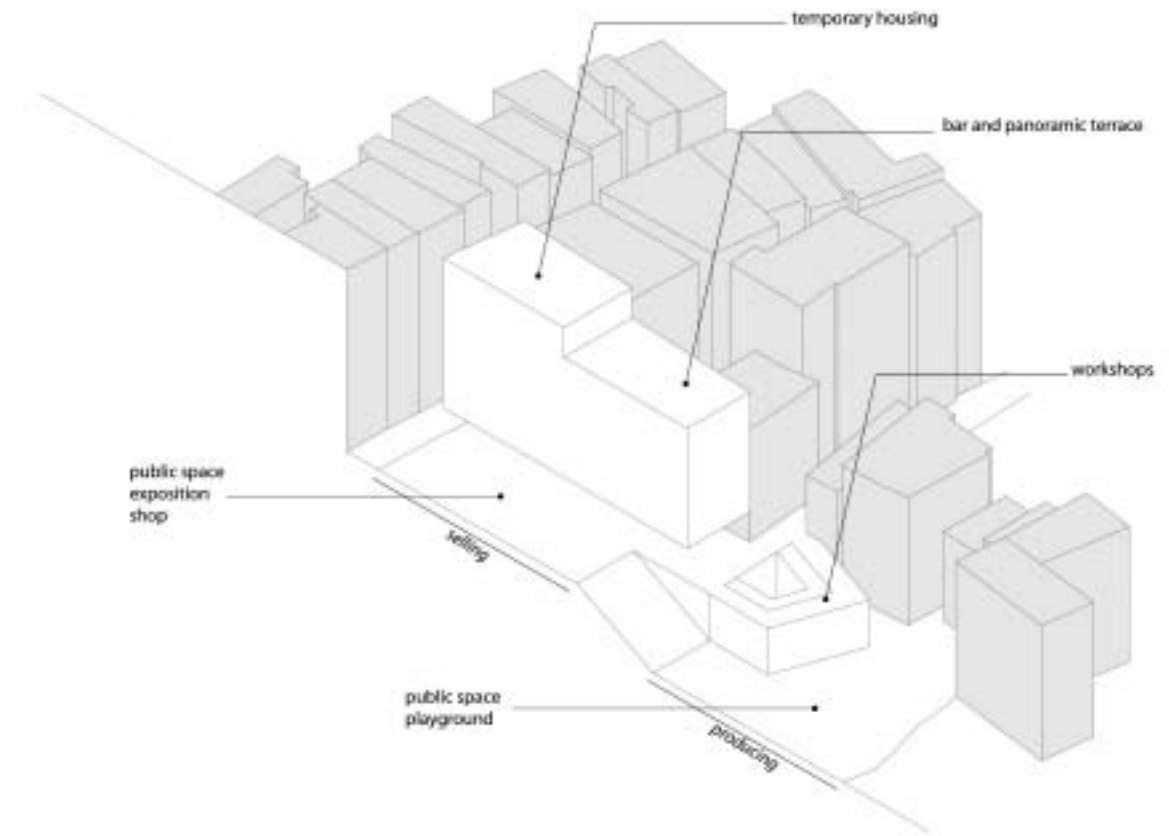
Tutor
Riccardo Pedrazzoli

Students
Giacomo Quercia
Carlo Ricci
Faruk Baran Heyebli
Asude Öner
Francesco Ippoliti
Caterina Landi
Lucy Zhang

"Made in Galata" is a new concept of living. The building we designed provides temporary houses for artists or creative young people who can live there for a maximum of one year, developing their projects in the workshops and selling them in the shop. We imagined a place where, unlike currently in Galata, the selling dimension is connected directly to the production process. In this way we think it is possible to create for this area a new and more genuine identity, which tries to keep together the gentrified Galata with the locals' Galata.

Giacomo Quercia | Carlo Ricci | Faruk Baran Heyebli | Asude Öner | Francesco Ippoliti | Caterina Landi | Lucy Zhang

URBAN
CATALYST

Tutor
Valentina Cicognani

Students
Michele Pelliconi
Daniele Petralia
Azhda M. Hubenova
Amala Al Johani
Luca Margarotto

The district chosen as project area is located in Galata, Istanbul – a focal point that has been transformed time and again over the centuries. Throughout history, many different communities have lived together in this district, but during the 20th century, a considerable gentrification process took place.The reconfiguration process in Galata took the form of protecting the facades of the historical buildings while reorganising the inside. Many artists have taken their galleries and boutiques to this district and made it into a cultural and artistic centre of Istanbul. However, rejuvenation works carried out in the district have undermined the ancient notion of "living together", putting up a wall between the local community and visitors.

With all this in mind, the reorganization of "living together" was to be an integral part of our plans. Our first aim was to design a place that facilitates the coming together of local residents, tourist and artists and that is accessible to every social group. We also wanted to arrive at a design compatible with the characteristic organisation and needs of Galata. It was our aim to create places that do not damage the persistence of the district but that do change the procedure and reduce the damage of gentrification.

The area of our project is located between two streets situated on two different levels. The environment is full of historical social housing; the level difference between the two streets appeared to break the connection between them. In order to reach our objectives, we thought it necessary to combine these two levels and to create a numerous different levels and various activity areas. In this way, the passage cre-ated between the streets would be more than just a passage.

The functions of our project include art galleries, residential units, a semi-public green space, a pub-lic green space (including a children's playground), café, restaurant, bar and workshop units. The loca-tions of all these functions are arranged by consid-ering the needs of the district (art galleries on the ground floor, residential units on higher levels, green spaces where they can be accessed by all users, etc).

Through our project, we tried to solve the problem of accessibility and the disadvantages of gentrifica-tion on the project area. While it is on small scale and requires much further research, we consider our project to be an example of how to keep in touch the various different social groups in the Galata district.

Michele Pelliconi | Daniele Petralia | Azhda M. Hubenova | Amala Al Johani | Luca Margarotto
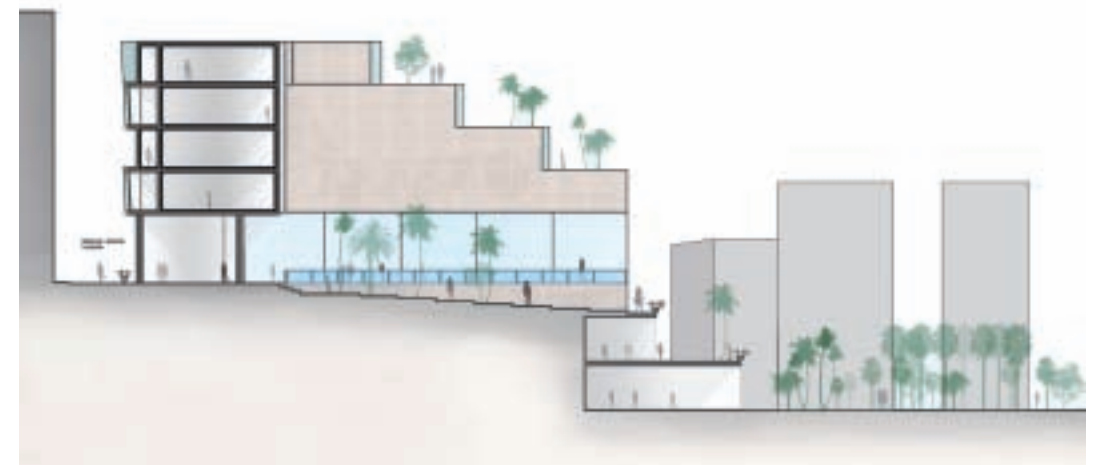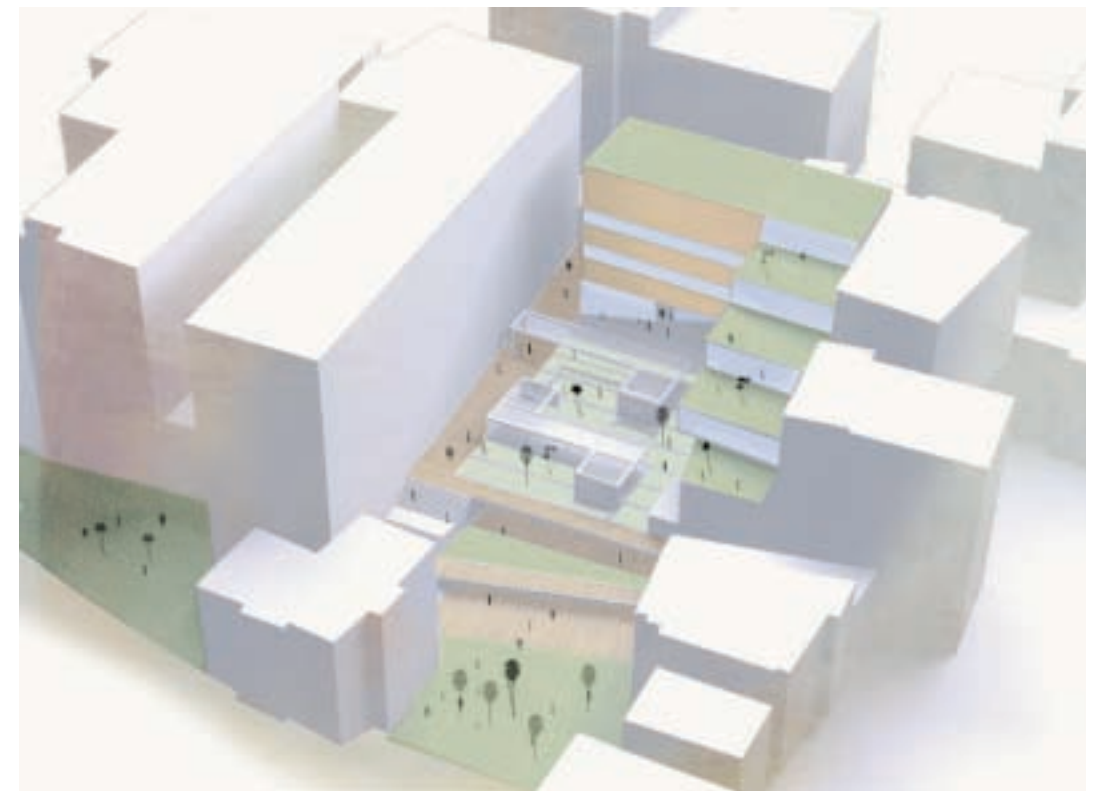
URBAN
RECIPES

The urban fabric of the area is very congested and busy. The area creates a decompression element of the space – the approach to the area is through small and congested streets. The street is a place of meeting and exchange. On the lower level, our program includes three blocks of student residences and a small playground that overlooks a conference and projection room on various levels. The upper part of our structure includes a programme of community spaces.

