

**SEE
CITY**

**INTROVERTED
EXTROVERTED
SPACES**





INTROVERTED EXTROVERTED SPACES

New pedagogical
approaches towards
house and city

Cottbus DE



IMPRINT

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Cottbus, 2022

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ACKNOWLEDGEMENTS



Thanks to the funding from the German Federal Ministry of Education and Research (BMBF) and the German Academic Exchange Service (DAAD), the Chair of Planning in Post-Industrial Landscapes and the Chair of Urban Management at BTU Cottbus-Senftenberg have developed and organized two international summer schools to study and conceptualize the relationship between a house and a city. From 11 to 19 June 2022 in Cottbus DE, and from 27 August to 4 September 2022 in Split HR, international students in architecture, planning, urban studies and other fields explored how urban spaces are imagined, created, claimed, appro-

priated, lived and subjected to public critique across the binary introverted-extroverted.

This publication reports on the Summer school Cottbus. Branimir Rajčić of Faculty of Architecture, University of Zagreb, and Adam Nadolny of Institute of Architecture, Urban Planning and Preservation, Poznań University of Technology, are warmly acknowledged for the institutional support and advice in organizing this summer school. Eduard Führ, Karolina Hettchen, Adam Nadolny, Branimir Rajčić, Markus Otto and Tihomir Viderman supervised students' work during the summer school and supported the learning process with

lectures. Guest lectures by Hassan Bazazadeh, Adria Daraban, Jana Horvat, Doreen Mohaupt and Silke Weidner, as well as guided expert walks by Heinz Nagler, and Lukas Opitz (kollektiv stadtsucht) contributed invaluable knowledge and enriched the discussions. The learning goals of this summer school would not have been achieved without precious contributions spanning local insights and expert knowledge that Ralf Fischer (Stadtteilladen Sandow), Sebastian Herke and Rene Krause (GWC), Doreen Mohaupt and Stefan Simonides-Noack (City of Cottbus), and Philipp Rosendahl (Staatstheater Cottbus) provided during field research. A special thanks is extended to Jannik Kastrup and Carmen Simmank for their competent and engaged assistance in organization and follow-up work. A particularly warm gratitude is owed to the people of Cottbus, who included the participants of this summer school

in urban life of their city, gave access to some of their introverted spaces and opened up to share their thoughts and experiences.

Contributions gathered in this publication summarize different learning formats, from lectures, over city walks, inputs on ethnographic methods in urban research, case studies, peer-to-peer discussions, to research results and conceptual work. The resulting compilation offers perspectives and insights from various domains of knowledge. It illustrates how visual methods of architecture and planning can be combined with an experimental methodology drawing on ethnography to inspire a discussion on kind of spaces that are – and can be made – visible, and spaces that are – and should remain – invisible. Many thanks to all the participants for making this endeavour meaningful through their inspiring and thought-provoking insights.

Editors

INTRO



What's the matter?

Modern urban planning has institutionalized a powerful visual representation of a distinction between the light shade of spaces, which can be publicly perceived, accessed, and scrutinized; and dark shaded blocks of private enclosed spaces, which are kept out of the public eye. This functionalist dichotomy lies at the heart of predominantly topological considerations of the relation between the house and the city and imbues both our perception of these spaces and lived experience with ambivalences. One such ambivalence manifests in the way we relate to the private space of home. Feminists argue

that home is interwoven in the city as a rationalized category of a mono-functional intimate and female domestic unit. Such a space is viewed as 'beneath' the faculties of thought and reason, which is why intimate struggles within domestic space often remain invisible. When it comes to struggles in everyday life, the transgression of the public-private boundary is one of the main preoccupations of the feminist thought and praxis, reminding that the studies of urban space through functional and spatial boundaries often also reproduce the modernist order of power relations and social hierarchies.

Why does it matter?

The functionalist public-private dichotomy has developed into a major principle of homogenizing urban fabric. It instituted a series of functional and spatial boundaries that have become a reference point of everyday life and (visual) representations of space. Everyday life unfolds in relation to these boundaries; topographical approaches reproduce them. This has become a major principle of commodification of both urban space and multiple domains of everyday life. Our aim is to critically reconsider the assumed rational objectivity of representation techniques in the study of urban space and reflect on architecture and planning (and thus our professional position) as part of systemic processes that shape places of everyday life.

What have we done?

During the summer schools we have taken a closer look at the construction of the functional and spatial relationship between a house and a city: how spaces are perceived, why they are perceived in a particular way, how they are constructed in everyday life and visual representations, and how individual experiences are intertwined with representations of space. In a selection of places, we have explored how urban space is constructed and appropriated, considering both practices of everyday life and (visual) representations. We argue that any challenge of reconceptualising the relationship between

the house and the city in the field of architecture and planning should start from a profound understanding of how (social) practices play out across spatial and functional boundaries and how these boundaries are negotiated and contested in everyday life.

What for?

Architecture and planning generally engage with topological notions of the instituted functional and spatial boundaries, identifying them as morphological elements building the house and the city. Together we will expand on such visual topographical approaches that privilege (representations of) physical space over lived experience, to grasp the boundaries as the spatial manifestations of political, social and economic contestations and daily negotiations. By challenging the internalized notions of public-private dichotomy and spatial boundaries through a deep understanding of the construction of space, we hope to build awareness of the effects of systemic processes and professional practices on the places of everyday life.

Why should I care?

The precondition for producing a meaningful change concerns the notions of own professional responsibility in the scientific production of abstractions of space. The boundaries we draw in our (visual) representations are powerful acts. They can be either habitual practices of the reproduction of any given power asymmetry or

meaningful practices which ethically engage in renegotiation of the properties of urban space. These summer schools emphasized the reflexive quality of approaching the field of research from the embodied “I” perspective. We argue for this perspective as a means of appropriating visual topographical approaches beyond their intended use as technocratic instruments, but rather as a lived space of altering potentials.

What have we aimed for?

The goal of the summer schools was to reflect on properties of urban space through a new conceptualization of the relationship between the house and the city. Drawing on an experimental methodology of urban ethnography we have explored plural dimensions of space through lived experience and (visual) representations. Extroverted spaces are those that are and can be made visible in lived experience and (visual) representations. Introverted spaces are and should remain invisible. How the spaces will be categorized and how the relationship between the two types of spaces will be conceptualized will depend on accessibility, openness to experience (insight), ethical considerations of subjects’ lived experiences, interna-

lized normative notions of justice, the capacity to transgress boundaries, or merely ability to translate lived experience into (visual) representations.

What have we learned?

To engage with properties of space beyond rather fixed topological definitions, we have combined visual methods of architecture and planning with an experimental methodology drawing on ethnography. Ethnographic methods including *derivé*, observation, mapping and interview have been used to carry out micro-studies at selected locations. This has provided us with not only insights into cultural space, but also an understanding how material dimensions of social configurations are intertwined with built space. The gained qualitative knowledge on morphological, political and social notions of urban space have been reflected on and translated into visual representations. Through the abstraction of the results of field research, we developed variations of the conceptual relation between the house and the city. The main qualitative contribution of this pedagogical approach lies in overcoming a general perception that the visible and presented dimensions constitute the city, while the invisible and unrepresented make the house.



PROGRAM



PROGRAM

| | |
|-----------------|---|
| SUNDAY | 12-06-2022 |
| 08:45 | Kick-Off Otto |
| 09:00 | Lecture: Gestures of Space Otto |
| 10:00 | Lecture: Urban Planning in Cottbus Mohaupt |
| 11:00 | Lunch break |
| 11:45 | Visit to Open Pit Lignite Mine I Welzow excursio |
| MONDAY | 13-06-2022 |
| 08:45 | Meeting up |
| 09:00 | Input: Master and PhD Degree Postgraduate Studies at the BTU Bech IRO |
| 10:30 | Lecture and City Walk: Challenges of Urban Development in Cottbus Nagler |
| 14:00 | Lunch break |
| 15:00 | Task Introduction and Methods Hettchen Viderman |
| 17:00 | Debate about House and City I Group Formation |
| TUESDAY | 14-06-2022 |
| 08:45 | Meeting up |
| 09:00 | Lecture: Pre- & Post-Digital Commingling of the Private & Public Führ |
| 10:00 | Lecture: Urban Ethnography: Experiences and Representations of the House and the City Hettchen Viderman |
| 11:00 | Lunch break |
| 12:00 | Stadtpromenade I Strombad Opitz |
| 13:30- 17:30 | Derivé I Fieldwork Informants: Fischer, Krause, Rosendahl |

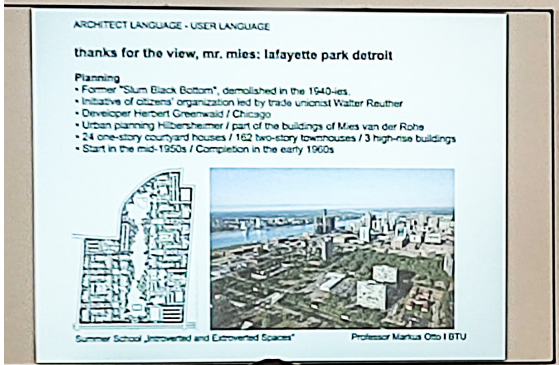
| | |
|------------------|---|
| WEDNESDAY | 15-06-2022 |
| 09:00 | Fieldwork |
| 12:00 | Lunch break |
| 13:00 | Lecture: Integrated Urban Development and the New Leipzig Charter Weidner |
| 14:00- 17:30 | Fieldwork |
| THURSDAY | 16-06-2022 |
| 09:00 | Fieldwork |
| 11:30 | Lecture: Housing, space and pandemic problems. Nadolny |
| 12:30 | Lunch break |
| 13:30 | Lecture: Improving healthy life in the built environment in post-pandemic era; industrial heritage cases Bazazzadeh |
| 14:30- 17:30 | Workshop, Consultations |
| FRIDAY | 17-06-2022 |
| 09:00 | Lecture: Designing Places of Everyday Life Rajčić Horvat |
| 10:00 | Lecture: Figures of the Fragmentary Daraban |
| 11:00 | Lunch break |
| 14:00- 17:30 | Workshop, Consultations |
| SATURDAY | 18-06-2022 |
| 09:00 | Presentation Preperation |
| 12:00 | Lunch break |
| 13:00 | Presentation, Discussion & Wrap-Up |
| 19:00 | Staatstheater: Der fliegende Holländer (The Flying Dutchman), Opera R. Wagner |

LECTURES & WALKS



GESTURES OF SPACE

Markus Otto



Markus Otto, Prof. is an architect and urban planner. In 1992 he founded the planning office Lück + Otto with a focus on the renovation and conversion of heritage-protected industrial buildings as well as development plans for cities and landscapes . In 1998, he was appointed to the department of Planning in Post-industrial Landscapes and Design at the Lausitz University of Applied Sciences in Cottbus, now BTU Cottbus-Senftenberg

Planning practice shapes the experiences of architects, and appropriation influences the experiences of users. Both architects and users express themselves using different terms. The statements about built environment created in the language of architecture

and in the language of the user are based on knowledge and experiences gained. The lecture draws on four different types of methods, The examples from Christopher Alexander's 'Pattern Language' and from 'thanks for the views, mr. mies: lafayette park detroit' by Danielle Aubert, Lana Cavar, Natasha Chandani framed by the analysis of architectural gestures (Jäkel), help to describe and to better understand the communication between the users and the space in architecture.

- Christopher Alexander | Design patterns
- Scientific methodology for the presentation of complex issues
 - Merging of complex architectural aspects and structures
 - Structures are divided and linked into patterns
 - proven solution templates for recurring design problems
- Requirements for Design Patterns
- solve one or more problems
 - offer a proven concept
 - based on real designs
 - Involve the user in the design process
 - Reveal relationships that encompass deeper structures and mechanisms of a system
- Basis elementary needs of people
- Representation of human activity + efforts
 - General validity
 - “like words in a sentence“
 - Patterns can solve design problems of technical, social and aesthetic nature
 - “What is the lasting, the always the same?“
 - timeless architecture of traditional communities

08 “Spatial gestures” are expressions of things and spaces that we can feel and describe as an effect

On communication between user and space in architecture

09 “Spatial gestures” move us and we respond immediately with movements, postures, actions.

