

# Glossary of Urban Praxis

Towards a Manifesto



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# Glossary of Urban Praxis

## Towards a Manifesto

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[Glossar Urbane Praxis]

Edited by:  
Jochen Becker, Anna Schäffler, Simon Sheikh, nGbK Berlin

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# Towards a Manifesto of Urban Praxis

Who makes a city, and with what cultures and practices? How do we formulate a “right to the city” without being righteous? Berlin has long been characterized by willfully initiated buildings, self-organized spaces, and an abundant social culture. The right to the city is fought for and shaped by multitudes of people by means of the arts, design, planning, and action.

The city has a large number of experienced actors from the field of Urban Praxis to drive change processes in the course of the crisis-ridden development of the city. Urban Praxis is not a matter of simply performing actions in the fresh air. Rather, it is an autonomous form of urban culture, often relying on many years of expertise, that demands continuation well beyond the current logic of isolated project funding.



At the suggestion of the Council of the Arts, the *Initiative Urbane Praxis* (Urban Praxis Initiative) was created in 2020, bringing together project partners from across Berlin to develop new structural proposals for these challenges at the interface of civic stakeholders, municipal administration, and politics. As a collective movement, Urban Praxis draws essential support from three directions: the artistic and curatorial, the urbanistic/planning and artistic/constructive, as well as from sociocultural and activist practice.

The *Initiative Urbane Praxis* is working towards a cultural change in Berlin so as to clarify the kind of city in which we want to live together in the future. This includes its physical space, environment, processes, artifacts, communications, forms of interaction, and politics, as well as the link between qualities of urban space and artistic forms of practice.

Building on the 2019 *Urbane Kulturen* (Urban Cultures) conference, the *neue Gesellschaft für bildende Kunst* has organized two workshop

conferences in 2021. Conceived as part of the *Initiative Urbane Praxis* and titled SITUATION BERLIN, they contextualize the potential of the movement and its artistic, creative, and activist methods, and situate it within a discourse. An important point of reference is the initiative *Haben und Brauchen* (To Have and To Need) and its accompanying manifesto and two open letters (2011–13), from which, among other things, the new city tax-based funding model or the broad rent policy movement emerged.

The aim of this glossary is to sharpen the understanding of “Urban Praxis” through presenting diverse voices of the actors of Urban Praxis and thereby to elaborate key criteria and qualities of Urban Praxis. The authors provide the terms of Urban Praxis that are most important to them or critically engage with commonly employed terms. With a shadow glossary and other additional terms, this will be put online. Taken together, the entries form not only a vocabulary about contemporary urbanity and the need for urban and artistic

action, but also provide a discourse on Urban Praxis as such. They also point out what Urban Praxis can bring to the city today and in the future, and which projects and policies need to be implemented to support the people in and from the city, not just its investors and developers.

The contributions reveal the post-disciplinary and cross-departmental dimensions of Urban Praxis. How exactly do these modes of action relate to each other, and what “inherent logics” accompany them? And what can be learned in terms of a self-critical post-disciplinarity from the practices and standards of other fields? And finally, it can be noted from reading that, to an increasing extent, coexistence (in the broadest sense of the word) and the insistence on the shared use of urban space are understood as a crucial factor for every kind of urban sustainability.

By specifically articulating goals, methods, ideas, and ideals, it is our hope that this glossary will not only provide terms for use, but also contribute to the creation of the intended first

manifesto of Urban Praxis. With the additional inclusion of an extensive bibliography, we are also committed to contextualizing Urban Praxis and facilitating points of reference with historical concepts that map out alternative paths.

So how can we implement new forms of communal life in the city that draw on the hidden histories and fragments of the past, address current problems, and focus on the future? How can approaches to this be guided and consolidated into structural and institutional paths without becoming fossilized and thus enable a better coexistence in the future? From Urban Praxis we can develop an *urban strategy*.

» In urban practice,  
discourse on or about  
the city is circumscribed,  
inscribed; it prescribes  
acts, directions.  
Can we claim that this  
practice is defined  
by a discourse?  
By speech or writing?  
The urban reality is  
the site of limitless speech  
only to the extent that  
it offers a finite, but large,  
number of pathways  
for its expression. «

Henri Lefebvre, *The Urban Revolution*,  
Minneapolis: University of Minnesota Press, 2003 [1970], 132.

# Anlage

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[Anlage/Anlegen]

Anlage

The German word *Anlage* has many meanings such as attachment, **site**, arrangement, facility, creation, investment. Urban Practice uses artistic means in an attempt to create visions and strategies for an improved urban coexistence. To this end, present-day challenges are tackled, community solidarity is strengthened, and, above all, urban space is reimagined. The *Anlage* can be understood as the germ cell or command center of this new urban action. In existing or new locations, it *arranges* local, interdisciplinary, collaborative, relational, and visionary working methods. The objective: collective urban design. Urban Practice is neither project, **process**, nor profession, but an experiment of what we envision urban community to be: a cooperative high-rise, neighborhood campus, peripheral museum, university on stilts, urban-pasture music school, material-cycle warehouse—what do you need in your city?

The idea is not necessarily to establish new institutions, as this inadmissible list would seem to suggest, but about discussing and shaping what we as city dwellers actually need. This can, for instance, also be something temporary, performative, or anarchic.

So it is initially up to us to *facilitate* what we need. What sounds like a big task can be done quite easily if you just imagine a garden, commons, or other shared space. These are indeed very familiar principles to us, because for centuries we have been practicing how to develop land and spaces that a group of people deem necessary for the welfare of the community. These cultural achievements can take on extremely varied forms in today's big city: long-planned, large-scale, and visible from afar or—exactly the opposite—needed at short notice, excitingly interventional, and rooted in the local scene. Sometimes something entirely new is put in place—or, instead, something is created using existing structures—like a board game in which, as it were, the missing piece is attached. Of greatest importance is that it invites people to participate. We have certain *predispositions*, that is, existing needs that must be discussed in the context of rapidly changing cities. Where is it worthwhile to make an *investment* or rather, what do we as a community actually want to invest in?

Since what it takes to make things better usually doesn't yet exist, we *create* it: Where's a good location? Whose involvement do we need? How does that actually work? Some parts already exist—and simply need a home, more activism, or a facelift. Much is new, however, because for the embryonic Anlage, the discipline or institution involved is not that important. That is to say, it operates with a visionary view of the goal to be achieved, acquires the

knowledge needed, and mobilizes political persuasion: infectious, collaborative creation.

The outcome is a new or rediscovered place, as a contribution to the common good and with a rousing image for the future of our cities. A new **site**.

Anton Schünemann is an expert in cultural and political education. As a graduate of the Bauhaus University in Weimar and the European University in Frankfurt/Oder, he advises and supports foundations, NGOs, academic institutions, and others. He has been a program coordinator and strategy developer at *S27 – Kunst und Bildung* since 2014. He is cofounder of the work integration initiative *Arrivo Berlin*, the *Haus der Materialisierung* center for circular economy, and the *Initiative Urbane Praxis*.



# Arrival City

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[Ankunftsstadt]

Migration has always shaped Berlin's urban society. The challenge for cities like Berlin, according to journalist and migration expert Doug Saunders in his book *Arrival City*, is to understand and embrace its role in the global networks of migration. As Saunders sees it, Berlin is going through a development similar to Istanbul, Delhi, or Beijing: These cities were and still are growing into "arrival cities," where migrants and refugees try to find their place. Into cities that have the ability to facilitate or impede that search. The context of migration, asylum, and exile—and of the question of how Berlin can become not just a city of arrival, but also a city of dwelling in a positive sense—is therefore central to Urban Practice.

In concrete terms, such a practice involves, for example, the formation of hubs for art, culture, and encounter, where communities with a focus on diversity, multilingualism, and artistic self-representation can establish themselves. In the spirit of "arrival," these open places of encounter also enable public space to be "reclaimed" for a diverse urban society. Such networking, which is accessible, cross-divisional, and critical towards power, can be understood as a central component of an Urban Practice

that promotes the city of arrival, a “city for all.” A project such as Berlin Mondiale, for example, sees itself as a **network** consisting primarily of artists and practitioners with biographies of displacement along with dedicated stakeholders from various Berlin cultural institutions. Using such artistic **networks**, Urban Practice seeks to enter social spaces that are rather weakly positioned culturally and socially, and, together with local actors from the neighborhoods, to open up spaces for practitioners and structurally and institutionally disadvantaged communities/groups.

Dr Sabine Kroner is a political scientist and earned her doctorate in migration research. Since 2015 she has been the project manager of Berlin Mondiale—a Berlin-wide network of cultural practitioners and artists of Urban Practice who work in the context of migration, asylum, and exile.

# Assembly

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[Versammlung]

Public assembly is considered a precondition for collective political engagement in and with the city. In its various forms—from the historic Paris Commune 150 years ago to Istanbul’s Gezi Park, the occupation of Syntagma Square in Athens, or the *asambleas* in Spanish cities, from the global Occupy movement to the refugee camp on Kreuzberg’s Oranienplatz—public gatherings negotiate issues of [participation](#) in the city and the broader society.

The act of appropriating streets and squares, of occupying or inhabiting urban spaces and moving bodies through them, questions, subverts, and suspends in equal measure the specific sets of everyday practices and temporary architectures as well as the norms of both the political and urban landscapes. Assemblies can be described as infrastructural materiality, as archives of political positions, and as methods of social organization.

Gatherings in public space transform the streets and squares into stages for demands that are visible to all and “change them into temporary places of urban citizenship” (Lanz 2015). An assembly represents a transitory space in which the right to speak and be heard is negotiated. These everyday performative actions and the collective

appropriation of public urban spaces can be described, in the words of Engin Isin, as an “act of citizenship.”

Questions about Urban Practice are intertwined with debates about assembly: What are the preconditions for public gatherings? What are the locations, the rules, and the impacts? What are the cultural and physical practices of assembly? Who is seen and listened to, and who is not? How are decisions made? How does the political realm manifest itself? Who represents whom? How can these gatherings be configured and orchestrated? And finally: What role do urban institutions play, under what conditions and in what forms do assemblies in public space develop into political acts that change the city?