Our project tries to maintain the emotional state of an accidental opening, working on a light infrastructure spread over 5 floors, climbing up looking for a preferential point of view of the Bosphorus.

Each floor has flexible spaces that become a meeting place for students and residents, leaving the ground floor – where you can sit in the grass or on the islands of wood on the floor – more permeable and free.
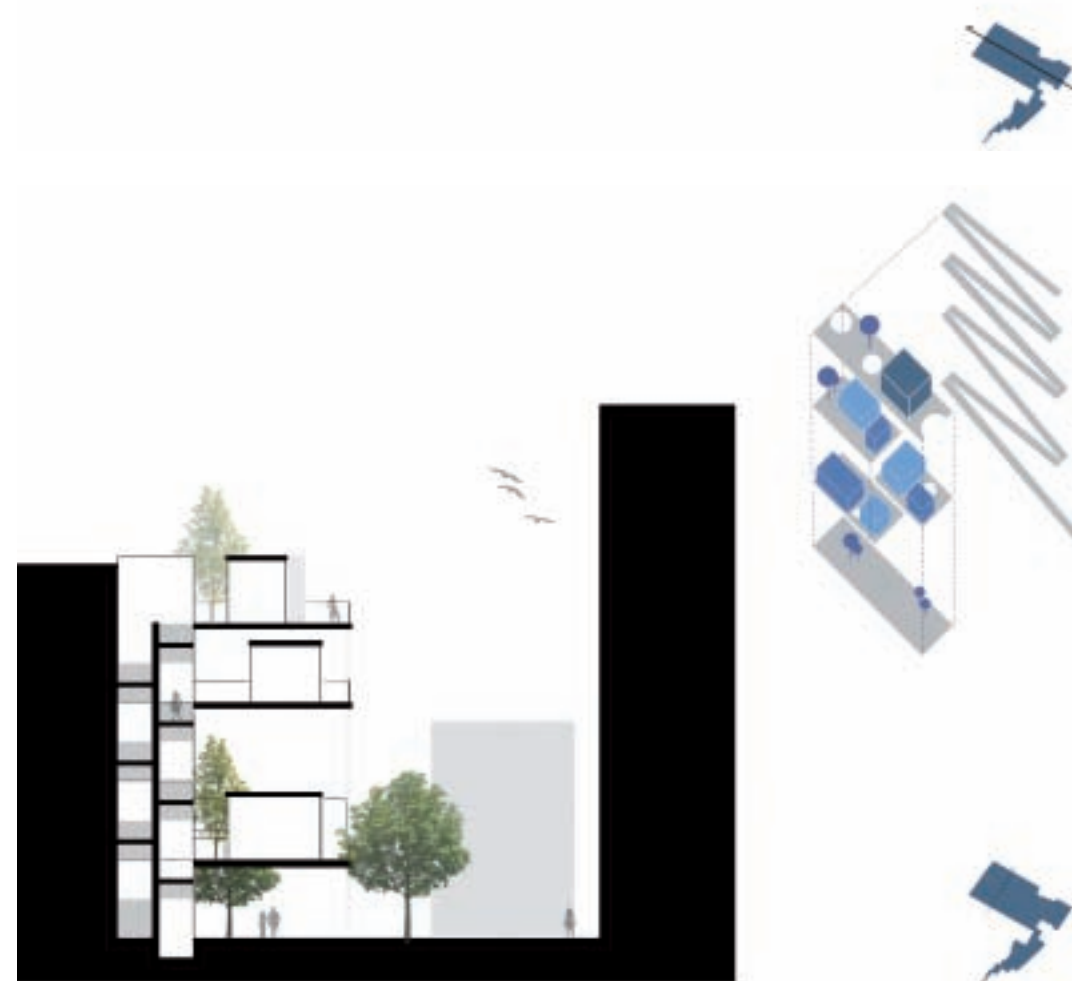
Tutor
Gianluca Frediani

Students
Jelena Vukcevic
Marta Macchis
Maddalena Spagnolo
Özlem Erpek
Parkpoom Parkmaruk
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CUL-DE-SAC

by Haluk Uluşan

Haluk Uluşan

Born 1981 in Istanbul, Turkey. He studied architecture at the Mimar Sinan Fine Arts University in Istanbul where he graduated in 2007 with a BSc in Architecture. He studied for his Master's degree in Architecture at the ITU (Istanbul Technical University) and as an Erasmus student completed his studies at the Leibniz University of Hannover. He received his Master's degree at the ITU in 2011. Since 2012, he is continuing his research as a PhD candidate at the Leibniz University of Hannover. He has worked as a lecturer at the Istanbul Yeni Yuzyil University and at the Istanbul Okan University and was a research assistant at the ITU. He worked as an architect at Simon & Simon Planungsgemeinschaft (Celle, Germany) and Norm Architects Design and Construction Company, Istanbul. Currently he is a lecturer and research assistant at the Mimar Sinan Fine Arts University. His research and practical work focuses on discourses on modernity and post-modernity in housing design and research methodologies in architecture.

At the start of the past century Istanbul ceased to be Turkey's capital city – Ankara had taken on that role. As a result, Istanbul was neglected from that point onwards, mainly due to its symbolic meaning as a mere representation of the Ottoman Rule. After the reinstatement of a multi-party regime this period continued with economical restructuring processes that triggered the spatial and social segregation of the city. Suburbanisation at the peripheries, gated communities, slum zones and their urban transformations, neglected historical centres and their gentrification have been dominating the urban and architectural discourse on the matter ever since.

Unlike the districts on the Historic Peninsula and the other Muslim districts around Bosphorus, the districts of Beyoğlu and Galata have always been home to the non-Muslim population of Istanbul. Galata, the former Genoese district, has been a trade centre since the 13th century, but it lost its importance after the declaration of the secular Turkish Republic due to the relocation of administrative functions to the new capital city of Ankara. A political climate unfriendly towards minorities in the mid-20th century resulted in the abandonment of this district by its inhabitants. This in turn resulted in a run-down and vacant character of the buildings by the mid-1980s; a dilapidated area with a significant historical character and urban memory.

Unlike other districts of Istanbul, houses in Galata had no gardens during the 17th century. Due to the Genoese city walls, the urban morphology was dense and consisted of houses, shops, religious buildings and market squares. After the French Revolution the district lost most of its residential functions and evolved towards a commercial character (Kömürciyan, 1988:37).

During the 19th century, the district's population was residing within the boundaries of the 15th century. Like today, this dense urban tissue was adapted well to the topography, divided by streets running parallel to the coastal line (Çelik, 1998:34).

Istanbul has always been a place defined in terms of intersections. For centuries its unique geopolitical position has dictated its identity as a multilayered contact zone between Europe and Asia, between First Rome and Second Rome, between the Christian West and the Islamic East, and between the Occident and the Orient. Galata and Beyoğlu have been significant representations of this mediation between Muslims and non-Muslims, a centre of trade and frantic activities, where every citizen had easy access to anonymity – a notion that was very luxurious for a Muslim imperial city back in those times. The mediating character and the immense tendency towards constant transformation have been the major characteristics of the city ever since it was established. Change is the only thing that has not changed in Istanbul.

Istanbul has never been a city for motorised vehicles. During the Roman and Ottoman period, the crooked and narrow streets were the predominating elements of its unique urban morphology. Back in the 19th century many voyagers such as Edmondo de Amicis or Flaubert reported on the dense and organic structure of the city, which creates a picturesque contrast between an endless network of roads and streets with wooden residential buildings and the monumental buildings they are snaking around (Amicis, 1981:64).

Although major urban transformations and movements in the mid-20th century introduced wide motorways to the city, its organic character is preserved in historical districts that endured the ravages of city fires in the 19th century and survives until the present. The beginning of the 1980s was the harbinger of free market policies and massive real estate movements, inevitably putting these areas under market pressure and turning them into potential targets of gentrification movements. In most cases gentrification is an inevitable condition of urban renovation in historical districts as the capital is always profit-oriented. The production of public and private space has, however, many more components than the financial determinants, such as social and conceived spaces that rebuild and "unbuild" the spatial practices in multilayered cities such as Istanbul.