10 “Spatial Gestures” is based on the concept of bodily sensing and feeling

Gestures of space | Angelika Jäkel

- 01 Relationship of human and spatial gesture
- “Gestures” are conveyance of nonverbal content by means of a movement of the body. It is based on acting and reacting and is thus an immediate form of communication. Gestural effect of spaces is described by entering into an active exchange with them by means of all one’s bodily faculties - not only one’s visual faculties. Analogy of the effect of greeting and entrance / inviting, opening gesture.
- 02 Concept of space
- Spaces are extensions of the body. There is gestural communication between the user and the room. Space of our concrete reality of life is more extensive than architectural space: Natural environment, Undesigned “spatial around”, Architectural space is designed and made by architectural means, it is always also an aesthetically (sensually perceived) determined space. „The design of an architectural space should create situations that give a kind of vessel to everyday activity, staying and feeling, which appreciates, grasps, forms and shapes it with regard to the needs of man.“ The architectural design aims to make an impact in this regard.
- 03 Architectural concept of space
- Real space
- boundary drawing
 - use real spaces
 - design real spaces
 - describe real spaces
 - Subject-centeredness
 - Starting from the user
 - form spatial relationship
 - appropriate the outside world
 - the space defines itself from the body
 - Space is when outside and inside are divorced
 - Space arises as a result of a boundary drawing
 - Opening and closing are qualifications of the boundary
- 04 Methodologies
- View: The visual hearing of the gesture - seeing / looking / being seen
 - Form: The nature of the spatial around - Design quality
 - Body: Feeling the spatial around - sensing / perceiving / recognizing
 - Architectural gesture as mediator between subject and around



URBAN PLANNING IN COTTBUS

Doreen Mohaupt



Doreen Mohaupt, since 2019 head of the Urban Development Department of the City of Cottbus. She is member of a number of professional committees, such as DASL, Committee Urban Development at the German Association of Cities and the Brandenburg Chamber of Architects.

The region of Lusatia, in particular the city of Cottbus/Chósebusz have had an eventful history and will continue to be shaped by enormously dynamic developments in the future. Much of what the municipalities are faced in terms of processes, comprehensive areas of responsibility and future topics of urban development is already visible here. Extensive urban renewal and urban redevelopment measures have been implemented over the past decades, including

major projects such as the main station transport hub. With the valorisation of the former Cottbus-Nord lignite open-cast mining area, Germany's largest artificial inland lake, the "Cottbuser Ostsee", is being created in the current decade. This will be an expression of modern urban development in connection with climate justice. At the Cottbus/Chósebusz site, large-scale structural change and structural development projects are being developed in the course of back out from the energetic use of lignite. More than 10,000 new jobs are expected, which poses new challenges for the city and requires the active involvement of the public in the planning processes.

PRIORITY ACTION FIELDS OF STRUCTURAL CHANGE

01

HOUSING DEVELOPMENT IN COTTBUS/CHÓSEBUSZ

Total 57,730 apartments, of which 80 % rental housing stock and 70 % were prefabricated . Two large housing associations "GWC GmbH" and eG Wohnen 1902" account for 53 % of the total share off the housing stock

02

COTTBUSER OSTSEE – LAKE AS A CATALYST

1,900 hectares (19 km²) ~ 11% of the city area Urban development area of 1.000 ha (10 km²) ~ approx. 6% of the city area • Commercial structures in the east of the city in need of restructuring (former industrial zone) • Reversal of the spatial planning • Development objectives with the Eastern Lake • 17 % of the urban area to be replanned An example of structural change and comprehensive repositioning of the city (StVV resolution no. IV 038 22/16 of 28.09.2016)

03

LAUSITZ SCIENCE PARK

420 hectares • Science, research and innovation location with international appeal • Climate-friendly urban district • 10,000 employees • attractive jobs • career opportunities • top-class specialists

04

BAHNWERK COTTBUS/CHÓSEBUSZ

Redevelopment of existing • DB maintenance centre • location for the maintenance of the new ICE 4 trains • from 2024 1,200 new jobs and apprenticeships in the region • Investments of about one billion euros • Strengthening of Lusatia to compensate for the exit from lignite mining (Structural Strengthening Act)

05

PUBLIC TRANSPORT HUB | MAIN STATION

Facts

Largest single infrastructure project • Construction time of the entire project • 2016 2020

Investment

DB AG: approx. 30 million € • City / Cottbus Verkehr : approx. 20 million € • Subsidies: Rili ÖPNV, StuB /A, ÖPNV Gesetz, EFRE, SUW Conversion Cottbus railway station building and new construction of travel facilities 2016 2020 • New Transport Hub 2016 2019

Accompanying objectives

Railway connection Berlin / Airport < Cottbus > Poland > Kiev • Restoration of the second track between Cottbus and Lübbenau with the aim of making Cottbus accessible from Berlin in less than 60 minutes including improved frequency • Direct connection to BER airport • Electrification Cottbus <> Görlitz

PILOT PROGRAMME "YOUR COTTBUS OF THE FUTURE" PARTICIPATION OF CHILDREN AND YOUTH IN URBAN DEVELOPMENT

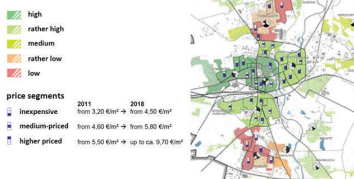
New ways to participate young generation in questions of urban development by "gamification". Minecraft game workshops to generate ideas for local projects; use of social media and digital tools. Youth act as multipliers to communicate with target groups

HOUSING DEVELOPMENT IN COTTBUS/CHÓSEBUSZ FIELDS OF ACTION AND INSTRUMENTS FOR ACTION

| 1. The land for development policy | 2. New residential construction | 3. development of the built stock | 4. Target group specific approaches |
|---|---|--|--|
| <ul style="list-style-type: none">Supply of land for developmentStrategic land reserve policyconceptual tender actionFollow-up costs sharingModel of land for development | <ul style="list-style-type: none">support new constructioninner urban development and activation of urban landwell-mixed mixture of housing typesUrban Development ContractsConstruction of subdivided apartmentsDefining areas for social housing | <ul style="list-style-type: none">Modernization and renovation of existing buildingsConversion of existing buildings for the elderlyUpdate rent indexSocial housing in the building stockDisassembling | <ul style="list-style-type: none">FamiliesElderly peoplecosts of accommodationOccupancy policyBuilder groups |
| cross-sector instruments: Monitoring Steering and dialogue | | | |

HOUSING STRUCTURE

based on migration movements and price segments





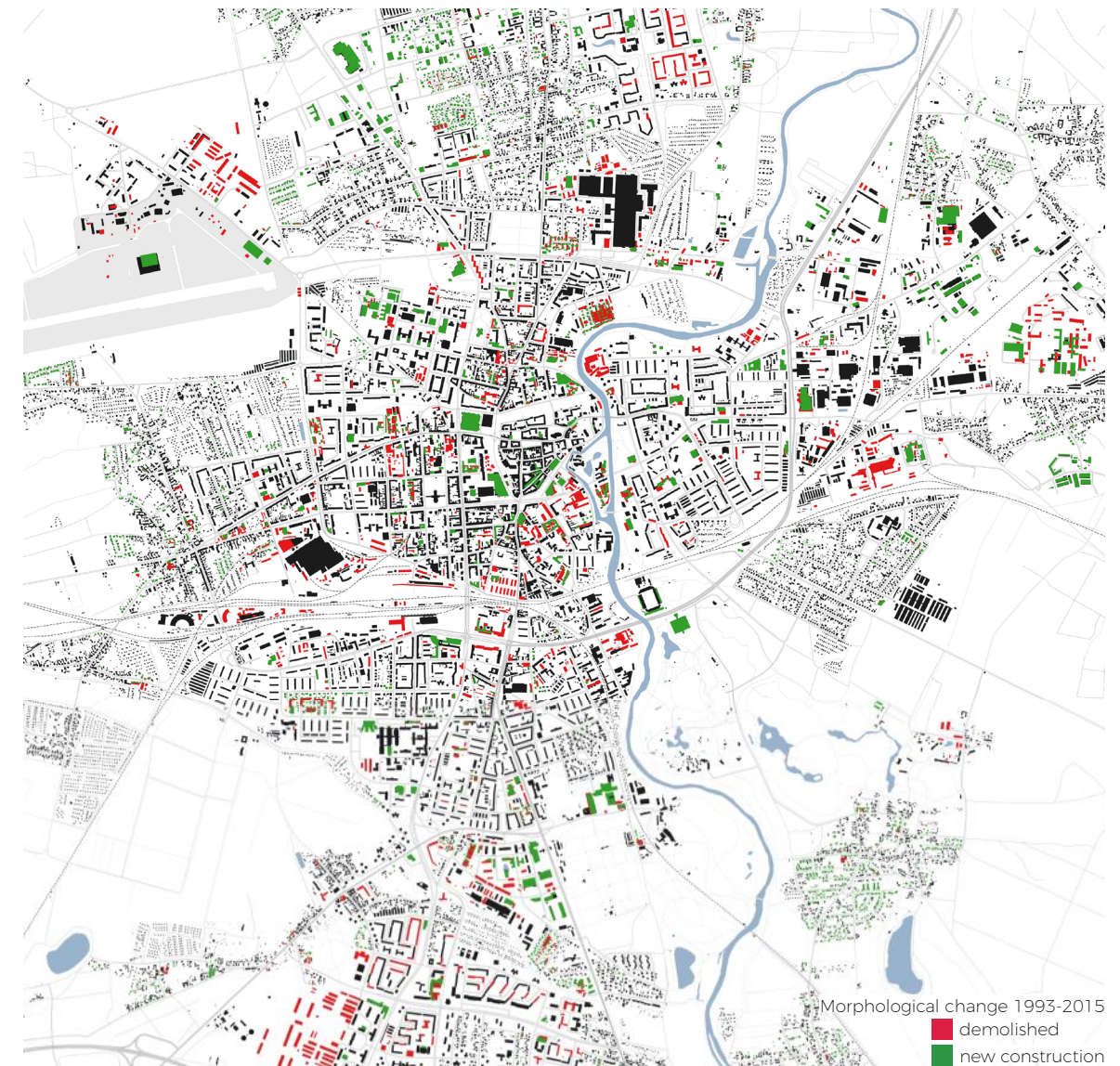


Heinz Nagler, Prof. has founded the architectural office SCALA in 1985. From 1990 to 1994 he taught Urban Design at the State Academy of Fine Arts Stuttgart. From 1994 to 2020 he had lead the Department of Urban Design at BTU Cottbus-Senftenberg.

The city is a complex structure that is subject to constant change: always unfinished, in the process of permanent reconstruction and continuous development. The changes in a city take place iteratively, i.e. each development step in urban fabric refers to previous ones and reshapes the whole. Thus, the present cityscape always includes past stages of development. We encounter history as a spatial structure. In order to understand the city in its current form

and functioning and to be able to react appropriately, it is essential to look at its history in the sense of an anamnesis. Only an in-depth reading of the city allows us to recognize contexts of meaning and, based on this, to name problem areas and to make creative interventions in the complex structure of the city. Some facets of the city are easy for anyone to read, while others are indistinct or blurred and require specific methodical approaches. On one hand, reading the shape of the city illuminates current life and events; on the other hand, looking closely and reading traces unearths facets of the city that have been forgotten.

This tracing allows for conceiving contexts that can open up new and unusual perspectives. Seen in this way, history forms the foundation for the future as much as the confrontation with history expands the space of possibilities.





PRE- & POST-DIGITAL COMMINGLING OF THE PRIVATE & PUBLIC

Eduard Führ



Eduard Führ, Prof PhD works as an urban planner in the city of Cottbus. She is head of the urban development department at the city administration since 2019 and member of various professional committees, such as DASL, Committee Urban Development at the German Association of Cities and the Brandenburg Chamber of Architects.

The simple distinction between the public sphere, as that which takes place outside, and the private sphere, as that which takes place inside the home, was wrong from the start, although this definition held up for a long time, especially in architecture. Here we need only refer to Robert Venturi's understanding of the ‚Nolli‘ plan of Rome, which is still the basis

in the USA. In pre-digital architectural theory, however, there are a number of understandings, especially from sociology, that define public and private not as (geometric) space, but as spheres of social behavior, functional content, and cognitive processing. From pre-digital everyday life, the beginning of the illumination of cities, travel in carriages, by ship, train or car and the communication media (daily newspapers, telephone, radio, TV) could be listed here. Once again, the two spheres mixed anew in the process of progressive digitization and the new assignment of functions.

Otto Bollnow: Mensch und Raum, 1963

“Through the walls of the house, a special, private space is cut out of the large general space and thus an inner space is separated from an outer space. Man, ... is generally determined by the ability to set boundaries ... sets these boundaries most visibly and directly within the walls of his house. This duality of interior and exterior space is fundamental for the further construction of the entire experienced space, indeed for human life in general. Both spaces have a completely different character. The outer space is the space of activity in the world, in which it is always necessary to overcome resistances and to defend oneself against opponents, that is the space of insecurity, of dangers and of being exposed. ... That is why he needs the space of the house. This is the area of rest and peace, where man can give up his constantly alert attention to a possible threat, a space where man can withdraw and relax. To give this peace to man is the primary task of the house. And so the space of security is different from the space of threat.”

TOO SIMPLE

01 Ghetto of Rome A public sphere in the public sphere
02 Carceri in Nolli's map A housed-in public sphere



Public sphere in private space | Public sphere in privatespace

Two published sources on employers' targets

01

The ‚Bonner Konferenz über die Arbeiterfrage‘ (an association of entrepreneurs): Über Arbeiterwohnung; wrote a public resumé of their meeting published 1870 against landlords:

“How can a love, a longing for the home, for the family, for the home arise if, on top of all this, there is the fear that the landlord, who seeks to exploit every corner of his house in his own interest, might put the occupant out on the street for the next quarter of a year or increase the high rent even further?”