Kathrin Wildner is an urban anthropologist researching theories of public space, ethnographic methods, and transnational aspects of urbanism. From 2012 to 2021 she was a professor in the Department of Metropolitan Culture at HafenCity University Hamburg, where her responsibilities included serving on the leadership team of the postgraduate program *Performing Citizenship*. She is a founding member of the group *metroZones – Center for Urban Affairs* and co-curator of the exhibition *Mapping Along. Recording Margins of Conflict* (Berlin 2021).

# Autonomy

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[Autonomie]

One of the most revered and most contested terms in both art and politics is that of *autonomy*, a notion that has different, albeit inter-linked meanings in the two fields, which only lead to further confusion and complexity. It is, nonetheless, a crucial notion for urban practices, not least as they are precisely placed in the cross field between the artistic and the political.

In the realm of artistic practice (and indeed art theory), autonomy is commonly thought of in terms of the historical avant-garde movements of early European modernism where it designated an artistic production that is independent from Church and State, if not market. Autonomous art had the position to be both formally novel and breaking with tradition, while simultaneously being critical of institutional power, both within art and society at large. In contemporary art, however, artistic autonomy also has negative connotations, referring to how some practitioners defend whatever they may do or say as free speech, regardless of privileges, consequences and contexts. For this reason, the notion of autonomy has come to be viewed as insufficient in any understanding of art's possibilities and responsibilities in a multi-polar

and modular society, leading to the more useful notion of a *relative autonomy*.

Likewise, in avant-garde political theory and practice, the notion of autonomy has an embattled history. Technically, it indicates self-governance, usually in the sense of a territory that remains outside of the control of the state, and in an urban context, often associated with squatting and self-organised spaces. Autonomy also connotes radical left politics that, crucially, reject the idea of a vanguard party leading the people, as well as the institution of the parliament in favour of the [assembly](#).

Drawing upon these histories, we can thus situate Urban Practice as self-instituting rather than anti-institutional, in the sense of autonomy advanced by Cornelius Castoriadis, who posited autonomy in opposition to heteronomy rather than [institutionalization](#). Autonomous societies are those where its members are fully aware of how they institute social relations by and for themselves, in opposition to heteronomous societies where members ascribe order to an authority outside of society, such as religion or tradition. Autonomy in this sense is the will to self-organise and thus self-institute.

Dr Simon Sheikh is a curator and theorist. He is Reader in Art and Programme Director of MFA Curating at Goldsmiths, University of London.

# Choral

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[Chor]

I would like to introduce the term ‘choral’ to define a ‘non-collective collectivity’: (Con)Temporary, partial, fluid, and linked to a specific occasion or project, rather than to a pre-established shared worldview.

We could consider it a whole willing to become plurality, inclined to [participation](#), and attracted by a sociality in which it recognizes worth (while also being a pleasure in sharing and meeting, even when this entails clashes) without this crystallizing into an established community or fixed identity. Indeed, guaranteed by the game conditions in which it is practiced, it always exorcizes this eventuality.

Unlike the collective, which is opposed to the individual, *the choir* does not provide any agreement between subjects that results in the construction of an identity, and therefore inevitably sacrificing a part of the diversity contained in being singular. The collective surely conforms, standardizes, and defines itself through a manifesto, choosing its specific ‘We’, and thus often finding itself condemning any discrepancy as eccentricity. On the other hand, the celebration of the singular, of the individuality of the artist praised to the point of believing it is possible to sever any link with one’s contemporaneity, as in the

tired theory of the Genius, for example. Two immeasurable positions, then: the individual oppositional couple versus the collective couple finds in the choral a way out of the impasse of having to choose whether to sacrifice the ego or the political and the social.

A choral is a set of singularities, even anomalies, which decides to collaborate in the creation of a common but combative space, which means a space for comparison where everything is relative and a possible object of discussion minus the value inherent in the difference.

In my art and curatorial projects, every call to the arts has always been made by imagining it within a porous and generous but varied and fruitfully **conflicting** space: able to produce 'cathedrals' and not religions.

Giorgio de Finis works as an anthropologist, artist and independent curator in Rome. He is the founder of MAAM Metropoliz – Museum of the Other and Elsewhere, the MACRO Asilo, which is the relational and hospitable project that for two years transformed the museum of contemporary art in Rome into a piazza, and he is now developing the Museo delle periferie a Tor Bella Monaca (RIF) at the edge of the metropole.



# Claiming Space as Spatial Production

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[Raumaneignung]

In contemporary art, the concept of space knows no boundaries. *Space* has long since transcended its physical extent and has itself become an artistic material; today, social frameworks and power structures are also subsumed under the concept of space—and become the subject of artistic treatment. The historical development toward a dissolution of the boundaries of space and the arts represents a **process** of spatial appropriation in itself.

In the art realm, the discourse on space emerged in the 20th century; artists explored various ideas of space (including cubism and constructivism), and with Kurt Schwitters's "Merzbau" (ca. 1923), the *real* space itself *became* art. With the conceptual shift away from the *representation* and toward the *production* of space, artistic spatial analysis crossed a first threshold.

After the sharp break caused by the Second World War, the 1940s and 1950s saw the beginning of an in-depth engagement with pictorial space and the constraints of painting as a medium, and consequently of the condition of the physical and institutional spaces of art. Shortly thereafter,

a new avant-garde abandoned these established spaces of (re)presentation to show their work in their own studios or in diverse public spaces—or even to create entirely new spaces (and places) themselves.

The *production* of so-called alternative spaces and lofts constitutes a second mode of claiming space. The genuinely new artistic practices of the 1960s and 1970s broke down the boundaries between the arts and simultaneously created these novel forms of working/living spaces. With installation art, a space-consuming art form emerged that also implicitly engages the “beholder” physically.

The emergence of these practices coincided with the incipient paradigm shift of the *spatial turn*, which defines *real* space per se as *social* space. The point of departure for this is the processual theory of spatial production by the French neo-Marxist philosopher Henri Lefebvre. It took until the 1990s, however, for the discourse on spatial theory to first become established in the social sciences, and it then found its way into other disciplines after the turn of the millennium. The central thesis in Lefebvre’s book “La Production De L’Espace” (1974) is that each form of society produces its own *space*, which, in a continually reciprocal process, conditions the societal systems, such that *space* (as a kind of meta-space that includes all conceptions of space, from the built and the political to the space of energy flows) must always be understood as social space.

Moreover, in the global capitalism of modern societies, space is inevitably *urban space*.

Contemporary artistic strategies of claiming space encompass both legal and illegal activities, temporary actions as well as long-term plans, grand schemes but also poetic, ephemeral situations, and address interior and exterior spaces. Their common denominator is that they intervene in the reciprocal relationship between spatial appropriation and spatial production. While artistic practices initiate **processes**, the resulting spaces are temporary and any long-term effects are always the results of negotiation **processes** that can only be artistically shaped to a certain degree. According to Lefebvre, however, inherent within them is the revolutionary potential to call into question the prevailing capitalist production of space. To be precise, he assigns an almost utopian role to art: “On the horizon, then, at the furthest edge of the possible, it is a matter of producing the space of the human species—the collective (generic) work of the species—on the model of what used to be called ‘art’ [...]” (Lefebvre 1993, 422).

Friederike Schäfer is an art historian (FU Berlin; UoW, Seattle; Bard Graduate Center, NYC; HU Berlin; HfG Karlsruhe; COOP Design Research, Dessau) and conducts a postdoctoral research

project at EXC “Temporal Communities” (FU Berlin) on exhibitions on the Anthropocene. Her dissertation, “Claiming Space(s): Locating Suzanne Harris’ Dance Practice and Ephemeral Installations within New York City in the 1970s” (HU Berlin), will be published by De Gruyter in 2022. She implements interdisciplinary projects (among others nGbK Berlin; Bauhaus Dessau; Badischer Kunstverein, Karlsruhe; Kunstverein Harburger Bahnhof, Hamburg) and is a co-founder of CoCooN Berlin.

# Commons

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[[Commons](#)]

The concept of commons emerged in England in resistance to land enclosure, the early stages of what Marx later described as “primitive accumulation”, the claiming of land and resources for private ownership by those in power. In some places this primitive accumulation looks like land-grab for mining, industrialization and cheap labor; in other territories it is represented by the straight lines drawn on a map, a pipeline, or the obliteration of islands in nuclear proving grounds; but mostly it is the erection of fences, and sometimes golf courses, to define a territory as privatized or militarized.

The **process** of enclosure is driven by state capitalism, it takes place outside of democratic **processes**, and removes collective rights to gather wood, graze animals, grow food, to own culture, to live in an empty building, to drink fresh water, walk and enjoy the landscape or to even sit in a town square and sing. In medieval times, commoners traditionally had rights of **access** and use, even if the land was owned by the crown. Today commoning describes various kinds of collective ownership and responsibility. These include co-operatives, squatters’ rights, and systems to protect cultural and intellectual

commons such as creative commons licensing and open access publishing.

Thinking about the commons as a concept for the 21st century in this way draws correlations between the enclosures and colonization which open up spaces for new kinds of allyship. Colonization is the implementation of enclosure on a global scale, which commodifies people and planet, exploiting and eroding bodies and ecosystems, violating practices of care and stewardship. The commoners stake their land rights as responsibilities, finding voice and having agency, their relationship to place is articulated through collective gardening, sharing, making, living and resisting through forming new legal and political structures.

The commons are not simply resources, or a single group of people, the act of commoning is a process, a lived set of collective ethics which value relationships between humans, and the relationship between humans and the environment for the sustenance of all life and non-life. Commoning is a resistance to the enclosures of colonization which we inherit from our children.

Dr Ele Carpenter is Professor of Interdisciplinary Art & Culture, and Director of UmArts working directly with the School of Architecture, School of Art, School of Design, the Department of Creative Arts and Bildmuseet to support and develop new arts research. UmArts was founded in 2021 and will focus on some of the most important issues of our times including: Planetary Care, Decolonisation, and the Nuclear Anthropocene.

# Community Organizing

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[Community Organizing]

Community organizing is about the systematic and most sustainable possible organization of less-privileged people, about building power from below, about shifting power relations in the **process** and asserting individual concerns. Its objectives are to bring about tangible improvement in living conditions and to reinforce a substantially democratic society, or to fundamentally transform society toward the abolition of oppressive and exploitative conditions.