The contemporary condition of housing is based on demands of the aforementioned urban mainstreams, social composition and the physical conditions. Being mindful of the spatial conditions, creating a well-balanced mixture of public and private functions,

corresponding to the economical trends and aiming for social coherence are key to successful interventions in historical centres such as Galata.

The Turkish character of the city is represented in the ways in which life was organised in Istanbul. Autonomous communities were to be found in every district of the city, privacy was an important determinant of the architecture. The districts were organised by the nationalities of their inhabitants; even the colour of the houses were regulated according to ethnic divisions. As surprising as it may sound, all these different ethnic groups were living in harmony. The dominance of privacy was significant in the Muslim districts.

A cul-de-sac is a street with a dead end; a feature for which Istanbul is famous. Rough topographical conditions and spectacular vistas in Galata are enriched with unexpected cul-de-sacs, even at the end of the busiest streets. Turning around the corner by an historical church or walking along a narrow lane between old apartments, a cul-de-sac might be the unexpected destination of a journey in Galata. A dead end in Istanbul means another form of life, as well as another form of relationship between public and private.

Creating artificial dead ends as attraction points when designing something new, and providing irregular semi-private areas for surrounding houses is a response to the existing qualities of the city. The qualities embedded in these spots can vary from spectacular vista points to playgrounds for children, or even to spaces for artistic exhibitions, weekly bazaars or workshop areas for local tradesmen.

Improvisation and new intervention in historical urban tissue require carefully constructed relationships between commercial, public and private functions in order to preserve the area's existing character. Buildings with mere housing function might result in gated communities, while assigning only public functions would greatly improve differences between night-time and daytime populations. Drastic interventions would not respond to the local demands; on the contrary, they would reduce the original inhabitants' quality of life.

Every city has its own way to please the eye, and this implies an identity. This identity is significantly influenced by elements of geography and topography, and its variations occur through its citizens' intellectual and emotional contributions. The subhabitats of every city are authentic in their own ways, but this authenticity is continually challenged by globalisation, resulting in substantially similar living environments. Dimensions, road networks, colours, the smells and sounds of each city speak a unique language. These qualities define a certain urban aesthetic quality which is experienced differently in every individual's own mental and emotional world. That individual is sometimes a local inhabitant and sometimes a visitor. Districts with distinct historical, physical and social characteristics such as Galata offer different experiences for their permanent and temporary users. Privileging one over the other can trigger essential changes of urban layout, identity and dynamics, and eventually result in loss of characteristics.

"Living Tomorrow" raised important questions about the future of housing and living environments and their future. Mediating between the former and latter conditions and creating hybrid situations through existing and new qualities has been essential for a better understanding of the design idea in such a difficult neighbourhood. Minding the local while accommodating the visitor, experiencing a public place while preserving the privacy, preserving the historical character and urban layout while creating contemporary designs – these are challenges that are carefully solved within the design idea. Different kinds of connections for different kinds of users, solving problematic disconnections with small interventions, re-assigning public functions to vacant buildings, and connecting new buildings through commercial and leisure activities with the pedestrian street are contributions to a better urban space to be achieved within the design.

In this regard Cul-de-sac represents both a cliché and a creative attempt. It is a cliché because of its frequent occurrence across the city and its romantic interpretations in post-modern housing projects; it is a creative initiative because of its attempt to create a Galata-specific condition of itself within the design. Urban space is a historical and social reality. Its cultural meaning exists in a close relationship to the physical assets and has significant influence on the everyday spatial experience. This cultural meaning is manifest in existing social and physical qualities of the city and exists only if these qualities are included in every design intervention.

Today it is almost impossible to distinguish certain cityscapes from one another. London, Hong Kong, Shanghai and Istanbul have almost identical business districts at their centres and very similar housing units at their peripheries. The monotone language of global urbanisation and architecture is taking over the rule of the local. Historical centres in all of these cities undergo immense gentrification processes, destroying their local character and transforming them into insignificant tourist districts. Cul-de-sac represents an attempt to resist the eruption of these forces; it represents an articulation of traditional city characteristics into contemporary design solutions for the demands of Galata district. It simultaneously displays both the public and private face of the street and creates unique connection and disconnection opportunities for a residential and tourist environment with many complexities.

An idea about a dead end that breathes life into the dying body of Galata …

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THE DÉJÀ VU REVOLUTION

by Barbara Di Prete and Laura Galluzzo
(tr. Haimo Perkmann)

Barbara Di Prete

In 2002 graduated in architecture at Politecnico di Milano with a 100% distinction grade. She went on to found the company "ghigos", which works in the fields of architecture, design and communication. In 2008 Ghigos designed the exhibition "Vignette dal mondo" for the Italian Ministero delle Pari Opportunità; since 2010 the project "panchina a dondolo" has been shown worldwide in "The New Italian Design" exhibition; in 2010 she designed the temporary set of "DOCVA" at MAXXI and in 2012 the rice clusters project for EXPO 2015. In 2011 Maxxi and MoMA selected Ghigos for "YAP – Young Architect Program", the project was later on display at MoMA in New York. In 2011 she completed her PhD in "Architettura degli interni e allestimento" at the Politecnico di Milano, and has since started teaching at the same university.

Laura Galluzzo

Graduated in Interior Design from Politecnico di Milano in 2010. During the degree she studied as an exchange student at RISD in Providence, RI, USA. In 2008 she completed an internship as an interior designer in Paris (at CXT Architecture). After that, she worked for two years as a set designer for Sky TV with Bestudio, in Milan. She has worked as a tutor on numerous workshops, classes and studios at Politecnico di Milano and other international schools of design. While working as a freelance interior designer, she is also completing a PhD in Design (specialising in temporary living) at Politecnico di Milano, which involved a term as an exchange student at Middlesex University in London. Currently she is devoting time to researching the Expo Village 2015 in Milan.

Following the crisis of modernity and the arrival of a regulated phase of mature capitalism, post-modern society is characterised by the globalization of the market, the predominance of advertising, and the prominence of television and telecommunication networks, all of which lead to an incessant and ever-faster flow of information.

The mass media in particular has forced modern man to face up to distant realities, (both geographical and cultural) on a daily basis, and appears to have eliminated a number of historical barriers. This has, however, also created other forms of distance, for example in relation to where one lives, such as the persons that "physically" surround us in our daily lives. As noted by Nuvolati[1], the borders of identity in a geographically delineated community are increasingly blurred, thanks to these networks, as well as the ease and speed of travel and movement (of both information and people), allowing man to develop a growing capacity to relate to distant contexts and situations, while living in a dilated temporal and spatial dimension. This latter theme is also central to other characteristics of post-modernity, such as temporary modes of living that are closely connected to this ease and speed of movement, obviating the need for a permanent abode and enforcing a modern nomadic lifestyle. This is augmented by the sense of continuity in time (and place) between work and recreation as well as the fragmentation of traditional family structures and the propagation of new forms of these. Such themes are also reflected in the actual connotation implied in lifestyle and in the necessary spatial configurations required to house such transformations. To paraphrase Bauman, we are in a kind of *liquid modernity*[2], much like substances in a state of liquidity, characterised by a flexible temporal dynamic, in counterpoint to the rigidity and solidity typical of the Fordist era.

As the result of these changes, post-modern society is also characterised by the loss of a dominant vision, from the de-legitimization of the grand narratives (grands récits[3]), and a movement away from great metaphysical narratives such as Enlightenment, idealism, Marxism, etc., in addition to the end of the Modernist revolutionary utopias such as rationalist thought. As Lyotard wrote "[…] we can consider the incredulity of the meta-narratives as "*postmodern*". […] *The narrative function loses its functors, its great hero, its great dangers, its great voyages, its great goal. It is being dispersed in clouds of narrative language elements, but also denotative, prescriptive, descriptive, and so on […], each of which conveys pragmatic "sui generis" meanings.*"[4] The skepticism and the decline of all-encompassing ideas thus leads to so-called *weak thought*[5], resorting to multiple tendencies, attitudes and attitudes. From an aesthetic point of view this results in the proliferation of numerous visions with the current art scene being arguably represented as a constellation of different "isms". So one could maintain that contemporary aesthetics is actually the expression of the sum of these differences.

Postmodernity looks at history with a disenchanted eye in regard to what took place in the past. It does not debunk previous models in exchange for new ones and new visions based on their rebuttal, but looks at the past by taking a "mannerist" approach, utilizing the aesthetics of citation and recycling. It is by means of collage, rather than the adoption of a single point of reference from which to "extrapolate" or "copy", that one now composes, drawing on the previous repertoire. We can perhaps say that eclecticism, the quintessential expression of the proliferation of styles, tastes and citations borrowed from the past, is the term which best describes the postmodern approach. For example, according to Marc L. Ghisi, we have "come from an extreme form of modern intolerance to a radical transmodern tolerance. Although modernity regards

1 Nuvolati, G., *Mobilità quotidiana e complessità urbana*, Firenze university Press, Florence 2007.

2 Bauman Z., *Modernità liquida*, Ed. Laterza, Rome-Bari 2002.

3 Lyotard, J. F., *La condizione postmoderna: rapporto sul sapere*, Milan, Feltrinelli 1981.

4 Lyotard, J. F., *La condizione postmoderna: rapporto sul sapere*, Milan, Feltrinelli 1981.

5 Vattimo G., Rovatti P. A., *Il pensiero debole*, Feltrinelli, Milan 1983.

itself as tolerant and universal, its epistemology, its very definition of truth is *extremely* intolerant [...] Transmodernity is based and built upon a completely different type of epistemology. There are no more pyramids. The truth is found at the centre of the communal table around which all cultures sit on an equal basis."[6] This then leads to another consideration: what is the legacy left by postmodernism and in particular, what scenarios does it enable in the field of design?