Invasion of the public into the private

Homeoffice during pandemic times | Homework for pupils & students – (Regular homework) – Digital schooling
= Home as space of isolation

Digitalization of the everyday | For example: online Shopping (a lot of smaller Villages are without any shop) eg: tendency to online shopping especially during Covid = Amazon-ization eg: Digital tax declaration = Ikea-ization

Habermas

For Habermas, the public arises solely in the discourse of 'men without qualities' (in the novel 'The Man Without Characteristics' (usually translated as 'Man Without Qualities'), the protagonist of the story, named Ulrich, becomes a "man without qualities" (1930 following), in that he may not seriously profess anything and evades any determination in his own life in order to keep all possibilities open).

Georg Simmel

represents a sociology of knowledge - one's own knowledge about the world (Die Grossstadt und das geistige Leben, 1904); and their relationships to each other and to me is important. In his theory the concept of secrecy plays a major role. 'Secret', means 'not knowing', but also knowing that I don't know it. Knowledge that is shared with others leads to community, to a public sphere. Knowledge that I know I don't know leads to distance and exclusion. Knowledge is not only cognitive and rational knowledge, but also everyday knowledge, experiential knowledge, incorporated understanding and tacit knowledge. It is Insight into functional systems, recognition of borders, awareness of historical understandings.



EXPERIENCES AND REPRESENTATIONS OF THE HOUSE AND THE CITY

Karolina Hettchen, Tihomir Viderman



Karolina Hettchen has been research associate at the Institute for New Industrial Culture (INIK) and subsequently a research associate at the Chair of Planning in Post-Industrial Landscapes at BTU Cottbus-Senftenberg, her research focuses on »robust housing«, heritage and the transformations in post-war modernist settlements in Poland and the former GDR.

Tihomir Viderman is research associate at the Chair of Urban Management at BTU Cottbus-Senftenberg, and a doctoral candidate at TU Wien, with research interest in the mutually formative relations between affect, spaces of everyday life and the praxis of urban design and planning.

Representation techniques in architecture and planning allow for viewing, understanding and discussing a design or urban site regardless of the temporal and physical distance from it. They translate complex socio-spatial fabric

into functionally structured elements and relations, which can further be reconfigured in another space and time. However, while such representation techniques allow for the most complex urban space to be reproduced in another medium, Dalibor Vesely warns that “we have come to accepting relatively isolated forms of representation as the sole criteria of truth and what is real”. From a critical perspective, representations as abstractions of embodied dimensions of space emphasize homogenizing technocratic operation while largely disregarding differentiated lived experiences. The assumed rational objectivity of their topological

projections glosses over power asymmetries inherent in often contentious production of urban space. This means that drawings, images, stories, texts, data, algorithms and performances are not merely neutral abstractions of past, present and future urban environments – they are deeply embedded in, and performative of, asymmetries in power relations.

Giambattista Nolli’s influential mid-18th-century plan of Rome is an example of power that visual representations have in instituting the modernist social hierarchies. A distinction between the light shade of spaces, which can be publicly perceived, accessed, and scrutinized; and dark shaded blocks of private enclosed spaces, which are kept out of the public eye, has become a reference point in negotiations of socio-spatial boundaries in lived material reality. Representations bring to light matters of public concern while allocating invisible and seemingly particular struggles to the dark shaded blocks, thus shaping spaces of everyday life and daily struggles of urban dwellers.

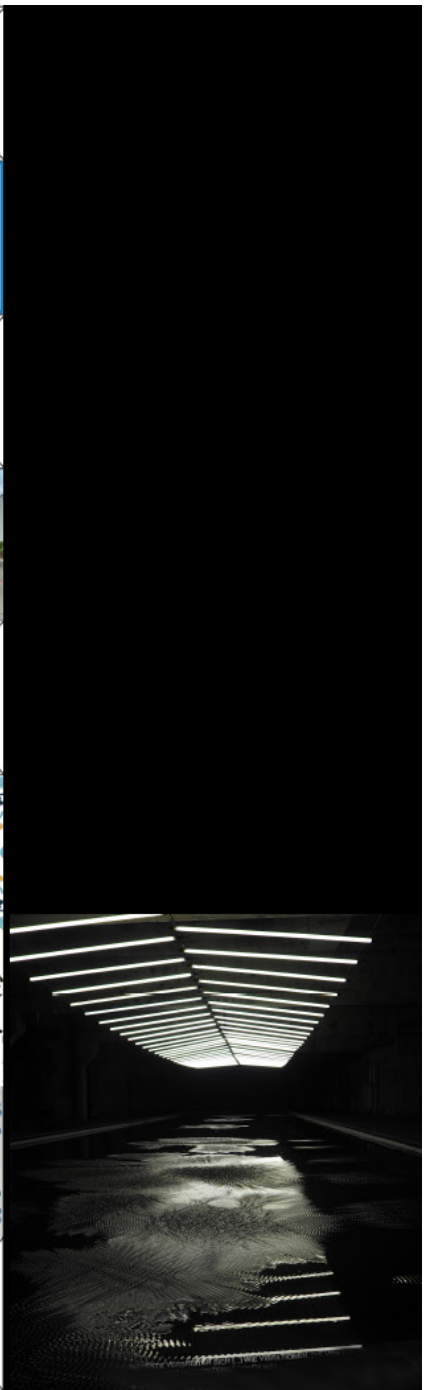
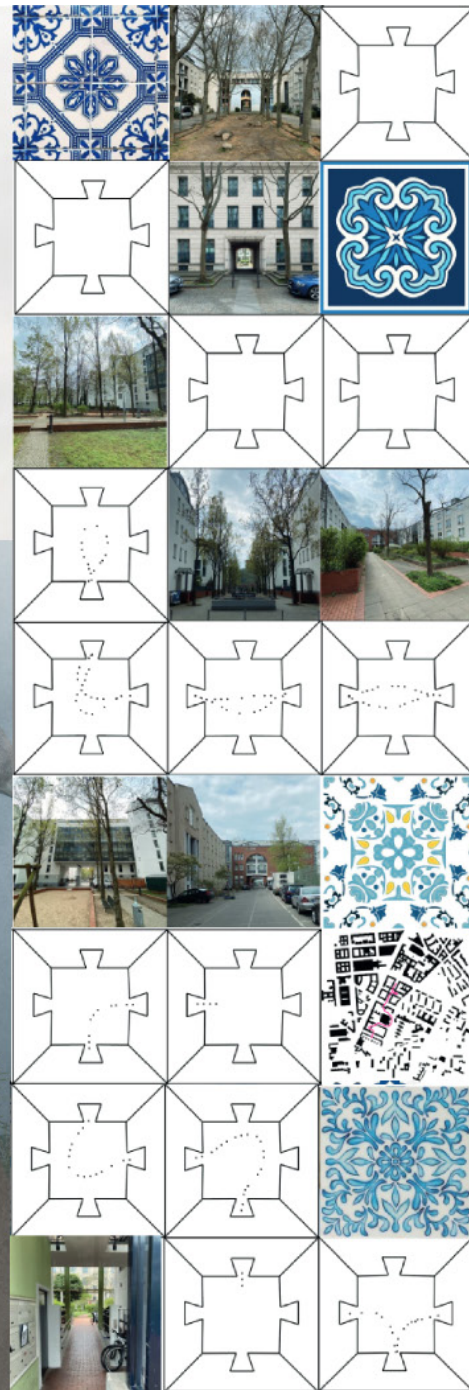
Taking Momoyo Kaijima, Laurent Stalder and Yu Iseki’s work as a point of departure, we introduce urban ethnography as a pedagogical exercise with a twofold goal.

First, methodology drawing on ethnographic research expands the scope of interest in urban morphologies beyond physical and institutional configurations, to encompass performed,

observed, narrated, sensed, unspoken, experienced and affective notions of spatial praxis and everyday life.

Second, beyond inquiry into social and cultural space, urban ethnography is a means of reflection on a mutually formative relationship between (visual) representations and urban fabric. Not all the experienced properties and contingencies of urban fabric can effectively be modulated into a (visual) representation. Simultaneously the internalized representations of socio-spatial configurations largely influence the understanding of urban fabric. Representations conceptually streamline and compartmentalize urban space, a dimension often deemed instrumental in preserving asymmetries in power relations. The way insights from ethnographic engagement with material space are documented, discussed and modulated into (visual) representations might challenge such internalized (normative) notions of space, while also inspire the use of representation techniques beyond their plain function to (re) present. Largely with reference to the post-structuralist thought we suggest to approach (visual) representations as a space of possibilities to explore, conceive and produce a plethora of structural configurations and relations.

We call for reconceptualising and appropriating representation techniques beyond their intended use as technocratic instruments, but rather as a lived space of nurturing altering potentials.



INTEGRATED URBAN DEVELOPMENT AND THE NEW LEIPZIG CHARTER

Silke Weidner



Silke Weidner, Prof. Dr.-Ing. has held the Chair of Urban Management at BTU Cottbus-Senftenberg since 2009. From 2013 to 2016, she was Vice-Dean of the Faculty of Architecture, Civil Engineering, Urban Planning at BTU Cottbus-Senftenberg, and she is currently serving her second term as a senator at the university. She has expertise in integrated urban and regional and regional development, urban planning and project development.

The presentation explained integrated urban development planning as an informal and widely used planning instrument. It is one of the working principles of the New Leipzig Charter on the transformative power of the cities for the common good. The consecutive work steps to create an integrated urban development concept,

also often known as a framework plan with strong elements of participation, were delineated and exemplary representations were shown.

The planning is “integrated” in that it is developed in an interdisciplinary manner, including inputs not only from urban planning but also from related fields such as landscape planning, social infrastructure planning, traffic planning etc., depending on the particular situation of the area being examined and planned. Integrated urban development planning is therefore also comprehensive planning within the respective spatial scope.

Despite the informal nature of this planning instrument, it is at the same time according to German Planning Law (Baugesetzbuch) a prerequisite for funding of programs based on the broad subsidization program of urban renewal (Städtebauförderung in connection with Besonderes Städtebaurecht) or of EU Cohesion Policy.

The steps of the process to elaborate a common strategy on sustainable and integrated urban development were introduced and explained through examples from different cities and countries: SWOT-Analysis and needs for action, scenarios, visions and strategic objectives, (key) project focus areas and the formal steps at the end with city council decisions etc.

In terms of the representations within such a concept, it is important to note that a variety of images and plans are usually developed. These range from pictograms and diagrams, e.g. to represent subordinate topics such as demographics, social infrastructure, technical traffic and mobility etc., to site plans with both analytical and conceptual contents. As a general rule of thumb it is important to use representations that

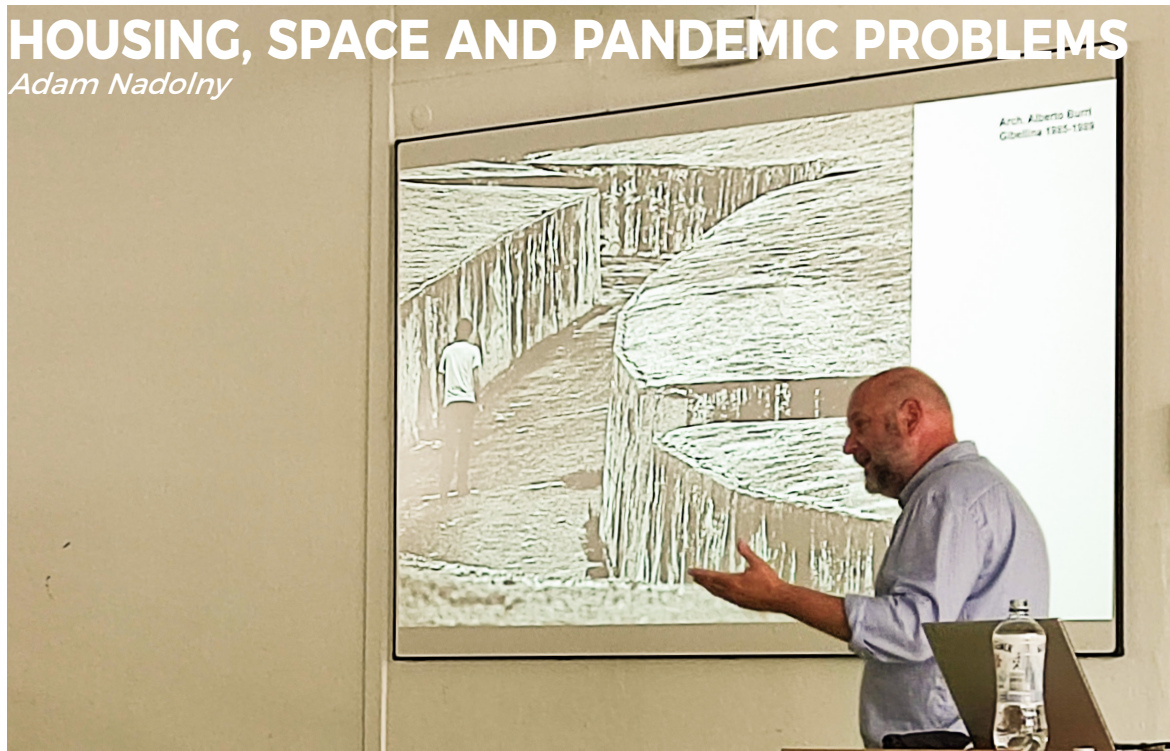
are appropriate for the respective situation and scale of the planning area. Due to the fact that the process of creating an integrated development plan involves public participation throughout the entire planning process, the representations for communicating the contents of analyses as well as concepts should be directed toward a broad citizenry. In recent years efforts have been made to include groups such as a children and youth within the participatory planning. Finally, it is important to note that especially due to the informal nature of such a concept or planning that it is essential to achieve an agreement and confirmation of the final concept by the respective local governing body (e.g. city council, municipal parliament etc.). This ensures the political and subsequently administrative support of the concept, particularly in the implementation of the measures and actions delineated within that concept.