Chicago sociologist Saul D. Alinsky is seen as the founder of this movement. His influential books *Reveille for Radicals* and *Rules for Radicals* can be read as pragmatic manuals for a social revolution. In Alinsky's words: "The Prince was written by Machiavelli for the Haves on how to hold power. Rules for Radicals is written for the Have-Nots on how to take it away." (Alinsky 2010 [1971], 3).

Central terms used in community organizing are "power," as the ability to act jointly with others; "community," as a spatially defined, dynamic **network** of relationships, organizations, and institutions that, in a mobile and modern urban society, are not primarily defined by physical or ethnic attributes, but via shared interests; and "organizing," as bringing together people, building viable relationships, mobilizing,

developing a strategic, planned procedure, and establishing sustainable and grassroots democratic structures.

The heart of the organizational **process** and its starting point are hundreds of discussions in the community, at people's front doors, at residents' meetings and neighborhood gatherings, or with actors and stakeholders from local associations and institutions. These discussions explore and identify problems that affect or outrage many, and that are tied to individual interests that can be addressed collectively; they must be amenable to change; that is, they should be specific and manageable. Of central importance is that the professional organizers are able to win over and empower key figures (local leaders). Extensive research, mapping, and charting (incl. power analyses, willingness to become involved, individual resources) ensue, and based on this, the work continues with meticulously orchestrated large-scale gatherings, the establishment of organizational structures, and systematic development of strategies and their implementation in diverse, direct activities ranging from block parties to boycotts. Also emphasized at all times is the importance of subsequent joint reflection and celebrating successes along the way. Partying and organizing are not opposites—quite the opposite is true!

Dr Sabine Stövesand, neighborhood activist (e.g. *Park Fiction*, *Initiative Esso Häuser*, "StoP"), professor of social work at HAW Hamburg.



# Cooperation

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[Kooperation]

The city can be viewed as a habitat of cooperation and as a logical place for experimental social situations and social innovations to emerge. The urban realm offers the best conditions for the development of new tools and models of action to bring the promise of individual ways of living (as a positive accomplishment of modernism) more in line with the social constitution of human beings. It can indeed be argued, both in historical and current terms, that it is cooperation rather than competition that keeps humanity alive. For instance, David Graeber sees everyday cooperation as a foundational basis and constant in human history, labeling it as “elementary communism,” without which a society cannot function.

For urban sociologist Henri Lefebvre, cities were always *oeuvre*. His intention was to emphatically distinguish them from a commodity-like product and to emphasize that cities are the cooperative work of all city dwellers. He considered this development to be imperiled and, at an early point in time, predicted developments that are evident today, such as privatization, displacement, and global urbanization.

The search for alternative ways to meet social, ecological, and economic challenges has experienced a

resurgence in recent years, which is also demonstrated by the many projects of Urban Practice. Yet the municipalities' call for collaboration with their citizenry also harbors a good deal of neoliberal ideology. Important discussions about the distribution of power and resources and about the state of our democratic systems tend to fall by the wayside. Thus when it comes to collaboration, it is also important to ask exactly who should cooperate with whom, how, why, and on what basis.

The beauty of cooperation within Urban Practice is its potential both to create an entirely different image of a familiar situation and to orchestrate the urban surroundings as a more usable and more livable space. These new and different images evoked by Urban Practice are precisely what can strengthen and concretize notions of the future city in the here and now.

Christoph Laimer is editor-in-chief of *dérive – Zeitschrift für Stadtforschung* and, together with Elke Rauth, organizes the urbanize! International Festival of Urban Exploration. He is an active contributor to the habiTAT housing project "Bikes and Rails." As coeditor with Andrej Holm, he most recently published the volume *Gemeinschaftliches Wohnen und selbstorganisiertes Bauen* (TU Wien Academic Press 2021).

# Empowerment/ Encouragement

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[Empowerment/Ermutigung]

Empowerment and encouragement involve **processes**, strategies, and practical steps with which urban inhabitants express and actively campaign for their interests in a spirit of **autonomy** and *self-determination*, and also jointly advocate for their shared interests. An Urban Practice geared to this supports and encourages **processes** of self-organization and/or creates framework conditions that set such **processes** in motion and make them possible. Empowerment is therefore different from all forms of representative politics, in which elected or self-proclaimed “experts” act *for* those affected, even when this is done with the best of intentions.

Experience has shown that even in urban initiatives and movements, it is generally individuals who stand out because of speaking skills, for example, or education; that is, through their social and cultural capital (in the sense of Bourdieu). At the same time, such actors also generally have at their disposal enough time or the required material means to allow them to become involved in initiatives,

projects, and campaigns. They are in a position to define situations, specify goals, and decide the direction such activities should go in, what forms they should take, and what issues to address.

That is why empowerment aims to make sure those whose voice is usually not heard, those who have not (yet) spoken out or become involved, are able to be heard, and that they are encouraged to become active themselves. In urban districts, for example the Oberbilk area of Düsseldorf, which has an above-average percentage of migrants among its population, it is a big challenge to bring this demographic group in particular into the public debates about what city “we” want to live in. Until now, the migrant population has either not been a part of this “we” or has only existed on its margins.

Empowerment strategies aim to overcome feelings of powerlessness and helplessness that can be triggered by external events or developments that are, in turn, perceived as incomprehensible and inaccessible. A first step can be the *practical experience* of not being alone with the problems and **conflicts** one goes through individually, such as racial discrimination or the loss of your job or apartment. Individual concern can thus develop into collective concern. The feeling of being less powerless within a group can ultimately instill a desire within someone to participate in collective actions themselves. This experience may come when attending gatherings, rallies,

or **demonstrations**, by talking to others who face similar predicaments. Empowerment strategies aim to create spaces where such experiences can be had.

Helmut Schneider: Research and teaching at the university level in Economic and Urban Geography (regional focuses: Southeast Asia, Greater Düsseldorf, Ruhr Region); after retiring in 2016, cofounder of an urban district initiative “Runder Tisch Oberbilk,” the history association “Aktion Oberbilker Geschichte(n)” and, since 2019, active in the Düsseldorfer Bündnis für bezahlbaren Wohnraum, which campaigns for affordable living spaces.

# Freiraum

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[Freiraum]

Freiraum

Almost every story about Berlin after the fall of the Wall begins with a description of abandoned and vacant spaces and derelict **sites** around the city's center. These were declared "Freiraum"—unencumbered space that was *free* of the pressures of exploitation and bureaucratic control because, during the political transformation of German reunification, the ownership status of many properties remained unresolved. The central foundations of the capitalist system and its utilization of space temporarily ceased to function.

This situation is often viewed as the starting point for Berlin's ability to establish itself as a cultural capital. Self-organized, collective, and interdisciplinary cultural entities combined with inexpensive and easy-to-rent spaces offered a multitude of new opportunities for producing, presenting, and generally conveying art. Whereas the post-reunification **narrative** of Freiraum assumes that such free space simply exists and only needs to be suitably utilized, repurposed, and appropriated, I wish to reference Henri Lefebvre in making a counterargument: space—and thus also unencumbered free space—does not exist *per se*, even if *de facto* empty space is available. For Lefebvre,

space is the product of social **processes**. These include political decisions, social and economic developments, and even subjective perceptions.

In this respect, space is not just a matter of physical space and built architecture; rather, considering the social **processes** associated with its creation, it takes on a cultural and temporal—and thus alterable—dimension. Central to the processualization of space lies a political dimension because the associated power relations should not be thought of as rigid constants. Space in Lefebvre's view is part of an ongoing social and political negotiation **process** that, as it were, creates it in the first place. Urban Practice comes into play here because it shapes social **processes** and thus also **participation** in the transformation of space and in its societal power structures.

In terms of cultural policy, a look back at the 1990s leads to the conclusion that the extent of vacant properties available during the post-reunification era was not alone sufficient to produce the cultural developments. Equally important were the non-profit orientation of ownership structures, sufficient financial funding for artistic work, and an understanding of art as **participation** in social **processes**. These tenets should be central to the creation of future cultural policy.

Annette Maechtel has been managing director of nGbK since March 2020, and a member of the *Initiative Urbane Praxis* within

the Rat für die Künste (Council for the Arts) since September 2020. Several of her exhibition and research projects have dealt with Berlin as a political and discursive space. In 2018 she completed her dissertation at the Institute of Theory at HGB Leipzig. It was published by b\_books in 2020 under the title *Das Temporäre politisch denken: Raumproduktion im Berlin der frühen 1990er Jahre.*



# Impact Orientation

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[Wirkungsorientierung]

Many claim to bring about change. Urban Practice also aims to change perspectives, planning practices, and urban design forms: by utilizing experimental artistic approaches that present a low threshold to involve a broad range of people who take an interest, Urban Practice intervenes in the perception and experience of the city and city-making.

The relevance of this change is plain to see—the way many cities are currently governed, they do not seem (any more) to function equally well and fairly for all people. The importance of attentively observing these changes—which are the ultimate impact of practice—of documenting where they originate, of analyzing, communicating, and using them for guidance, seems less obvious.

Impact orientation means being aware, early on, of what an undertaking is intended to achieve—*what, in the end, is supposed to be different*—and how this can be observed and documented during the course of the (still unknown) **process**. Why does something happen, with what quality, and with what consequences (impacts)?

Impact orientation defines criteria and reference points through which the success and effectiveness of one's own

work can be gauged. Proactively proposing these points of reference instead of simply applying conventional scales of assessment (which administrative bodies and funders have at hand) promotes taking the practice seriously and fosters constructive dialogue, from within the practice itself, with administrators and sponsors about the real-world impact of Urban Practice.

Jennifer Aksu has been working for more than ten years at the intersection of art, urban space, and transformation. She has taught at Humboldt University, developed games with students in South America, and built spatial-networking strategies for Germany's economic affairs ministry. She employs art as a means to bring about changes and believes these changes have meaning and serve an observable function, one that also should be given attention, especially when they are publicly funded.