If contemporaneity is the sum of coexisting differences, in which all the "isms" from the recent past seemingly carry over, we might perhaps argue that the recent past is not defined and is no longer contained within a single movement as much as in their ability to coexist. The past, the present and the near future thus seem to become mixed together, defining a new design synthesis in their interconnectivity.

To substantiate this thesis and to show how previous events remain valid even today, we shall proceed with a brief historical overview, mainly focused on the Italian experience, as an example capable of an interpretation with contemporary implications.

During the rationalist era, the aspiration was to design a new house for the new man. The goal was to codify a new way of living, without anchoring one's roots in the past but by considering "the present" as an attainable future, still to be redefined. The break with the past and the idea of innovation as progress, which was manifested in the ability to foreshadow diversity, were the cornerstones of a society that took on "the new" as a value (and converted it into a collective ambition). It is precisely this paradigm of the industrial society and the search for the optimization of work and movements that became echoed in the domestic environment.

The model of the electric house by Gruppo 7 with P. Bottoni, exhibited at the 4th Triennial Exhibition at Monza, was emblematic. Project design was "taken into the public domain, both social and industrial, not only transforming the structure of a single production sector but the very forms of work and daily

life; namely, the electrification of the house.[7] There was also the lesser-known (though not less innovative) "Sunflower Villa"[8] by A. Invernizzi of 1929-1935, which was interesting due to its capacity to rotate on its own axis as if to follow the position of the sun (perhaps a precursor of highly contemporary research regardng the conservation of energy).

Following WWII, particularly between the mid-1950s and the mid-1970s, there was an abundance of projects, ideas and futuristic (even utopian) architecture. Significant examples that spring to mind are C. Price's 1961–64 "Fun Palace" or the "Spray House" by John M. L. Johansen (1954-55: seen by many, despite his age, as a "prophet of new millennial architecture based on the latest revolutions in science and technology"[9]). In the former, one perhaps experiences for the first time, albeit in a certain open-ended manner, the signs of an opening towards interaction with the end-user, through different facets, containing some of the cornerstones in common with the contemporary context. Moreover, in the latter construction Johansen utilized a biomorphic language similar to the well-known sinuous "bloboidal" form, "imagine the experience of living in a flower."[10]

On a larger scale, this is also reminiscent of the totally utopian and radical visions of Archigram and Archizoom, such as the imaginative proposals for "Spatial Houses" by J. Friedman or Superstudio's "Continuous Monument". The quest for innovation as well as the ability to prefigure the new with proposals that could break with encoded social or typological patterns are also found in the works of A. Rossellini, M. Zanuso and E. Sottsass (exhibited at

6   Ghisi, M. L., *Verso una trasformazione transmoderna della nostra Società Globale*, in http://www.kasparhauser.net/bald/ghisi.html

7   Polin G., *La casa elettrica di Figini e Pollini. 1930*, Officina, Rome 1982, pp. 52–55.

8   Galfetti A., Frampton K., Farinati V., *Villa Girasole. La casa rotante – The revolving house*, Mendrisio Academy Press, Mendrisio 2006.

9   Lippert K. C., *«John Johansen's restless spirit»*, in Johansen J. M., *NANOARCHITECTURE: A New Species of Architecture*, Princeton Architectural Press, New York 2002, p. 9.

10   www.johnmjohansen.com/Spray-House.html.

MoMA in 1972 under the heading "The New Domestic Landscape"). The prefabricated modules capable of combining "free living" or "minimal living" with a nomadic lifestyle and also an urban vision are based on a renewed relationship between the home and its environment.

During those years of great social upheaval, developments in housing certainly did not remain unaffected, and there emerged new ideas that reflected the social changes. An example was the "House under the Leaves" in Malo (1965-1969), whose interior design was the work of Nanda Vigo. The bed was "brazenly" positioned in the living room, as if to mix the private (usually intimate) domain with the public space. In the house, which could be interpreted as a feminist statement, sexuality was exhibited and transferred to the domestic sphere, in line with the contemporary atmosphere of rebellion and the emancipation of women.

All of this research often resulted in more futuristic, sometimes totally visionary, living spaces, sometimes provocatively combined with influences from cinema and the visual arts. There were homes designed like small "space-ships", characterized by almost "spatial" ambiences, with J. Colombo's "Visiona 1 - Habitat of the Future", a case in point. This was a multifunctional and changeable housing unit that was meant to serve as the prototype for a futuristic model. This proposal was suggestive of fantastic spaces, fervent expressions of creative freedom, appearing as a step taken into in the future, with other possible atmospheres left open to intuition. J. Colombo, perhaps more than any other Italian designer, could be singled out as the prevailing visionary icon, and it was no accident that during the 2005 Triennial an exhibition was dedicated to him, entitled: "Joe Colombo: Inventare il Futuro [To Invent the Future]."[11] As P. Panza observed, "Colombo remains a designer of the 1960s, when the free world believed in a magnificent and progressive future."[12]

Houses like spaceships: this is the realm of science fiction, which during that period comprised a thriving part of the cinema industry, whose effects were also being felt in terms of housing design. Cult films such as A Clockwork Orange, Star Trek, and 2001:

A Space Odyssey all come to mind and fix themselves in our collective consciousness, as an imagining of the future while also entering the design of real living spaces. And even after a number of years, attempts are still being made to define, codify and suggest what is "new".

However, it is no longer this new rationalism (visionary in content but also desiring to offer concrete solutions) that could be easily adopted by a society from which there was a strong demand for innovation in housing. There is no longer a consensual and collective sense of the "new", but rather something left up to the fertile mind of artists and avant-garde designers to trace a totally imaginative path, often unhinged from reality. From the "new and close at hand" to the "new prospective", the rationalist quest for innovation suited to the present gave way to an innovation that is perhaps directly derived from the future.

After this fertile period that culminated with the end of the 1970s, both in cinema as well as in the design world, the drive towards "futurism" was lessened and the visionary possibly came to terms with the present.

With the probable exception of deconstructivist research, it might be possible to make the claim that from the 1980s onward, "futurology", including the aspects of it contained in housing design, became reduced to a *loop* of already seen and possibly remixed fragmented elements. Alternatively, is the present so "imminent" and all-pervasive that by using past codes at will and with complete flexibility that it may encompass all situations, aspirations and dreams, before being legitimately delegated to something that still might have been?

This interpretation, audacious and yet nevertheless fascinating, might find support in The Matrix, perhaps

11   Kries M. (edited by), *Joe Colombo. Inventare il futuro*, Skira, Milan 2005.

12   Panza P., "Gli oggetti-sorpresa di Colombo, geniale «inventore del futuro»", in *Il Corriere della Sera*, 14 September 2005, p. 11.

the most famous contemporary science fiction film. Keeping The Matrix in mind, we actually discover that even the cinema seems to decline the invitation to define a "new" future. In this approach, the focus remains on the present, the "ordinary" and the "obvious" regarding contemporary society. When we are immersed in the virtual world, we exist in a collective dream-like state, but still find ourselves immersed in a "normal" science-fiction reality, one already known to us. The future is therefore transformed into a large and infinite Present, so much so that outside this Present there exists nothing. Even the references to it in science fiction films (for their pre-figurative capability to enlarge, in an interesting parallel with architecture which is not unseen[13]), therefore confirms this interpretation of a contemporary world that does not seem to accept comparison with a totally different perspective, preferring to look at the numerous implications of new policy responses, in broader society as well as in housing. The capacity for vision is lessened because the search is conducted in that which is "already seen", albeit possibly remixed and reformulated. Utopia itself remains blocked at the gates of "*déjà vu*". Does the future in post-modernity give way to the present? Or perhaps could we say that the present today already contains this multiplicity of "isms", stories, tendencies and avant-gardes so as to contain within itself numerous perspectives on the past (or on our many pasts) and the seeds of the many futures that lie ahead.

In this hypothesis, post-modernity represents innovation as superimposition, without the necessity of prefiguring anything different. The "new" lies ahead, hidden in the folds of our contemporaneity and our own story, while the future becomes a rich kaleidoscope of days gone by. If it presents itself as a layering of an "eternal past", it should therefore not be surprising that the most innovative interiors seem to be those that derive their identity from the past, while also revolutionizing it. Even in the context of international competitions with the grandest of ambitions, it should not be surprising or disappointing that there is present a taste of the "already seen".

Even contemporary living (particularly interiors) is framed as a reinterpretation of present tenses and upcoming futures, and the most innovative research

seen in magazines, blogs and networks appear to be numerous stories, revised memories, fixed or borrowed, such as the "iconic" wallpaper of the traditional UdA's "Alice in Wonderland" bourgeois house, suspended between two eras. These are interpreted spaces, projections and virtualized (of which the "Digital Home" by Hariri & Hariri is perhaps a precursor) and there are other examples, decentralized (but simultaneously expressed in the form of Diller + Scofidio's "Slow House") or more often situated in the space between reality and "fiction" (a line of research in which the undisputed master today appears to be Nendo, with designs that amaze and fascinate thanks to his consciously illusory ambiences). Interiors are thus revealed as frozen moments or modified perceptions, poised on the edge of deception, like miscellaneous "storms" that in this regard perhaps preserve their goal of atemporality.