Integrated urban development planning is applicable to areas of varying scales – from the neighborhood to the entire city – with the corresponding degree of complexity based on the size of the area.

THE TRANSFORMATIVE POWER OF THE CITIES
URBAN Practice Governance Empowering
CITIES PLACES of PLURALISM creativity and solidarity
EXPERIMENTATION for PROBLEM Solving
NEW LEIPZIG CHARTA for BETTER quality of LIFE in
EUROPE Compact socially balanced MIXED the JUST city
EQUAL access OPPORTUNITIES Needs of inhabitants
ANTICIPATE COMMON public Welfare BRING
TOGETHER CO-CREATE integrated
approach PARTICIPATION involvement MULTI-level
MULTI-stakeholder COOPERATION cohesion SyNERgies

HOUSING, SPACE AND PANDEMIC PROBLEMS

Adam Nadolny



Adam Nadolny, Prof. PhD, has been working at the Faculty of Architecture at Poznań University of Technology since 2006. At present he holds the position of an university professor at PUT. He was a visiting professor at GUTech Oman, BTU Cottbus-Senftenberg, Politecnico di Milano, Università di Cagliari.

In the XIX century, Jean-Nicolas-Louis Durand made the systematization of architecture the solution to guarantee the balance of a project. Can we also design housing architecture at the time

of pandemic in a similar way? The presentation is an attempt to show how the pandemic has affected and still continues to affect the housing and design perspectives. How does pandemic influence the shaping of space together with housing architecture? Is the pandemic treated as a barrier or perhaps as a challenge for the future, space and housing development?

Friedrich Engels 1820 1895

A German philosopher, critic of political economy, historian, political theorist and revolutionary socialist. Businessman, journalist and political activist, whose father was an owner of large textile factories in Salford Lancashire, England and Wuppertal Germany. Engels developed „Marxism” together with Karl Marx. In 1845, he published The Condition of the Working Class in England, based on personal observations and research in English cities

Condition of the Working Class in England, 1845

Chapter: The Great Towns

Every great city has one or more slums, where the working class is crowded together. True, poverty of ten dwells in hidden alleys close to the palaces of the rich [...]

These slums are pretty equally arranged in all the great towns of England, the worst houses in the worst quarters of the towns; usually one- or two-storied cottages in long rows, perhaps with cellars used as dwellings, almost always irregularly built.

These houses of three or four rooms and a kitchen sform, throughout England, some parts of London excepted, the general dwellings of the working-class. The streets are generally unpaved, rough, dirty, - filled with vegetable and animal refuse, without sewers or gutters, but supplied with foul stagnant pools instead. Moreover, ventilation is impeded by the bad, confused method of building of the whole quarter, and since many human beings here live crowded into a small space, the atmosphere that prevails in these working-men's quarters may readily be imagined.

The 1848 Public Health Act:

The 1848 Public Health Act was the first step on the road to improved public health. One of the individuals who played an important role in its creation was Edwin Chadwick, a social reformer. He considered that the most important steps to improve the health of the public were:

- Improved drainage and provision of sewers
- The removal of all refuse from houses, streets and roads
- The provision of clean drinking water
- The appointment of a medical officer for each town

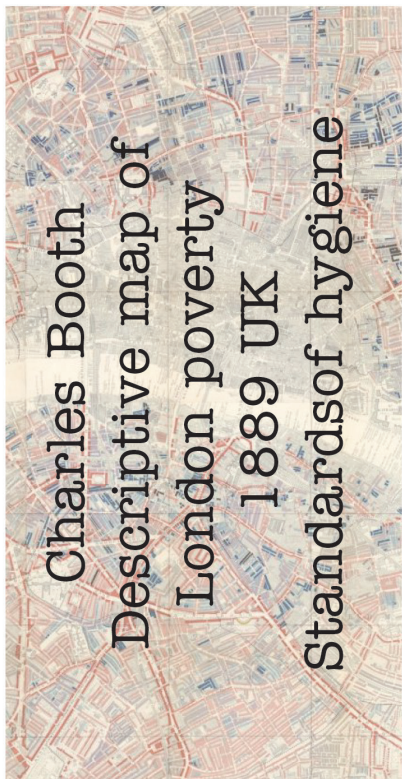
The public health programme being recommended by progressive politicians and technologists:

- Radical transformation of the whole urban environment.
- Radical transformation housing, parks and other open spaces.
- Systems for the supply of gas and water.
- Better distribution of food by building market halls.
- The removal out of the towns of establishments and activities unsuited to the urban environment.



Children in the slums had miserable lives and abuse was sadly commonplace. Wikimedia Commons.

“One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory.” Aldo Rossi [1931-1997]



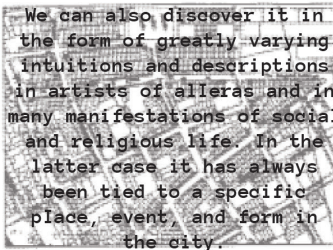
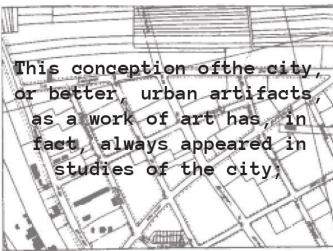
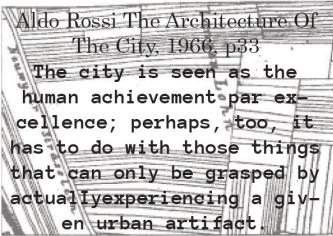
Florence MoltropKelley (1859 -1932)

Was a social and political reformer and the pioneer of the term wage abolitionism. Her work against sweatshops and for the minimum wage, eight-hour workdays, and children's rights is widely regarded today.

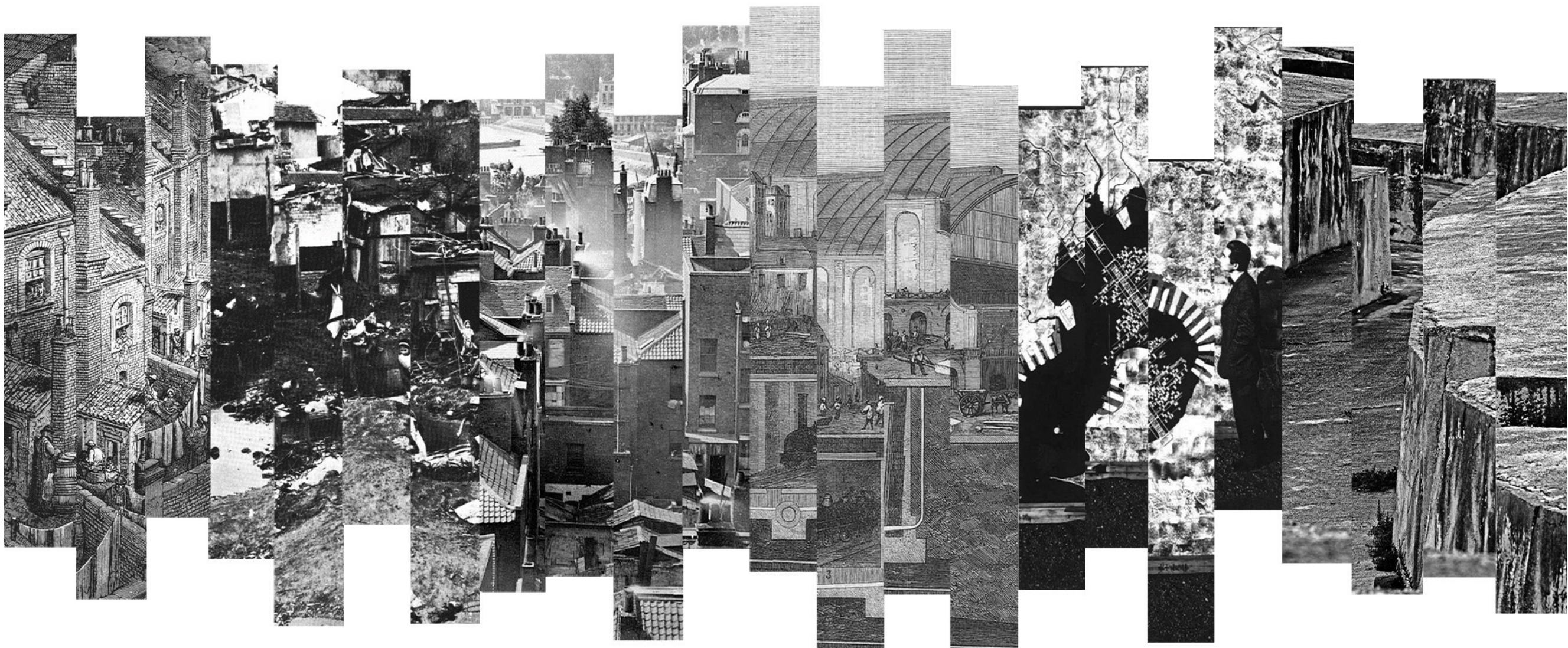
The book Hull House Maps and Papers, published in 1895 in Chicago, is a series of essays and statistical information collected by Florence Kelley and her colleagues at Hull House, the settlement house at 335 South Halsted Street.

Subtitled ‘a Presentation of Nationalities and Wages in a Congested District of Chicago,’ this compilation was in fact a set of commentaries focusing on several different topics and communities, e.g. “The Chicago Ghetto” by Charles Zeublin.

These were readable, comprehensible narratives of how people lived and worked in the worst slums in Chicago, where the tenements and sweatshops were.



After Hans Bernoulli: Organization and subdivision of land, as seen in the evolution of a suburban area of Basel, Switzerland





Hassan Bazazzadeh is a scholar of the Ministry of Education in Poland and PhD student at TU Poznań. In his doctoral thesis he examines aspects of sustainability in the context of heritage, especially with regard to energy consumption.

In current global situations, we are all facing difficulties due to the severe crises such as Ukraine and Russia conflict, massive inflation, energy crisis, pandemic. During this tough time, architecture should help people to have a healthier life both mentally and physically. Historic buildings or built heritage can play a crucial role in this regard. They have historic, social and shared memory (or value) that can help people to improve their social life by strengthen

of the shared legacy on the one hand, and have a high quality for healthy experience or life on the other hand. The challenge in such buildings or site is the dichotomy between preservation and development. While we all know that historic buildings because of their values must be protected to improve one aspect of our life which is maybe not that much tangible. However, paying enough attention to current and future life/experience of users or occupants in various ways such as their indoor air quality, thermal comfort as well as some necessary consideration such as energy efficiency and circular economy considerations.

healthy life:
01
A way of living that lowers the risk of being seriously ill or dying early. (WHO, 2015)
02
A lifestyle which includes activities and habits that encourage the development of total physical, mental, and spiritual fitness which reduces the risk of major illness. (Oxford Reference)
03
A health-promoting behavior pattern based on available personal choices. (Berkely Well-being Institute)

built environment
• buildings • distribution systems • roads, bridges • transportation systems • “the man-made or modified structures” •

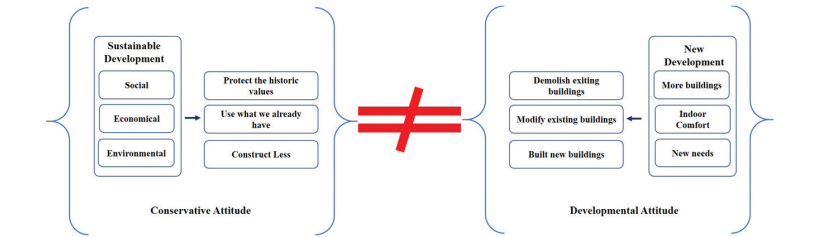
post-pandemic era
01 Negative Impacts
Health problems • Social Isolation • Business issues • Unprepared urban infrastructures • etc.
02 Positive Impacts
Energy and emissions: A chance for change • Dramatically inhibited travel • Work is being redefined

healthy building
International Modern architecture paid serious attention to residents’ health and well-being • not just a new style, but a new way of thinking • The new design patterns • innovation in engineering and design • “magical intermediate zones“• the relationship between technology and culture will be closer • the era of domination of the quantity and greatness of technique is over. • health and the removal of pollutants • Work is being redefined

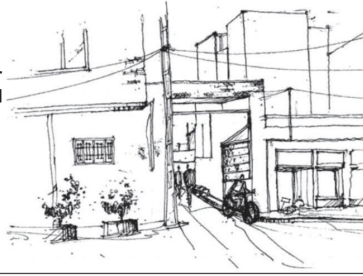
adaptive reuse practice
Remote working in an effective manner may help environmental protection and reduce transportation emissions (Fabiani, 2021) and the importance of people’s healthcare (mental and medical) state in the working environment should be in consideration in both the current and the post-pandemic era (Giorgi, 2020), which requires attention in developing new designs for working spaces (Megahed, 2020).