# Infrastructure, urban

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[Infrastruktur, urban]

The common image of the European city is mostly that of the city as a tightly knit unit protected by the city walls and clearly separated by this architectural device from its 'other': the rural. Consequently, the foundation of the cities is thought of as a magic act of establishing a community in a territory and is thus still trapped within an ancient form that is no more than a nostalgic reminiscence. However, as historians and archeologists have demonstrated, the birth of a city is usually the outcome of meticulous logistical and communicational planning. The geographical location of a city responds to needs (and desires) for articulating a human community in a territory, but also, crucially, for making this place a hub for extended traffic and exchange. In this sense, cities grew up from their streets rather than from their buildings. If we follow this logic, the city is the point of condensation of flows, and urbanization is a **process** of organizing and articulating a territory following the paradigm of circulation. We cannot properly understand cities' evolution, and their contemporary dynamics, if we continue to analyze them as isolated entities. On the contrary, we need to investigate cities as complex assemblages co-evolving within multiple scales.

Indeed, an epistemic shift towards what can be termed an *infrastructural analysis* of cities and **processes** of urbanization is a crucial tool for re-thinking any Urban Practice. Moreover, the diagrammatic **network** that is the system of infrastructure can lead to an ecological understanding of urban metabolism where the whole set of urban vectors are taken into account. It is the flows of not only people, but also capital, commodities, signs and ideas that sustain and constantly enforce cities. More widely, we need to consider water supply, electrical grids, telecommunication system, sanitation, waste disposal, etc., together with railways, bridges, tunnels, and roads, etc., as essential parts of the physical and digital infrastructure enabling urban life as we know it.

It is necessary to note here how this existing infrastructural matrix expresses not (only) staggering engineering capacities, but also a *political* shape. Thinking the city as an infrastructural node, or as a meta-infrastructure, implies a new conceptualization of its aesthetics and its planning, and opens up both a research agenda and a concrete challenge for contemporary urban activism. Furthermore, the new planetary condition of the urban fabric and the proliferation of urban infrastructures beyond the urban as city space creates multifarious political **conflicts**, negotiations, and exclusions.

The new frontier of this ongoing struggle is the **platforming** of planetary ‘urbanscapes’ (rather than landscapes).

The ubiquitous operations of digital platforms—only the most recent of infrastructural agents—are radically re-shaping our lives and the planet we inhabit. New sites of political contestation are emerging to acquire urban rights, and infrastructures provide the possibility for the negotiation and crafting of alternative (urban) citizenship models. What is needed now is a new politics of navigation within this vortex.

Niccolò Cuppini is a researcher at the University of Applied Sciences and Arts of Southern Switzerland. His researches are oriented towards a trans-disciplinary approach within the urban studies, the history of political doctrines fields as well as on logistics and social movements, sociology of labour and platform economy. Niccolò is part of the research group Into the Black Box.

# Install

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[Installieren]

Install

The public's notion of Urban Practice is visually influenced by images of newly **accessible** and often fantastical-looking spaces that promise novel forms of collective experience. These spaces of action, produced by artistic means, can be understood as installations, a term that generally refers in art history to the hybrid artistic practices prevalent since the 1960s that combine aspects of a focus on events and ongoing **processes** while also being place- and time-specific. In historical terms, the focus shifted from the production of individual artworks to contemplation of the conditionality of one's own actions. Alongside this shift came an emerging notion of engaging with artistic practice into social **processes**. Moreover, artistic activity was ascribed a potential for impactful social efficacy, in the sense of creating and changing social reality.

The practice of making installations always includes the liberating potential for assuming artistic control and for self-**empowerment**. At the same time, this action sometimes takes place at the borders of what is permissible or even beyond. Installation establishes a space outside conventional order and thus simultaneously opens a window onto the demands set by this very system of order itself.

Revealing the **processes** of social negotiation not only leads to a critical questioning of one's own values but also sharpens one's awareness of the conditions established by the social context. One also sees this in the decision-making structure of many Urban Practice initiatives, which are often organized at a grassroots level or operated with-in a principle of consensus agreement. With reference to Nowotny and Raunig, this link between social critique and self-reflection can be understood as the fundamental potential of Urban Practice, which develops from the interplay of political practices, social movements, and artistic skills.

In addition to safeguarding specific physical spaces, the structural **stabilization** of Urban Practice is important in no small part because there are hardly any resources available for documenting or reflecting on the practice of installation in the perpetual treadmill that generates temporary projects, which places us at constant risk of losing practical knowledge. This also places new demands on the task of preserving the heritage of Urban Practice.

Dr Anna Schäffler conducts practical and theoretical research on the preservation of art and cultural assets at the intersection of art history, conservation, and curation. In order to experiment with new formats for this, she co-founded CoCooN, an urban laboratory of the *Initiative Urban Practice*.

# Interim Uses

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[Zwischennutzungen]

Making use of vacant spaces as places to experiment with ideas and projects has, by now, a long history. Interim uses have always been a place where (sub)cultural and social initiatives could form and which, as creative places, initially attracted users and then also visitors.

This essentially took place informally and tended to be tolerated by the public authorities, but since the early 2000s at the latest, this issue has increasingly become institutionalized and organized within formal frameworks. Nonetheless, the issue tended to be perceived as a niche in which citizens' initiatives and the few publicly supported interim-use agencies applied a great deal of idealism to wear down the resistance of property owners and the municipal administration. This changed with the rather unsurprising rise in vacancy rates in retail locations in German city centers. Now that the long-proven instruments of the festivalization and orchestration of consumption are no longer effective and the long-maintained facade threatens to collapse, economic development agencies and retail associations are suddenly discovering the re-viled topic of interim use as a means to breathe new life into retail locations.



But what do we mean by interim uses? Interim uses are a means to open up [low-threshold access](#) for many people to spaces where they can (for the first time) work on their ideas, meet other people, create offerings for their neighborhood, and work without financial pressure. Obviously with the limitations these vacant properties have, and with the possibility they will be returned to regular use.

Our objective is to reveal the potentials that lie within the users as well as the spaces, and to help bring these to fruition for both. To this end, we support actors in the implementation of their projects, establish contacts between users and property owners, help to work together with administrative bodies, and bring initiatives and their ideas into local politics and society. This work ranges from the more abstract preparation of permit approval documents for change-of-use applications to providing support with tangible material resources to tackling the practical implementation of individual interim uses.

We resolutely oppose the instrumentalization of interim uses, of art and culture, to temporarily entertain and enliven public spaces in order to preserve the status quo without even allowing the residents to participate in the future development of their cities.

The AAA – Autonome Architektur Atelier (Bremen) has been working on discovering, orchestrating, and using urban spaces since 2006. The interim use of vacant spaces and derelict sites is one of its main areas of activity.

# Loss

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[Verlust]

It certainly seems sad to choose “loss” as part of a glossary of Urban Praxis. But the truth is that very many of the **sites** where I was involved in urban action no longer exist.

*Die Mission* was a self-administered meeting place for homeless persons, founded in Hamburg in 1997 in collaboration with artists, that was pushed to the point of collapse because neighboring shop owners felt harassed. The *Kaispeicher A*, in which we and the group *ready2capture* operated an alternative information center for Hamburg’s HafenCity during the summer of 2002, is now home to the Elbphilharmonie concert hall. The vacant land used for the temporary *Skulpturenpark Berlin\_Zentrum* in Kreuzberg, along the former course of the Berlin Wall, was built over in 2012 by the Fellini Residences and other construction. Berlin’s Schlossplatz has, once again, become a square occupied by a palace.

Loss was reflected in many of the projects in which I was involved, but also in the biographies of those who took part. The loss of housing, loss of work, and the resulting loss of opportunities to participate in society. The loss of identity-shaping points of reference as a consequence of transformation processes or **migration**.

Urban Practice, as I understand it, aims, among other things, for the cooperative design of places or actions in which many of these losses become legible as an outcome of capitalist practice, but also where, by working together, alternative options for action can be practiced, at least temporarily. This distinguishes my notion of the concept of loss from a reactionary use of the term—in which, for example, the reconstruction of a royal palace is justified as “closing a wound in the cityscape,” in which the pursued goal is to reinstate an alleged status quo of a city or community.

I want to introduce the concept of loss into this glossary because I think that it clearly illustrates the burdens one has to reckon with when engaging in Urban Practice. And because I want even more to make it clear that I consider one of the greatest merits of successful Urban Practice to be the creation of collaborations and places where one is not left alone with losses. To me, this seems indispensable in a public realm determined by profit-focused mindsets and aesthetics.

Jelka Plate studied fine arts and stage design at HfbK Hamburg. Her work is based largely on interviews and research. One example, *A Very Merry Unarchitecture to You* originated in *Skulpturenpark Berlin\_Zentrum* in conversation with local residents and those involved in a job-creation project. For *Reconstruction of the Berlin Palace Square According to Plans from 5,000 Years Before Our Time*, she spoke to a vegetation historian and many passers-by at the palace construction site.

# Low-Threshold

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[Niedrigschwellig]

Low-Threshold

Art and cultural institutions often design their offerings for an audience that might describe itself as well educated and maybe even academically inclined. When communicating these offerings, there is a preference to use classical verbal elements (Greek, Latin) or modern internationalisms (translingual loanwords) are used to describe current phenomena. The substantive themes of these offerings—readily described as ‘discursive’ or ‘critical’—are frequently abstract and avoid too much proximity to practical everyday matters so as not to be condemned as ‘banal.’ Not uncommonly, these offerings are also difficult for the audience to understand, thus separating the wheat of those who understand from the chaff of those who don’t, even within the target group. This form of exclusion or differentiation is called social ‘distinction’ and has been extensively explored and described by sociologist Pierre Bourdieu, among others.

By contrast, when people talk about ‘low-threshold’ opportunities, they often mean an attempt to avoid a form of exclusion as described above. In Urban Practice, this is achieved through the selection of content, such as whether issues relevant to everyday life are also addressed; through

the form of the **performance** venue, far from the ornament-free world of white walls; and through the manner of address, or the choice of language(s). Further attributes are ‘affordable’ and ‘non-bureaucratic,’ as well as incentive factors such as food and inexpensive beverages.

A sustainable structure of low-threshold **accessibility** can be achieved by making the matters of decision-making and responsibility open to the broadest possible range of actors. Here, within the given linguistic culture of public authorities, a substantial amount of translation effort is called for, which in turn entails the danger of a power imbalance.

Conveying complex issues, practices, and structures is also a challenge: How can broad **accessibility** be maintained without coming across as overly abbreviated or even populist?

‘Low-threshold’ formats can play an important mediating role, especially when working in the public sphere, and enable encounters among people with different background circumstances, educational opportunities, and milieu affiliations, thus making tangible the ideal of a diverse, integrated, and open city.