Contemporary architecture often appears as a mere flashback (one is reminded of the emblematic case of Baukuh and his pseudo-historical approach, due to its being reported), or as layers of a reworked cultural tradition.

Here, the contemporary can be found again, for example, within elements derived from traditional local craftsmanship, as in the poetic proposal of Miralles-Tagliabue for "Astana 2017"; or within innovative typological solutions that disrupt the codified models by breaking them up and re-assembling them in light of emerging requirements.

Even K. Sejima's original "house in a plum garden" (Tokyo 2003) seems to offer glimpses of a known dwelling: the nineteenth-century bourgeois home, radically revolutionized by Le Corbusier and the subject of countless other ephemeral interpretations, in a revamped 2.0 version. In fact Sejima creates a hybrid, which could almost be called an open hyper-fragmented space, by following the times and changing

lifestyles. That is to say, micro-spaces are created by securing separation and order, where the open space instead tends towards the all-revealing – but among them there remains his same continuous fluidity.

In this scenario where anything goes and is the opposite of everything, a narrative metaphor would be that of "collecting" (as per the afore-mentioned collage); where collection is understood as a system of overlapping and layering, founded in an endless, freely superimposable "repertoire" and reconnectable in perennially different short-circuits. Although the intertwining of stories and continuous reference between these temporal dimensions opens up a great opportunity for design, proposals dealing with the future seem to be lacking today (in the sense of "science fiction"), as are the most daring visionary projects that our fathers were able to develop.

Does the infinity of paradigms that can be drawn upon paradoxically sap pure creativity? Or perhaps it is more likely, in a present which is truly fluid, potentially always different, eclectic, quick and interconnected, with simultaneously here and elsewhere, that the "new" now lies in the capacity of the "co-existence of the many."

In this sense the "*déjà vu* revolution" underlines the importance of the overview of vision, previously defined as kaleidoscopic in nature, that revalues and reinterprets every fragment of heredity.

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13   Iacovoni A., Rapp D., *Playscape*, Libria, Melfi 2009.

MAN'S PLACE IN HOUSING DESIGN

by Francesco Ruffa
(tr. Haimo Perkmann)

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It is now widely accepted that a large portion of the housing production inherited from Modernist approaches to architecture and urban planning marked a pronounced departure from traditional buildings and human settlement processes. As Franco La Cecla wrote: "When you think of the history of housing in Italy during the past fifty years, one is immediately reminded of the great periods of urbanization, the devastation of significant parts of the landscape and illegal urbanization, both in the form of apartment blocks [...] and displaced housing in the urban periphery"[1] (known as the "anti-city", a term recently coined by Stefano Boeri[2]). According to La Cecla, it was specifically in the realm of residential housing that Italian twentieth century architecture was meant to witness its most dramatic changes: the home, having now been existentially removed from the sphere of "the street"[3], could no longer be interpreted as a place of immersion in daily activities, but rather something that existed outside it in a rarified context and, in terms of planning, reduced to a set of purely ergonomic and functional considerations. Architectural culture, argues Giovanni Caudo, "in the prevailing market conditions, seems to have been subordinated to preordained, image-oriented considerations guided by financial imperatives which, in effect, serve to reduce housing to an object, sometimes clad in ecologically suggestive colors, with rare consideration for the living conditions of actual inhabitants."[4]

This divide which took place between architectural housing planning and developments linked to the humanities is one that, in the words of the anthropologist La Cecla, resonates like the sounding of an alarm, an established fact shared by the entire design culture, which, apart from any consideration to scale or size, attributes a more central role to actual living persons within the planning process.

During the 11th Venice Biennale of Architecture (2008), the Italian Pavilion exhibited twelve experimental projects that, with a positive risk of the projects being never destined for realization, explicitly propounded certain emerging topics in the approach to housing.

Although the works exhibited at the Pavilion were of very different cultural matrices, there was a common *fil rouge*, consisting of a "possible home" that its curator, Francesco Garofalo, described as being comprised of places, users, and processes that were different from in the past, where the goal of shifting from house to housing was enough to focus on the difference, since the term "housing" connoted everything beyond construction, which is by definition measurable and definable by quantitative standards, and questioned above all who the eventual inhabitant might be[5]. If Modernist culture postulated that the residential environment had the ability to shape the individual and their relationships, it might be said today that it is within the grasp of the individual and the community to help shape and generate the environment they wish to inhabit.

In the *Small Scale, Big Change* Exhibition (New York, 2010)[6], completed projects were displayed, designed as pragmatic initiatives driven by individual communities and not by notions of utopian planning, where the sense of innovation also included a re-evaluation of the methods involving inhabitants and the assumption of new forms of social and economic management. In terms of housing, the show presented several excellent examples, such as Quinta Monroy Housing by Elemental (Iquique, Chile, 2003–2005), the collaboration between the Casa Familiar

1   La Cecla F. (2002). Una questione di gusto. La casa "made in Italy" nell'immaginario popolare. In G. Bosoni (Ed.), *La cultura dell'abitare. Il design in Italia 1945–2001* (pp. 38–51). Milan, Italy: Skira, p. 43.

2   Boeri, S. (2011). *L'anticittà*. Rome-Bari, Italy: Laterza.

3   La Cecla, F. (2002). *Op cit*., p. 48

4   Caudo, G., & Bastianelli, S. (2008). Dalla casa all'abitare. In F. Garofalo (Ed.), *L'Italia cerca casa/Housing Italy* (pp. 40–47). Mlan, Italy: Electa, p. 45.

5   Garofalo, F. (2008). Introduzione. In F. Garofalo (Ed.), *L'Italia cerca casa/Housing Italy* (pp.). Milan, Italy: Electa, p. 17.

6   Exhibition at MOMA from October 3, 2010 to January 3, 2011.

NGO by architect Teddy Cruz (San Ysidro, California, 2001–present) and the transformation of the Bois-le-Pretre Tower by Druot, Lacaton and Vassal (Paris, France, 2006–2001). These were examples where innovation in the social and economic management of the projects far exceeded the importance of any visual or compositional issues.

The list of exhibitions, events and projects which illustrate this change of direction could go on and on, but in the meantime there are two aspects that merit further attention.

In one respect, it is clear that the home, in its most generalized sense, is at the centre of a renewed cultural interest on the part of design culture. We can observe a prominent signal of this in the fact that the *House & Home* exhibition is set to run until 2017 at the National Building Museum in Washington.[7]

On the other hand, we can also note that the way in which we conceive residential housing has shifted from prioritizing spaces and physical relationships to prioritizing persons and relationships between people. The dichotomy between the artifact and the individual and the question of whether the project was shaped more by social dynamics or by the human element received great attention during the last century. It therefore seems interesting to try to understand more of the significance of this historical dichotomy by focusing on the Italian debate, which has witnessed a contrast between alternative visions of design, obfuscated by a seemingly peaceful co-existence between design disciplines operating at different levels.

Housing Design Against a Background of Conflicting Approaches

The gap between rationalist planning and human resources is directly rooted in Modernist European thought, which pointed towards the forced transformation of men and refused a more evolutionary approach which provided at least in part for greater acceptance of a real, organic society. Rationalist culture was driven towards a concept of society driven by production requirements, whose priority was to forcefully meet the primary needs of man-

kind, at the expense of more individual and changeable human aspects.[8]

In Italy, the path leading to the affirmation of the rationalist tradition in architecture was inevitably set to collide with that of interior design, which was imposing itself internationally with the tendency towards emotion, behavior and human habits. In the 1960s and '70s, Italian design culture saw the overlapping of two large and opposing visions: on the one hand, the Milanese heirs of Ernest Nathan Rogers' rationalist philosophy, and on the other, the Radical Movement born outside of Milan, moved by an anthropological perspective towards the total eradication of the formal rules of composition.

The initial comparison between these two conflicting and opposed cultural visions seems to fall, *de facto*, towards the divergent competences of scale in each of the two approaches: the rationalists maintaining hegemony at the architectural level, with the avant-garde obtaining a greater level of cultural penetration through design, which by its nature is more readily accepting of non-absolutist proposals, being designed for a culture that "can lose its unitary connotation."[9]

While the dominant culture increasingly re-dedicated itself to urban public spaces, the anthropological approach pursued by the avant-garde showed a growing interest in the emotional relationships existent in the domestic space. For this reason, domesticity re-emerged as a central theme, one which is particularly concerned with furniture and interior design. The Modernist movement, contends Andrea

Branzi[10], was slow in understanding that the increasing uninhabitability of the city required renewed anthropocentric reflection of housing itself, revealing that it only considered urban public spaces, or empty spaces, to be "designer-worthy", which it then tried in vain to fill to replace the vital life functions lost within domestic spaces. In the 1960s and '70s, Italian design and the avant-garde developed their own direction, away from the mainstream, with goals that were not purely ergonomic and functional but rather humanistic and expressive, where the focus of attention was not the public space but the prioritization of the domestic space.