IMPROVING HEALTHY LIFE IN THE BUILT ENVIRONMENT IN POST-PANDEMIC ERA. FOCUSING ON INDUSTRIAL HERITAGE CASES

Sustainable Development challenge in the built environment (Historic Buildings)

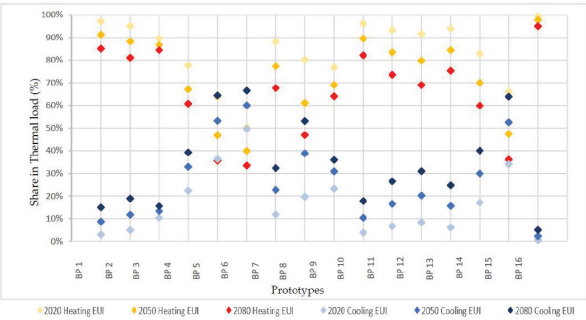


Conservative Attitude
Culture: Co-creator of our future
Catalyst of Social Sustainability: preservation of cultural, social and historic values
Heritage buildings: should be understand and recognized by different generations to fulfill their support role in achieving sustainable development.
An Example:
An Industrial Heritage site in Khuzestan, Iran. A flour workshop that has been adaptively reused without any plan and turned into a daily market bazaar. It played a significant role in the development of the city and in dwellers’ everyday life. It was one of the main symbols of new technology in the city and has a special place in shared memory of people.



Adaptive Reuse Practice
Industrial heritage buildings usually have some certain features that make them highly suitable for adaptive reuse approaches namely stable structures, existing and modifiable infrastructures and facilities, large and modular plan with high potentials to serve different needs, and in most cases very good public access due to its location in urban centers.
Risbaf factory in the southeast of “Si O Se Pol” Bridge is one of the most important and beautiful examples of industrial architecture in Isfahan which was established in 1932 in a 69,000 square meters land. Risbaf has an open plan, and a modular structure which gives it a great potential for redesign. The exterior appearance is more than a factory due to the Slight back and forth of the body, and the Ornament which gives this place a unique look.
According to our scheme Risibaf factory will be reused as a coworking space with additional public open space, commercial spaces, cafes, and restaurants, as well as Isfahan’s industrial museum.
In this design due to the location of four main halls perpendicular to the one of the main, historic, and busiest streets of Isfahan (Chahar Bagh Boulevard) the walls around the complex will be removed and large negative spaces between the halls will be used as green space, public space, and spaces for urban events.
Each of the four main halls will be dedicated to coworking spaces and the central space will serve as the Museum of Industry, which will connected by two bridges to increase the interaction of the complex with its urban surroundings.

Considering Future Uncertainties such as CLIMATE CHANGE
Adaptation Mitigation







Branimir Rajčić, Prof. has been teaching at the Faculty of Architecture at the University of Zagreb since 2003. From 2016-2020 he was associate dean at the Faculty of Architecture. He is currently a board member of the Croatian Chamber of Architects.

Jana Horvat is currently pursuing her doctorate and is employed as a university assistant. She is part of the team of authors of the Croatian contribution to the 17th International Architecture Exhibition - Venice Biennale.

Designing Places of Everyday Life is a two-part lecture series offering insight into three main themes: the complexity of designing in general, the notion of designing introverted and/or extroverted places, as well as the everyday lives of the objects or places we design. As an introduction the audience is confronted with theoretical approaches to the term place, as

opposed to space. This relation is further used to address a number of other dichotomies that are regularly used in architectural jargon, for instance: public vs. private, common vs. individual, design vs. use, urbanism vs. architecture. Those binaries are also frequently taught in architecture schools, as often complex themes are initially more easily explained through contrasting terms. In later practice, however, the scope needs to be broadened, and the perspective shifted. It is thus argued that rather than looking at these terms as conflicting binaries, they could be looked at as two halves of the same whole, with all the space in between them taken into account. For the purpose of the lecture, this

perspective is called the “& condition”, and it will further be discussed in the context of the perceived complexity of architectural and urban designing. In the lecture, designing is looked at as a process, as a practice and as a cycle. In examining the design process, various possible methodologies are introduced: some based on intuition and skill, some based on research and decision-making. The terms design by research and research by design are explained. The role of interpreting the design brief during the design process is stressed as crucial. It is further argued that regardless of scale, budget, or location – each project is complex. This complexity is deeply rooted in the design process, in the notion of placemaking – in the need for designing places, not just spaces – even if this is not explicitly stressed out in the design brief. The design process thus becomes inherently subversive. The architect’s place-making agenda is the first subversive moment. The second is his or her internal occupations, which are always present in the design process, and consequently reflected in the project. The sum of those occupations gradually become the main, recurring theme(s) of the architect’s work. According to the character of those themes, different types of design practices are discussed. To conclude this chapter of the lecture, the third design theme, the design cycle, is introduced. It always begins with an internal or external impulse, that starts a process, producing a result. However, it does not necessarily end with the result – the importance of reflecting upon the work and archiving it

is stressed out. The second major theme in the lecture is the notion of designing introverted and/or extroverted places. This is explained through a series of architectural and urban examples, questioning how a house or a (part of a) city or can be introverted or extroverted. In most cases, the assessment can be made by looking parameters such as scale, position, trajectories or orientation, in relation to the building’s context.

In contrast to the first four examples that show binary situations of introversion or extroversion, the spaces of the fifth and last example, Lina Bo Bardi’s Casa de Vidro, comprise a complex mix of both characteristics. In this relatively small single-family house, both very extroverted and very introverted rooms (places) can be found – depending on the needs of its users. Consequently, the house is a good example of the aforementioned “& condition” instead of defining a room or a house solely as either introverted or extroverted, the design is allowed a level of ambiguity – resulting in greater freedom of use for its inhabitants. The third and final theme of the lecture is the everyday life of the objects or places we design – the everyday life of a house or a city. This begins with the design meeting its user, thus ending the design cycle controlled by the architect, and starting its own, independent life cycle. Although this transition is, for the architect, a process of letting go, design and its use in everyday life should not be viewed as opposites but – again – as two parts of the same whole. Design and everyday life.

public **vs?** private
common **vs?** individual
appropriation **vs?** appreciation
design **vs?** use
urbanism **vs?** architecture

designing places of everyday life



FIGURES OF THE FRAGMENTARY

Adria Daraban



Adria Daraban, Prof. PhD works as an architect and publicist in the fields of history and theory of architecture. Since 2011 she has been teaching at the RWTH Aachen, BU Wuppertal and University of Kassel. She is now teaching theory of architecture at the TH Cologne.

Under the title Figures of the Fragmentary, Hans Scharoun's Geschwister-Scholl-School in the context of school architecture and post-war urban planning the lecture focuses the notion of the fragment. With the fragment we are opening a field going far beyond the architectural. In modern discourses the fragment embodies the radical gesture of liberation of the arts from the idea of the aesthetically beautiful, harmonious and whole.

The fragment had already been developed in the Early Romanticism as a progressive notion. By the end of the 19th century it had then advanced to a metaphor for a contemporary sense of loos inflicted by the development of new information technologies and their influence on one's perception and sense of reality. The seduction exerted today by the fragment in the fields of art, literature and philosophy seems unbroken. Remains, cracks, gaps or fractures give art a new expression; silenced voices, aborted gestures, unfinished verses, dissonances and distortions have since changed the sound and expression of all forms of artistic representation.

The fragment is often called upon to be an initial signal of modernity, or to quote Linda Nochlin, we can regard "the fragment as a metaphor of modernity". I would go further and define the fragment as an ambiguous threshold to modernity, a symptom of permanent oscillation between modern-contingent and classic-universalistic models of thought. During its genesis, its sphere of action changed.

The year 1988 marks the birth of the deconstructivist architecture and with that one of the most offensive articulations of the fragmentary in the field of architecture. The foundation point of the new current was marked by the exhibition curated by Mark Wigley and Phillip Johnson at the MoMa in New York bearing the programmatic title "Deconstructivist Architecture". The curators proclaimed in the press release from march 1988 Deconstructivist Architecture as a turning point and liberation act from any past architectural form. Quite a different approach and strategy can be found only a few decades before the birth of Deconstructivism in the work of German architect, Hans Scharoun (1893-1972). Conceiving space as a form of consciousness (Bewusstseinsform), Scharoun developed during his long-lasting career a particular statement in the discourse of the fragmentary in architecture.

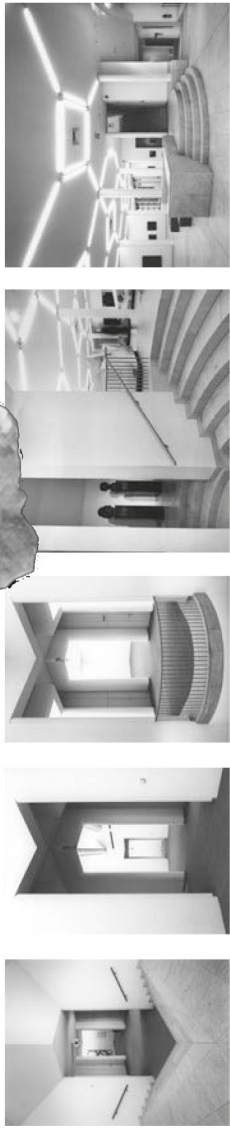
With his school building projects in the early 1950s, Hans Scharoun created an architecture that offered a cautious alternative against the background of the increasing alienation of modern architecture from society and users. He constructed new dynamic spaces from fragments and

set pieces, which he described as a „form of consciousness“. Scharoun augmented in his writings and built projects for an architecture that only emerges through a communicative interaction between built and social space. Scharoun's space concept proves modern in two respects. On the one hand seems to favor the the particular to the universal; the multidimensional to the linear, the disparate to the whole, but more relevant is his recurrent attempt to define space as a form of consciousness.

Thinking back to Mark Wigley's attempt to discern between formal and non-formal manifestations of the fragmentary in architecture, Scharoun seems to have found decades before the opening of the deconstructivist exhibition a much subtler way to approach the notion of the fragmentary as a time-based notion. His argumentation was not a formal one. He was far to interested in space, context and use; his intention was to involve the beholder in the development of the space around, and his interests lied in the relationships, polarities, adjacencies, connections, rather than in the manipulation of the image.

At this point one could even venture as far as to draw a parallel to Rodin's idea of the sculptural body as a "progressive unfolding", a fragmented figure of movement in which "the sculptor represents the transition from one pose to another" and "thus compel the viewer, so to speak, to follow the development of an act through one figure." Following this thought, the architectural body could also be seen as the embodiment of sequential movement, progressively unfolding through the perceptive act of its user.

“OF THE FRAGMENT, LITTLE SHOULD BE KNOWN. IT IS NOT AN OBJECT OR A GENRE, IT IS A MOMENT. THE PLEASURE OF WORK (...) THE FRAGMENT WOULD THUS BE A MOMENT. [...] THAT WHICH MAKES PL



ES IST DER BLICK, DER LEIDENSCHAFT UND AFFEKT ZUR STRUKTUR WERDEN LÄRT. DIE VORSTELLUNG VON EINEM BLICK DES ANDEREN, DAB AUßERHALB UNSERER SELBST IST, ERINNERT AN UNSERE EIGENE ENDLICHKEIT, AN DIE KONTINUITÄT DER ZEIT VOR UND NACH UNS.



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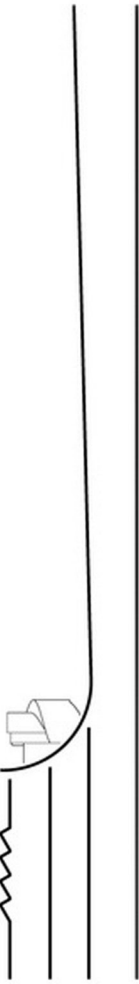
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Lucas Opitz | kollektiv stadtsucht have been working in the fields of urbanism & concept, architecture & context, and participation & communication since 2008. The kollektiv's fields of work are cross-scale and cross-thematic within the scope of spatial and building sciences complementing thematically the different dimensions of spatial planning - whether urban or architectural - with social, ecological and economic approaches. They act as a classical planning office for public, commercial as well as private clients and provide collective power.