Matthias Einhoff is co-director of the Center for Art and Urbanistics (ZK/U) in Berlin. The ZK/U unites global urban discourses with local, artistic practice and promotes the mutual exchange of knowledge among city makers via analog and digital formats. Matthias is a passionate facilitator of collective processes.

# Manual (DIY)

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[Manual (DIY)]

Manual (DIY)

Ever since the 1970s, there have been numerous attempts to critically explore institutions and consumer culture from the perspective of [participation](#) and DIY cultures. Urban Practice is also rooted in this tradition. Through an experimental [process](#) (learning by doing) and a broad range of social encounters, spaces are created where everything is not yet planned and defined, where a community/association can grow through conscious [participation](#).

In the words of architect and artist Marjetica Potrč, “social change is primarily a spatial condition.” And when it succeeds, then places emerge where everyone living there can be directly involved in and shape their own living environment. Collective making and building are tools for a spatial and social transformation (someone who creates a space themselves becomes a part of that space and feels responsible for it). Furthermore, the ensuing outcomes establish relationships between people and their surroundings.

The hope of artistic/activist projects within Urban Practice is to thereby provide opportunities for democratic communication, [networking](#), [empowerment](#), and [participation](#). In social movements that campaign for progressive

and democratic change (especially the DIY and women's movements), self-published magazines and fanzines play an important role. In such magazines, flyers, or pamphlets, comics and illustrations along with colloquial language are (and were) used to convey critical cultural content. Drawing is a vibrant, speculative tool of artistic action; it can aid learning **processes** and facilitate communication between people who do not speak the same language.

Cultural production and practice often remain separate. It would be desirable if they could come a little closer together, allow themselves to “contaminate” one another in the way Donna Haraway writes about it, and become more **accessible** for “non-experts” (a diverse, multilingual, non-academic public).

ftts / Federica Teti: Since 2015, architect and graphic designer Federica Teti and sculptor and performer Todosch Schlopsnies have been taking a participatory approach in their work with children, teens, and adults (from refugee and non-refugee backgrounds). In workshops of varied format, the course participants build, garden, invent, and play. The main focus, besides creating the direct experience of cultural participation across all boundaries of origin and language, is to achieve something together that would never have been possible alone, and to also have lots of fun while doing it. Artistic direction of the pilot project Stadtwerk mrzn (S27) since 2020.

# More Park(ing) Spaces!

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[Mehr Parkplätze!]

More Park(ing) Spaces!

When observing the city, what happens is similar to looking at one of those illusionistic pictures with hidden features we immediately discern. The trained eye recognizes figures it is familiar with, that it expects to see. And it is difficult to escape from an established visual impression, even when mistakes emerge, or when conditions and needs change. Urban Practice always changes our perspective of the urban and experimentally turns images on their head.

In Mannheim's office of public order, a dispute broke out over whether Mr. Kleeberg, a passionate cyclist and employee of the university administration, was permitted to occupy a municipal parking space with a mobile patch of garden he had planted in a bicycle trailer. The pertinent argument put forward by the city administration against the "parking offender" was so-called parking pressure. A new patch of park-cum-parking space is not regulated by the road traffic regulations, but why not? So we move the mobile garden from one building to the next, from the traffic office to the parks department. We should have guessed: the traveling green space was



immediately rejected here due to a lack of jurisdiction, because only fixed parcels can be listed in the cadastral map of green spaces.

As can be seen on a daily basis from the shifts in the demographic, social, ecological, and cultural coordinates of the urban corpus, the conventional allocations of public authority no longer suffice. The fluidity of and ties between urgent issues demand [cooperation](#) at the planning and administrative levels, require a knowledge transfer and interconnections among experts, and they also need the involvement of everyone that makes (up) and designs the city.

What does it look like, the new, the possible? Urban Practice has an artistic mindset: using visualizations, [performances](#) and “structural infections,” what we are accustomed to can be pushed aside to let the future shine through. The new living space, the “city,” cannot be shaped using the existing regulations, test procedures, and planning tools. Urban development that proceeds from a retrospective perspective, “as it once was,” will only patch fundamental mistakes and tweak problem areas. Impulses from home and abroad, collaborations, and empathetic [cooperation](#) across all government offices would be helpful now. And pilot projects, creative construction [sites](#), and new “figures” as well—an exploratory Urban Practice that is radical in its experimentation and posits the unexpected.

Barbara Meyer is director of the cultural center S27 – Kunst und Bildung in Berlin Kreuzberg. She grew up in Switzerland and studied art at the Academy of Fine Arts in Munich, then art in context at the HdK in Berlin. In 2006 she organized the OFFENSIVE KULTURELLE BILDUNG (Cultural Education Offensive), commissioned by the Rat Für die Künste (Council for the Arts). She is a member of the Berlin Refugee Council and a cofounder of the *Initiative Urbane Praxis*.

# Nondisciplinary

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[Nicht-Disziplinär]

Urban Practice is often carried out within a field that seemingly does not exist, seen by some but not by all. Thus descriptions of the practice have long been characterized by lengthy enumerations of disciplines within whose interstices the practitioners situate themselves. The work is done between the fields of architecture, urban development, art, the social, and education. Since all these terms are linked to large institutional formalizations (ministries, schools, museums, universities, planning departments, professional chambers, etc.), it is all the more difficult to construct new connections that can also be understood by the players involved within the respective disciplines and be connected to their own practice.

Why the 'no' and the refusal to associate Urban Practice with specific disciplines? Embedded in this refusal is the desire, but also the necessity, not only to transgress the boundaries of learned disciplines in order to seek exchange and new forms of knowledge between the disciplines (interdisciplinarity), but also to actively unlearn certain codes and practices of the learned disciplines in order to make space for other forms of knowledge. Linked

to this is the hope that, in this way, we can find new ways to abandon old patterns and begin tackling the complex changes we need to configure.

Markus Bader is a cofounder of the group raumlaborberlin. Since 2016 he has headed the Department of Building Planning and Design at the Institute of Architecture and Urban Planning at UdK Berlin. He is a member of the Berlin Council for the Arts and is involved in the initiatives Haus der Statistik and Urbane Praxis.

# Participation

## or: How to Sell Grandmothers

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[Partizipation]

The term participation is rather vague in its definition, fluctuating between sharing, attending, and contributing. At best, it refers to a design principle in the spirit of collaboration. A fundamental problem with participation lies in its framework of conditions, which are seldom spoken about: Who actually involves whom, in what, and why? Instead, the bags of tricks are packed and participation expert XY boards the Intercity Express train from A to B in order to take something somewhere and, depending on the project, “participate” it into or out of existence. In a more or less creatively designed **process**, people who are more or less affected and/or involved are sought out and questioned, the answers are sorted using colored cards, adhesive dots are stuck onto these, and then from this some kind of consensus is reached in a—sometimes more, usually less transparent—catalytic **process** that may or may not serve the context, but certainly does serve the project.

That brings us directly to the biggest crux of the matter: participation is not a service, but rather the

foundation of our coexistence in a democratic society. Therefore, anyone who is active in this area, which for precisely the aforementioned reasons plays an indispensable and extremely important role in Urban Practice, should always bear in mind what this design principle should be used—namely, to provide **access** to responsibility and to enable real collaboration. If you are serious about participation, then you cannot think about it in terms of results, and then you cannot pack randomly scalable and reproducible methods into a suitcase and travel with them to who-cares-where like a vacuum-cleaner salesman. Naturally you could do that, but then what you would be doing is urban marketing and/or facilitating political legitimation.

Genuine participation must leave the outcome open and must be situational, meaning adapted to the specific situation. This requires a certain degree of **autonomy** in the implementation, which is rarely given—not even in the context of government funding, where the impact is usually front and center.

Instead of this, we need a new self-understanding of our work, and an idea taken from art helps me do this. If we were to view participation as a social sculpture (which it is), then maybe it would also be easier for us to assert the necessity of an autonomous creation **process**, which is an elementary given in art and seldom has to be justified to the financial backers. Of course, this would

require as much communications work as the ideas of Joseph Beuys. But that seems to me to be far more part of the task than sorting through opinions. Which has quite little to do with design, even when it is well intentioned. Well intentioned does not mean well done. Just ask any grandmother.

Ivana Rohr is an artist and member of endboss. Endboss is an interdisciplinary studio for spatial questions and answers at all scales.

# Partisanship

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[Parteilichkeit]

Partisanship

If we want social **conflicts** to be the constitutive driving force of a new, critical, and progressive Urban Practice, this raises the question of the actors and issues involved in these **conflicts**—about what subjects, attitudes, and distinctions constitute the starting and reference points of these **conflicts**. How these positions can be organized and represented within disputes is not a trivial matter. With some certain justification, the historical response to this question has been partisan gatherings and advocacy groups such as trade unions, cooperatives, lobby groups, clubs, associations and institutions, and especially political parties. Here I would like to emphasize the partisan as a necessity of any Urban Practice and argue for partisan design.

Partisan design, however, is not design of the arena of possible dispute; it is not the design of mediating structures and participatory **processes** of exchange, compromise, and agreement. Partisan design does not view design as the activity of disassociated or empathetic observers or courageous and sensitive interventionists. Nor as an ultimately overarching perspective on the social play of differences. Partisan design situates design directly in



the **conflicts**, in the things and issues dealt with there, and amongst the actors in these disputes and their attitudes. Design takes sides.

What sounds mean—to be partisan—and what can indeed also be nasty for real because it distorts fair competition and does not constitute an objective and neutral position, is, in the practice of design, always the case—even if mostly unacknowledged—and, secondly, absolutely necessary. For partisan design, it is no longer sufficient to demonstrate a humanistic view of the world, to project one's own ideas of the good life onto others, and to honestly seek opportunities for improvement. This harmonious image must be replaced by one marked by irresolvable **conflicts**. Together with the actors and issues involved in these **conflicts**, it could actually be possible to join the political level in the dispute over the idea and practice of togetherness as a lived form of contention.