Therefore, if it is true that in Italy the theme of domesticity became the preferential one of a concept of design which grew out of "the social, cultural, and psychological links between interiors and their modern inhabitants, focusing on the private arena of the home and the requirements of modern life"[11], it is just as true that the operating assignment of building entire residential neighbourhoods was charged to the aesthetic and political project of architectural and design Modernism, which as has been stated, mainly concentrated on the systems of physical connections within public urban spaces and which based its idea of domestic interior "into private residences in the form, firstly, of rationalized kitchens and, later, of style-conscious, minimally-furnished living areas."[12]

Extant large-scale housing projects, today a much-debated topic, are too often neglectful of the personal and social needs of real people, and are perhaps also based on planning principles that bypass the role of livability *per se*.[13] It is almost as if 20th century architectural culture long ignored the fundamental changes taking place in lifestyle culture, physically entering more into peoples' expectations than into the capabilities of architects, urban planners and administrators for producing objects adequate for the necessities.[14] The "urban planners and architects", according to Franco La Cecla, "created housing projects that never really worked while the inhabitants created something else more akin to kitsch, rivaling the mistakes of the former."[15] This would seem to concur with the words of Paolo Desideri, who, on the one hand describes the pathetic mediocre liberal "American Dream" of "a family

house with Snow White and the Seven Dwarves decorating the garden" and, on the other, the architects and urban planners who continue to churn out mega-structures "such as the Corviale and Tor Bella Monaca housing projects in Rome, or the Zen mass-housing project in Palermo (Sicily)."[16]

In other words, it is in the Italian residential estates where the contrast between a compact army of architects (as the creators of rigid intellectual paradigms) and random groups of ordinary people (in typically disorganized and unwitting counter-actions best characterized as forms of "guerrilla kitsch") is most evident. The same comparison typifies the dichotomy between those tending towards to a visual utilization of the environment and those favoring a more tactile and empirical approach.

This notion of "guerrilla kitsch" is interesting for its capacity to reveal the margin of dissatisfaction with regard to works produced by the rationalist approach, and which, according to La Cecla, "is the most direct and homegrown manner by which to oppose this grandiloquence. Kitsch uses rhetoric without frills, one that is so fake there is no need for any justification. The hypothesis of societal reform, to which the politicians and urban planners (honestly or not) appear committed, is scoffed at."[17]

Observation of the domestic living conditions of the average Italian family throws up another fundamental issue; namely, the notable absence of references to any form of bourgeois symbolism, as opposed to other countries such as France and the United

7   Exhibition at National Building Museum from April 28, 2012 to May 1, 2017.

8   In detecting aberrations of this mechanistic culture of living, Jaques Tati's film *"Mon Oncle"* (1958) seems highly poignant.

9   Branzi, A. (1984). *La casa calda. Esperienze del Nuovo Design Italiano*. Milan, Italy: Idea Books, p. 18.

10 See *Ibidem*, pp. 149–150.

11 Sparke, P. (2010). The Modern Interior: A Space, a Place or a Matter of Taste? *Interiors*, 1 (1/2), 7–18.

12 *Ibidem*.

13 See La Cecla, F. (2002). *Op cit*, p. 39.

14 Desideri, P.M. (2009). Existenzmaximum: abitare dopo il Moderno. In M. Farina (Ed.), *Housing conference. Ricerche emergenti sul tema dell'abitare* (pp. 59–63). Rome, Italy: Gangemi, pp. 59–60.

15 La Cecla, F. (2002). *Op cit*, p. 39.

16 Desideri, P.M. (2009). *Op. cit*, p. 60.

17 La Cecla, F. (2002). *Op. cit*, p. 48.

Kingdom.[18] It is within this very lack of bourgeois affectation (so widespread today in most of the Western world), that Andrea Branzi[19] traces the causes as to why Italian design has always been at the forefront in experimenting with the domestic environment in innovative ways. A world without fixed and secure codes allowed the house to be interpreted as a "research model [...] a place that is closer to the imaginary than to the daily routine, [a] hypothetical laboratory of evolving behaviors."[20]

While the Modernist school proceeded with the idea of contemporary housing destined for "*planned* people", politically and rationally projected onto a utopian future, the protagonists of design moved in the opposite direction, focusing in concert on living inhabitants with futuristic and consistently extreme interior designs. If functional housing tended to ignore the anthropocentric aspect but in practice seemed real and practicable in regard to basic living needs, the experimental home tended to highlight the changes taking place in society, manifesting itself in *excessive* ways as compared to those taking place at present.[21]

Towards the Integration of Heterogeneous Cultural Heritage in the Contemporary Living Project

As noted at the start of this article, contemporary design culture has done away with the grandiose utopian ideas of the previous century and has embarked on a "softer" approach, oriented more towards actual people and communities. There exists a varied palette of different options and strategies that could (for example) include the use of cost-effective or eco-friendly materials, and the involvement of the inhabitants at the planning stage, as well as in their interaction with the realized artifacts, giving greater attention to reinforcing social relationships as well as more individual emotional aspects.

But within this present-day tendency of paying more attention to the individual and his social needs, there are also residual divergences, stemming from the old and previously mentioned socio-cultural matrices. While it is true that contemporary design culture prioritizes the individual, we cannot over-

look the fact that differences remain between those who base their approach primarily on anthropocentric and anti-speciesist criteria in interior-planning[22] (or the immateriality of negotiating human transactions[23]) and those who attempt to stimulate contact between strangers by means of a top-down approach to structural urban planning.[24] There are those who favour the humanistic and psychological perspective in the course of observing the subtler domestic and wider changes in terms of lifestyle, in the belief that social relationships between individuals can grow spontaneously. At the other end of the scale, there are those who take their cue from more sociological interpretations and politically determined criteria, who prioritize "social relationships between persons" as opposed to "persons" *per se*, moving the focus away from the domestic environment to the more idealized realm of large urban spaces.

In a similar fashion, if we observe today the Italian design schools that are seemingly concentrated along different parts of the project-planning scale (architecture or design), we can discern divergences in schools of thought, not so much in terms of competence, but more due to a counterpoint in cultural perspectives. There are partially residual influences originating from the two main schools of thought that dominated the 20th Century; namely

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18 Branzi, A. (2002). Un paese senza casa. Modelli sperimentali per lo spazio domestico. In G. Bosoni (Ed.), *La cultura dell'abitare. Il design in Italia 1945–2001* (pp. 144–163). Milan, Italy: Skira; La Cecla. F. (2002). *Op. cit,* p. 43.

19 Branzi, A. (2002). *Op. cit*, p. 145.

20 *Ibidem.*

21 Today we see something similar in international furniture design, where a widespread absence of bourgeois references promote the propagation of utopian ideas as well as perpetual experimentation (e.g. the Dutch collective Droog).

22 Italo Rota or Andrea Branzi come to mind

23 Teddy Cruz, Rural Studio, Elemental, James Rojas, BAR Architecten, Urban Catalyst, Urban ThinkTank and Interboro, designers that are in some way similar to Everyday Urbanism.

24 Projects by Baukuh, Ian+ e Salottobuono, shown in the Italian Pavilion at the 11th Venice Biennale of Architecture (2008), appear similar to this.

the rationalist Modernist school and the anthropocentric design school. Andrea Branzi, who witnessed the Italian experience first-hand, tends to emphasize the differences between these two opposing currents; namely, the functional and the humanist. Luciano Crespi[25], who recently analyzed this question within more application-based contexts, noted a difference between the architectural planning phase (more inductive and based on the physical context) and the typical design approach (more deductive and primarily based on abstract human and social principles).

Projects in which I have taken part, such as the *Living Tomorrow* workshop[26] (in a tutorial capacity) encourage students of different geographical and cultural backgrounds to measure each other, in respect to different schools of thought in terms of architecture or design.

Similar projects may be repeated in order to systematically examine possible areas of weakness and those with greater potential in regard of integrating the remnants of one or the other aspects of this cultural legacy. In this light, it might be useful to "rethink" the issue, by talking less about "architecture" or "design" and focusing more on the original cultural sensitivities, both oriented towards the visual, environmental or more tactile spheres, formalistic conceptualizations or humanistic paradigms, contextualized physical relationships, or relationships between living persons.

While we take note that the dichotomy between the physical context and human immateriality has not been entirely resolved, we can optimistically consider that the two cultural matrices now exist more on an equal footing than in the past, and that they may therefore attempt to better reconcile the historical duality between the individual and society.

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25 Crespi, L. (2013). *Da spazio nasce spazio. L'interior design nella trasformazione degli ambienti contemporanei*. Milan, Italy: Postmedia Books.