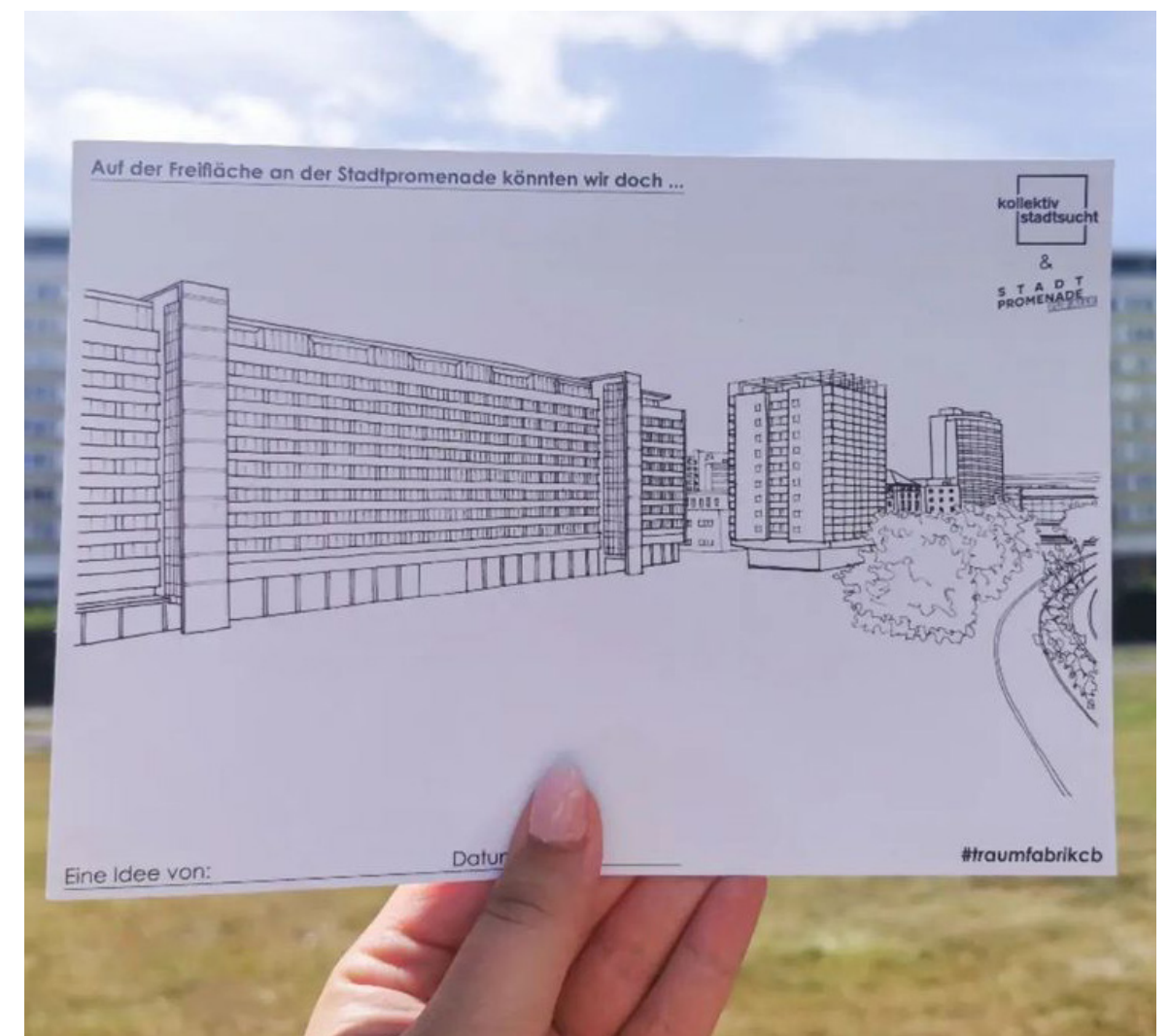
#traumfabrikcb - Ideen für die Stadtpromenade in Cottbus: The project Die Traumfabrik (The Dream Factory - Ideas for the City Promenade in Cottbus) gathered ideas for the subsequent use of the wasteland in the very heart of the city center. Kollektiv Stadtsucht invited the citizens to paint their own pictures

of the abandoned city promenade. The citizens were called upon to share their ideas on how to make this open space available for everyone and to contribute to the development of this place with a complex history that engages the city's population. The residents, visitors, and future users illustrated their visions on the postcard templates. The collection covered a broad spectrum of ideas, broke down conceptual barriers, and encouraged unconventional ways of dealing with the public space.

Strombad Cottbus: The Cottbuser Strombad is the oldest combined river-fed swimming area and swimming

pool in Germany and is listed as an ensemble. Since 2019 it is operated by the Strombad e.V.. The Strombad offers (free) space and room for numerous ideas and opportunities for all ages and target groups in a protected framework; by and for citizens of the city of Cottbus. On the premises are the youth cultural

centre CHEKOV, rehearsal rooms, legal graffiti walls, various rooms for workshops and seminars including kitchen, toilets and shower rooms, as well as plenty of space for a variety of camps, events and the realization of ideas and projects. In mutual agreement, ways are found to realize projects.



COAL, SAND, AND MINERS' HANDS THE WELZOW-SÜD OPEN LIGNITE MINE



Gigantic equipment and a peculiar landscape in transition: the Welzow-Süd open pit mine, one of the four open pit lignite mines still in operation in the east German region of Lusatia, is an impressive demonstration of industrial power. And resource extraction. The history of which dotted the region with new lakes. The lakes that require continuous maintenance. This economic model is now the subject of green transition policies, which will transform the region not only economically and socially, but also culturally. For landscapes are emotions. They are imbued with narratives, histories and meanings. They are continuously rebuilt and renegotiated. The workplace

and economic gain through mining for some, means the loss of home or resettlement for others. As Lusatian landscape undergoes transition to the post-mining era, it is being reinvented anew. Histories are documented, staged and reinterpreted, and new narratives produced. A guided tour to Welzow-Süd open pit mine introduced history of mining and energy production in Lusatia. It was a curated experience of open pit mining that included artefacts, stories and affects: pre-cutting excavator, overburden conveyor bridge, coal seam, stories since 1959. Seventeen villages had to be resettled to make space for the mine.



DOING URBAN ETHNOGRAPHY



BRIEF



The goal of doing urban ethnography is qualitative inquiry in plural mutually formative relations of urban form and everyday life. Due to its connection to the fields of planning and architecture, urban ethnography goes beyond mere notations of what is observed. It entails a time vector, which relates the material urban space to utopias and pragmatisms of the past, as well as the projections of (possible) future spatial configurations. In this understanding, urban space displays what societies have desired while also acting as a field of struggle and negotiations shaping or contesting urban futures. This means that urban ethnography is not only

a thick description of moments in/of urban social space, but also opens an interpretative and speculative time horizon. This time horizon enhances a non-linear and provisional nature of the relationship between urban space and (the production of) its representations, which is characteristic of design disciplines: depicted urban space might have existed, may exist, may exist in the future, or may never exist.

The projects are carried out in the format of case studies at selected locations. The case studies combine visual methods of architecture and planning with an experimental methodology

drawing on ethnography. The aim is to reflect on and explore spaces beyond their most evident features of urban form. The gained insights are meant to inspire a discussion on the kind of spaces that are accessible to professional practice and the kind of spaces that remain invisible or inaccessible. Drawing on the field studies, the projects convey methodical and conceptual considerations of introverted and extroverted dimensions of urban space. We ask how urban spaces are imagined, created, claimed, appropriated, lived and subjected to public critique across the binary introverted-extroverted.

Projects consist of the following steps:

1. Field research:

Drawing on ethnographic methods at a selected location. Ethnographic methodology and a set of methods are introduced and applied in an exploratory study of selected urban areas. Participants learn derive, observation, (participative) mapping with visualization, informal conversation and interview. Practical relevance and challenges of methodically neat work in the context of architecture and planning are discussed. Pedagogical formats: Lectures + Field Work + City Walks + Mentoring on site.

2. Translation of the gained insights into visual representations:

Exploration of what kind of knowledge about space can and cannot be trans-

lated into visual representations, and, in return, what different methods of visual representations can and cannot do: Text, diagrams, plans, models, cartography, isometry etc. Pedagogical formats: Workshop + Mentoring.

3. Abstraction:

The (visualized) research results are abstracted to conceptually revise the ambivalent relationship between the house and the city, between public and private space, or other binary pairs that usually guide urban development. Such an abstract concept uses the case study and the experienced city as a point of reference in theorizing or articulating practical perspectives on urban space. Abstract concept are developed using a statement, manifest, architectural or urban planning concept, storyboard, comic, text, and others. Pedagogical formats: Workshop + Mentoring.

4. Methodological integration of three domains of knowledge:

Insights from case studies + previous personal/lived experiences + professional norms and perspectives. The results of field research are structured, analyzed and evaluated. A particular attention is given to a reflection on the positionality in research field, considering both rational and emotional notions, as regards what was included and what was omitted. Pedagogical formats: Inputs + Workshop + Discussions + Mentoring.

SANDOW



After the WW2,, Cottbus became the energy center of the GDR. Since the 1950s the functionalist city continuously expanded into the suburbs. A new neighbourhood – Sandow – was created on the former industrial site and village of Sandow, in the immediate vicinity of the old town. Here housing estates were rapidly built using the model of the prefabricated construction P2 and WBS70 built houses, supposed to become a home for the new residents of the district town. The extensive green areas, laid out according to the principle of the broken-up urban landscape, provided recreation and play opportunities but were also intended to serve

as means of social control. The boundaries between the city, the house, and the landscape with the river Spree are fluid. Functionalist housing, remains of the industry, remnants of nature, and residents with different realities and a variety of programs make up a whole. However, a closer look can reveal an amazing diversity of introverted and extroverted micro-living worlds.

| | |
|--------------------------|----------------------------------|
| year of construction | 1950s-1980s |
| architects | VEB Wohnungsbaukombinat Cottbus |
| administration/ownership | GWC, eGWohnen, private |
| typology | prefabricated building, P2/WBS70 |
| use | residential |
| guide | Ralf Fischer |



WENDISCHES VIERTEL



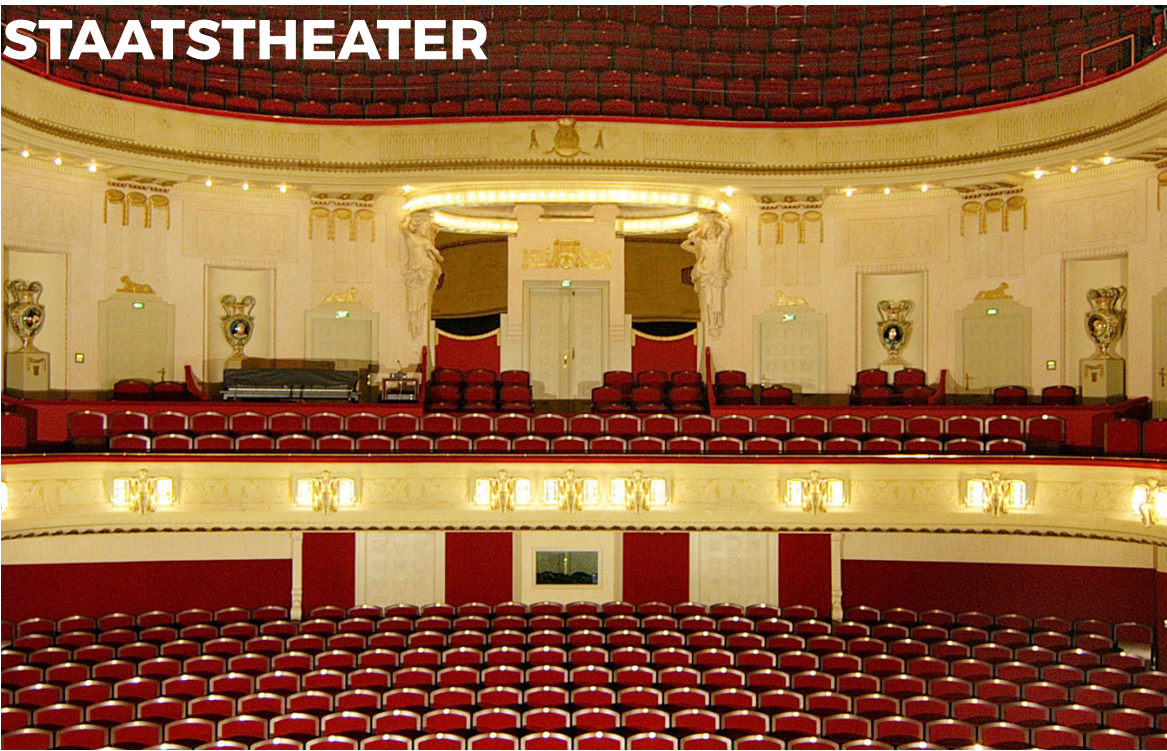
East Germany was known for large-scale prefabricated housing estates as a model of urban extension. By the early 1980s, the focus of housing construction activities shifted to the city centers. “Combining Marxist political economy with post-modern architectural theory, architects invested [...] “urban ensembles” with a contextual aesthetic vocabulary [...] in a sophisticated attempt at increasing the intelligentsia’s attachment to place.”¹ An example of these mixed-use redevelopment is Wendisches Viertel (the Sorbian Quarter), constructed in 1984-1986 within the walls of the old city. The new development combined inner-city housing with a range of shops and services. Architects

developed multi-generational housing units and equipped the neighbourhoods with playgrounds aiming to promote a family-oriented and ecologically friendly atmosphere. In the immediate vicinity of the Old Market, the city intermingles with the intimate courtyards.