Jesko Fezer works as a designer who explores the social relevance of design practice in varying collaborations. He realizes architectural projects in cooperation with ifau (Institute for Applied Urbanism), and he is cofounder of the bookstore Pro qm in Berlin as well as a member of the exhibition design studio Kooperative für Darstellungspolitik. Fezer co-edits the *Bauwelt Fundamente* series and the *Studienhefte für problemorientiertes Design*. He is professor of experimental design at the University of Fine Arts Hamburg and, together with students, has been running the public consultancy Öffentliche Gestaltungsberatung St. Pauli since 2011.

# Platform

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[Platform]

Platform

Digital platforms have had substantial influence on the design of urban spaces in recent years. They undermine conventional service offerings, provide **access** to heretofore unoccupied niches of urban need, connect various groups directly with one another, imply social belonging, and in this way, stimulate new forms of working, living together, learning, communicating, and consuming. From online shopping and coworking spaces to platform-based educational opportunities, housing options, and mobility services, platforms promise to make their members' lives simpler, more enjoyable, and more promising. Not just the individually obtained benefits, but also the idea of a new kind of community with shared interests, values, and outlooks is a key part of the appeal of many digital platforms.

To be successful, commercial platforms rely on **network** effects and the growth this entails. The more interactions such a platform handles, the more data can be obtained and used for further expansion efforts. Platforms that operate globally influence urban behavior by offering users **access** to conveniently consumable services worldwide. Very often, their side effects negatively impact the physical urban space and the life that takes place within it: rent

increases, gig work, increased traffic volume, environmental pollution, social and spatial segregation.

In view of the ramifications of this development, we must ask ourselves how a socially, politically, and ecologically responsible Urban Practice can unfold on platforms and take the creative potential of those platforms into its own hands. Ways of appropriating this potential open up in different ways. Firstly, the most important resource that platforms have are their users and those users' interactions per se, so the manner in which a platform is utilized can also have a divergent or subversive aspect. Secondly, the technological possibilities of digital platforms—direct **networking**, real-time communication, coordination of translocal public spheres—can also be leveraged in ways that transcend profit-making interests in order to give interest groups, household communities, or cooperative associations, for example, an action stage for urban exchange, mutual support, and solidarity.

Peter Mörtenböck and Helge Mooshammer work as architectural researchers, authors, and curators in London and Vienna. They direct the Centre for Global Architecture and teach at TU Wien and Goldsmiths, University of London. Their projects include the EU and FWF projects Networked Cultures (2005–2008), Relational Architecture (2006–2009), Other Markets (2010–2015) Data Publics (2016–2021), Incorporating Informality (2018–2023), and Platformed City (2022–2026) as well as the Austrian Pavilion at the Venice Architecture Biennale 2021, with its focus on platform urbanism.

# Public Participation

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[Bürgerbeteiligung]

The city comprises both built and lived factors: streets and buildings are just as much part of a city as the individual and communal spatial constitutions of its inhabitants and users. They shape the city on a daily basis with their conduct, which is in turn influenced by built and structural conditions. Participation in a city's **processes** of change therefore relates both to constructional and structural factors and to urban (that is, city) life—and thus ultimately to every single individual: our social relationships, our lifestyle, and the question as to who we actually are and in what society we want to live.

Public participation in a city's **processes** of change thus also bears the potential for members of the public to design their own lives in a self-determined manner and to enter into a societal negotiation **process** with their ideas—because in cities, individuals live as one among many. If we keep this in mind, then we realize the relevance of public participation. It is not about the face of the city or about individual instances of limited-term participation in construction projects, but about power relations and structures of dominance, about inclusions and exclusions, about systems and our ability to tolerate diversity.

If we really do want to give the public at large the opportunity to actively co-design their living spaces, then it is important to fundamentally rethink public participation. Changes to the city must allow for a **process** of negotiation in which its inhabitants can take part. This only succeeds when changes and their planning in the urban environment are clearly visible and negotiable. Only then will we move the focus away from mere “pacification” and the optimization of a city as a product for sale and toward a more radical understanding of urban democracy. Then the emphasis will not be on fast solutions and results, but on the city and its diversity, inconsistency, and complexity. In this sense, public participation in the city’s **processes** of change means creating spaces for discourse and allowing contradictions in order to make a diverse city possible.

Leonie Wendel lives and works as a public interest designer in Düsseldorf. She is a member of Planwerkstatt 378, and in this context, she conducts both academic and practical research on public participation in the processes of change in cities.

# Triviality of Quartier

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[Quartier]

Quartier

Can a word depoliticize urban space? Or at least the way we look at it? Language changes, and that's a good thing. Words change their meaning, are cast aside, replaced, or (particularly annoying) become clichés. What words and terms should we fight for?—*The common good*. What ones are we sick of hearing?—*Creative*. And what words have crept into the discourse but will never belong to us?

The word Quartier, which is used in Germany as a synonym for a city district or quarter, is rather uncommon in everyday use. It is a term used by property developers in their advertising texts to promote new, lively, and creative 'quarters.' It is also a term used by the municipal administration, which nowadays no longer refers to residential areas, but to 'residential quarters'; or in top-down urban development, as in 'quartier management.'

Because the new inner-city districts in Berlin that tend to be referred to as 'quarters' mainly consist of wide shopping streets, tourist attractions, office buildings, and hotels with dark facades, it is difficult to give the word the same meaningfulness as more familiar terms such as: the area where you grew up, the neighborhood bar, your block, your hood. By contrast, the 'quartier management' organizes

*“participation meetings at which, although more experts than residents attend them, are celebrated as moments of political engagement by the local population. Or information events, where critical opinions voiced by the local population come up against the opinions of highly qualified and professional urban planners”* (MÖSSNER 2015, 308). Mössner describes this as an instrument of depoliticization in the neo-liberal city, which puts urban society’s criticism of ‘quartier management’ pretty much in a nutshell.

As such, the everyday term ‘quartier’ in reference to the city is primarily linked either to the utilization of space or to the administration of the city’s inhabitants’ willingness to participate in shaping it. If, from the perspective of the political movement around the urban space and rent prices, we ask what terms we should (re)appropriate, then we should also ask ourselves, what terms we should avoid!

Experience shows there is nothing emancipatory associated with a ‘quartier’; there is no self-empowerment. It remains a word that conveys the sense of a bird’s-eye view, lacking the political dimension of the STREET as a place of encounters and diversity, of gathering and of protesting.

Jenny Goldberg, Stadtteilbüro Friedrichshain, is a spatial activist and interdisciplinary artist from Berlin. Her work focuses on methods of collective production processes. She is particularly interested in the role of community arts centers as informal actors of urban development. Since 2020 she has been hosting the monthly freeform radio show “Fassadenfunk”.

# Reproductive Urbanism

## Urban Reproduction

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[Reproduktiver Urbanismus]

The historical making of modernity took material shape through urbanization. Modernity, based on the ideologies of racial capitalism, colonial heteropatriarchy, and human exceptionalism, is expressed through the socio-ecological relations, which were defined by governance through urban planning and realized through the economies of construction. This included the organization of labor, housing, mobility, institutions of education, health, and culture as well as spatial provisions for public life and leisure.

The built, material, and spatial **processes** of modern urbanization were based on the paradigms of production, growth, innovation, and progress. Consequently, these paradigms have become natural to what is considered important to cities and urban transformation: cities need to grow, be productive, to be innovative, and progressive.

Since the beginnings of modernity, feminist political thought and activism have drawn attention to the fact that the specific labor, which is essential to life and survival,



has been structurally made precarious through dominant economic, societal, and political structures. These structures have devalued life-making practices and have rendered those who perform this labor as unfree, dependent, exploited, and excluded from full [participation](#) in political, social, and cultural life. Following Marxian thought, this labor is reproductive labor.

The survival of cities as a whole depends on urban reproductive labor, in short on urban reproduction. Globally, this labor today is classed, gendered, racialized, and sexualized.

Across cities as a whole socio-ecological reproduction sustains lives, environments and physical, technological, or digital infrastructures. Urban reproduction is needed at all scales and at all times to sustain the lives of urban dwellers and to keep cities going in infrastructural terms. Present-day and future economic and political change has to start from the interdependency in reproduction. Only if the value of urban reproduction is made central in political and economic terms, the conditions of those who produce urban reproduction will change.

Urban Practice can contribute to this change through research by understanding [sites](#) as reproduced in material, ecological, and immaterial dimensions. The historical and contemporaneous study of material, ecological, infrastructural, and immaterial urban reproduction of [sites](#) can help understand cities through the lens of reproduction.

Some **sites** are better cared for than others, other **sites** are made precarious through structural **carelessness** and lack of investment in urban reproduction. Urban Practice can also contribute to changing urban reproduction by practicing this essential labor differently with all those that form part of the **sites** on which Urban Practice unfolds and takes place.

Elke Krasny, PhD, Professor for Art and Education and Head of the Department of Education in the Arts at the *Academy of Fine Arts Vienna*. The 2019 exhibition and edited volume *Critical Care. Architecture and Urbanism for a Broken Planet*, curated and edited together with Angelika Fitz, introduces a care perspective in architecture addressing the anthropocenic conditions of the global present.

# Social Work

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[Soziale Arbeit]

Those of us who, as a matter of legal form, live in a socially minded welfare state—where the fundamental idea is to provide assistance to all people when needed—can consider ourselves fortunate. If we do not find our way in this system or are excluded from it, there are social service structures intended to help us. You are seen as needy—in social terms, a very passive position.

Urban Practice creates places of identification for active engagement: a physical place that must be designed collectively and where a form of communication must also be found collectively. This builds social connections and transforms people into decision makers. Despite their “need for help,” they become responsible shapers of their city. Social work as Urban Practice inherently means being able to serve as an advocate between, for example, administrative agencies and individuals, but above all to be an advocate for a society that consults and shapes itself from within.

Social Work

Vera Fritsche is project manager of PILOT STADTWERK mrzn, as well as program coordinator and pedagogical director of S27–Kunst und Bildung. She has been working within the context of participatory project processes in public space for the past 10 years.

# Stewardship

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[Haushalterschaft]

Stewardship

Usually informed by recent movements across the Global South that embody living alternatives to the Euroamerican idea of property, from the Amazon rainforest to Standing Rock. What such **sites** of resistance share is a shift away from anthropocentric claims of land ownership, towards an idea of humans being only one constituency among many, one single piece of a complex, sprawling biotope of species and (**conflicting**) interests.