26 The workshop took place in Istanbul between 20–27 April, 2013 at the Mimar Sinan Güzel Sanatlar Üniversitesi.

# LIVING IN THE EUROPE OF THE FUTURE: A HOME FOR MAN IN THE MEDIA JUNGLE

by Giuseppe Longhi and Fabio Peron

Giuseppe Longhi

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Fabio Peron

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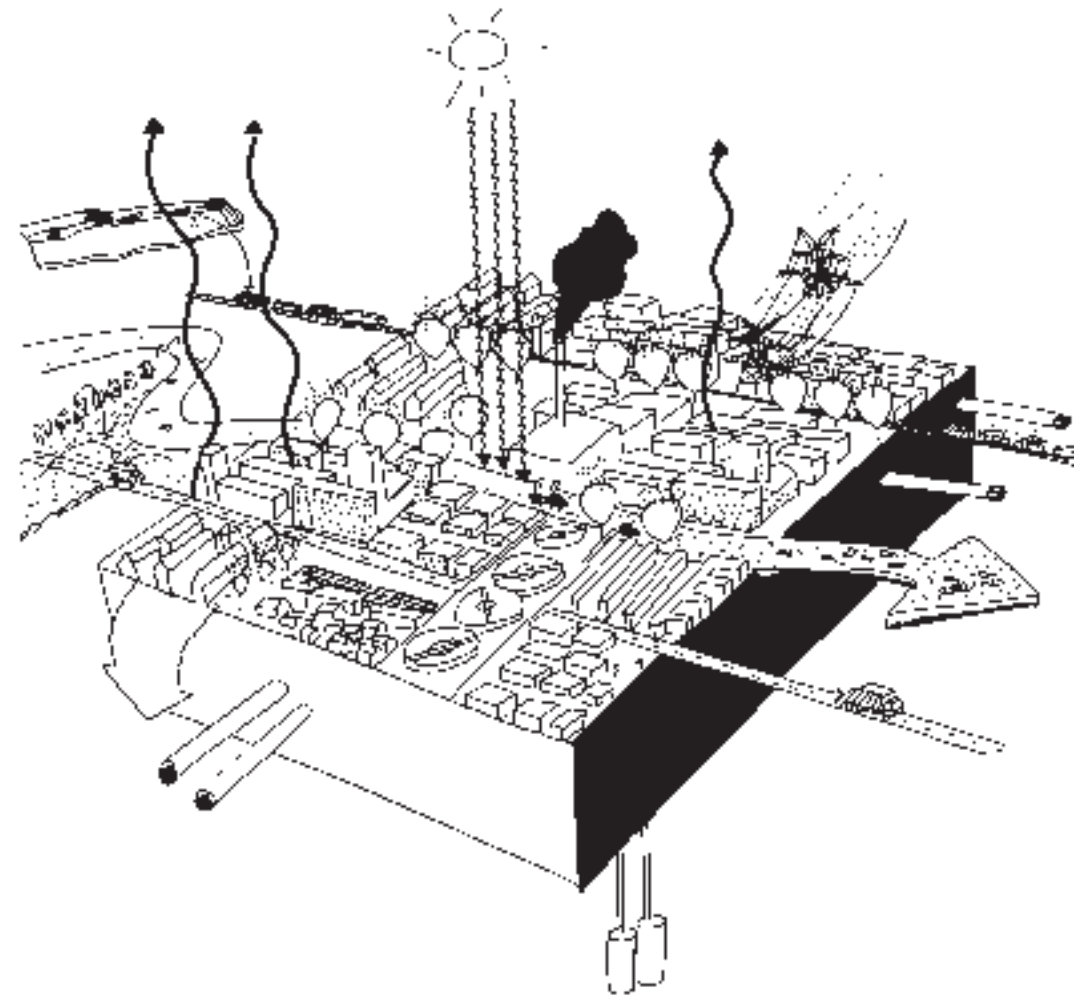
The synergy between human, natural and material resources are the central theme of this poster, taken from the **International Architectural Biennale of Rotterdam in 2014**, dedicated to "Urban by Nature".

Future living in Europe might be interpreted through the synergy between the dynamics of human resources, the quality of manufactured goods and the city structure.

Human resources

During the last decade we moved rapidly from the representation of society characterised by Colin Clark's[1] (1940) tripartition, based on the articulation of economic activities in the primary, secondary and tertiary sectors. These were referenced to stability of employment, living conditions, intracommunal relationships and secure economic welfare, catering to the needs of a growing and significantly diverse population, in terms of heritage and capabilities. This model divides the population into three groups[2]: the many, the new and the connected.

The "Many" are the result of the demographic revolution underway with its increase in numbers, cultural diversity, urbanization and modernization processes.

The "New" refers to those social and economic groups capable of developing new products and services that are able to take advantage of opportunities and ethical choices connected with the opening up of the new technological frontiers. The "New" are defined by their high levels of education, their ability to start new businesses, the efficacy of their relationships with the new stakeholders in the urban landscape, their ability to develop new networks and partnerships across different cities.

The "Connected" are defined by their successful interactions with communication technologies, taking hold of new opportunities and interdependencies opening up in the social and economic spheres, recognizing the speed of change and new problems occurring as the result of rapid knowledge and transfer of information. These in turn may be divided into five categories[3], in relation to their level of digital literacy, ranging from the "natives"; namely, those who grew up in the digital age and are perfectly at ease with the new tools and methods of communication, to the "illiterate", i.e. those who deny or ignore the existence of change.

Any estimation of human resources should highlight how housing should ideally be connected to a creative environment, capable of stimulating new skills in regard to a population in a state of flux.

Quality of housing

Nowadays, artefacts designed for habitation are substantially different from those in the past, even recent ones. In point of fact, taking the second industrial revolution as a temporal point of reference, the function of housing was meeting the basic needs of a generally stable population, with a fixed income, thanks to "durable" physical structures (albeit less durable than buildings in the pre-industrial age), with a level of connectivity that today we would think of as primitive. Effective connectivity is an important requirement in the improvement of living standards, marking the start of the era of large-scale hygienic dwellings, by means of utility services such as water, sewerage and electricity – all of which are delivered to every home. These were followed by the fixed telephone network, marking the start of the dematerialization process.

The key features of this generation of buildings can be summarized as follows:
- Their structure and characteristics were (from the economic perspective) a function of income produced elsewhere (in factories, in commerce, etc.). So their shape and form were closely related to the income produced by way of profits, wages and social policies;
- From a bio-physical point of view, these were bulky, so-called "eso-machines"[4], extensions of the human body, such as cars. Historically speaking, these cumbersome eso-machines (house and

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1   Colin Clark, *The conditions of economic progress*, Macmillan, London, 1940.

2   Giuseppe Longhi, *Progettare per scenari*, DU, Venice, 2005.

3   Marc Prensky, *Digital Natives, Digital Immigrants*, in: On the Horizon, NCB University Press, Vol. 9 No. 5, 2001.

4   Georgescu Roegen, *Energia e miti economici*, Yale University Conference, Yale, 1975, in: http://www.decrescita.it/joomla/index.php/component/content/article/65-energia-emitieconomici-prima-parte.

car – serving as artificial extensions of human skin and limbs), comprised the modern city.
- They were produced through the subtraction of natural resources, with little regard for emissions; structures whose metabolism therefore remained "open-ended".

These features belong to an era in European history that was based on the stability of income and on the high consumption of natural resources but today these conditions are no longer socially, economically and environmentally sustainable.

Nowadays, the European Union defines the building[5] as "an intelligent artefact whose purpose is to facilitate the exchange of knowledge, thanks to the availability of cybernetic media, in order to improve the welfare of its inhabitants, to facilitate their work and social relationships and to produce energy and food".

The home, from its inception as a mere component of the myriad monofunctional elements comprising the city, is being transformed into a productive unit capable of generating goods and services.

The principal feature of the new habitation infrastructures in respect of services lie in its ubiquity. Thanks to interactive communication technologies, it is being designed to carry communications and information, to 'understand' those who inhabit or utilise the structural environment, and to interact with them at any time, along the lines of the "Ubiquitous B2P" (B = Building, P = People). It is therefore capable of optimizing the functions of daily life, such as socializing, work, culture, etc., with particular attention to the disabled and the elderly.

Moreover, the new buildings are capable of producing the following:
- energy from renewables, as components of "intelligent grids", to satisfy the requirements of self-sufficiency in energy, following European Union directives;
- contributing to urban food self-sufficiency (as in urban farming) and the increase in biodiversity.

They are thus environmentally integrated, contributing to the creation of cities with lower urban carbon

footprints due to their "closed" metabolism, thanks to input minimization and zero emissions. They are also more resilient and capable of resisting the effects of climate change.

New housing models and the regeneration of the European City

Innovation in housing models should be understood as an important component in the regeneration of European urban centres, countering the trend towards the sterile conservation of bygone splendour. Renewed design culture must be capable of re-evaluating new social and spatial morphologies, overcoming traditional functional paradigms, in favor of more dynamic and regenerative models. The renewed urban habitat should be a highly mobile entity comparable to a beehive or a school of fish, moving easily in groups and capable of suddenly changing direction.

These models are generating new forms of social and urban organization, displacing the historical "sedentary" paradigms, in favor of settlement patterns inspired by "nomadism" re-evoking the dichotomy between nomadic and sedentary, evoking the account related in the Book of Genesis[6].

So, farewell to the design principles inherited from the industrial age, in response to the changing demand for new living requirements called for by the principles of receptivity and hospitality, instrumental in the creative development of citizens. The core motivation for the planning of the social "hive" is an understanding of the needs of a new receptivity and countered by the resistance towards diversity and novelty. In this way, the somewhat neglected and fundamental value of hospitality in the design, may be regained.

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5   European Construction Technology Platform (ECTP), *Construction & ICT - Vision and   Strategic Research Agenda Focus Area Processes and ICT*, Brussels, 2008, in: www.ectp.org.

6   Peter Zumtor, *Babele*, Il Mulino, Bologna, 1998.

The reformulation of European settlement patterns requires a radical renewal of existing infrastructures and models of governance, amounting to a Green "New Deal"[7], capable of combining development with social cohesion and the managment of environmental loads.

The Green "New Deal" is consistent with an urban model based on the principle of acceptance of "barbarians, foreigners and infidels"[8], following the principles of the "civitas romana"[9], stimulating the city with the creative force of diversity, countering the present-day "manhattanization" (as Solow, Jacobs, Forrester , Romer[10] put it), reaffirming the growth of human resources as the key factor in urban development. Thanks to the growth in smart technologies, a new path is being opened through the reorganization of social and organizational urban processes along increasingly horizontal lines, whose aim is the reformulation of values associated with well-being: from material sufficiency to self-improvement, thanks to a collaborative development project known as "the art of contented sobriety"[11].