¹ Hirsh, M. (2013) Intelligentsia design and the postmodern Plattenbau, p.169, In: Cuppers, K. (Ed.): Use matters: an alternative history of architecture.

| | |
|--------------------------|--|
| year of construction | 1984-1986 |
| architects | VEB Wohnungsbaukombinat Cottbus, Hansgeorg Richter, Gerhard Baer |
| administration/ownership | GWC |
| typology | prefabricated building, special form INB 80 |
| use | mixed use (housing/commercial) |
| guide | Rene Krause |





Staatstheater in Cottbus is the only state theatre in Brandenburg. It was constructed upon the initiative Cottbus citizens. A theater building was ment to emphasize the status of the city as the location of a flourishing textile industry. To communicate this symbolism architect Sehring designed an architectural sculpture inspired by natural forms and structures, common for the Art Nouveau movement. A monument floating freely in space. A temple of art! A place of work for artists and a city pulsating with life, where spectators come on a

pilgrimage to attend performances. There, the intimacy of the dressing rooms and the invisible behind-the-scene blend with the stage. A house and a city!

| | |
|----------------------|---|
| year of construction | 1907/1908 |
| architect | Ernst Bernahrd Sehring |
| typology | detached building, art nouveau |
| ownership | Brandenburgische Kultur stiftung Cottbus |
| use | multisection theatre: drama, opera, orchestra, ballet |
| guide | Philipp Rosendahl |



RESULTS



SANDOW

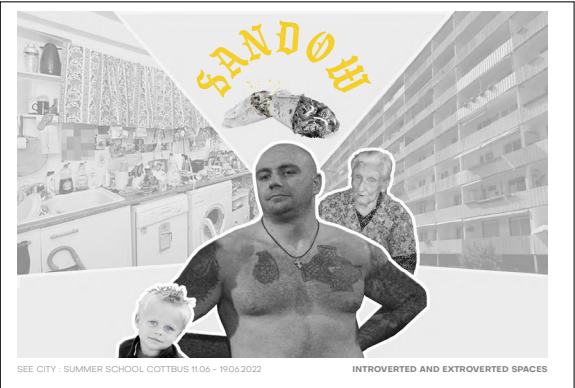
Tymon Kupczyk
Vanessa Nikqi
Relja Petrović
Tringa Rama
Nicole Schneider



We walked to the back of the housing block in the early afternoon and saw a woman with two children walking in our direction. They didn't seem very busy or in a hurry. We were a group of four and decided that Venessa should ask her a question and the others would stay a few steps behind her. We approached them with a smile on our faces and tried to start a conversation: "Sorry to stop you, we are architecture students and are researching this area, could you please shortly talk to us?" The woman immediately picked up her children and walked quickly in the other direction. This was not an answer we expected, and one could see despair on Venessa's face. A few steps further on, a passer-by stopped and looked at each of us rudely. Later, as we tried to approach other people, we were turned away repeatedly again. We felt discouraged and disappointed. Although our attempts of trying to approach people on the street were disappointing, we decided to carry on and went

in the opposite direction: we entered the building and, looking around, we noticed a Polish name on one of the doors, so we decided to knock. A boy around the age of 6 opened the door, waved at us and immediately hugged Vanessa. Then his father, around the age of 40, appeared on the doorstep. He appeared rather intimidating; he was bald, corpulent, with clearly visible tattoos. Our first impression of him would fit into a stereotype of someone who had just been released from prison. We felt unsettled. We smiled at him, and Tymon, who speaks Polish, asked if he could ask some questions. He replied, "You can ask me!". Tymon asked some basic questions about life in this neighbourhood, in this flat. The man answered in rather short simple sentences; "everything is fine", "it's no big deal", "I'm happy". He also mentioned his neighbours and said: "It was fine here until 'those people' moved in (he used a Polish slur for Arabs)", but he quickly added that he cared about





them - with a big, suspicious smile. An older woman, probably man's mother, was standing the whole time behind him and nodded at everything he said. The atmosphere was uninviting and rather unfriendly. While we wouldn't invite ourselves inside, we were able to take a glance into the flat from the corridor. From what we saw, the flat was rather dilapidated and appeared dirty. This conversation left us with an unpleasant sensation, as if the man was "the boss". We left feeling uncomfortable and confused. Power relations in the research field were inverted. As part of the assignment, the next day we had an appointment with our contact person in the neighbourhood, a doctor of science who we were to meet at 9a.m. at the district centre occupying one of the shops at the neighbourhood's centre. When we arrived, the doctor was already waiting for us, greeted us and offered us a seat in his office. There was no one else in the office but him. As we all sat down, we asked him to tell us more about everyday life in Sandow. He approached the



question in a very informative manner. He told us how it used to be and how it is now. He said that he really liked living in Sandow and that all the people who were born in that neighbourhood have never left; only there are few young people. Most of the population is older people. He said it is the most diverse district in Cottbus, and the different groups get along well with each other. However, he declined our request if he could possibly introduce us to other people in the district. He took us on a tour of the neighbourhood; he showed us various places of interest, such as the community centre, the riverbank and the campsite. When we asked him about his personal experience of the area, he answered generally and rather shared with us his ideas for improving the district. After the historical introduction and the tour, we felt overwhelmed with the sheer amount of information, but still lacked personal experience. As we walked through the neighbourhood with the doctor on our left, we were passing by a park where a group of about five children greeted us from afar,

waving enthusiastically and smiling. We approached them and each child started asking us questions such as: "What's our names", "How old are we". After we introduced ourselves, they too started introducing themselves and joking and laughing with us. They showed genuine interest in us. They made us feel welcome and lifted our spirits. Two of the children showed us their drawings. They explained that one was a treasure map and the other was an artwork. They said they were giving us the drawings and left. It was the most welcoming experience we had in Sandow. As part of our exploration of Sandow, we went there again in the evening. As we got there, we definitely felt like strangers in the area, because people around us were staring at us. This made some of us nervous and anxious. We noticed the doctor drinking beer with his friends outside of one of the local bars. We walked up to him and greeted him. His friends, older men, did not really want to engage in our conversation. Nevertheless, we asked them if

they lived in the neighbourhood. They all lived in the buildings around the Sandow district centre. To our question whether they liked living in Sandow, they answered "yes". Although at first they were not enthusiastic, the men did engage in brief conversation with us. The doctor did not interfere, albeit some of the men's claims stood in contradiction to a more favourable account we had heard from the doctor earlier that day. For example, the men reported they were not that much involved in community life, did not participate in urban gardening and did not read the Sandow magazine. About the highlights of living in the neighbourhood, they said it was quite boring. One of the men joked with us, laughed with us, and was even somewhat flirtatious with female group members. We asked him about his tattoos. He told us they were prison tattoos he got in prison after the Stasi caught him trying to cross the border between East and West Germany. As we asked him how many years he had been in prison, he answered "too many". We talked about his tattoos.



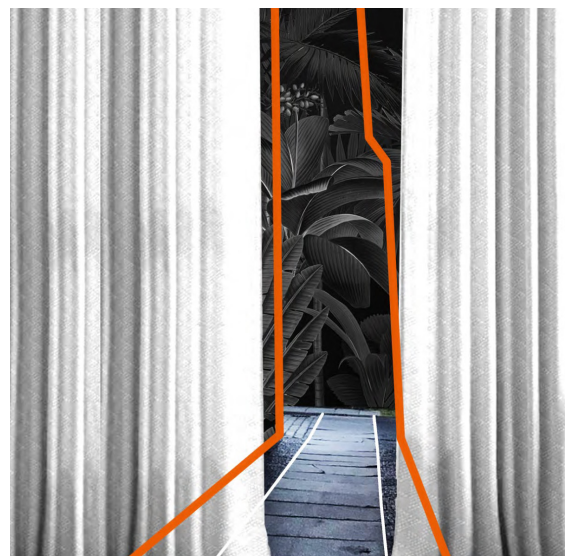
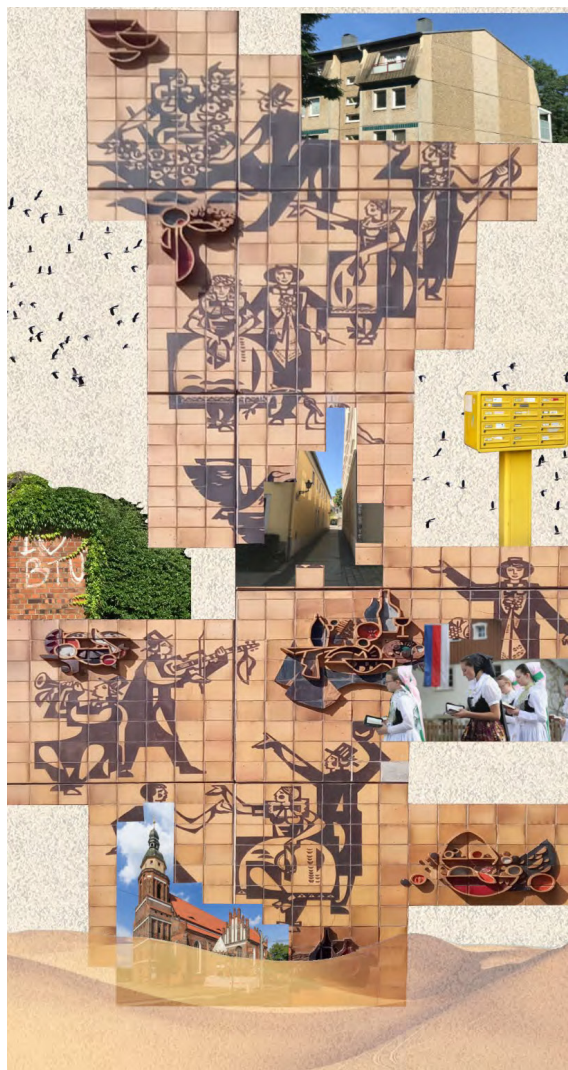
WENDISCHES VIERTEL

Julia Anisko

Marina Frrokaj

Behar Iberhysaj

Maksymilian Janus



Entering an enclosed world within the city: we found ourselves at an alleyway, directly next to the busy old market of the city, the silence of the alley was near palpable compared to the bustling chaos of the old market just behind us. The narrow space led us eagerly to a sunny opening, where we were greeted directly with a brick wall. Covered in wild grape vines and mosaics, the wall steals our focus and we come to a halt. Suddenly, we feel lost, with no clear direction as to where to place our next steps and no area surrounding us feeling welcoming. We stand searching until we notice the alleyways pattern continuing around and past the brick wall. With curiosity, we step around and find ourselves in one of three courtyards. Pergolas of wild grape vines accentuate the pathway through the courtyard, leading us further to the underpass which leads back to the city. Small brick walls define a playing area for children, one subtly disconnected from the pathway. It takes a few minutes before any of us from the group even enter past the small brick walls to stand in the central area of the courtyard. Greenery and shrubs additionally frame this area. We take our time slowly exploring the courtyard, discovering underpasses leading to two other courtyards. One small and green, much more intimate than the first courtyard, with a layer of brick wall and shrubs hiding it from the parking lot neighboring it. We traverse these first two courtyards with quiet feet and curiosity.

We observe the space and the architecture, looking for details and interesting patterns, as residents appear and disappear, entering their homes or making their way through the courtyards. No one interact with us, though curious eyes glance upon us here and there. We walk over to the third courtyard, first being greeted by a wide and very open road connecting to one of the main streets the buildings frame. The more open space contrasts the quiet green courtyards, with a larger parking lot and storage rooms for the shops just on the other side building the space. The bits of greenery divide the space and create a boundary between this and the entrances to the housing, however it cannot compare to the feeling of being within a quiet oasis of nature we experienced just a few minutes ago. The space seems to be broken by a building piercing through the courtyard, a parasite as we called it. We attempt to start a conversation with the people passing by us, however, contrary to their earlier curiosity, they respond with confusion, closed off from interacting with strangers. Walking around this third courtyard, we feel foreign, less welcome than in the other areas. There is a sensation that we took the wrong turn and ended up in a back alley where we didn't belong.

We continue exploring, this time exiting the internal fortress and getting to know the surroundings. The internal street leads to a wide street, named Cloister Street, which connects the church and

cloister and the small park bordering the block. Regardless, the street feels calm and quiet, not as intimate as the internal courtyards, yet not like a main street connecting to fairly important areas.

Walking to the right, the loud open space of the church square bursts the introverted bubble of the Cloister Street. Some of us are taken aback and in awe with the sudden change of atmosphere. Once we adjust to the change, we take in the atmosphere and focus on the differences between this much more extroverted space and the intimate quarters of the block. The sounds of the city reach our ears and the quivering dynamism of people catch our glance. Our eyes explore the façade of our block, noticing the ground floor filled with shops, the difference in material and composition when looking further up to where the housing is found. We look for breaks in the façade and find an underpass leading back into the courtyards.