Apparently, humans need not be proprietors who either exploit the land or enjoy the landscape, they can be stewards co-responsible for the ecosystemic well-being of the land around them, in the aim of regenerative biodiversity over monocultural extraction.

Tirdad Zolghadr is a curator and writer. He is currently artistic director of the Sommerakademie Paul Klee. And working on the long-term curatorial project REALTY, beyond the traditional blueprints of art and gentrification.

# STRESS + STREET

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[STRESS + STRASSE]

When I moved into my apartment fourteen years ago, I was sure it would be just a stopover. Perhaps it was the low ceilings, the yolk-yellow paint on the walls, or the frugal square windows; in any case, it felt unfamiliar. Like a step backwards, or a much more rudimentary move than I had intended.

Still, I liked the general *conditions* of the apartment. The spacious rooms faced southeast; the windows opened onto nothing but light and an unobstructed view of the sky.

Then the leaves changed color, the buildings changed owners, the apartments' rents went up, and I, I painted the walls in softer shades.

That was when the housing market froze over and the long winter of speculative buying began.

Today my vista of sky is tickled by treetops that have grown tall. Below them lies a changed city.

And yet, when I leave my apartment and cross the Kottbusser Bridge at the twilight hour of semi-darkness, I am often still gripped by excitement. An excitation that gathers the events and people around me and weaves them together with the built surroundings. Between glaring lights, hurried passers-by, startled flocks of pigeons, and flashing

rush-hour traffic, a world of possibility unfolds that barely appears midday. It is the hour of unexpected encounters, of intermingled social spheres, the hour of accidents and collisions, of cacophony and wistful unrest—and thus it is perhaps the most urban hour of all.

It is only a few steps to the pivotal center of my life, which, over the years, has taken place within a five-minute radius of Kottbusser Tor. My previous apartment was located right beyond that, next to an alley notorious for its scent of urine. For a few years, the area became a mecca for international street art; young people and art directors made pilgrimages here; models posed in front of rough concrete walls and cryptic graffiti tags. Those things don't seem to happen here anymore, an ennoblement more fleeting than a sunset.

From the balcony of the betting parlor you have a good view over the square. While harried employees and homeless people, outcasts and night owls, refugees and expats, native Berliners and tourists, cultural elites and proletarians, queers and devout Muslims, drug dealers and police all mingle to form the collective on the street below, looming over the square and the people who define it is a growing heap of social contradictions, social debates, and, at the very top—even more clutching, more threatening—ubiquitous capital interests.

For one last time, the sky lights up, bathing this insolent urban blemish in a strange, overwhelming light. It

may shine here all the way from Damascus, Addis Ababa, Moscow, or from back there, the forgotten passage. In any case, from a place where the city is also a space for dwelling, and where shared life has not been completely banished.

What shines from the stress of the street is the light of possibility.

In the middle of winter, a hint of spring.

Born in Khartoum, Sudan, writer Elisa Aseva lives and works in Berlin. Aseva has been publishing her poetic and political reflections on Facebook and other digital media for several years. Her autofictional short texts make use of both essayistic and lyrical forms, and through this juxtaposition they attain a kaleidoscopic order. In 2021, Weissbooks Verlag published an anthology of her work, titled *ÜBER STUNDEN*.

# Temporality

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[Zeitlichkeit]

... is a lens through which Urban Practice views the world. Urban Practice knows how to settle somewhere “for the time being”; it uses a gap, finds a niche, and invites “pioneering uses” that could even morph into a veritable “adaptive reuse of reality.”

For a moment, for a while—but not “for always”—it routinely and repeatedly finds in them allies, as it were, that are the expression of a freedom which enables it to truly improvise, allowing a creativity to unfold that poses its own questions and develops its own proposals.

Michel de Certeau, in his 1980 book *L’Invention du Quotidien* (The Practice of Everyday Life), calls such procedures “multiform, resistant, tricky and stubborn,” explaining they “elude discipline without being outside of the field in which it is exercised.” Under the heading “From the concept of the city to urban practices,” he continues: “Finally, the functionalist organization, by privileging progress (i. e., time), causes the condition of its own possibility—space itself—to be forgotten; space thus becomes the blind spot in a scientific and political technology.”

These “spatial practices,” which “in fact secretly structure the determinant conditions of social life,” are what we



are interested in and a “material” of Urban Practice that, in order to work with it, not only requires a special “toolbox” but sometimes also “**complicity**” with administrative bodies, property owners, and politics.

Urban Practice needs “stamina,” because the city never sleeps. We have to (collectively) create a “break” by ourselves.

fts/Todosch Schlopsnies: Since 2015, architect and graphic designer Federica Teti and sculptor and performer Todosch Schlopsnies have been taking a participatory approach in their work with children, teens, and adults (from refugee and non-refugee backgrounds). In workshops of varied format, the course participants build, garden, invent, and play. The main focus, besides creating the direct experience of cultural participation across all boundaries of origin and language, is to achieve something together that would never have been possible alone, and to also have lots of fun while doing it. Artistic direction of the pilot project Stadtwerk mrzn (S27) since 2020.

# Terrain Vague

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[Terrain Vague]

*Planning and non-planning in their orderliness and disorderliness:*

Architectural and urban planning often begins by carrying out technical measurement surveys of the existing and subsequently attempts to employ the spatial dimensions to ensure urbanity and the greatest possible range of uses.

With planned locations, **access** is usually controlled by the social and societal position. Planned locations are often subject to rules and regulations—sometimes even very precise rules of conduct—or they are planned specifically for certain social classes.

Unplanned approaches seek first of all to leave the place as it is, in order to achieve the greatest possible **access** and to allow for an ever-changing diversity of use. Unplanned locations are continually renegotiated by their users.

It is important to bear this in mind, because unplanned—and sometimes even planned—locations offer starting points for an artistic Urban Practice that attempts to directly address the history of the place, its current inhabitants, and their wishes. Maybe you could even say that the “non-planning” aspect of an Urban Practice is always then applied when all classic planning has failed.

Many terms are used to describe unplanned locations; these can be judgmental, as in the German word *Brachfläche*, and even more negative in English: *wasteland*. A more advisable term for describing an indistinct and undefined piece of land is the French *terrain vague*. The gardener and landscape planner Gilles Clément coined the term *third landscape* for this, arguing its existence and preservation ought to be championed as a complement to classic spatial planning. Thus he declares areas that are not planned, cultivated, or built on by humans—that is, unused and abandoned land areas (separate from the ecological primary system and human-made usable space)—to be a third landscape. In doing so, he points out that these zones possess great heterogeneity and biodiversity. In his theses, he advocates understanding unproductivity as something political and asks us to train the mentality of “nonintervention,” just as we do the mentality of intervention. This corresponds to an artistic practice that seeks to develop whatever is absolute necessary by working with and for a place. Its “occupation” is created in such a way that it will be renegotiated after a previously defined timeframe. Or refuges are created that remain left to their own devices and, in their inaccessibility, simultaneously offer the greatest possible space for human imagination.

The third landscape and the poetic description of its state as a *terrain vague* are important areas in which Urban Practice has a model-like impact. They are found at the

center of a city or at its edges. And they always pose the question: How, in a modern, thoroughly planned city that embodies a certain (petit) bourgeois orderliness, and consists to some extent of exterior and setback spaces with unused potential, can we think about, allow for, implement, and live alternative ways of life? How can the built fabric, green areas, nature, and humans be brought together, enter into an exchange, and be consolidated? How much orderliness do people need for their own work? And what spaces are worth fighting for?

Erik Göngrich is a researching artist, political architect, producing curator, discursive illustrator, community-minded cook, and a performative publisher. His work explores the use of and changes to the urban space that he is actively involved in sculpturally shaping. He initiated and has been operating the MITKUNSTZENTRALE and its SATELLIT since 2019, a workshop/exhibition space that focuses attention on material cycles and art in times of climate crisis.

# Without Sense(s)

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[ Von Sinnen ]

Why is a routine, everyday visit to a large housing estate—especially the East German variety known colloquially as a “Platte” [short for Plattenbau]—seen as so unappealing? Do these urban areas, dominated by industrially produced apartment blocks, really lack charm? What would happen if our nerve cells get bored?

Sensory deprivation is one of those torture methods that leave no obvious traces on their victims. By shielding a person’s sensory organs as much as possible, the effect is heightened. Unused nerve cells are at risk of wasting away and demand constant stimulation—in its absence, they will begin to stimulate themselves, producing unreal sensory impressions. We ordinarily do not notice the mental images that manifest themselves as hallucinations because we are constantly preoccupied with other things. Prolonged sensory deprivation through the denial of sensory input can lead to personality changes, psychological damage, or difficulties interacting with other people.

Deprivation of the senses is the state of stimulus depletion. According to the online medical handout “Deprivationsprophylaxe” (Deprivation prophylaxis), “a person is deprived if their objective personal situation (socio-economic

status, social integration, state of health) and subjective personal situation (physical or psychological state, interpersonal relationships, job satisfaction, leisure activities) are poor.” Measures to prevent this deprivation should therefore include “creating an environment that is as stimulating as possible. Variety creates stimuli.”

Stimulus is less a matter of aesthetics than of appealing to the senses. The supposed “ugliness” of large housing projects—as shown by the cult popularity of the “Plattenbauquartett” card game or the renewed euphoria for the architectural style of the 1970s known as “Brutalism”—is subject to changing trends in taste and appraisal. But the sensuality, complexity, and charisma of an urban area depend on multiple factors.

While not wanting to reduce social issues to a pathology, the areas in Germany where the right-wing groups Pegida, AfD, and NSU predominate do not appear to be beneficial to sensory health. At least that is what was suggested by the exhibition *Winzerla – Kunst als Spurensuche im Schatten des NSU* by artist Sebastian Jung. The artist, who lives in Jena, grew up in the same large housing estate as the neo-Nazi NSU cadre of Mundlos, Bönhardt, and Zschäpe. He encountered the now-convicted NSU supporter Ralf Wohlleben on a daily basis prior to his trial in 2012.