Housing design thus becomes a positive driving force, counterposing the strategy of fear, fueled by the current crisis. Its prolongued temporality makes allows us to understand the momentous changes taking place, the effects they might have and the opportunities for appropriate responses. In this sense, the organizational paradigm of the new residential settlements may be seen as akin to a creative workshop.

If it is accepted that the principle of Hope is the underpinning of the new approach to housing projects in the furtherance of the development of human resources, then Responsibility may be seen as the supplementary driving force powering contemporary design, especially concerning the utilization of natural resources.

This principle is significantly impacting on contemporary design thinking, with strong support from the UNDEP Millennium Convention, in several important ways:

• Change away from the principle predicated upon the removal of raw material from the environment to one based on flow management, redefining the project in increasingly "holistic" terms, as the result of the metabolizing of resources[12].

• Broadening the concept of infrastructural value based upon natural resources[13] and, at the same time, integrating the concept of economic value (historically identified with physical manufacture) with that resulting from environmentally-generated goods and services. The value of the latter would exceed that of manufactured products due to the tendancy towards depletion.

• Limits placed on new settlements or greenfield expansion, in line with the goals set out by the International Conventions on the Environment, promoting the reconstruction or regeneration of decaying zones in a city whose carbon footprint is equal to one. The "One Planet" methodology put forward by WWF International follows this principle.

• The increasing role of dematerialization, thanks to the growing productivity of etherial networks and cybernetics, introducing bits into the traditional domain of atoms in project development[14].

• The amplification of human capabilities through biological and IT processes together with a decrease in the role of intrusive "eso-machines". Consequently, the main aim of the new housing project is to reduce dependance on bulky machines (i.e. the car, the house, domestic appliances, etc.) as extensions of the human body and with the help of nanotechnology, the utilization of micro-machines embedded in human body and etherial devices, such as the new telecommunications technologies, as extensions of the brain.

According to Toyo Ito[15], Man no longer has the need to go out into the outside world protected by protective, shell-like armour. He can now wear lightweight, wired and flexible media clothing, embodying the swirling computer vortex. Toyo Ito concludes that "The man wrapped in a suit of this kind is like Tarzan in the media jungle".

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7   Aldo Grasso, Giuseppe Longhi, *Necessità di applicare un approccio sostenibile integrato alla riqualificazione urbana europea*, UE-CESE, Brussels, 2011.

8   Edgard Morin, Paul Viveret, *Come vivere in tempi di crisi?*, Book Time, Milan, 2011.

9   Massimo Cacciari, *La città*, Pazzini Stampatore Editore, Villa Verucchio (RN), 2009.

10 Giuseppe Longhi, *Sostenibilità urbana e territoriale*, in: Leonardo Benevolo, *Il nuovo manuale di urbanistica*, Mancosu Editore, Rome, 2007.

11 Gianfranco Bologna, Francesco Gesualdi, FaustoPiazza, Andrea Saroldi, *Invito alla sobrietà felice*, EMI, Bologna, 2000.

12 Rudolf de Groot, Mattew Wilson, Roelof Boumans, *A typology for the classification, description and valuation of ecosystem functions, goods and services*, in: Ecological economics vol. 41/2002.

13 The Economics of Ecosystems and Biodiversity – TEEB, *TEEB Manual for Cities: Ecosystem Services in Urban Management*, 2011, in: www.teebweb.org.

14 Nicholas Negroponte, *Being digital: bits and atoms*, Vintage Books, New York, 1996.

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15 Toyo Ito, *Tarzan in the media forest*, AA Publications, London, 2011.

ON TUNING THE BODY

by Søren Jessen
(tr. Sven Ørnø)

Søren Jessen

Born in 1963 in Sønderborg, Denmark. Self-taught illustrator, painter and writer. He has written 42 books and illustrated many more. Translations into French, Chinese, Swedish, German, Vietnamese. Several prizes and awards, amongst others the Debutant of the Year (Adults) for the novel "Zambesi"; the Danish Cultural Ministry Illustrator award; the Austrian Children's and Youth Book Prize. Books: www.soerenjessen.com. | Paintings: www.jessen.biz

A man is sitting alone at a table in one of Vienna's famous cafés, which has stubbornly and successfully retained an atmosphere of the previous turn of century.

Three worn, old billiard tables dominate the one wing of the big L-shaped café. The lamps above the billiard tables are heavy and covered with yellowish cloth with fringes. The wainscots are dark brown and the furniture consist partly of sofas with red, thinly worn cloth, partly of café tables with cast iron legs and flimsy café chairs. The waitress comes to his table and greets him. By now he has become a regular customer.

"The usual," he says and smiles. The usual for him is a melange – coffee with milk foam – and a piece of "Sachertorte mit Schlag". Those years he lived abroad he always had the taste of that cake in his mouth, when he thought of Vienna. Memory is not only linked to images. He also remembers with his taste buds.

He begins to read the newspaper, which is on the table, clamped into a practical reading stand with a long wooden handle. News on paper is hardly seen at all anywhere, but it really is an amazing arrangement, a newspaper like that. Outdated from the moment it is printed and without the possibility of an update. Still he enjoys coming here and reading it. The rustling of the paper. The fact that it works without electrical power. Especially the fact that advertisements are not popping up in the middle of an article. Everything in its place. The advertisements stay where they are and you can choose to look at them or not. Amazing.

Outside, just on the other side of the large windows and the heavy wooden door with the frosted pane lies another time. Another world. On an unusually cold spring day like this, it is even as though you move from one climate to another in an instant, when you push open the door and step into the warmth. However, the man is primarily here to se other people. Living, real people rather than the two- or three-dimensional virtual versions, which surround him at home in his apartment two streets away, and where all walls are touch sensitive screen, which can show anything he likes. It is the modern substitute for something you once called wallpaper. The man himself has a preference for pictures of space. Of nebulae and faraway galaxies. Sometimes he feels utterly weightless in this sitting room, when he surrounds himself with razor-sharp astronomical photos taken by telescopes in orbit around the earth. Even the ceiling is one big screen. That makes the experience total. But now and again it hits him – the feeling that something is lacking. That he is closing up, that an encapsulating process has started, and that the result will not be a beautiful pearl, but something quite different altogether. That's when he goes to the café. In Gumpendorfer Strasse.

The times are changing – like always. He remembers his own, old mother, who never familiarized herself with her computer, never understood its potential. He does not want to end up like that. He swore that then, and he still holds on to that. Now you never see a computer. First they became smaller and smaller, later they disappeared into everything. Buildings, roads, even clothes have become intelligent. His shoes tell him, how far he has walked and how many calories he has burnt, and even before he reaches his apartment, they know. It is intelligent. The apartment. For instance, it can tell him at any time, whether the café at Gumpendorfer Strasse is full, or whether there are free tables. His apartment knows a lot that he doesn't. He sometimes wonders whether he could beat it at chess. He is not sure.

Vienna is changing too – like all European large cities. City life has changed in line with the fact that more and more can be experienced virtually. People are not going out that much anymore. Even the world-famous state opera in Opernring has been forced to think along new lines. But is that really so bad? Essentially all that is just something that comes naturally, like cream comes with Sachertorte. Different things that complement each other and constitute a new whole, a new state. The most important thing is to feel at home, wherever you are. It is about body, mind and temper. The man has lived in many places in his life and has always found it easy to settle down and feel at home. In his experience feeling at home, after all, requires an effort. Not cloistering oneself. He has recently moved back to Vienna. Much is changed. Perhaps it is because he vividly remembers how it was,

that he for the first time, has difficulties feeling at home. It is obvious to regard moving as a predomi-nantly practical challenge, but when silence descends on the living room, and you have your first night in your new home, you will finally have time to listen. To the new home, to the neighbourhood, to yourself. And then you realize, that living and feeling at home is primarily a mental condition. A frame of mind resounding like a note in the instrument called the body, but all instruments have to be tuned now and again. That is what he is doing. On the café in Gumpendorfer Strasse. He leans back in his chair, when the waitress arrives with his order. There is plenty of whipped cream with the cake. As he likes it. Nowhere else in the city do they serve cake with so much whipped cream. He drinks from his mel-ange and cuts a piece of the cake with his cake fork. His jacket probably knows the exact number of pieces of Sachertorte mit Schlag he has put away in this café, since he came here with his mother and father many years ago. He remembers it vividly. He had new shoes that he didn't like. He cried. Until the cake arrived. Then he forgot all about the shoes. The shoes he is wearing right now are probably calculating how many extra steps he must walk to burn off what he is about to eat, but sometimes too much knowledge is – too much. Now and again there is too much information. He just wants to enjoy this particular piece of cake, this Sunday, and sit here in peace and quiet and feel at home. At home in Vienna.

Vienna, Café Sperl, March 2013

A module of the project "Living Tomorrow"
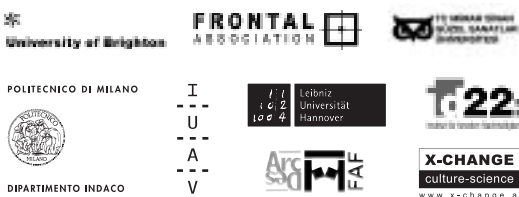
With the support of the Culture Programme
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