We are led slowly around the perimeter of the area, our eyes following the details and subtle information hidden in the facades and streets. Our minds abuzz with the constant flow of history and cultural depth and dimension. Stories bring the space to life, every aspect suddenly echoing the voices of the past and present. The Cloister Street being set with tracks and its width due to the crane transporting the materials needed during construction, the traditional motifs of GDR Baukunst being

replaced with elements of Sorbian life, the story of the creation of INB-80 architecture originating within the city itself, the cooperation between the city and graffiti artists to create a mural in one of the main underpasses of the block... Suddenly we were looking at the area with new eyes. The real estate agent continues with his facts and figures intertwining with the stories, numbers and statistics representing the buildings and the residents.

Our journey leads us to the internal world of the architecture itself: two apartments in the final stages of renovation and preparation to become a home for the new residents. The white walls and emptiness offer a sense of tranquility and new-ness. For some we feel completely introverted, safe and disconnected from the outside world. Others of us feel as if we just entered an empty shell of a home, no story has yet to start, and an endless number of potentials fills the air.

Our contact person presents the space as if he wishes to sell us the apartment, explaining how affordable rent is for people of our age and to what extent the house rules allow for harmonic living with the generation of residents already living in these buildings since the 1980s. We ask about the people living here, receiving vague explanations of the elderly not understanding why they have new neighbors or the difficulties of not being able to offer accessibility for those who can't walk up stairs well. A difference in generations

easily replicates the concept of introverted and extroverted as the original residents who spent the last forty years in this housing suddenly have their inner world uprooted and transformed with the entrance of a new generation of eager residents looking to create a home in Cottbus. Further comments on the limited parking spaces and how it is both a blessing and a curse, or on the best features of both the three room and the one room apartments... we find ourselves feeling like clients rather than explorers. We get a sneak peak into the storage areas used by the stores on the ground floor and learn about the community of residents with Asian descent, before finalizing our journey by exploring the rest of the Wendish Quarter.

The following buildings seem similar to our block, however small details change here and there. The lack of mosaics stands out the most, while more subtle changes such as the colour of the cement used on the modules of the building are easy to miss if not pointed out. We learn about how the limited materials and time to build as much housing as possible was the main cause of these architectural changes during the 1980s. Seeing that our block holds the earliest built houses, we can enjoy the truest replication of the architects' vision. The journey ends at the city walls, where we enjoy the shade and thank our contact person for the help.

A time for reflection and exchanging perspectives: After taking in an

immense amount of information, we take a moment to sit down and discuss what we experienced. Firstly by sharing our understandings of the introverted and extroverted spaces, we realise the drastic difference between that spectrum and the fairly archaic dichotomy of public and private.

Each of us understands the spaces in different ways and we were able to map out the complex layers of our perception of space. We notice the similar symbolic division of space as in the original city structure of the Old City of Cottbus, where the housing replaces the city walls and the church replaces the overlooking castle.

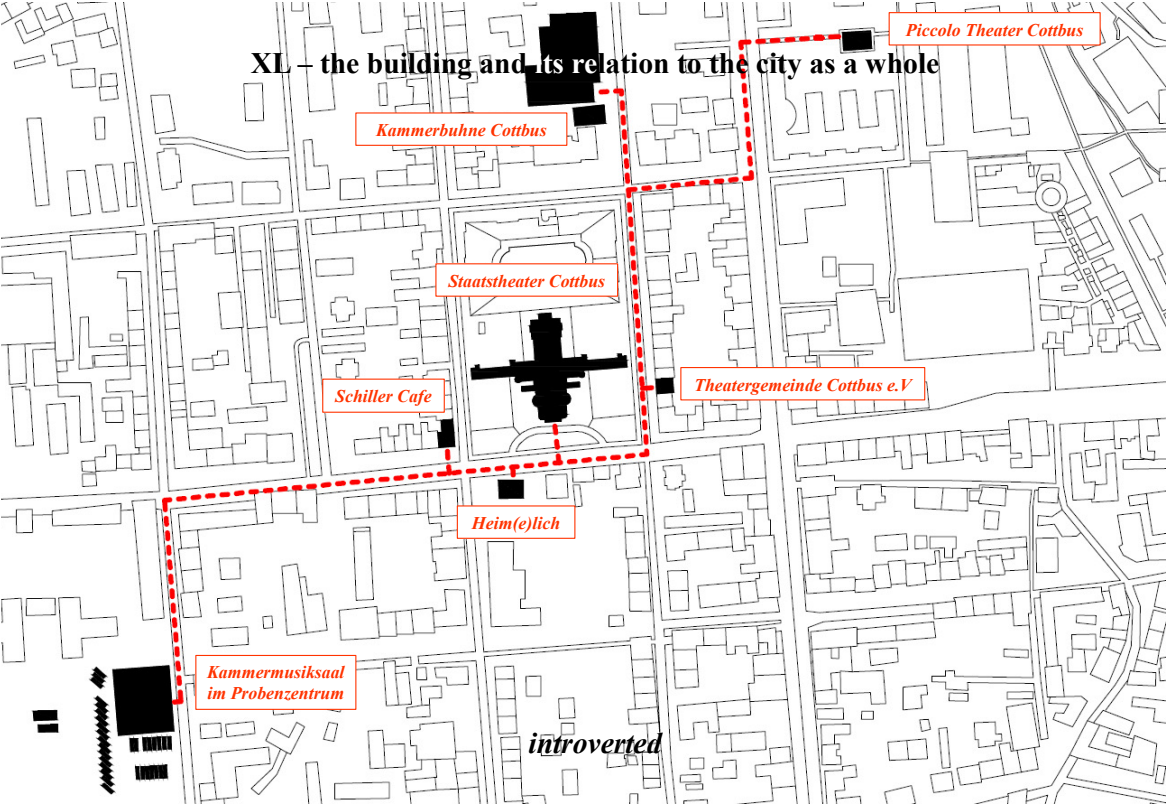
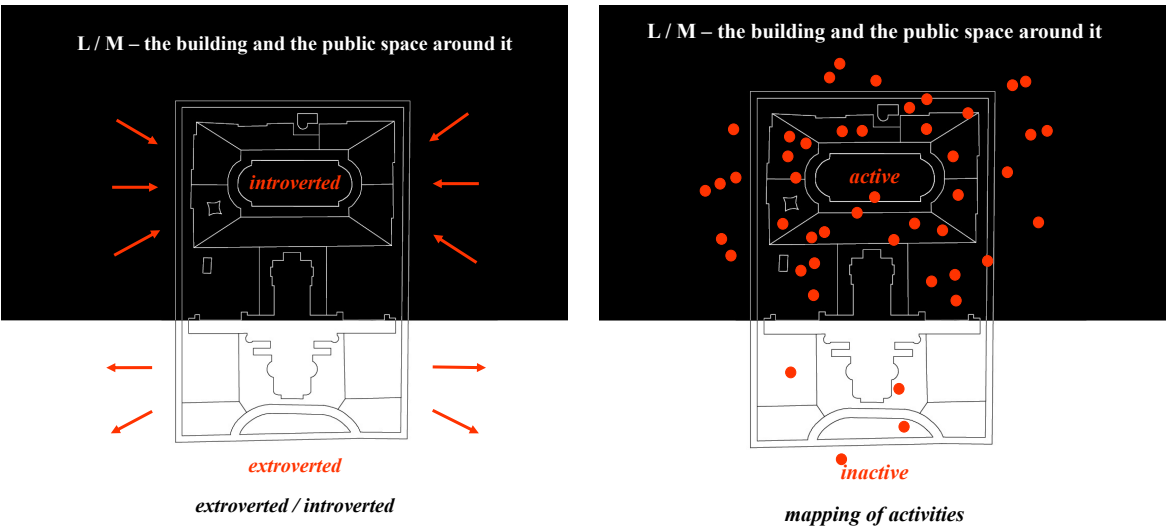
We are able to apply the concept of introverted and extroverted to the very architecture as well as the residents themselves... facades create an extroverted boundary between public and private, while the old residents form an inner world that is being invaded by the new generation.

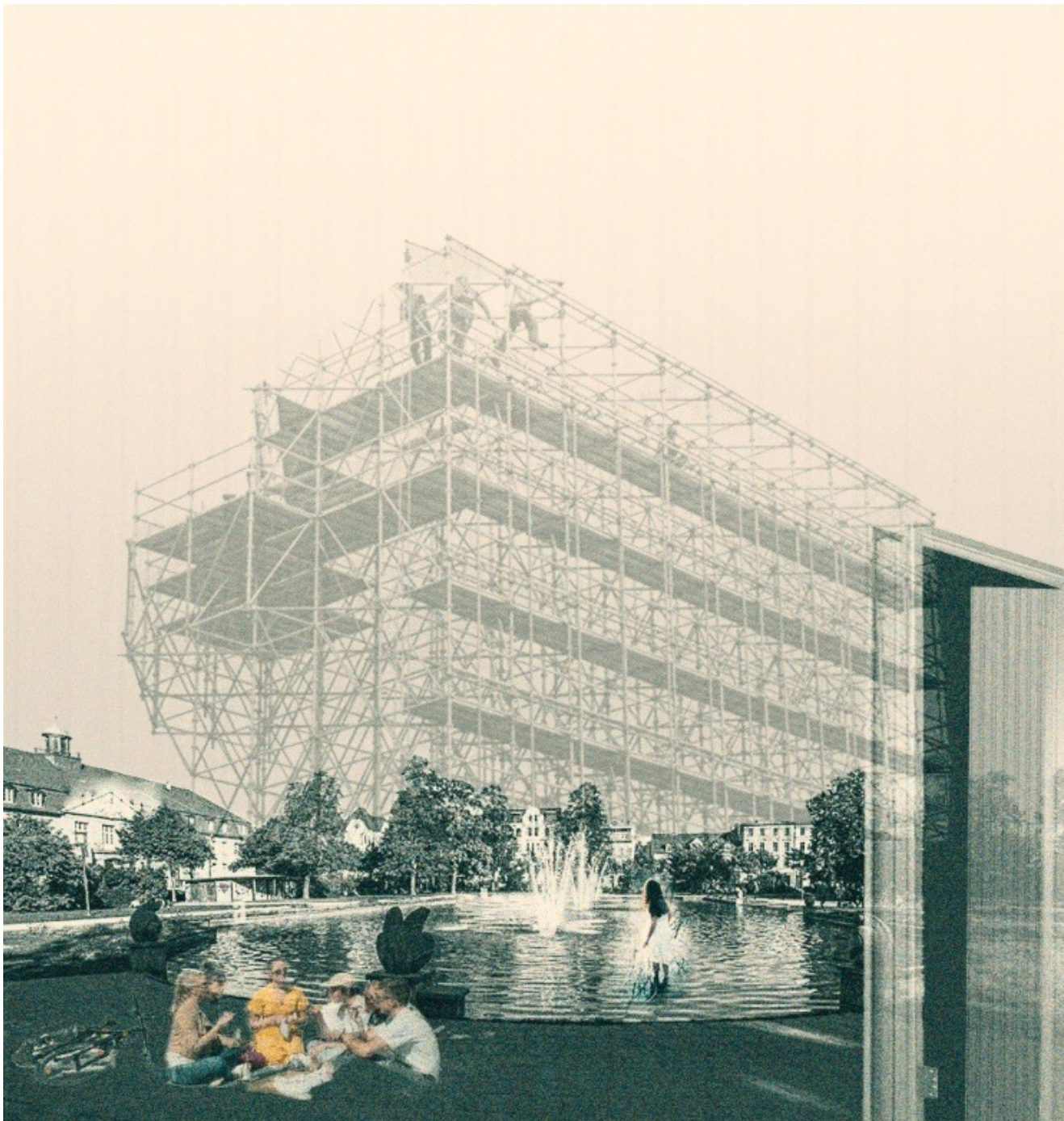
We further analyse our experiences, noticing a theme of lack of information throughout. From our lack of contact with local residents, to the lack of context of the internal architecture of the apartments. The theme of "lack" follows us through our journey and shapes our perceptions.

Suddenly we notice nuances: where our role as explorers come in while replacing the anonymous younger generation of new residents, or how a lack of information more accurately defines the space we explore.

STAATSTHEATER

Dafina Balaj
Rebecca Bobetko
Jana Horvat
Ana Isabel Lino
Filip Pelczar
Danica Petrović





IMPRESSIONS







*...that I have understood
how to properly make
research for providing
ideas for future design.*



*...that I learned a lot and had
a really great time.*



*...it was a good experience for me. I got
to know more about the university,
I learned new things and also hang out
with international students.*



*...Expressing our
thoughts freely.*



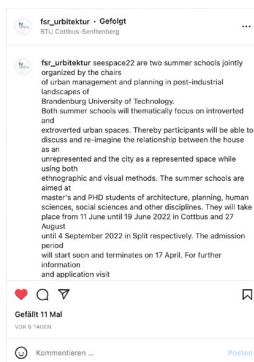
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Both summer schools will thematically focus on introverted and extroverted urban spaces. Thereby participants will be able to discuss and re-imagine the relationship between the house as an unrepresented and the city as a represented space while using both ethnographic and visual methods.

They will take place from 11 June until 19 June 2022 in **#Cottbus** and 27 August until 4 September 2022 in **#Split** respectively.

Application deadline: 17.04.2022

More information: <https://www.b-tu.de/institut-stadtplanung/seespace22>



Gefällt mir

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Teilen

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