Sebastian Jung describes the commonplace “terror” of normative reductions as follows: “Since our apartment was

on the ground floor, my parents were able to grow many plants in front of the balcony. Among them was a handsome lilac. One day we came home and found it had been cut down. ‘When I eat my honey roll on the balcony, I don’t want to be disturbed by any bees,’ said the neighbor who had cut it down.” About the homogenizing influence of school lessons, he writes: “In the first grade, the math teacher came to me and said cautiously, as I was adding numbers in the exercise book: ‘That’s very nice, but wouldn’t you like to try writing the numbers inside the boxes?’ That was indeed a new concept for me.” In his simple, childlike drawings and casual snapshots of childhood memories from Winzerla, such everyday impositions burst forth again in a combination of built and social patterns.

Jochen Becker (Berlin) works as author, curator and lecturer and is co-founder of *metroZones | Center for Urban Affairs* and the *station urbaner kulturen/nGbK*. Recently he curated *Chinafrika. under construction* and was developing the project *City as Factory* and *Place Internationale* (FFT Theater Düsseldorf, 2017-21) as well as the *metroZones*-exhibition *Mapping Along* (Kunstraum Kreuzberg/Bethanien, Berlin, 2021). He is active in *Initiative Urbane Praxis* and is preparing the second SITUATION BERLIN congress for this purpose.

»Haben und Brauchen can summarize: the larger part of capital in Berlin is generated alongside a production and use of space that is both collective and egalitarian. If the potential thereby posed is ever to make it off the drawing board and into the city, then up-to-date concepts, strategies, and protagonists for its articulation, re-activation, and qualification in the twenty-first century are needed.«

Haben & Brauchen Manifesto (01/2012)  
[www.habenundbrauchen.de](http://www.habenundbrauchen.de)



ART, ARCHITECTURE, ACTIVISM AND THE FUTURE OF THE CITY



"But they really want to put an Administration Center there?"  
From the postwar era on, the projects to demolish the neighborhood and build skyscrapers have never ceased. But neither has the resistance of the people of Isola.

DEGRADAZIONE  
DEMOLIZIONE  
SPECULAZIONE



One Sunday morning we decided to invite all the people of Isola to the parks for a photo that was supposed to end up in the newspapers. Later, this sign became a bit like a logo throughout the whole story, the brand of the battles of the neighborhood.



This image was supposed to be something on which to work, to show that it was possible to think of the city in a different way. When we brought it to the Municipality, they got scared.



He wanted to make the world's largest solar-energy aerostatic balloon: "But Tomas, how big?" "About 200 meters in diameter." "But the park is only 100 meters, it won't fit." "So let's just start making it, and then add things phase by phase."

Here we are at the turn of the century. I'm not sure just what year, but it is the beginning of the period of industrialization, in the open countryside... In any case, this is where Isola began to grow.



The artists had thought about putting it up on an eco-museum outside Milan. What was important was that the location not be a real museum. Here it fit, because it was part of the game. The sign looked like that of a real institution.

We went to picket, to protest against the demolition of the Nuova Italia disco. It was the historic disco of the gay rights movement in Milan, hence its name. "New Italia".



# FIGHT-SPECIFIC ISOLA





# LEFT LIVING

**Culture and  
Capital in  
Urban Change**

**Sharon  
Zukin**

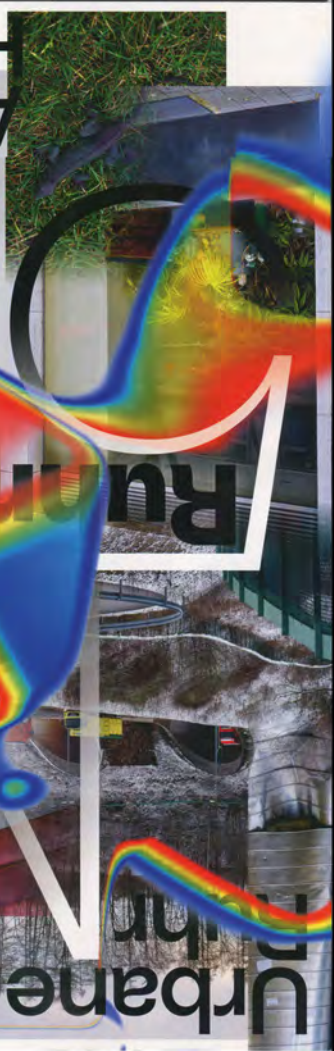
Am Horizont  
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Rund Ding:  
Klima



Urbaner Künste  
Magazin





# Kunst und Öffentlichkeit

*Kunst und Kulturpolitik  
Kunst am Bau  
Kunst in den Medien  
Kunst in Drogentherapien  
Kunst im Betrieb  
Kunst und Gesellschaft*



**ELEFANTEN PRESS**

dem alles zufällt. Das Kulturdenkmal bezeugt Kultur als abermals erniedrigte.

Als in Florenz 1408 der David Donatellos aufgestellt wurde, hat die ganze Stadt darüber diskutiert, wo der hin sollte,

80 cm. Auf der Flachseite der Plastik sind einige Erhebungen und Zahlen angebracht, 90°, 60°, 30°. Am Tag der Sommersonnenwende soll eine Schattenlinie entstehen, die sich zu einer bestimmten Stunde mit einer Bodenmar-

Setzung das s  
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# EVICTIONS

ART AND SPATIAL POLITICS



Rosalyn Deutsche

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postmodern  
**urbanism**  
revised edition



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princeton architectural press

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Neugestaltung**  
*Ed. Hubertus Butin*  
Square of Permanent  
Reorganization



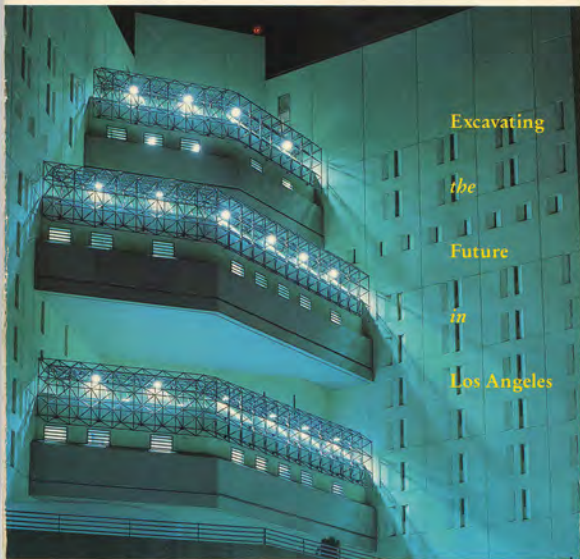
**Weak Monument:  
Architectures  
Beyond the Plinth**

**Nõrk monument:  
Pjedestaalialused  
arhitektuurid**

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# City of Quartz



Excavating

*the*

Future

*in*

Los Angeles



















# Mike Davis

WITH PHOTOGRAPHS BY ROBERT MORROW





Keller Easterling

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# ART GOES PUBLIC

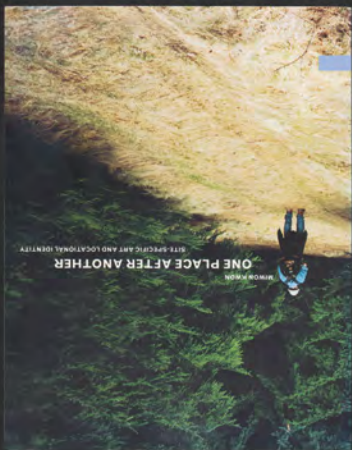
Claudia Büttner



Von der Gruppenausstellung  
im Freien zum Projekt im  
nicht-institutionellen Raum



Verlag Silke Schreiber



Altrock, Uwe;  
Huning, Sandra und  
Peters, Heike:  
Neue Wege in der  
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in: Klaus Selle (Hg.):  
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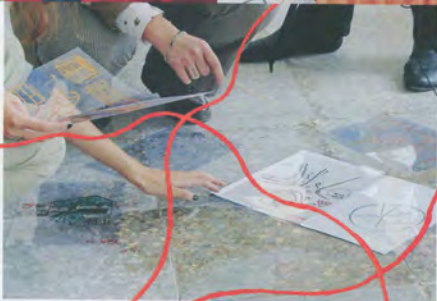
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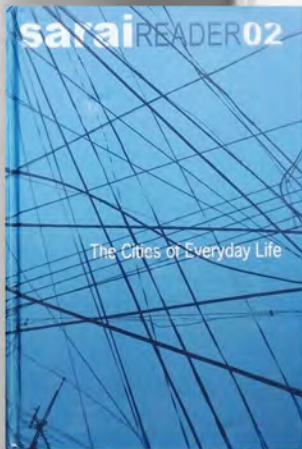
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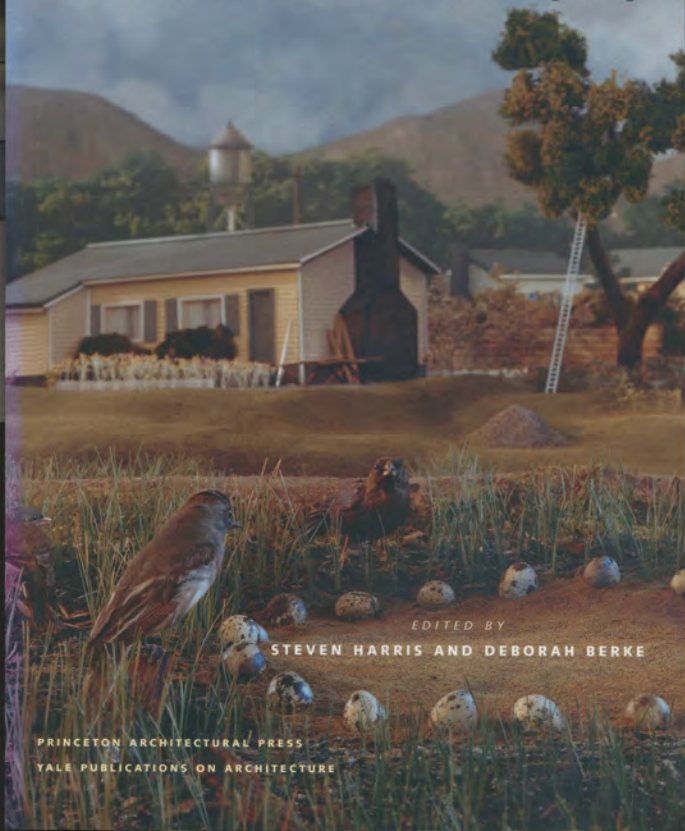
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